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MUSIC BUSINESS

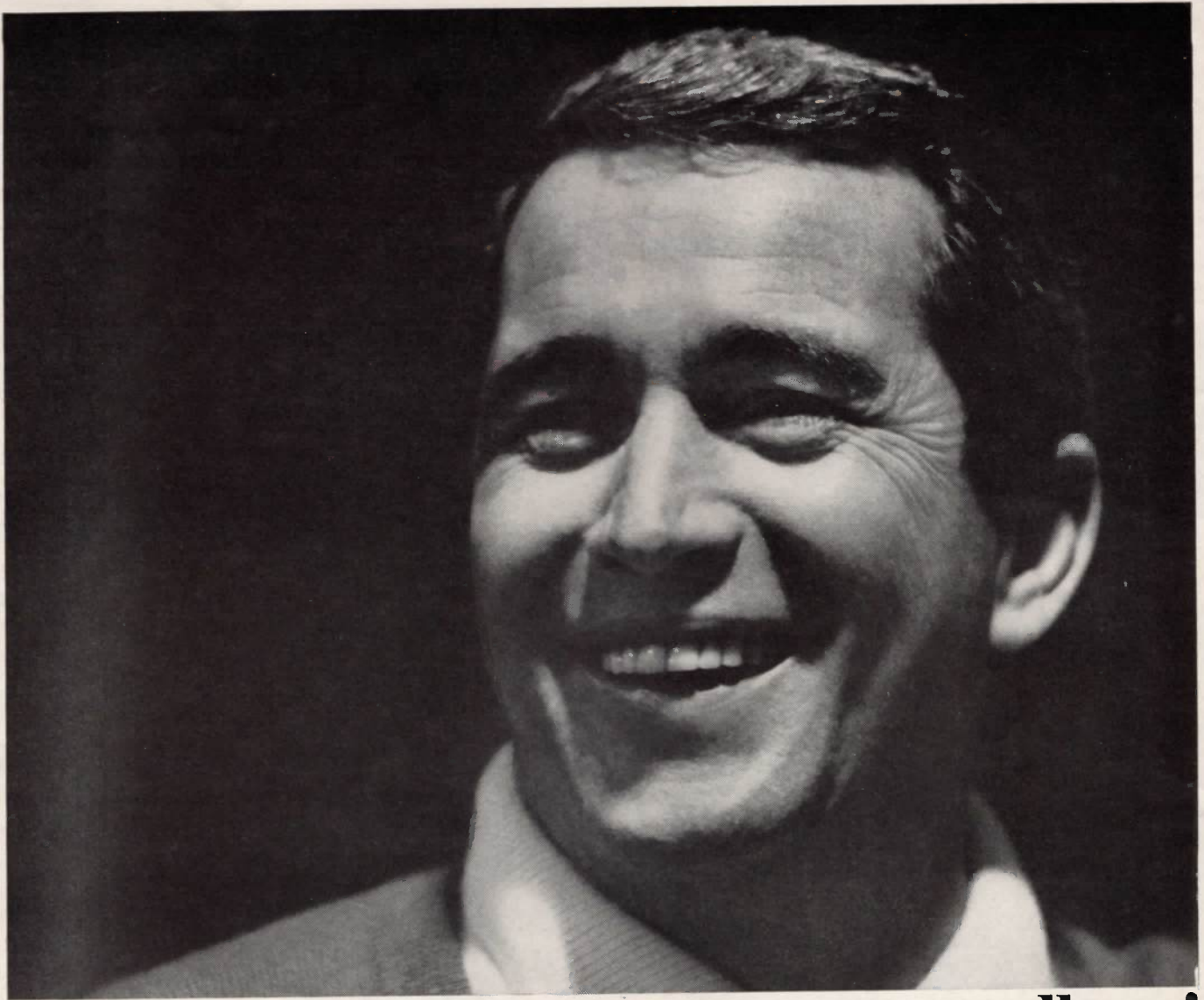
The Millionaire
Producer: **Mickie Most**

Vol. 11 No. 8

Big man with a horn . . .



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REVIEW OF THE WEEK

Stone's Big Party

If New York's Playboy Club only had had its cabaret license . . . what a show it could have been! In the Playroom of the club last Sunday evening, there were five Rolling Stones, America's Roy Orbison and Britain's newest rage, Tom Jones.

It was all part of London Records own hat-tipping tribute to its great British group and their new find, the Jones boy, and the party followed the appearance of both on the Ed Sullivan show. Also attending were a host of press, radio and TV people, along with a flock of Bunnies who were particularly excited over the Stones' Mick Jagger.

Turning out in force were numerous members of the brass from London, including British Decca chief, Sir Edward Lewis and Lady Lewis from England; D. H. (T. B.) Toller-Bond, head of British Decca-owned London Records of America, and such London execs as Walt Maguire, Herb Goldfarb and Moe Shulman.

Present too, was Wesley Rose of Nashville's world-wide Acuff-Rose publishing recording and management interests, which has the American management for Tom Jones. Joining Rose was his new vice president, Bob McCluskey, singer Roy Orbison, who is also managed by Rose, plus such other A-R family people as Lloyd Greenfield, who handles part of the New York end of the business and Colin Berlin from the London office.

Newport's New Site

The Newport Jazz Festival will be held in Festival Field, Newport, R.I. this year, on July 1, 2, 3, and 4. Festival Field, according to producer George Wein, less than a mile from the center of Newport on Connell Highway, "may very possibly be the permanent festival site long sought after in Newport. It is an ideal location for our Festival activities."

Talent set for this year's Festival includes: Count Basie, Miles Davis, Duke Ellington, Dizzy Gillespie, Stan Getz, Carmen McRae, Joe Williams, the Modern Jazz Quartet, John Coltrane, Thelonious Monk, Herbie Mann, Buddy Rich, Art Blakey, Les McCann, Louis Bellson, Billy Taylor, Bud Freeman, Wes Montgomery,

Wynton Kelly, and others.

Pete Seeger will appear on the opening night show on July 1, called "The Family Of Jazz." On this program will be blues singers Muddy Waters, Memphis Slim, Willie Dixon and Joe Williams, Dizzy Gillespie, and the Modern Jazz Quartet.

Rutgers Rocks

The student radio station at Rutgers University in New Brunswick, N.J., WRSU, has been on the spot in covering the arrival of British rock acts to the U.S.A. During April WRSU deejays Mike Jarmus and Ed Osborne, and engineer-deejay Howie Feldmesser, have obtained exclusive interviews with Herman's Hermits and Wayne Fontana and the Mindbenders. They have worked with the Christ the King CYO in Manville, N.J., which hires performers for its weekly bandstand show, and with the cooperation of deejay Stu Kaye of WAEB in Allentown, Pa.

Station covered the Hermits concert at Rutgers April 19, and the Wayne Fontana concert April 25. From now on interviews of top pop artists will become a regular part of the WRSU programming.

Pet In Movies Too

Petula Clark will be featured along with Herman and the Hermits, Rita Pavone and German star Peter Alexander in the new movie "Pop Goes The World." Stars of the picture will be Groucho Marx, Stanley Holloway and Buster Keaton, as three thieves out to rob a bank at Monte Carlo during a pop music festival. Two American pop singers are expected to be added to the cast shortly.

Country Show Misses

Some of the top country acts in the nation came to New York on April 30 to star in a week long country music show at the recently re-opened New York Paramount. The acts included stars Hank Snow, Flatt & Scruggs, Kitty Wells, Dave Dudley, Johnny Wright, Dick Curless, Bill Phillips, Ruby Wright and Juanita Rose. They gave what critics called a whale of a show. But attendance was poor, and the gross for the week was only about \$25,000 at a \$3 top.

A show of this stature should have done much better, but New York, with rare exceptions, has not cottoned much to country shows. An Opry booking at the old Astor Roof back in the 1950's was a dis-



STARTS NEW JOB: Bud Katznel starts this week as managing director of Congress Records, and Four Corners Records, a division of Kapp Records. Katznel will be responsible for the management of all phases of the two labels and will report directly to Dave Kapp and Mickey Kapp.

aster, and just last year a two-day country music stand at Madison Square Garden was a flop. Yet there was a very successful one-nighter at Carnegie Hall about two years ago that played to a packed house.

The answer to the failure of country shows to make it in New York might very well be due to overambitious bookings. A one nighter with top country names, as long as it is intensively promoted and advertised, might be the best way for a country show to be booked in the big city. There are a lot of country fans in the New York area but they are not easily enticed away from TV plays and movies.

Paramount Future

The failure of the Country Music show at the New York Paramount Theater, after the success of the Soupy Sales rock show the week previous (April 16) has made Morris Levy, producer, decide to orient all future Paramount Theater shows toward the teen-ager. After the Xavier Cugat Show, which opened May 7, shows slated at the theater feature Clay Cole and rock acts, plus the much touted Electronovision movie, "Harlow," a show with Mary Wells, then an Irvin Feld rock show, another show starring Gary Lewis, and a show with the Righteous Brothers.



NARRATES ALBUM: Senator Edward Kennedy has recorded a narration for the forthcoming Victor album "Profiles In Courage" based on the TV series derived from the book by the late President John F. Kennedy. Senator Kennedy, shown left above, meets with Robert Saudek, center, producer of the TV series and Roger Hall, Manager of Red Seal Artists and Repertoire prior to the recording at the Victor studios.

IN THE TRADE

ABC-Par Joins Capitol Record Club

ABC Paramount Records and its subsidiary labels, Impulse, Command, and Westminster, are now going to be available for distribution through the Capitol Record Club. The agreement was set by ABC Paramount president Larry Newton and Capitol president Alan Livingston, who signed the deal the first week in May. It was negotiated through Edward L. Nash, head of the Capitol Record Club.

This is the first time that ABC-Paramount product has ever been available through a disc club, and it marks the first major outside label distribution deal by the Capitol Club.

Initial product from ABC-Paramount for the Capitol Club totals 22 ABC-Par LP's, seven Impulse sets, twelve Command, and two Westminster packages. The Capitol Club will make additional selections regularly from the catalogs of the four labels.

Some of the names whose albums will be available include Ray Charles, the Impressions, Barry Sisters, Frank Fontaine, Soupy Sales, Carol Channing, Carlos Montoya, Gary McFarland, John Coltrane, Charlie Mingus, Enoch Light, Ray Charles Singers, and Shirley Scott. Classical LP's will feature John Williams and Herman Scherchen.

Dunhill Label Starts

Dunhill Records was formed last week by a four-way partnership consisting of Jay Lasker, Lou Adler, Bobby Roberts and Pierre Cossette. All of the partners are men well experienced in the record business. Jay Lasker was formerly with

Kapp and Reprise Records and most recently was executive head of VeeJay.

Lou Adler, a long-time successful indie producer, former (he started Jan and Dean) vice-president of Aldon Music, is a partner in the record producing firm with Cossette and Roberts called Dunhill Productions, which is responsible for the record career of Johnny Rivers. Dunhill Productions also has signed to it such names as John Bubbles, the Fantastic Baggies, Shelley Fabares, and Terry Black.

Pierre Cossette and Bobby Roberts are partners in a management firm that represents Ann Margret, Vic Damone, Jan and Dean, Shelley Fabares, Johnny Rivers, John Raitt, Anna Maria Alberghetti, Dick Shawn and Terry Black.

The new record firm intends to start with a small roster of artists, and will concentrate on both the singles and album fields. Jay Lasker expects to set up distribution for the Dunhill label during May, and to have records out on the new label in June. Firm's address is 321 South Beverly Drive, Beverly Hills, California.

Rudy The Doctor

Rudy Valentyne, the Roulette Records star, delivered his own baby Thursday (6). He was on his way to the hospital with his wife, but was unable to hail a cab. He flagged down a car, placed his wife in the back seat, and delivered the child himself, a 5 lb. 4 oz. baby girl. Mother, daughter, and father are all doing well.

Chellman's New Slot

Chuck Chellman, formerly with Starday Records, has joined Monument Records as vice-president in charge of

marketing. Chellman succeeds Johnny Sippel, who left Monument about two months ago to join Mercury Records in Chicago. Fred Foster, head of Monument, said that "... Chuck Chellman is a man very much in the Monument image. He is a man of integrity, honesty and ability. . . . I hope you extend him every courtesy." To which we say we know the trade will.

Hechter to Atlantic

Connie Hechter has been appointed Director of Advertising and Publicity for Atlantic and Atco Records. The announcement was made in New York this week by Jerry Wexler, Vice President of the labels. Hechter replaces Bob Altschuler, who joined Columbia as Director of Publicity.

Hechter will be responsible for all advertising and publicity functions for the corporation. He will also direct national album promotion.

Prior to joining Atlantic, Hechter was the National LP Promotion Manager for Philips Records. He came to Philips from KDWB Radio, Minneapolis, a Crowell-Collier affiliate, where he was Advertising and Sales Promotion Manager. Hechter first entered the record industry as Midwest Promotion Manager for Mercury Record Corporation.

Hechter is a graduate of the School of Journalism, University of Minnesota.

Bang Names Rifkind

Bert Berns, president of Web IV Publishing Corporation, announced the appointment of Julie Rifkind as general manager of Bang Records, a subsidiary of the publishing

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Al Hirt's phenomenal popularity encompasses the world of records, night clubs and concerts. Now he's set for his own summer TV series.

A BIG MAN. Al Hirt is a big man—there must be close to 250 pounds of him—with a big black beard, a big (though non-jazz) trumpet sound, a big family (eight children plus Mr. and Mrs.) and big plans for the summer, when he'll take over CBS' Jackie Gleason slot for 13 weeks.

"I've been playing this horn for 36 years," Hirt told us a few weeks ago while relaxing between his two debut concerts at Carnegie Hall a few weeks ago (April 22). "I've paid my dues all right. But nothing ever happened so big as it did when I got my first hit record, "Java," on RCA Victor. That does it for any artist.

"They used to put me down—I mean the critics put me down—when they talked about me in a jazz sense, but man, they said it, not me. I've never claimed to be jazz. I don't improvise when I'm blowing. I only wish I could, like say, Dizzy. But I've had a little experience.

WORKED EVERY GIG. "I played in grade school, in high school and then in the service I used to blow for the troops at the Embarkation Center in Boston. I worked about every gig there is, behind strippers, in the society bands and in the theater pits. I played lead trumpet with the studio band at WWL, New Orleans and with Ray McKinley and Tommy Dorsey. But the lead man doesn't take the solos; he doesn't improvise. I just always tried to entertain.



Hirt and Steve Sholes

"My Carnegie Hall concert was a thrill . . .



"I got as big a thrill when I played with the Boston Symphony . . .

"When it comes to entertaining, some of these jazz cats could take a few lessons. Some of them get so inside themselves that nobody understands what they're trying to say. When you get in that bag, people don't even try to understand. The public gets to feel they're intruding. The jazz aficionado has to be made; he's not born and he has to be weaned on what he can dig."

Al Hirt cut his first records for the Southland label in New Orleans and later went to Audio Fidelity, before signing with Victor to do some albums with Marty Paich and Billy May on the Coast. Still looking for his first hit, Al took the advice of Victor's vice president, Steve Sholes, and went to Nashville to meet Chet Atkins. The first session there produced the hit, "Java."

CAN'T FORGET NASHVILLE. "I can't forget those cats in Nashville," he continued. "They are great musicians and don't need charts (arrangements). They don't use 'em. I'd say 'Is this a recording session?' And one of them would say, 'Okay, let's try this' and it would come out man, it made it. When that 'Java' started moving, my whole catalog of all the older stuff started selling.

"I've done most all of my recording there since, although my Carnegie Hall concert was cut live for an album. I think it will be great because we had about the best guys in New York playing in that Carnegie band. In fact, it was a little embarrassing

standing up there in front of cats like J. J. Johnson, Jerome Richardson and Seldon Powell. They really blow.

"That was a thrill, but I think I got just as big a thrill when I recorded with the Boston Symphony. There I was in Symphony Hall playing ethereal music with 93 musicians. Their pitch is so perfect, you've got to play a little sharp to be exactly right. I thought I was flat a few times. I stood up and told them they were the greatest.

"I have a lot of favorites. The Beatles I like. They helped me and every record artist by getting people to the record stores. I like Dizzy, of course. Who wouldn't want to play like him? Clark Terry and Don Fagerquist are both good. And I admire the technique of some of the country guys too, like Grady Martin, one terrific guitarist, and the same with Hank Garland and Chet Atkins and for piano, Floyd Cramer. Hank Williams was all by himself, of course. I even remember the Bird (Charlie Parker) digging Hank Williams."

LIKES TO BE HOME. Hirt tries to never be away from home and his night club in New Orleans for too long. He's still got six kids on the home front, with one daughter already married, and another on the West Coast working as a dancer with Nick Castle.

"I'll be spending a lot of time in New York this summer with my TV show. I'm really excited about it, and the people around



Eddy Arnold, Sholes, Jo Walker, and Al Hirt

"The Beatles I like . . . I like Dizzy too . . . and Grady Martin and Chet Atkins"

me. Ed Sullivan's producer, Bob Precht, is producing our show and we have Mort Lindsay as the musical director. You remember the great stuff he did with Judy Garland? I'm picking the players for the orchestra myself and I can tell you I'm going first class all the way.

"We'll be using singers and instrumentalists of all kinds. I'd like to have some Nashville guests and maybe we'll have a panel or two of great musicians. Maybe we'll even have my daughter dancing on the show. She should be good if she works with Nick Castle, but she'll have to audition like all the rest.

A BIG JOB. "With my other kids, well, there's a lot of them and I hate to be away too long. I think my wife and I will bring two of them up to New York at a time. My father-in-law, who's a retired school teacher, will be home to take over too. My brother is the headmaster of a school down in New Orleans and he'll help while we're away. It's a big job."

Meanwhile, Al Hirt is happy about a few trumpet records doing so well, in addition to his own. "Bert Kaempfert has done some good things with a trumpet lead and that's all to the good. You hear a good bit about Billy Butterfield and Ray Anthony too and that's also good. I say let's all keep working to keep them liking that horn sound and make some good bread while it's around to be made."

REN GREVATT

Mickie The Most



The English producer's hit string could make him his second million. He made his first in the stock market. Now it's Herman, the Animals, and American acts

FIVE GOLD DISCS. On April 26, 1965, Mickie Most accepted an award of five gold discs for Herman's Hermits. He's the successful producer of all Herman's records—and has also produced best selling discs by The Animals, Nashville Teens and Brenda Lee.

Just a couple of weeks ago, the Most (as he is known in hip disc circles), produced Bobby Vinton's session in England, to create an image for the multi-million seller artist in that country.

In a year, Mickie Most discs have sold over 15,000,000, and he has become a millionaire. Ironically enough, his first million dollars came not from producing hit records, but by making shrewd stock market investments.

ON SECOND MILLION. His second million will doubtless come from the recording industry, for Mickie holds independent contracts with three major companies—MGM and Epic in this country, and EMI in Britain—which are worth a guaranteed \$750,000. That's a lot of green stuff when you've only been producing discs for a year.

Eight years ago, Mickie Most was one half of a singing duo called the Most Brothers. Between dates he worked in a London coffee bar. The other half of

the group was Alex Murray, today a successful producer in his own right, who recently scored heavily both here and in England with "Go Now" by the Moody Blues.

"Funny how the circle turns," said Mickie over a breakfast of apple pie and vanilla ice cream. "In those days, Jack Good was producing his first TV Show called "6.5 Special," which pioneered beat on British television. Tommy Steele had just had his first hit record, and now he's starring in his own musical on Broadway. Lionel Bart was celebrating his first success as a songwriter, and I was trying for my first show business break.

"Every one of us made the American scene—sooner or later. My scene was later, but somehow we all seem to have met up."

SOUTH AFRICAN SAFARI. Shortly after the Most Brothers split up, Mickie went to live in South Africa where he made an excellent living as a singer. He stayed there four years and returned to England about two years ago—much the wiser for his international experiences.

"In Africa, I started producing my own discs and recording other people. It was nothing serious, but it gave me a taste of the industry, and a far better understanding. I was a singer who learned the technical side. This is an advantage.

"When I returned to England, I went out on the road as a British type R & B singer with a couple of packages, including one with the Everly Brothers. I started recording other people. My first hit was "Baby Let Me Take You Home" by the Animals. Then we had "House of the Rising Sun," which happened for them in the States too. It took the group 15 minutes to record that number. The shortest session we ever had."

EVERYTHING A SMASH. Then all the other groups started happening for Mickie. Brenda Lee specifically requested he produce her while she was in London. Nearly everything he put out was a smash.

Record companies started falling over themselves for his services as an indie producer.

"I listened to offers till I thought my brain would burst. I didn't know what to do, or what to accept, or which were better than others. It was very confusing. Allen Klein came to me and said he could make me a million dollars. I wanted to run away. I didn't think it could be straight. But he did. He also unconfused my fuddled mind."

Mickie set up gigantic corporations, handling everything from record manufacturing to producing and promotion. The business is now so expertly handled he says he even makes money in his sleep.

"Isn't that beautiful. While I'm sleeping, someone, somewhere is making me money. That's a great life."

HERMAN'S BIGGEST. According to MGM Records, "Mrs. Brown, You've Got A Lovely Daughter" is one of the fastest chart riding pop singles ever released in America. By the time it was issued, it had an advance order of over half a million, and it hit the charts well within the top twenty.

"That record broke because of paid advertising time on the album," said Mickie. "We wanted to promote Herman's first L.P. It had started selling a bit and we wanted to make it a monster. We bought advertising slots on selected radio stations, and pulled out "Mrs. Brown" to sell it. We were hardly prepared for the chain reaction it set off, both in album sales and a demand for the single.

"I told MGM I'd let them issue the track after the L.P. had sold half a million. Herman had other records happening, and a new release at the time would have clashed with "Can't You Hear My Heartbeat," and plans to issue "Silhouettes." When it hit half a million, the single was released.

"Now Herman has a gold disc for the single and the album, which has totalled over \$1,000,000 in sales. A new release, "Wonderful World," is happening for him in England.

Things are really swingin' for Mickie the Most . . .

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Chips off the old blocks

Sons and daughters of famous show business folk follow in their parent's footsteps, but they do best when they find their own groove



MUSICAL COUSINS: Melinda Marx, (Groucho's daughter), and Bill Marx (the late Harpo's son) discuss their musical careers in Hollywood. Both Melinda and Bill have had records released recently by VeeJay.

A HAPPY FAMILY. The pop recording field is literally one big happy family these days with more and more children of established performers making it as disk artists.

One of the newest star-scion groups is Dino, Desi and Billy, who make their network TV debut Wednesday (12) on ABC-TV's "Shindig." Desi is the son of Desi Arnaz and Lucille Ball. Dino is one of Dean Martin's numerous off-spring. Billy Hinsche is the sole first-generation performer in the act.

The boys record for Frank Sinatra's Reprise label, which also lists Sinatra's daughter Nancy on its artist roster and Sammy Davis, whose father carried him on stage before he could walk.

Another second-generation show business group, headed by Soupy Sales' 13-year-old son Tony, made its TV debut April 24 on "Wonderama" (WNEW-TV, New York). Tagged "Tony and the Tigers," the group also includes Tony's brother Hunt on drums and actor Burgess Meredith's boy John on guitar.

NOT ALWAYS A HELP. Although a certain degree of nepotism is always a help in show business—or any other kind of business—many children of stars—particularly stars of legendary stature—ultimately conclude their heritage is a handicap. Audiences expect too much too soon. It's even more difficult when—as is often the case—genetics decree that the aspiring singer is a sound-alike of his famous parent.

Bing Crosby's sons have struggled against this "almost the same but not as good" critical appraisal for years. Bing's brother Bob, also a Crosby sound-alike, fought a losing battle against the same critics during his singing days.

Liza Minelli, an almost-identical sound-alike to her mother

Judy Garland, may beat the jinx when she opens on Broadway this week in "Flora the Red Menace," since Mother has yet to appear in the legit medium.

Frank Sinatra Jr. is currently making a living by doing an out and out imitation of his father with the nostalgic Tommy Dorsey Band package. However, the mimicry obviously has Sinatra Sr.'s parental approval.

In a recent Life Magazine article, Sinatra Sr., said "When my son Frankie said he would like to start singing, we came up with the idea of his going with the Dorsey band because it seemed to be one of the few that constantly works. In another year, you see, he's going to have the best experience—experience you cannot buy anywhere. He works every single night to a different audience."

JACK JONES. Nevertheless, in the same article, Sinatra said "Of the male newcomers, Jack Jones is the best potential singer in the business." It's interesting to note that Jones (son of one-time MGM star Allen Jones and actress Irene Hervey) has deliberately eschewed his father's light opera vocal style. In fact, Jack originally based his vocal technique on old Sinatra records. Today he admits "At first I imitated Frank Sinatra but then I decided that if I wanted to make it I had better find my own groove."

Another celebrity off-shoot, comedian Jerry Lewis' son Gary, also plays it his own style. Gary said his mother (former band singer Patti Lewis) advised him many years ago to learn to do something his father couldn't do.

Gary studied four instruments, (sax, guitar, drums and clarinet) that his father hadn't mastered. Today he is a best-selling artist in the rock and roll field, whereas Jerry Lewis' biggest record success was in the old fashioned Al Jolson groove.

It may or may not be significant that Jack Jones and Gary Lewis are currently the most successful second-generation performers in the business.

OTHER HEIRS. Other would-be heirs to stardom on the recording scene today include Harold Lloyd Jr., Coral; Peter Ford, Capitol, son of actor Glenn Ford and dancer Eleanor Powell; Joey Heatherton, Coral, daughter of Ray "Merry Mail Man" Heatherton; Rick Nelson of Ozzie and Harriet lineage; Charlie Chaplin's sons—Sidney, co-star of Broadway's "Funny Girl," and Michael, London; Rex Harrison's son Noel, London; Martha Raye's daughter, Melody Condos, RCA Victor; Dean Martin's 15-year-old daughter Deana, Columbia; Miami deejay Morton Downey Jr.; John Hammond, Jr., Vanguard; Bob Crosby's son Chris, Challenge; Betty Hutton's daughter Diane Lindsay, Vee Jay; Doris Day's son Terry Melcher, a Columbia a. & r. staffer; Groucho Marx's daughter Melinda and the late Harpo's son Bill, both VeeJay; and ABC-TV's King Family—all 37 of them.

The classical field is represented by concert pianist Rudolph Serkin and his son Peter, also a pianist; David Oistrakh and his son Igor; and pianist Loren Hollander whose father was concert master for Toscanini.

Show business has always been a family affair in the country field. There's Red Foley, father-in-law of Pat Boone; the Carter Family, the Johnson Family, Ernest and Justin Tubb, and the Wrights—Johnny, Kitty (Wells) and daughter Ruby.

All three members of the Wright family were on the Music Business "Big 50 Country Hits" chart last week on three different labels, making them perhaps the most successful recording family of all.

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Introducing Charlie Calello



Bob Crewe, Diane Renay and Charlie Calello

**The gifted producer-arranger has come up
with hit after hit for the pop market**

A SOUND MARKET. With all due respects to the artist, songwriter, and lyricist, in our current market, the single most important person in making a "hit" recording is most often the arranger (or, as is increasingly the case, the arranger-producer). For ours is a "sound" market, and when you lay your needle down on the first tracks of a recording, the sound you hear (which hopefully makes you want to listen further) is the invention of the arranger. He is the real hitmaker in our business. But since we indulge in a star system, he's generally the least well known to the public—though the industry itself is, for obvious reasons, very aware of his talents.

In the past two or so years, one of the hottest hitmakers in our business is a young (26-year-old) chap from New Jersey, named Charlie Calello. Since you may not recognize the name, consider these recommendations: Charlie is the arranger-producer of three big current chart hits—Shirley Ellis' "Clapping Song," Soupy Sales' "The Mouse," and the fast rising Eddie Rambeau single, "Concrete and Clay."

SEVEN ON CHARTS. While three hits in the Pop 100 is a phenomenal achievement for any one arranger, it does not represent any kind of a "record" for Calello. "You might call it luck, coincidence, or whatever you like," said Charlie, "but in January, 1964, I had seven singles in the Pop 100, three of which were in the Top 10. And in January, 1965, I had a similar streak of hits—seven out of a hundred." Then he laughed and added: "And nobody knew who I was."

We sat with Charlie after a session he'd done for Colpix Records, recording four sides by the great blues singer, Jimmy Rushing. Charlie was obviously excited about this session. "You know, I can

hardly believe it. When I was a kid I dug all the jazz, as I think we all (arrangers) did. And some of my favorite records, had been produced by Jack Lewis (of Colpix, who was producing this session), albums like "Collaboration" with Shorty Rogers and Andre Previn. I find it hard to believe that I'm here now working on this session with Jack. It's all happened so fast."

FRIENDS HELPED. "None of this could have happened to me if I hadn't had the friends I do. You see, I've known Frankie Valli of the 4 Seasons since I was fifteen. And Frankie always said: 'When I make it I'm going to take you along.' I had my own band and we did those tough one-ners, and when 'Sherry' and 'Big Girls Don't Cry,' made the Seasons, Frankie called me off the road and offered me money to leave my band.

"Of course, the boys were out on the road nearly all that first year, and they released stuff already in the can, so the first date I did for them was 'Walk Like a Man.' Frankie was always the best press-agent a guy could have. In fact he forced me into situations and commitments I never thought I was capable of. Since Bob Crewe (Genius, Inc.) produced the Seasons, I got to work closely with him. He was invaluable to developing my career. Things just fell into place. Bob started relying on me more and more, once I got the feel of that unreal studio world, and finally graduated me to a full-fledged producer."

Another champion of Charlie's is Harriet Wasser, a promotion-minded young lady about Manhattan who was talking him up at every opportunity. "Charlie's so darned modest," says Harriet. "Someone has to push him . . . or had to, anyway. Now he's made it, and big."

STRING OF PEARLS. Besides the 4 Seasons, Charlie has had a string of singles hits with Diane Renay ("Kiss Me

Sailor," "Navy Blue," and "Watch Out, Sally."), Tracey Dey ("Gonna Get Along Without You Now," "Teenage Cleopatra" and "Here Comes the Boy."), the Rag Dolls ("Society Girl" and "Dusty"), Lenny O'Henry ("Across the Street"), Freddie Cannon ("Abigail Beecher"), the Reflections ("Poor Man's Son"), the Orlons ("Knock, Knock"), the Four Evers ("Be My Girl"), Johnny Tillotson ("Angel"), Shirley Ellis ("Name Game"), and many more.

On albums, Calello has worked with Soupy Sales, Vi Velasco, Nancy Ames, Diane Renay, the Bob Crewe Orchestra, and, of course, the 4 Seasons.

Charlie's next, and biggest assignment to date, is the scoring of the Joe Cates film "Who Killed Teddy Bear," which stars Juliet Prowse, Sal Mineo, Jan Murray and Elaine Stritch. He is currently in England completing that assignment. While this is his first American film score, he scored the Italian film, "Lipstick," last season.

BUSMAN'S HOLIDAY. Before setting out for London, Charlie couldn't resist the opportunity to "sneak" into a session being conducted by Don Costa. Later he introduced himself. "I've always thought Costa is one of the greatest arrangers—for his honesty and warmth. He did an introduction on one of the tunes the other day that just knocked me out. Another favorite is Billy May. I dig him for his humor and warmth. (I use the word warmth the way some people use the word soul)."

Like many arrangers, Charlie is also a gifted composer, but he rarely mixes his talents on any date. "No, you see if I did one of my own numbers I couldn't be very objective about it. At least that's how I feel. If you're going for a hit, you have to be ruthlessly objective. I can do that with somebody else's material."

BARRY KITTLESON

Keep your eye on . . . THE HOLLIES

Manchester's other group—the one with as many hits as Freddie and the Dreamers in England, but still to make it here—is The Hollies. They are released in the U.S. on the Imperial label.

They kicked up a storm in New York at the recent Soupy Sales Show, were equally as musically excellent on "Hullabaloo," and at present are negotiating for a July return on the Dick Clark tour.

Just about a month ago, the Hollies became the third pop group to join Harold Davison. His other two are Dave Clark and the Animals.

What kind of image would the Hollies like to create in Amer-

ica? At home they're known as the clean cut, good sounding group from Manchester. They can always be relied on to come up with good material on record and a well balanced program for personal appearances. Mostly their discs have been upbeat swingin' type ballads, but they're equally at home performing rock classics like "Rockin' Robin."

Just for the record, the Hollies are: Allan Clarke (vocals), Bobby Elliott (drums), Eric Haydock (bass), Tony Hicks (lead guitar) and Graham Nash (rhythm guitar and vocals). They already have many American fan clubs who keep their eye on . . . The Hollies.



A new Good Guy joins the team

Gary Stevens, top-rated deejay from Detroit, has become the fifth Good Guy on New York's WMCA. This is what it's like

THE NEW SCENE. What's it like for an out-of-town deejay to move into New York and try to become part of a team of Good Guys on a highly rated station in the big town? How does he react to the change of climate, change of scene, change of audience and a change of hours? How does he feel about four-sheets posted all over town reading "Is Gary Stevens really a good guy? No. He's a great guy!"

Gary Stevens is the new Good Guy in New York. He comes from Detroit, from station WKNR where he was a top-rated disc jockey. He is now with Station WMCA in the 7 to 11 p.m. slot, the big slot, make or break slot.

He came into New York after the biggest radio nighttime shakeup in Gotham in the memory of most record and station people. The big guns, the big names who used to hold down the top posts and who made New York still seem like the swinging rock town it was when Alan Freed was creating all kinds of excitement at WINS in the mid-1950's, have vanished.

WHERE ARE THEY NOW. Murray the K is no longer on WINS. WMCA's B. Mitchell Reed who had captured a big segment of the kid audience has left to return to his old post at KFWB in Los Angeles. Scott Muni has been long gone from WABC. Only Bruce Morrow, the cousin Bruce of the laughs and the gimmicks is still swinging at night. The other big night names have fled, and the kids get their sounds via TV.

WINS has turned to news. WMCA let its nighttime slot be filled by swing-shifting its other good guys for almost two months. WNEW's new policy of playing slightly more raucous records has led some radio-record people to intimate that the station might go rock all the way, a possibility that seems as distant as the moon landings.

The Good Guys at WMCA give away sweatshirts, appear in funny costumes, play baseball with the Playboy Bunnies, make all trade functions and are probably



the closest group of guys working together since the Harlem Globetrotters.

Gary Stevens has been through all this before. He was a Good Guy at WFUN in Miami, which helped to originate the Goody Guy format. So he knows.

NEW YORK KIDS. What has surprised him is the New York kids. "They're more hip than the kids in Detroit," he said a while back at a luncheon at Sardi." A lot of the things I used to do in Detroit have not made out here. I guess it's because the kids are more sophisticated.

"It's all part of being in New York, I think," continued Gary Stevens. "In other cities you look for things that are happening—here anyone or anything that happens comes to you.

"I get calls from kids who want to talk to me about my show. They use words like gimmick and format, words you wouldn't hear used in Detroit by anyone except radio people. One youngster called me up a few days after I started at WMCA and said "Man, you need more gimmicks."

NEED TO BE TALKED TO. "Yet, in spite of all this, New York kids still need to be talked to, like normal youngsters anywhere. I'm willing to alter my style to fit the market, but I still want to be myself. I'll use my own gimmicks, the Wooleyburger, a ferocious animal that doesn't talk, only growls. I have to interpret what he says. I'll also introduce the Frog. He growls too, and I'll have to explain what he is saying.

"And I won't play Joe Nice-Guy, just

because I'm in New York. Some jockeys come to the big city and try to please everybody. Not me. I'll be me.

"Even though the New York kids are more sophisticated about things, they are not more hip musically. In fact they are not as aware of many of the new records as the youngsters in Detroit. That could be because they have so many radio stations in New York with all kinds of different formats. It also could be because there are so many things here to distract them from records."

SHOW A MIXTURE. Stevens' show is a mixture of up-to-date and on the way up rock discs, a mixture of rock and rhythm and blues that lies more in the old Alan Freed tradition than that of his predecessor B. Mitchell Reed. He intersperses his commercials and straight announcements with gags and sort-of-one line put-ons. He doesn't sound like anyone else in town, so he has to make it on his own.

With the help of the Good Guy image that is.

Is Gary Stevens a Good Guy? Can he bring to his shows that mixture of freshness and audience appeal that WMCA wants to make that nighttime slot the top-rated of the pop music stations? He's trying hard, with the Wooleyburger, one-liners, and smartly paced programming.

He'll probably learn a lot from those smart New York kids. And they might learn a lot from him. If they like him he'll be a Good Guy for a long, long time to come.

BOB ROLONTZ

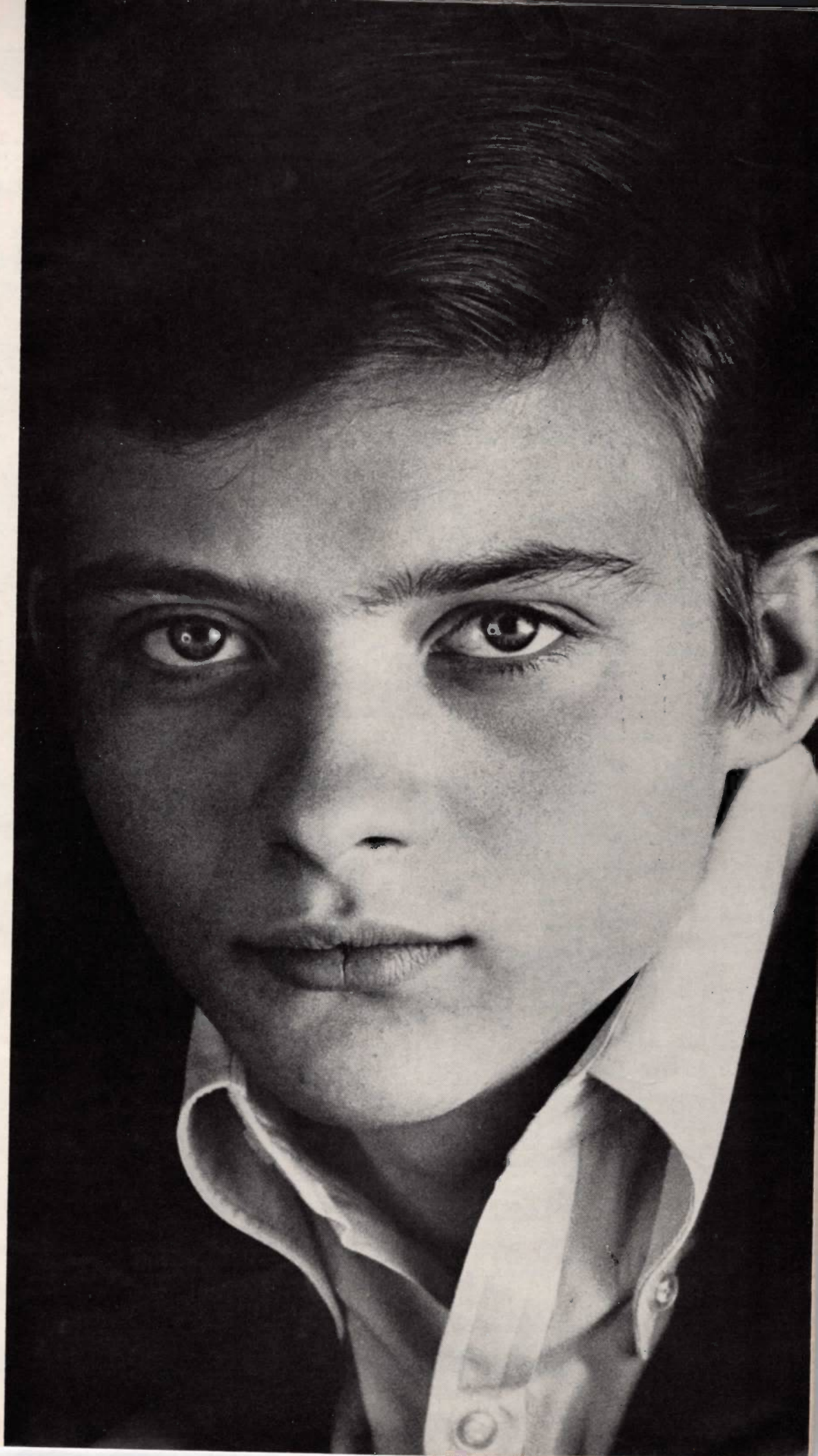
*Keep Your
Eye On...*

BRUCE SCOTT

He's 17 years old and he records for Mercury Records. His name is Bruce Scott. He was recently featured on TV on "Hullabaloo" and has also appeared on the Lloyd Thaxton Show, "Hollywood a Go Go," "Shivaree," the Mike Douglas Show, and the Clay Cole Show.

Before becoming a pop record performer Bruce pursued opera and acting as his career. He appeared in a number of Off Broadway shows, as well as operatic productions, and sang with the Oratorio Society of New York.

His new Mercury record is "I Made An Angel Cry," backed with "Don't Say Goodbye To Me." He is a lad worth keeping an eye on.



NATIONAL POP 100

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

Beatles' Write Own Ticket

THE MONEY RECORDS

This Week	Last Week		
2	2	TICKET TO RIDE	BEATLES, Capitol 5407
2	1	MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER	HERMAN'S HERMITS, MGM 13341
5	5	COUNT ME IN	GARY LEWIS, Liberty 55778
4	3	I'LL NEVER FIND ANOTHER YOU	SEEKERS, Capitol 5383
6	6	SILHOUETTES	HERMAN'S HERMITS, MGM 13332
6	4	GAME OF LOVE	WAYNE FONTANA & THE MINDBENDERS, Fontana 1503
10	10	JUST ONCE IN MY LIFE	RIGHTEOUS BROTHERS, Phillies 127
16	16	HELP ME RONDA	BEACH BOYS, Capitol 53453
13	13	CAST YOUR FATE TO THE WIND	SOUNDS ORCHESTRAL, Parkway 942
27	27	BACK IN MY ARMS AGAIN	SUPREMES, Motown 1075

SALE BLAZERS

This Week	Last Week		
20	20	TRUE LOVE WAYS	PETER & GORDON, Capitol 5406
15	15	IT'S GONNA BE ALRIGHT	GERRY & THE PACEMAKERS, Laurie 3293
25	25	WOOLY BULLY	SAM THE SHAM, MGM 13322
21	21	BABY THE RAIN MUST FALL	GLENN YARBROUGH, RCA Victor 8493
7	7	I KNOW A PLACE	PETULA CLARK, Warner Bros. 5612
26	26	REELIN' & ROCKIN'	DAVE CLARK FIVE, Epic 9736
22	22	IT'S NOT UNUSUAL	TOM JONES, Parrot 9727
8	8	TIRED OF WAITING FOR YOU	KINKS, Reprise 0347
11	11	I'LL BE DOGGONE	MARVIN GAYE, Tamla 54112
19	19	OOO BABY BABY	MIRACLES, Tamla 54113

This Week	Last Week		
23	23	JUST A LITTLE	BEAU BRUMMELS, Autumn 10
9	9	THE LAST TIME	ROLLING STONES, London 8741
47	47	CRYING IN THE CHAPEL	ELVIS PRESLEY, RCA Victor 0643
12	12	I'M TELLING YOU NOW	FREDDIE & THE DREAMERS, Tower 125
38	38	DO THE FREDDIE	FREDDIE & THE DREAMERS, Mercury 72428
31	31	SHE'S ABOUT A MOVER	SIR DOUGLAS QUINTET, Tribe 8303
14	14	IT'S GROWING	TEMPTATIONS, Gordy 7040
59	59	ENGINE ENGINE #9	ROGER MILLER, Smash 1983
36	36	IKO IKO	DIXIE CUPS, Red Bird 10-024
50	50	YOU WERE MADE FOR ME	FREDDIE & THE DREAMERS, Tower 127

ACTION RECORDS

34	34	THE ENTERTAINERS	TONY CLARKE, Chess 1924
49	49	QUEEN OF THE HOUSE	JODY MILLER, Capitol 5402
28	28	WE'RE GONNA MAKE IT	LITTLE MILTON, Checker 1105
37	37	DREAM ON LITTLE DREAMER	PERRY COMO, RCA Victor 8533
35	35	AND ROSES AND ROSES	ANDY WILLIAMS, Columbia 43257
18	18	ONE KISS FOR OLD TIMES SAKE	RONNIE DOVE, Diamond 179
40	40	YES IT IS	BEATLES, Capitol 5407
44	44	CONCRETE & CLAY	EDDIE RAMBEAU, Dynovoice 204
17	17	GO NOW	MOODY BLUES, London 9726
24	24	CLAPPING SONG	SHIRLEY ELLIS, Congress 234
33	33	I DO LOVE YOU	BILLY STEWART, Chess 1922
29	29	WOMAN'S GOT SOUL	IMPRESSIONS, ABC Paramount 10647
76	76	L-O-N-E-L-Y	BOBBY VINTON, Epic 9791
42	42	SUBTERRANEAN HOMESICK BLUES	BOB DYLAN, Columbia 43242
57	57	WHAT DO YOU WANT WITH ME	CHAD & JEREMY, World Artists 1052
53	53	LET'S DO THE FREDDIE	CHUBBY CHECKER, Parkway 949
64	64	FOR YOUR LOVE	YARDBIRDS, Epic 9796
60	60	NOTHING CAN STOP ME	GENE CHANDLER, Constellation 149
73	73	LAST CHANCE TO TURN AROUND	GENE PITNEY, Musicor 1098
55	55	VOODOO WOMAN	BOBBY GOLDSBORO, United Artists 862
52	52	COME ON OVER TO MY PLACE	DRIFTERS, Atco 2285
63	63	THE CLIMB	KINGSMEN, Wand 183
65	65	THREE O'CLOCK IN THE MORNING	BERT KAEMPFFERT, Decca 31778

48	48	IT'S GOT THE WHOLE WORLD SHAKIN'	SAM COOKE, RCA Victor 8539
84	84	YOU CAN HAVE HER	RIGHTEOUS BROTHERS, Moonglow
80	80	KEEP ON TRYING	BOBBY VEE, Liberty 55790
54	54	GOODBYE MY LOVER GOODBYE	SEARCHERS, Kapp 658
83	83	YOU WERE ONLY FOOLING	VIC DAMONE, Warner Bros. 5616
✓	✓	BRING IT ON HOME TO ME	ANIMALS, MGM
51	51	LAND OF 1000 DANCES	CANNIBAL & HEADHUNTERS, Rampart 642
72	72	CONCRETE AND CLAY	UNIT 4 PLUS 2, London 9751
41	41	SHE'S COMIN' HOME	ZOMBIES, Parrot 9747
82	82	A WALK IN THE BLACK FOREST	HORST JANKOWSKI, Mercury 72425
79	79	NOW THAT YOU'VE GONE	CONNIE STEVENS, Warner Bros. 5610
69	69	CATCH THE WIND	DONOVAN, Hickory 1309
✓	✓	THE PRICE OF LOVE	EVERLY BROTHERS, Warner Bros.
66	66	THE MOUSE	SOUPY SALES, ABC Paramount 10646
71	71	GEORGIE PORGIE	JEWEL AKINS, Era 3142
78	78	PEANUTS	SUNGLOWS, Sunslow 107
94	94	HUSH HUSH SWEET CHARLOTTE	PATTI PAGE, Columbia 43251
68	68	SHE'S LOST YOU	ZEPHYRS, Rotate 5006
93	93	MR. TAMBOURINE MAN	BYRDS, Columbia 43271
✓	✓	WISHING IT WAS YOU	CONNIE FRANCIS, MGM 13331
77	77	BOO-GA-LOO	TOM & JERRIO, ABC Paramount 10638
97	97	LAURIE	DICKEY LEE, Hall
86	86	SHAKIN' ALL OVER	GUESS WHO? Scepter 1285

✓	✓	BEFORE AND AFTER	CHAD & JEREMY, Columbia
✓	✓	IT AIN'T NO BIG THING	RADIANTS, Chess 13717
85	85	LIPSTICK TRACES	O'JAYS, Imperial 66102
92	92	SOMETHING YOU GOT	CHUCK JACKSON & MAXINE BROWN, Wand 181
91	91	LAURIE DON'T WORRY	FRANKIE PANELLI, RCA Victor
61	61	A WOMAN CAN CHANCE A MAN	JOE TEX, Dial 4006
81	81	AL'S PLACE	AL HIRT, RCA Victor 8542
88	88	GOODBYE SO LONG	IKE & TINA TURNER, Modern
✓	✓	WHY DID I CHOOSE YOU	BARBRA STREISAND, Columbia 43248
87	87	GOOD LOVIN'	OLYMPICS, Lomar 2013
89	89	IT'S ALMOST TOMORROW	JIMMY VELVET, Phillips
100	100	YOU TURN ME ON	IAN WHITCOMB, Tower 134
98	98	GLORIA	THEM, Parrot 9427
99	99	SUPER-CALI-FRAGIL-ISTIC	JULIE ANDREWS & DICK VAN DYKE, Vista 434
✓	✓	APPLE BLOSSOM TIME	WAYNE NEWTON, Capitol 5419
96	96	LET ME DOWN EASY	BETTY LAVETTE, Calla 102
✓	✓	WHAT THE WORLD NEEDS	JACKIE DE SHANNON, Imperial 66110
✓	✓	ONE'S YOURS	JOHNNY TILLOTSON, MGM 13344
95	95	LOVE HER	WALKER BROTHERS, Smash
✓	✓	BABY I'M YOURS	BARBARA LEWIS, Atlantic 2283
✓	✓	LIP SYNC	LEN BARRY, Decca 31788
✓	✓	WELL ALL RIGHT	BOBBY SHERMAN, Decca 31779
✓	✓	SWING ME	APRIL STEVENS & NINO TEMPO, Atco
✓	✓	OVER THE RAINBOW	BILLY THORPE, Crescendo

THE 6th RUDY VALENTINE



**RECORD
IS
OUT
THIS
WEEK**

“AND NOW”

and

“EV’RYTHING BEAUTIFUL”

R-4619

on

ROULETTE RECORDS





George Harrison Writes Songs For New Movie

by Brian Harvey

When Beatles new film is seen it will feature several new George Harrison compositions. He told colleague Mike Chamberlain that he likes playing around on guitar and has wanted to write for some time.

The trouble is that he never gets any peace and quiet. Recently however he locked himself in a hotel room for a day or so and came up with two numbers which will be in the film.

Apparently he played them over to the other three at a recent recording session for the film. They liked them and worked out arrangements so now we have the debut of George Harrison—'composer.'

Stones Back

Stones back from Scandinavian tour enthusing over audi-

ences there. Now they'll concentrate on TV for a while to promote a forthcoming EP of 'live' recordings which manager Andrew Oldham says you in the States will have an LP of. Hope someone will send me a copy when it comes out!

The Stones are to re-sign with Decca when their contract comes up for renewal in May so their American releases will continue to be released on London who have done such a good job for the group in the past.

It's reported that CBS and Reprise put in very big bids for the hairy fivesome but Decca outbid all to retain this very valuable property.

Happy Martha

Met Martha of the Vandellas in a Motorway (Turnpike) restaurant at 2 a.m. the other

morning. She and the Tamla package were returning to London from a Liverpool date, I was trying out my 'hot' new car and had stopped for coffee.

She tells me that she and the girls are very, very happy with the reception they've had from British audiences but not at the size of them. Houses have generally been only half full.

She seems to be enjoying England and would like to come back and tour again.

The Miracles, Vandellas, Earl Van Dyke etc. all travel by coach. The Supremes travel from date to date by limousine.

If there are any howls that the tour lost money after it's all over it might be worth bearing in mind that the British accompanying musicians are being paid \$300 per week on the tour. That's well over

scale! If that is what they are getting just how much do the top attractions get?

Hello And Thanks

Hope Mr. Sam Chase will allow me a few lines to say hello and thanks to the many American DJs who have written to me in Liverpool. Thanks fellers for all the nice words—hope we are helping you promote British artists a little.

American record labels, particularly those specializing in R&B, who are interested in having their material covered in advance of British release in a British publication might like to put me on their mailing lists for discs, pictures and biographies of artists on new releases.

We in turn will do our best to give them coverage in Music Echo.

Freddie And Dreamers To Star In "Cuckoo Patrol"

Two short months ago Grand National Films asked Freddie and the Dreamers if they had any ideas for a comedy film script. This company has released the boys three previous epics.

They did have, thousands of them, but they amalgamated into one to be titled "Cuckoo Patrol."

"Being idiots," Derek of the Dreamers told me, "we decided to centre the plot around five boy scouts, a scoutmaster and cook. Needless to say we play the boy scouts—we all look marvellous in shorts."

"We're the type of boy scouts," Freddie continued, "who can do nothing right and have all their good deeds misfire."

"It is planned to be seventy minutes long, and that for your information is 4,200 seconds, and it's to be filmed exclusively in Britain."

"In the woods" Derek added. "I've always wanted to be a boy scout rubbing sticks together in the woods. . . ." said Freddie whimsically!

He continued to tell me that the epic is being based on the Three Stooges 1940s style. "Except," he added, "that even they could have helped an old lady across the road without ageing her considerably."

"We'll stick to the script. We thrive on "Ad Libbing" and the time spent filming in May will be no exception."

"Filming is great," exclaimed Freddie whilst doing a Freddie type jump in the air. And in his next breath said,

"My impressions of America were of very very tall buildings!"

On a slightly more serious note Mr. Frederick Garrity continued.

"The American teenagers are great. They're interested in us as persons not just as lunatics which is very unusual! They used to ring us up at our hotel or stop us in the street. Sorry high-way. And ask us whether we liked the States and whether we had shaved that morning!? Have you ever been stopped in the street and asked if you'd shaved? It's very embarrassing!"

"In Britain we get girls ringing us but usually all they do is ask who's speaking and then burst out giggling. "Everybody was very friendly over there and we were met at the airport by Elaine Cordette, who is an eighteen-year-old song writer. (She used to write songs with Jackie De Shannon.)

"Elaine drove us in her Cadillac to our hotel and later showed us round Los Angeles." Derek interrupted at this point.

"Wish I could have brought a portion of that sun home. It was fabulous!

"Elaine took us to the "Knotts Berrie Farm," an old western ghost town which has been transported lock stock and barrel to Hollywood. Everyone wears ten gallon hats and holsters with guns!"

"It wasn't the first time Derek has hid behind a woman's skirts," Freddie said jokingly.

CONTINUED ON PAGE 30

BRITAIN'S TOP 50

Courtesy Melody Maker, London

- | | |
|---|---|
| 1 TICKET TO RIDE
Beatles—Parlophone | 27 THAT'S WHY I'M CRYING
Ivy League—Pleasidilly |
| 2 KING OF THE ROAD
Roger Miller—Phillips | 28 EVERYBODY'S GONNA BE HAPPY
Kinks—Pye |
| 3 THE MINUTE YOU'RE GONE
Cliff Richard—Columbia | 29 SILHOUETTES
Herman's Hermits—Columbia |
| 4 HERE COMES THE NIGHT
Them—Decca | 30 I'M GONNA GET THERE SOMEHOW
Val Doonican—Decca |
| 5 POP GO THE WORKERS
Barron-Knights—Columbia | 31 SUBTERRANEAN HOMESICK BLUES
Bob Dylan—CBS |
| 6 BRING IT ON HOME TO ME
Animals—Columbia | 32 I'VE BEEN WRONG BEFORE
Cilla Black—Parlophone |
| 7 A WORLD OF OUR OWN
Seekers—Columbia | 33 GOODBYE MY LOVE
Searchers—Pye |
| 8 CATCH THE WIND
Donovan—Pye | 34 COME AND STAY WITH ME
Marianne Faithful—Decca |
| 9 LITTLE THINGS
Dave Berry—Decca | 35 NOWHERE TO RUN
Martha and the Vandellas—Tamla Motown |
| 10 CONCRETE AND CLAY
Unit Four + 2—Decca | 36 WINDMILL IN OLD AMSTERDAM
Ronnie Hilton—HMV |
| 11 TRUE LOVE WAYS
Peter and Gordon—Columbia | 37 TRUE LOVE FOR EVERMORE
Bachelors—Decca |
| 12 FOR YOUR LOVE
Yardbirds—Columbia | 38 ONCE UPON A TIME
Tom Jones—Decca |
| 13 STOP! IN THE NAME OF LOVE
Supremes—Tamla Motown | 39 HAND ME DOWN THINGS
Adam Faith—Parlophone |
| 14 OH NO, NOT MY BABY
Manfred Mann—HMV | 40 THE BIRDS AND THE BEES
Jewel Akens—London |
| 15 THE LAST TIME
Rolling Stones—Decca | 41 REELIN' AND ROCKIN'
Dave Clark Five—Columbia |
| 16 THE TIMES THEY ARE A'CHANGIN'
Bob Dylan—CBS | 42 YOU CAN'T HAVE HIM
Dionne Warwick—Pye |
| 17 YOU'RE BREAKING MY HEART
Keely Smith—Reprise | 43 DO THE CLAM
Elvis Presley—RCA |
| 18 I CAN'T EXPLAIN
The Who—Brunswick | 44 I KNOW A PLACE
Petula Clark—Pye |
| 19 NOT UNTIL THE NEXT TIME
Jim Reeves—RCA | 45 AT THE CLUB
Drifters—Atlantic |
| 20 WONDERFUL WORLD
Herman's Hermits—Columbia | 46 THE CLAPPING SONG
Shirley Ellis—London |
| 21 I'LL BE THERE
Gerry and the Pacemakers—Columbia | 47 WE SHALL OVERCOME
Joan Baez—Fontana |
| 22 ALL OVER THE WORLD
Françoise Hardy—Pye | 48 HONEY I NEED
Pretty Things—Fontana |
| 23 IT'S NOT UNUSUAL
Tom Jones—Decca | 49 SOMETHING BETTER BE-GINNING
Honeycombs—Pye |
| 24 WHERE ARE YOU NOW?
Jackie Trent—Pye | 50 WHATEVER HAPPENED TO THE GOOD TIMES
Paddlers—Phillips |
| 25 I'LL NEVER FIND ANOTHER YOU
Seekers—Columbia | |
| 26 A LITTLE YOU
Freddie and the Dreamers—Columbia | |



CERULEAN BLUES

Oh! Sell That Thing (Part 2)

by Dom Cerulli

You can use your daily newspaper to sell jazz for fun and profit. Assuming, of course, that you are a record dealer, you've had trouble moving jazz, and you have read my last column.

First, turn to the TV listing page. Check to see whether any jazz artists are making appearances on TV shows. Usually they'll appear on the variety shows, although they may even pop up on the "Today" or "Tonight" shows, the ABC late-night show, the educational channel, if you have one, and even in old movies.

Flag Those Albums

Say that Dizzy Gillespie has appeared on Ed Sullivan's show. Bright and early on Monday, you could stack together some of the Gillespie albums you have in stock and either flag them with a sign in your bin or stack them in a browser box on your counter. The sign can say, simply: "DIZZY GILLESPIE—featured on the Ed Sullivan Show."

This isn't earth-shattering, but it is a fact that what you are trying to do now is drum up some trade from the non-jazz audience. The jazz fans will have found you. Often TV viewers are impressed by a performer and will pick up an album of his if they are reminded of the performance. It works the other way, too, but then there wouldn't have been a sale anyway.

The amusement pages of the daily newspaper will carry ads or stories about jazz artists appearing in clubs or concerts in your area. It's a simple matter to feature their albums in your store. Again, you merely have to hand-letter a sign that says: "CHARLIE BYRD—Currently At Jazz City" or "STAN GETZ—Featured in the film "Get Yourself A College Girl" at the Plympton.

Promotional Material

These are obvious and simple promotions of your jazz stock. But too often they are overlooked by the dealer who has more pressing matters on his mind. The record companies have promotional material available, particularly when an artist is in the area. He may even be available for a personal appearance at the store, although this is a rare event for both artist and fan. However, an autographed copy of an album will sell faster than one without a signature on it. If Stan Getz were appearing in my town, I'd have him autograph every album of his in my store, and I'd feature them prominently.

It's also good business to follow the charts in *Music Business*. If we possibly can, we'll try to include more jazz album information pointed at dealers. *Jazz can be sold*. The audience is there. It can be weaned away from the mail clubs because when a jazz fan wants an album, he wants it now... not by mail later on.

Summer Jazz Festivals

And no matter where you are, why not tie in with the summer Jazz Festivals? As soon as it's available, we'll print the program information for both the Newport Jazz Festival, held July 4 weekend; and the Monterey Jazz Festival, held in mid-September. The artists who appear can be featured during the actual Festival weekend, and later on when Festival albums are released.

One final note: if you haven't yet spotlighted the NARAS "Grammy" winners, tie in the albums with the TV show, "The Best on Record," featuring some of the Grammy winners. It'll be telecast Tuesday night, May 18, on NBC-TV.

CLIPPED FROM ENGLAND'S FAVORITE MUSIC PAPER

Melody Maker

MELODY Maker April 10, 1965

Life with the Lennons

THE STORY OF A HARD DAY'S NIGHT IN THE LIFE OF A BEATLE (AND HIS WIFE)



... started Homesick Dylan single... nounced it "great, very Berry-ish." John and Cynthia spent about a quarter of an hour trying unsuccessfully to work out the words Dylan sings.

He carted huge box full after huge box full of LPs into the lounge and finally settled for the "Blues, Rags and Hollers" album, which he loves.



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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.

Table with 10 columns: M.B., P.O.P., I.O.O., C.H.A.R.T., EAST (BU, BE, WE, WA, DE, PH, AS, H, I, NG, ST, L, OR, H, I, AN, K, A, R, I, A), SOUTH (HO, WO, FO, RT, W, OR, T), MIDWEST (CH, DE, IL, MI, IN, OH, MO, WI, IL, IN, OH, MO, WI), WEST (FR, AN, NG, EL, SE, CO, CA, OR, WA, ID, MT, WY, UT, AZ, NV, NM, OK, KS, NE, MN, IA, MO, WI, IL, IN, OH, MO, WI). Rows include song titles like 'AL'S PLACE' and 'AND I LOVE HIM'.

Table with 10 columns: M.B., P.O.P., I.O.O., C.H.A.R.T., EAST (BU, BE, WE, WA, DE, PH, AS, H, I, NG, ST, L, OR, H, I, AN, K, A, R, I, A), SOUTH (HO, WO, FO, RT, W, OR, T), MIDWEST (CH, DE, IL, MI, IN, OH, MO, WI, IL, IN, OH, MO, WI), WEST (FR, AN, NG, EL, SE, CO, CA, OR, WA, ID, MT, WY, UT, AZ, NV, NM, OK, KS, NE, MN, IA, MO, WI, IL, IN, OH, MO, WI). Rows include song titles like 'LAURIE DON'T WORRY' and 'LET ME CRY'.



R & B BEAT

BY KAL RUDMAN

The Four Tops is a Smash . . . Ken Hawkins, WABQ, Cleveland, now doing morning and evening Drive shows . . . Vee Jay hot with wide-spread sales on Ovarions, Dells, Sandy Wynns, and Betty Everett. *Ooo Wee Baby*, Fred Hughes broke big in Cleveland. The Billy Preston LP racking up fantastic sales . . . Gene Chandler now getting tremendous big pop station play . . . Otis Redding is out of sight. *One Monkey Don't Stop No Show*, Joe Tex hot in the LP, and could be the next single. Esther Phillips and Barbara Lewis coming in . . . Knights and Arthur broken by Mr. E. Rodney Jones, Chicago . . . Tina Britt selling.

Rudman Tips: Kim Weston; Fred Hughes; Coasters are new and choice . . . Knight Bros. a hit . . . Ray Pollard, Sapphires, Dreamlovers, Marvellous all busted in Philly pop & R&B . . . Barbara Mason #1 in Philly, Atlanta, Cleveland. Giant in Balt.-Wash. and broke in Detroit. On 4 big pop stations . . . Clyde McPhatter giant in Chicago . . . Tamla out of sight. Note: Flip of Temptations big with *Fat Daddy* Balt., Cleveland, Detroit. Vibrations and Walter Jackson going for Okeh. Good sales.

Boo-Ga-Loo making it big Pop now. Thanx R&B world for another one that didn't come from England . . . Chuck & Maxine is selling well all over and going pop, like WIBG, Philly—which also put the Otis Redding right on . . . Betty Lavette *Deserves pop play* as do many other "R&B HITS" . . .

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audition with your soul ear tuned in . . . Getting pop play on anything new has become a ridiculous, unfunny joke. Even hits and names don't qualify . . . New Blast line owned by Bert Berns and run by Julie Rifkind, formerly of MGM. First release: *Shake and Jerk*.

Tips From Chatty

Chatty Hatty, WGIV, Charlotte: #1 Hot Cha; #2 Bobby Bland; #3 Lou Johnson. Big: Gypsies; James Phelps; Ike & Tina; Modern; Jeff Barry; Ovarions; Jackie Wilson; Gladys Knight; Bettye Swann; Bettye Lavette; Malibus; Lorna Doone; Dream-Lovers; Clyde McPhatter; Ad Libs; Sapphires; Jeff Dale; Otis Leavill; Booker T.; Otis Redding; Knights & Arthur; Righteous Bros.; Knight Bros.; Tina Britt.

Johnny Pettitt, WGOK, Mobile breakouts: Joe Hinton; Ovarions; Jackson & Brown; & Joe Anderson. Top 20: James Brown; Radiants; O. V. Wright; David Thomas; O'Jays; B. Bland.

New on WWRL, N.Y.C list: Jackson & Brown; *You Can Have Her*, Righteous Bros.; Barbara Mason; Jr. Parker; Elgins; Vibrations; African Beavers; Jeff Dale; Gonna Be Ready; Betty Everett; Carol Fran; Bobby Boyd; Otis Leavill; Beverly McKay; Jack Nitzsche. Hit: Otis Redding.

Ken Hawkins, WJMO, Cleveland, picks: Booker T.; Alex Patton; Jeff Dale; Ike & Tina Turner on Modern.

Debut on KGfJ, L.A.: Ike & Tina; Love Belongs, Sandy Wynns.

Dr. Bop, WAWA, Milwaukee, is on: Mack Rice; Clyde McPhatter; Roscoe Shelton; Betty Swann; Alvin Cash.

Porky Chedwick, WAMO, reports Smash action in Pittsburgh on Booker T. The Marvellous broke (as it did in Philly). He picks: Carol Fran; Sam Hawkins; John R.; Ovarions; Knight Bros.; Otis Redding; Jr. Parker; Sapphires; Nancy Wilson and Barbara Lewis is selling both ways.

Willie Martin & Larry Hargrove, WRBD, Ft. Lauderdale pick: Fred Parris; Righteous Bros.; Ike & Tina; Knights & Arthur; Joe Hinton; & Nancy Wilson.

Ed Teamer, WYLD, New Orleans, likes: Carol Fran; Sam Hawkins; Otis Redding; Joe Hinton; Ray Charles; Kelly Bros.; Sandy Wynns; Anna King; Bobby Byrd & Rivingtons.

Fort Worth Rumbblings

Jerry Thomas, KNOK, Ft. Worth picks: Knights & Arthur; Ike & Tina; Clyde McPhatter; Fred Hughes; Deena Johnson; Lowell Fulson; B. B. King; Mary Hunt; Jr. Parker; Roscoe Shelton; Booker T.; Lowell Fulson & Elmore James

Jolly Joe Norfleet, WVOL, Nashville picks: Clint Stacy; Ike & Tina; Shep Grant; Knights & Arthur. Sales: Barbara Mason; Alex Patton; Jackson & Brown; & Roscoe Shelton.

Bob King, Washington, WOOK, picks: 4 Tops; Linda Carr; Jive 5. Top 3: Barbara Mason. Smash: Otis Redding. Sales: Ruby Johnson; Gypsies; Manhattans; & Ovarions. Al Bell, WUST, Wash., reports good sales: Booker T.; Marvellous; Knight Bros.; Paul Martin; Jr. Parker.

Breakouts, Ed Wright, WABQ, Cleveland: Knight Bros.; *Ooo Wee Baby*, Fred Hughes (monster). Big Blues: Elmore James. Picks: Ray Charles; 4 Tops; Jeff Dale; Sandy Wynns; Carol Fran; Ray Pollard; Vibrations (starting); & Betty Everett.

Georgie Woods & Jimmy Bishop, WDAS, Philly. Big:

Sapphires; 4 Tops (monster); Marvellous; Esther Phillips; Chuck & Maxine; & Ray Pollard. No. 1—Barbara Mason. Picks: Vibrations; Alvin Robinson; John R.; Booker T.; 3 Degrees; Ovarions; *Ooo Ow*, Woods & Bishop; Walter Jackson; Howard Tate; Paul Martin; Otis Redding; Fred Hughes; Buss McClure; Jeff Dale; & Don Covay.

Larry Dean, WWIN, Balt., reports Jr. Parker broke after he made it a pick hit. New pick: Jolly Jacks on Landa.

And In Atlanta

Burke Johnson, WAOK, Atlanta, No. 1: Barbara Mason. #2 request: Sapphires, #4 Betty Lavette. Top LP cuts: *Bring It On Home*, Supremes & *Star Dust*, Jackie Wilson. Picks: 4 Tops. On: Sam Hawkins; Ad Libs; Jeff Dale; Jeff Barry; Knights & Arthur; Jr. Parker; Ovarions; Barbara Lee Chuck & Maxine; Otis Redding (big request); Gene Chandler. Paul "Fat Daddy" Johnson, WSID, Baltimore, reports breakouts on: Otis Redding; Dells; Du-Ettes (big); Jr. Parker; Booker T.; Ovarions; Knights & Arthur; 4 Tops; Tina Britt; Sapphires; Freeman Bros.; Ike & Tina on Modern. Big LP cut: *Chain Gang*, Supremes. Picks: Billy Butler; *You'll Miss Me*, Bass & McClure; *Blue Shadows*, B. B. King; Roscoe Robinson; Don Covay; Kim Weston; Ikettes. Hot LP cut: *Mobile Lil*, Martha & Vandellas.

R & B TOP 30

Another Supremes' Smash

- | | |
|---|--|
| 1 IT'S GROWING
Temptations—Gordy 7040 | 16 YES, I'M READY
Barbara Mason—Arctic 105 |
| 2 I'LL BE DOGGONE
Marvin Gaye—Tamla 54112 | 17 LET ME DOWN EASY
Betty Lavette—Calla 102 |
| 3 WE'RE GONNA MAKE IT
Little Milton—Checker 1105 | 18 NOWHERE TO RUN
Martha & The Vandellas—Gordy 7039 |
| 4 OOO BABY BABY
Miracles—Tamla 54118 | 19 AND I LOVE HIM
Esther Phillips—Atlantic 2281 |
| 5 GOT TO GET YOU OFF MY MIND
Solomon Burke—Atlantic 2276 | 20 LOVE IS A FIVE LETTER WORD
James Phelps—Argo 5499 |
| 6 BACK IN MY ARMS AGAIN
Supremes—Motown 1075 | 21 SHOTGUN
Junior Walker—Soul 35008 |
| 7 NOTHING TO STOP ME
Gene Chandler—Constellation 149 | 22 SOMETHING YOU GOT
Chuck Jackson & Maxine Brown—Scepter 181 |
| 8 THE ENTERTAINER
Tony Clarke—Chess 1924 | 23 COME ON OVER TO MY PLACE
Drifters—Atlantic 2285 |
| 9 WOMAN'S GOT SOUL
Impressions—ABC Paramount 10647 | 24 I NEED YOU
Chuck Jackson—Wand 179 |
| 10 IT AIN'T NO BIG THING
Radiants—Chess 1925 | 25 CLAPPING SONG
Shirley Ellis—Congress 234 |
| 11 I DO LOVE YOU
Billy Stewart—Chess 1922 | 26 THE REAL THING
Tina Britt—Eastern 604 |
| 12 BOO GA LOO
Tom & Jerrio—ABC Paramount 10638 | 27 GOODBYE, SO LONG
Ike & Tina Turner—Modern |
| 13 A WOMAN CAN CHANGE A MAN
Joe Tex—Dial 4006 | 28 LIPSTICK TRACES
O'Jays—Imperial 66102 |
| 14 IT'S GOT THE WHOLE WORLD SHAKIN' / EASE MY TROUBLIN' MIND
Sam Cooke—RCA Victor 8539 | 29 I CAN'T HELP MYSELF
Four Tops—Motown 1076 |
| 15 DUST IN DADDY'S EYE
Bobby Bland—Duke 390 | 30 I'VE BEEN LOVING YOU TOO LONG
Otis Redding—Volt 126 |

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**"YES,
I'M
READY"**

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JACKIE TRENT: "WHERE ARE YOU NOW"

PARKWAY 955

ANOTHER 1st ON PARKWAY • A PETER & GORDON PRODUCTION

EDDIE KING: "ALWAYS AT A DISTANCE"

PARKWAY 952

CAMEO/PARKWAY • 1650 BROADWAY, NEW YORK

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

Peter, Paul & Mary Moving Up

MONEY ALBUMS

This Week	Last Week	Album	This Week	Last Week	Album	This Week	Last Week	Album
1	1	MARY POPPINS SOUNDTRACK, Vista BV 4026	11	11	RAMBLIN' ROSE NAT KING COLE, Capitol T-ST 1837	21	26	GIRL HAPPY ELVIS PRESLEY, RCA Victor LPM 3338
2	2	INTRODUCING HERMAN'S HERMITS MGM E 4282	12	16	FREDDIE & THE DREAMERS Mercury MG 21017	22	21	YOU'VE LOST THAT LOVIN' FEELIN' RIGHTEOUS BROTHERS, Philles LP-S 4007
3	3	THE SOUND OF MUSIC SOUNDTRACK, RCA Victor LSOD 2005	13	15	RED ROSES FOR A BLUE LADY VIC DANA, Dolton BLP 2034	23	12	FERRY ACROSS THE MERSEY GERRY & THE PACEMAKERS, United Artists UAL-S 6387
4	4	THE BEACH BOYS TODAY! Capitol T-ST 2266	15	17	KINKS SIZE THE KINKS, Reprise 6158	24	20	BEATLES '65 Capitol T 2228
5	7	DEAR HEART ANDY WILLIAMS, Columbia CL 2338	15	13	L-O-V-E NAT KING COLE, Capitol T-ST 2195	25	27	20 ORIGINAL WINNERS VARIOUS ARTISTS, Roulette R 25203
6	9	A SONG WILL RISE PETER, PAUL AND MARY, Warner Bros. 1589	16	14	BLUE MIDNIGHT BERT KAEMPFERT, Decca DL 4569	26	23	YOUR CHEATIN' HEART SOUNDTRACK, MGM E 4260
7	6	THE RETURN OF ROGER MILLER Smash MGS 27061	18	28	THIS DIAMOND RING GARY LEWIS, Liberty LRP 3408; LST 7408	27	22	DOWNTOWN PETULA CLARK, Warner Bros. 1590
8	8	GOLDFINGER SOUNDTRACK, United Artists UA 4117; UAS 5117	18	18	THE MANTOVANI SOUND London LL 3419	28	30	WHERE DID OUR LOVE GO SUPREMES, Motown 621
9	5	THE ROLLING STONES, NOW! London LL 3420	19	24	WEEKEND IN LONDON DAVE CLARK FIVE, Epic LN 24139	29	25	KINGSMEN, VOL. 3 Wand 662
10	10	MY FAIR LADY SOUNDTRACK, Columbia KOL 8000	20	19	THE HONEY HORN SOUND AL HIRT, RCA Victor LPM-LSP 3337	30	31	FIDDLER ON THE ROOF ORIGINAL CAST, RCA Victor LSO 1093

ACTION ALBUMS

41	47	BRINGING IT ALL BACK HOME BOB DYLAN, Columbia CL 2328	55	58	MUSIC TO READ JAMES BOND BY VARIOUS ARTISTS, United Artists UAL 3415	77	76	GREATEST STORY EVER TOLD SOUNDTRACK, United Artists UAL 4120
32	34	UNFORGETTABLE NAT KING COLE, Capitol T 357	56	56	JOAN BAEZ/5 Vanguard VSD 79160	78	66	COMMAND PERFORMANCE— LIVE IN PERSON JAN & DEAN, Liberty LRP 34031/LST 7403
33	33	THE BEST OF AL HIRT RCA Victor LPM-LSP 3309	57	71	RED ROSES FOR A BLUE LADY WAYNE NEWTON, Capitol T/ST 2335	79	59	SHAKE SAM COOKE, RCA Victor LPM/LSP 3367
34	40	I'M TELLING YOU NOW FREDDIE & THE DREAMERS, Tower DT 5003	58	54	A LITTLE BIT OF HEAVEN JOHN GARY, RCA Victor LPM/LSP 2994	80	67	RIGHT NOW RIGHTEOUS BROTHERS, Moonglow M 1001
35	32	PORTRAIT OF LOVE LETTERMEN, Capitol T-ST 2270	59	87	MY KIND OF TOWN JACK JONES, Kapp KL 1433	81	84	ORANGE BLOSSOM SPECIAL JOHNNY CASH, Columbia CL 2309/CS 9109
36	41	CHAD AND JEREMY SING FOR YOU World Artists WAM 2005	60	57	KNOCK ME OUT VENTURES, Dolton BLP 2033	82	82	YEH YEH GEORGIE FAME, Imperial LP 9282
37	36	BEACH BOYS CONCERT Capitol TAO-STAO 2198	61	63	SHIRLEY BASSEY BELTS THE BEST United Artists UAL 3419/UAS 6419	83	79	GETZ/GILBERTO Verve V/V6-8545
38	43	PEOPLE GET READY IMPRESSIONS, ABC Paramount 505	62	74	THE WINDMILLS ARE WEAKENING BOB NEWHART, Warner Bros. W 1588	84	90	SPY WITH A PIE SOUPY SALES, ABC Paramount 503
39	29	DEAN MARTIN HITS AGAIN Reprise R 6146	63	45	PEARLY SHELLS BILLY VAUGHN, Dot DLP 3605	85	94	SERENADE FOR ELISABETH GUNTHER KALLMAN, 4-Corners FCL/FSC 4209
40	37	HAVE YOU LOOKED INTO YOUR HEART JERRY VALE, Columbia CL 2313; CS 9113	64	52	THE JIM REEVES WAY RCA Victor LPM/LSP 2968	86	89	ROGER WILLIAMS PLAYS THE HITS Kapp KL 1414
41	46	THE TEMPTATIONS SING SMOKEY Gordy GS 912	65	68	THE GAME OF LOVE WAYNE FONTANA & MINDBENDERS, Fontana MGF 27542	87	86	THE BIRDS AND THE BEES JEWEL AKENS, Era EL 110
42	53	THE EARLY BEATLES Capitol T-ST 2309	66	69	I'VE GOT A TIGER BY THE TAIL BUCK OWENS, Capitol T/ST 2283	88	✓	I KNOW A PLACE PETULA CLARK, Warner Bros. WS 1598
43	35	PEOPLE BARBRA STREISAND, Columbia CL 2215; CS 9015	67	81	I GO TO PIECES PETER & GORDON, Capitol ST 2324	89	93	IMPRESSIONS GREATEST HITS ABC Paramount 515/S 515
44	44	THE FOLK ALBUM TRINI LOPEZ, Reprise 6147	68	62	GETZ AU GO GO STAN GETZ, Verve V/V6-8600	90	✓	AESOP'S FABLES THE SMOTHERS BROTHERS WAY Mercury MG 20989
45	38	DEAR HEART HENRY MANCINI, RCA Victor LPM-LSC 2990	69	78	INTRODUCING THE BEAU BRUMMELS Autumn 103	91	97	BAKER STREET ORIGINAL CAST, MGM
46	49	THE NANCY WILSON SHOW Capitol SKAO 2136	70	75	MEXICAN PEARLS BILLY VAUGHN, Dot DLP 3628/25628	92	✓	THE MONSTER JIMMY SMITH, Verve V 8618
47	50	JAMES BOND THRILLERS ROLAND SHAW ORCHESTRA, London LL 3412; PS 412	71	77	COME SHARE MY LIFE GLENN YARBROUGH, RCA Victor LPM/LSP 3310	93	98	CONNIE FRANCIS SINGS FOR MAMA MGM E/SE 4294
48	42	JOHNNY RIVERS IN ACTION Imperial LP 9280-12280	72	73	APPLES AND BANANAS LAWRENCE WELK, Dot DLP 3629	94	✓	WHIPPED CREAM HERB ALPERT'S TIJUANA BRASS, A&M 110
49	48	MY LOVE FORGIVE ME ROBERT GOULET, Columbia CL 2296	73	60	YESTERDAY'S GONE STUART & CLYDE, World Artists WAM 2000	95	99	DO I HEAR A WALTZ ORIGINAL CAST, Columbia KOL 6370
50	55	GREATEST HITS FROM THE BEGINNING MIRACLES, Motown 254	74	70	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087	96	100	ZORBA THE GREEK SOUNDTRACK, 20th Century Fox TFM 3167
51	61	ROAR OF THE GREASPAIN ORIGINAL CAST, RCA Victor LOC/LSO 1109	75	65	LOVE IS EVERYTHING JOHNNY MATHIS, Mercury MG 20991	97	✓	DO THE MOUSE SOUPY SALES, ABC Paramount 517/S 517
52	51	DEAR HEART JACK JONES, Kapp KL 1415	76	92	GERRY & PACEMAKERS GREATEST HITS Laurie 2031	98	95	SOME BLUE EYED SOUL RIGHTEOUS BROTHERS, Moonglow MLP/SLP 1002
53	64	WE REMEMBER SAM COOKE SUPREMES, Motown 629				99	✓	MANY FACES OF GALE GARNETT RCA Victor LPM/LSP 3325
54	39	SHE'S NOT THERE ZOMBIES, Parrot 61001				100	✓	MR. STICK MAN PETE FOUNTAIN, Coral CRL 57473

THE WEEK IN PICTURES



JACK AND THE BROTHERS: Mercury Recording Stars, The Smothers Brothers, are joined by Kapp Records star Jack Jones for a curtain call during their record breaking engagement at Melodyland Theater in Anaheim, California. Jack Jones was special guest star on the show.



CUGIE'S BACK: On the occasion of signing a long term contract with Decca Records, Xavier Cugat is welcomed by the company's executive vice-president Leonard W. Schneider (right).



AT THE PARTY: It was given for pretty Martine Dalton, latest United Artists pactee, when she opened at New York's Living Room. Her first UA LP is called "Tender Words." With her are Lloyd Leipzig, director of creative services, for UA, Joe Petralia, independent promotion man, and Ray Hall, promotion man for All State Distributors in New Jersey.



FUN IN THE SUN: Two stars of the college set, Mary (of Peter, Paul & . . .) Travers and Van Trevor, relax after a swim at St. Thomas, V.I. Latest record for Mary is "A Song Will Rise" and for Van, "The Girl from the Main Street Diner."



BELLS WILL RING: Beaming happily together are Shelby Singleton, Jr., vice-president of A. & R. for Mercury Record Corp., and his fiancée, Barbara MacCollum. The two will wed May 15 in New York City.

ALBUM PICKS

This Week's Block Busters



THE VERSATILE BRENDA LEE
Decca DL 74661



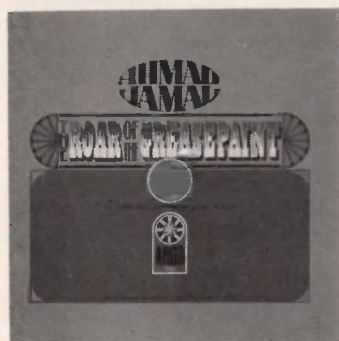
THE SCENE CHANGES
PERRY COMO
RCA Victor LSP 3396



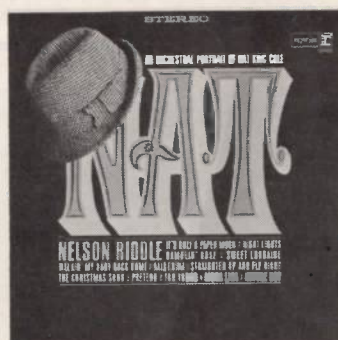
SANDIE SHAW
Reprise 6166



MARIANNE FAITHFUL
London LL 3423



ROAR OF THE GREASEPAINT
AHMAD JAMAL
Argo 751



AN ORCHESTRAL PORTRAIT OF
NAT KING COLE
NELSON RIDDLE
Reprise 6162



SYNANON
SOUNDTRACK
Liberty LRP-3413



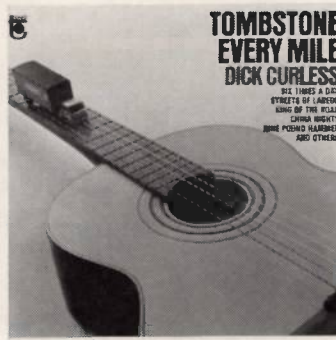
YOU BETTER BELIEVE ME
RAMSEY LEWIS TRIO/JEAN
DuSHON
Argo 750



THE SPIRIT AND THE FLESH
THE HIGHWAYMEN
United Artists UAS 6397



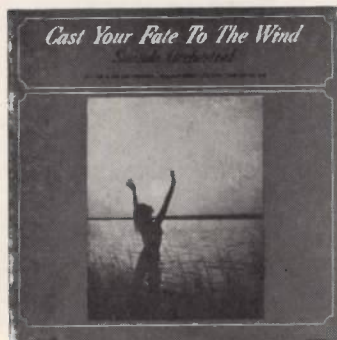
TENDERLY
BOSTON POPS ORCHESTRA
ARTHUR FIEDLER
RCA Victor LSC-2798



TOMBSTONE EVERY MILE
DICK CURLESS
Tower T-5005



SOMEBODY ELSE IS TAKING MY
PLACE
AL MARTINO
Capitol ST 2312



CAST YOUR FATE TO THE WIND
SOUNDS ORCHESTRAL
Parkway P-7046



MUSIC FROM "MARY POPPINS,"
AND OTHER GREAT MOVIE
THEMES
RAY CONNIFF AND THE SINGERS
Columbia CL-2366



THE YELLOW ROLLS ROYCE
SOUNDTRACK
MGM E-4292

SINGLE PICKS

Little Brenda's Great Big Sound

Chart Picks

BRENDA LEE

Decca 31792
NO ONE (Hill and Range/Efsee, BMI) (2:43)—Pomus, Shuman
TOO MANY RIVERS (Combine, BMI) (2:46)—Howard
Brenda has two great ballad sides here. Either could make it with the top side getting a slight edge.

DEAN MARTIN

Reprise 0369
(REMEMBER ME) I'M THE ONE WHO LOVES YOU (Hill and Range, BMI) (2:24)—Hamblen
Flip is "Born to Lose." (Peer, BMI) (2:26)—Brown
Dino continues with the old-fashioned kind of ballad song done to a heavily accented triplet beat. Could be one of his biggest.

LEN BARRY

Decca 31788
LIP SYNC (TO THE TONGUE TWISTERS) (Champion/Double Diamond, BMI) (2:34)—Madara, White, Borisoff
Flip is "At the Hop '65," (Singular/Vera Sound, BMI) (2:46)—Madara, White, Singer
A clever rock type ditty that kids will latch on to fast. They can dance to it too.

FRANK SINATRA

Reprise 0373
TELL HER (YOU LOVE HER EVERY DAY) (American, BMI) (2:40)—Ward
Flip is "Here's to the Losers." (Morris, ASCAP) (3:05)—Wells, Segal
Frank is again in a highly commercial groove with good chanting and a solid, rhythmic arrangement by Marty Paich. Should be a hit.

VIC DANA

Dolton 305
BRING A LITTLE SUNSHINE (TO MY HEART) - (Roosevelt, BMI) (2:31)—Barkan, Raleigh
Flip is "That's All," (Travis, BMI) (2:35)—Brandt, Haymes
Vic gets on a Dean Martin kind of kick with this infectious song with a big arrangement by Ernie Freeman. Watch it. Could be his biggest.

JAN AND DEAN

Liberty 55792

NEW TALENT DISCOVERIES

LUCILLE STARR

Almo 220
I WANT A STEADY GUY (Bur-dette, BMI) (2:09)—Duncan
Flip is "So Many Others," (In, ASCAP) (3:05)—McKuen
Miss Starr is well known in French Canada for her bi-lingual singing and she could make a lot of new U.S. friends with this fine medium-paced effort.

CAROL FRAN

Port 300
CRYING IN THE CHAPEL (Valley, BMI) (2:25)—Glenn
Flip is "I'm Gonna Try," (Earl/Benell, BMI)—Williams
Here's a most exciting and soulful new thrush who sings this great oldie tune to virtually a piano - only accompaniment. What a sound.

THE BOB KUBAN BAND

Norman 558
JERKIN' TIME (Missouri, BMI) (2:05)—Krenski, Hoeltzel
Flip is "Turn on Your Love Light," (Don, BMI) (2:20)—Scott, Malone
Here's a swinging bunch who turn on the steam in good style on

YOU REALLY KNOW HOW TO JOHNNY MATHIS

HURT A GUY (Screen Gems-Columbia, BMI) (2:57)—Christian, Berry, Gibson
Flip is "It's Easy as 1, 2, 3," (Screen Gems, Columbia, BMI) (2:23)—Gibson, Altfeld
The boys essay a new groove (for them) with this Righteous Brothers approach and they do it all very well. Watch this one.

MARIANNE FAITHFULL

London 9759
THIS LITTLE BIRD (Acuff-Rose, BMI) (2:00)—Loudermilk
Flip is "Morning Sun," (Hollis, BMI) (3:05)—Farr
The soft-voiced British thrush has a strong folk-pop quality on this whispery little ditty and she could have her third chart item in a row with it.

the dance tune. Good act that could do business.

THE OLYMPICS

Arvee 6501
STAY AWAY FROM JOE (Arvee, BMI) (2:20)—Ward
Flip is "Big Boy Pete, '65," (Venice, BMI) (2:15)—Harris, Terry
The group turns out a good, r. and b. flavored sound here that could easily click.

RONNIE BROWN

Celeste 618
BETTER BUILD YOURSELF A LITTLE TREE HOUSE (Hidle, BMI) (2:28)—Buckholtz
Flip is "Soul," (Hidle, BMI) (2:40)—Buckholtz
Here's a lad with a solid, r. and b. sound and he shows it off well on this clever song idea.

WAYNE KEMP

Dial 4008
LITTLE OLD HEARTACHE MAKER (Tree, BMI) (2:25)—Bond
Flip is "You Cried All the Way Back to Me," (Blackjack, BMI) (2:28)—Kemp, Wayne
Here's a solid new artist, in the Roger Miller groove but distinctive in his own right. It could be a hit.

TIMI YURO

Mercury 72431
GET OUT OF MY LIFE (South Mountain, BMI) (2:30)—Randazzo
Flip is "Can't Stop Running Away," (South Mountain, BMI) (2:49)—Randazzo, Weinstein
Timi could have a big chance with this strong ballad effort on a tune written by Teddy Randazzo.

TOMMY ROE

ABC-Paramount 10665
COMBO MUSIC (Low-Twi, BMI) (2:21)—Roe
Flip is "Fourteen Pair of Shoes," (T.M., BMI) (2:13)—Darin, Alquist
Tommy has been waiting for a hit lately and this rocking, stomping dance-oriented side could be it.

JACKIE TRENT

Parkway 955
WHERE ARE YOU NOW (Leeds, ASCAP) (2:46)—Hatch, Trent
Flip is "On the Other Side of the Track," (Morris, ASCAP) (2:19)
A great British thrush. She's had earlier good sides in the U.S. but none to match this one, currently in the British top 10.

JAY AND THE AMERICANS

United Artists 881
CARA, MIA (Feist, ASCAP) (2:30)—Trapani, Lange
WHEN IT'S ALL OVER (Unart, BMI) (2:37)—Robinson, Levenson
Two emotional efforts by the boys and both have what it takes. Either could go with the top side having a slight edge.

HERB ALPERT AND THE TIJUANA BRASS

A and M 767
MAE (Miller, ASCAP) (2:27)—Ortolani
Flip is "El Garbanzo," (Almo, ASCAP) (2:13)—Lake
Here's a gently lilting tune from the movie, "Yellow Rolls Royce" and it could be a winner.

RONNY AND THE DAYTONAS

Mala 503
BEACH BOY (Tuneville, BMI) (2:07)—Gason, Gilmore
Flip is "No Wheels," (Buckhorn, BMI) (1:46)—Wilkin, Cason
The surfing sound again and it's done well by the boys as in the past. Watch this one. It could go.

WILLIE MITCHELL

Hi 2091
BUSTER BROWNE (JEC, BMI) (2:12)—Young, Mitchell
Flip is "Woodchopper's Ball," (Leeds, ASCAP) (2:08)—Bishop, Herman
Willie's honking, low-down sound comes over in great style on this side that's made for dancing.

In The Trade

CONTINUED FROM PAGE 4

concern.

The new label, with offices at 1650 Broadway, will record all types of music. Their first release, out this week, is "Shake and Perk," by Billy Lamont.

Rifkind, an experienced record man, was an independent producer of TV specials before his appointment as head of Bang. He formerly was with MGM-Verve for five years as National Promotion Manager.

Rifkind also ran their R.&B. line—Cub Records.

Web IV was recently organized by Ahmet and Nesuhi Ertegun, Jerry Wexler, and Berns. Berns is currently in London, recording material for the new label. He also is setting up foreign affiliations and licensing arrangements for Bang, and arranging for recording rights for European artists for Atlantic and Bang records.

Adams Re-Elected

Stanley Adams was re-elected President of ASCAP by the Board of Directors of the Society. Adams has been a member of the ASCAP's Board of Directors since 1944, and served as president from 1953 to 1956, and from 1959 to the present.

Other officers elected were Adolph Vogel and Ned Washington, vice-presidents; Paul Creston, secretary; Frank H. Connor, treasurer; Morton Gould, assistant secretary; J. J. Bregman, assistant treasurer.

Remember The Name

Ernie Farrell is a free lance promotion man from the West Coast. Or at least he was. For



FEARSOME FOURSOME: Capitol's newest quartet (The Fearsome Foursome) are shown above as they ink a contract with the label. The four are all members of the Los Angeles Rams football team. They are: from left to right: Lamar Lundy (seated), Charlie Cowan, producer Dave Axelrod (who will A&R their sessions), Deacon Jones and Merlin Olson (seated and signing contract).

now he is a recording artist as well, and who knows what happens if he gets a hit? What is unusual about his record, called "Candy Camera," on the Colpix label, is that he co-authored the song, co-produced the record, arranged and conducted the date, and conceived the idea as well. As Colpix says in its press release, "Not specifically stated, but generally believed to be true, is the additional fact that Farrell's

contract called for him to sweep out the studio after the session."

The release also says: "Farrell has gained many friends in record circles throughout the country . . . it is now only reasonable to believe that he will lose most of these friends. The official date on which this remarkable recording will either be released or allowed to escape will be Monday, May 10."

NEW "HOT" RELEASE
SOUL
b/w
YOU BETTER BUILD YOURSELF A LITTLE TREE HOUSE
by **RONNIE BROWN**
Celeste 618
CELESTE RECORDS
6223 Selma Ave.
Hollywood, Calif. 90028
(213) HO 2-6761



THE CASH BOX BULLSEYE

MUSIC BUSINESS Country Single Picks

ROY DRUSKY AND PRISCILLA MITCHELL
Mercury 72416
YES, MR. PETERS
(Screen Gems-Columbia, BMI)
(2:33)—Karliski, Kolber
Flip is "More Than We Deserve"
(Musical Window, SESAC) [2:00]
—Pryor

YES, MR. PETERS (2:33)
Screen Gems-Columbia, BMI—Karliski, Kolber
MORE THAN WE DESERVE (2:00) Musical Window, SESAC—Pryor
ROY DRUSKY & PRISCILLA MITCHELL (Mercury 72416)
Veteran country dweller, while for herself a tune is a sensation. "More Than We Deserve" is a ballad with a clever twist in this ballad old love triangle is given a clever twist in this ballad. Fine performance. Flip: "More Than We Deserve" Musical Window, SESAC. Mercury 72416

COUNTRY SINGLE REVIEWS record world

YES, MR. PETERS (Screen Gems-Columbia, BMI)
MORE THAN WE DESERVE (Musical Window, SESAC)
ROY DRUSKY AND PRISCILLA MITCHELL—Mercury 72416.

The twosome is planning a tryst behind the guy's wife's back. Some story line. Could be a sensation.

ROY DRUSKY

and

Priscilla Mitchell

Sing a new hit single about the old love triangle

YES, MR. PETERS

#72416



BIG 50 COUNTRY HITS

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

- | | | | |
|----|----|---|--|
| 1 | 1 | GIRL ON THE BILLBOARD | Del Reeves—United Artists 824 |
| 2 | 2 | YOU DON'T HEAR | Kitty Wells—Decca 31749 |
| 3 | 3 | SEE THE BIG MAN CRY | Charlie Louvin—Capitol 5369 |
| 4 | 4 | WHAT'S HE DOING IN MY WORLD | Eddy Arnold—RCA Victor 8516 |
| 5 | 5 | THIS IS IT | Jim Reeves—RCA Victor 8508 |
| 6 | 6 | I WASHED MY HANDS
IN MUDDY WATER | Stonewall Jackson—Columbia 43197 |
| 7 | 7 | LOVING YOU, THEN LOSING YOU | Webb Pierce—Decca 31737 |
| 8 | 9 | THINGS HAVE GONE TO PIECES | George Jones—Muscor 1067 |
| 9 | 10 | CERTAIN | Bill Anderson—Decca 31743 |
| 10 | 12 | I CRIED ALL THE WAY
TO THE BANK | Norma Jean—RCA Victor 8518 |
| 11 | 11 | JUST THOUGHT I'D LET YOU KNOW | Carl and Pearl Butler—Columbia 43219 |
| 12 | 13 | I HAD ONE TOO MANY | Wilburn Bros.—Decca 31764 |
| 13 | 14 | BLUE KENTUCKY GIRL | Loretta Lynn—Decca 31759 |
| 14 | 16 | I'VE GOT FIVE DOLLARS
AND IT'S SATURDAY NIGHT | Gene Pitney and George Jones—Muscor 1066 |
| 15 | 15 | YOU CAN'T STOP MY HEART
FROM BREAKING | Wilma Burgess—Decca 31759 |
| 16 | 20 | QUEEN OF THE HOUSE | Jody Miller—Capitol 5402 |
| 17 | 17 | I'LL KEEP HOLDING ON | Sonny James—Capitol 5375 |
| 18 | 23 | STILL ALIVE IN '65 | Jim Nesbitt—Chart 1200 |
| 19 | 21 | COUNTRY GUITAR | Phil Baugh—Longhorn 559 |
| 20 | 22 | SHE'S GONE, GONE, GONE | Lefty Frizzell—Columbia 43256 |
| 21 | 24 | BLAME IT ON THE MOONLIGHT | Johnny Wright—Decca 31740 |
| 22 | 39 | ENGINE ENGINE #9 | Roger Miller—Smash 1983 |
| 23 | 30 | A RIBBON OF DARKNESS | Marty Robbins—Columbia 43258 |
| 24 | 28 | THE BRIDGE WASHED OUT | Warner Mack—Decca 31174 |
| 25 | 26 | BECAUSE I CARE | Ernest Ashworth—Hickory 1304 |
| 26 | 27 | SUNNY SIDE OF THE MOUNTAIN | Jimmy Martin—The Sunny Mountain Boys—
Decca 31748 |
| 27 | ★ | BEFORE YOU GO | Buck Owens—Capitol 5410 |
| 28 | ★ | THE OTHER WOMAN | Ray Price—Columbia 43264 |
| 29 | 19 | A DEAR JOHN LETTER | Skeeter Davis and Bobby Bare—RCA Victor 8496 |
| 30 | 31 | MATAMORAS | Billy Walker—Columbia 43223 |
| 31 | 35 | ENOUGH MAN FOR ME | Ott Stephens—Chart 1205 |
| 32 | 38 | THE VILLAGE IDIOT | Justin Tubb—RCA Victor 8559 |
| 33 | 18 | TEN LITTLE BOTTLES | Johnny Bond—Starday 704 |
| 34 | 48 | TROUBLE IN MIND | Hank Snow—RCA Victor 8548 |
| 35 | 25 | ORANGE BLOSSOM SPECIAL | Johnny Cash—Columbia 43206 |
| 36 | 36 | UP THE PATH AND IN MY DOOR | Ruby Wright—Ric 157 |
| 37 | ★ | I'M LETTING YOU GO | Billy Grammer—Decca 31757 |
| 38 | ★ | BE GOOD TO HER | Carl Smith—Columbia 43266 |
| 39 | 44 | ARMS FULL OF YOU | Pamela Miller—Bigg Kountry 5054 |
| 40 | 43 | I'M GONNA FEED YOU NOW | Porter Wagoner—RCA Victor 8524 |
| 41 | 41 | MY OLD FADED ROSE | Johnny Shea—Phillips 40267 |
| 42 | 32 | SIX LONELY HOURS | Kitty Wells—Decca 31749 |
| 43 | 34 | THEN AND ONLY THEN | Connie Smith—RCA Victor 8489 |
| 44 | ★ | BE GOOD TO HER | Carl Smith—Columbia 43266 |
| 45 | 29 | A TOMBSTONE EVERY MILE | Dick Curless—Tower 124 |
| 46 | 46 | KLONDIKE MIKE | Hal Willis—Sims 235 |
| 47 | 49 | THANK THE DEVIL FOR HIDEAWAYS | Bob Gallion—Hickory 1300 |
| 48 | ★ | SOMEONE'S GOTTA CRY | Jean Shephard—Capitol 5392 |
| 49 | 50 | THE FIRST THING EVERY MORNING
(AND THE LAST THING EVERY NIGHT) | Jimmy Dean—Columbia 43263 |
| 50 | ★ | HE STANDS REAL TALL | Little Jimmy Dickens—Columbia 43243 |

Country Singles Picks

DICK CURLESS
Tower 135
SIX TIMES A DAY (THE TRAINS
CAME DOWN)
(Aroostook, BMI) (2:28)—Fulker-
son
Flip is "Down by the Old River"
(Aroostook, BMI) (2:33)—Curless

CHARLIE WALKER
Epic 9799
WILD AS A WILDCAT
(Tree, BMI) (2:09)—Taylor
Flip is "Out of a Honky Tonk"
(Wilderness, BMI) (2:26)—How-
ard

JAN HOWARD
Decca 31791
I'VE GOT FEELINGS TOO
(Acuff-Rose, BMI) (2:34)—Carter
Flip is "What Do You Want Now"
(Wilderness, BMI) (2:15)—How-
ard

GORDON TERRY
Epic 9803
ALMOST GONE
(Central, BMI) (1:57) — Pitts,
Terry
Flip is "My Teardrops Get Bigger
Every Day"
(Central, BMI) (1:59)—Terry

BOBBY BARE
RCA Victor 8571
IT'S ALRIGHT
(Wormwood, BMI) (2:38)—Gay-
den, Tuttle
Flip is "You Picked a Perfect Day"
(Central, BMI) (2:24)—Bare

Country Album Picks

BLUES IN MY HEART
WANDA JACKSON
Capitol ST 2306

THE EASY WAY
EDDY ARNOLD
RCA Victor LSP-3361

FALLING IN LOVE
FARON YOUNG
Capitol DT 2307

THE WORLD OF COUNTRY
MUSIC
24 TOP HITS
Capitol SNPB-5

TRUE TRUE LOVIN'
FERLIN HUSKY
Capitol ST 2305

I'LL KEEP HOLDING ON
SONNY JAMES
Capitol ST 2317

••• BIG COUNTRY LP's •••

- | | | | |
|----|----|---|---|
| 1 | 4 | THE RETURN OF ROGER MILLER | Smash/MGS 27061 (M) SES 00761 (S) |
| 2 | ↑ | I'VE GOT A TIGER BY THE TAIL | Buck Owens—Capitol T/ST 2283 |
| 3 | 3 | THE JIM REEVES WAY | RCA Victor LPM/LSP 2968 |
| 4 | 5 | SONGS FROM MY HEART | Loretta Lynn—Decca DL 4260/DL 74720 |
| 5 | 7 | YOUR CHEATIN' HEART | Soundtrack/Hank Williams Jr.—
MGM E 4260 (M) SE 4260 (S) |
| 6 | 2 | ORANGE BLOSSOM SPECIAL | Johnny Cash—Columbia CL 2309 (M) CS 9109 (S) |
| 7 | 8 | TURN THE LIGHTS DOWN LOW | Marty Robbins—Columbia CL 2304/CS 9104 |
| 8 | 10 | GEORGE JONES AND GENE PITNEY | Muscor MM 2044 (M)/MS 3044 (S) |
| 9 | 11 | TEN LITTLE BOTTLES | Johnny Bond—Starday SLP 333 |
| 10 | 9 | LESS AND LESS/I DON'T LOVE YOU
ANYMORE | Charlie Louvin—Capitol T 2208 (M) ST 2205 (S) |
| 11 | 12 | TALKING STEEL AND SINGING STRINGS | Pete Drake—Smash MGS 27064/SRS 67064 |
| 12 | 13 | CONNIE SMITH | RCA Victor LPM/LPS 3341 |
| 13 | 14 | TUNES FOR TWO | Skeeter Davis and Bobby Bare—
RCA Victor LPM/LSP 74726 |
| 14 | 16 | HITS FROM THE COUNTRY HALL OF FAME | Floyd Cramer—
RCA Victor LPM 3318 (M) LSP 3319 (S) |
| 15 | 6 | BURNING MEMORIES | Kitty Wells—Decca DL 74712 |
| 16 | 15 | THE FABULOUS SOUND OF FLATT AND
SCRUGGS | Columbia CL 2255 (M) CS 9055 (S) |
| 17 | 17 | THE BEST OF JIM REEVES | RCA Victor LPM 2890 (M)/LSP 2890 (S) |
| 18 | 20 | HANK SNOW SINGS YOUR FAVORITE
COUNTRY HITS | RCA Victor LPM/3317 |
| 19 | 18 | TROUBLE AND ME | Stonewall Jackson—Columbia CL 2278/CS 9078 |
| 20 | 19 | YOU'RE THE ONLY WORLD I KNOW | Sonny James—Capitol T 2209 (M)/CS 2209 (S) |



Capitol Country Music Kick

Capitol Records went all out on a country music kick this week. The firm launched an extensive two month country music promotion with the release of five country LP's, plus a deluxe two-LP set called "The World Of Country Music." The campaign will have as its highlight the 24 track, 24 artist album, which was put together by Capitol Nashville chief, Ken Nelson. The demand for the twin-LP album was reported so great by Bill Tallent, Capitol's CRDC vice president and national sales manager, that the firm pressed up 350,-

000 copies of the album prior to release date.

The other albums in the country campaign spotlight Sonny James, Wanda Jackson, Faron Young, and Ferlin Husky. On May 31, two more country albums will be added to the group, one by Ned Miller, the other by the Louvin Brothers.

The "World Of Country Music" LP will be made available to dealers on a one-for-one basis: with each country LP purchased, dealers may give one of the deluxe sets at the promotional price.

Decca Brass Honor Ernest Tubb

Ernest Tubb, one of the great, all-time country acts in the business signed with Decca in 1940 and cut his greatest hit "Walkin' the Floor Over You," in 1941. Both these events came in for a celebration last week as Decca brass tossed a surprise luncheon for Tubb in New York's venerable Friars Club.

The occasion was full of nostalgia for the country-lovers as Tubb was presented with his first gold record, for "Walkin' the Floor," by Decca president, Milton Rackmil, and a gold watch by executive vice president, Leonard Schneider, who quipped in making the presentation, "We gave one to Red Foley too, Ernest, and you earned yours a long time ago."

Celebrating the occasion with Tubb were Sydney N. Goldberg, vice president, Decca Distributing Corp., Decca country chief, Owen Bradley, vice president, Marty Salkin, and director of promotion, publicity and advertising, Lennie Salidor.

Tower Buys Master

Tower Records, currently riding high on the Country Western charts with "Tomestone Every Mile" by Dick Curless, has just purchased "Arms Full Of Love" by Pamela Miller from Big Kountry label. The cute 10-year-old songstress is making considerable noise with this tune by her famous father, composer Eddie Miller. "Arms Full Of Love" already appears on some charts under the old label. Tower releases the record May 10.

Starday Records Into Capitol Club

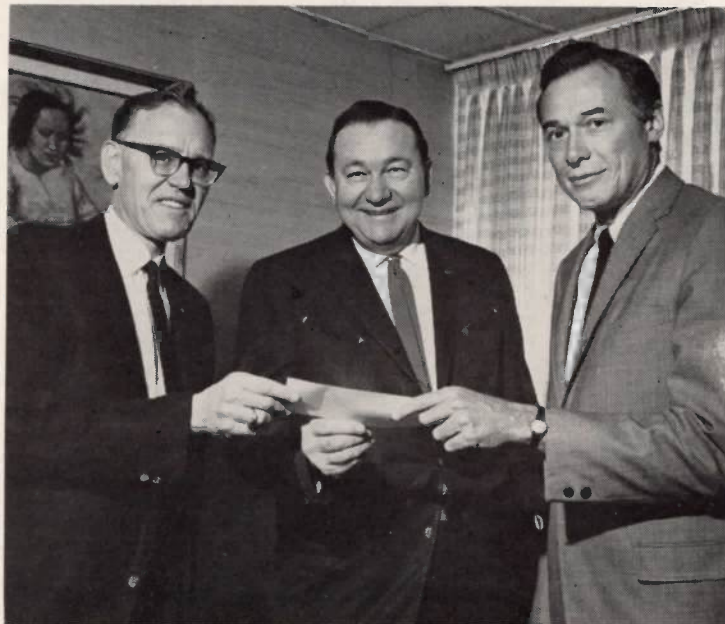
Starday Records has made an agreement with the Capitol Record Club to distribute its albums through the club. Starting this week 10 Starday albums will be available via the Capitol Club. They include sets by Cowboy Copas, George Jones, Roger Miller, Johnny Bond, the Willis Brothers and others.

Starday will not give up its own Country Music Record Club with the new Capitol agreement.

The Starday Country Music Club has also been busy itself. It has recently added a flock of Johnny Cash albums from the Sun label, and Flatt & Scruggs and George Jones LP's from the Mercury label. These are added to the list of country albums from the Starday, Hilltop, King and Hickory labels.

Starday has also made a deal for the Capitol Record Club in Canada to acquire Starday product for sale through its club there.

In the auto cartridge tape field, Starday has made a deal with Muntz Stereo Pak of California, and 20 albums from Starday are being rushed into the Muntz catalog.



FOR COUNTRY HALL OF FAME: Ken Nelson, (l.) Capitol's Nashville Chief, and Alan Livingston, (r.) Capitol president, meet with Tex Ritter, president of the Country Music Association, on the occasion of Capitol Records' \$10,000 pledge to the Country Hall of Fame and Museum Building Fund.

Music Chatter

L. C. Fitzgerald of the Veterans Administration, producer of the VA shows "Here's To Veterans" and "Sound Track Five," will be in New York the week of May 17 to tape interviews with record artists whose schedules do not permit sessions in California. Fitz can be contacted that week at the Capitol Recording studios in New York at 151 West 46th Street (Judson 2-8040) . . . Erroll Garner opens at New York's Village Gate May 20 .

Johnny Tillotson will be promoting his record of "One's Yours, One's Mine," on MGM, in the mid-west the week of May 10 . . . The "Harlow" album on the Electronvision-Warner Bros. label was presented to radio stations from Sacramento to San Diego in California May 5 to help exploit the picture "Harlow" which opened May 12 in theaters throughout the country.

Freddie Movie (con't)

"The guns are loaded with blanks," Derek explained. "But everyday an old stage coach travels through the town and is realistically held up. I was scared stiff!"

"The most amusing aspect of America we found was the television. After watching two or three programmes we got the idea. If it was a film it would run something like this: -title; advertise; 3 minutes film; 5 minutes adverts; and so on until the end but instead of a normal ending there would be adverts followed by the two words THE END!"

Whilst in America the boys recorded "Cut Across Shorty" for "Shindig" and "I'm Telling You Now" and "I Love You Baby" for "Hullabaloo." The rest of the time was spent in press conferences.

"I've never seen so many flash bulbs," said Freddie.

BRIAN HARVEY

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

Letters To The Editor

Chad And Jeremy

Dear Miss Harris:

I am a subscriber to Music Business who has particularly enjoyed your articles on the British music scene and on the individual groups which are presently enjoying popularity. Because you seem so well informed in this area, I am addressing my queries to you.

I awaited with some anticipation, the publication in Music Business of the upcoming tour schedules. These finally appeared in the April 24 edition and while I was pleased with their thoroughness, the contents rather displeased me. For starters, I simply cannot understand why none of the Dick Clark Caravans are coming into New York when places like Des Moines, Iowa and Lincoln, Nebraska and Syracuse will get to see two of the three. This seems terribly unfair to me and I hope you can supply a sensible reason for such an oversight.

Actually, the unit I am most distressed about is the one labeled the Gene Pitney Shower of Stars. I have long been an ardent and faithful Chad and Jeremy fan. I have tried to keep acquainted with their movements and plans and Music Business has certainly been of assistance. I had read elsewhere that my favorites would be touring this spring in a Dick Clark package with Gene Pitney and was hoping that this tour would make it into the city or at least somewhere in New Jersey or Connecticut so I could realize my desire to see them perform in person. I can't tell you how disappointed I was to see that their closest scheduled appearances were in Connecticut and were for that same week—too late to obtain tickets or plan to go. As I am twenty-two, live away from home and am free to come and go as I please, I even made inquiries about the Pennsylvania concerts. The distances, traveling times, and fares were just too staggering for my budget, however. I feel now that I may never get to see Chad and Jeremy live. Checking a few times with the William Morris Agency has netted me no results and I've no idea if any New York appearances are planned for the future, or any television dates for that matter. Miss Harris, have you any way of finding

out? I would be most grateful for any information you might be able to supply. Seeing Chad and Jeremy in person and meeting them has become something of an obsession with me, although I know better. I will truly appreciate your assistance.

Thank you for your time and the fine article you wrote on Chad and Jeremy in the January Awards Issue.

Sincerely,
Sheila Molitz,
Long Island City, New York

Ed. Note: One of the Dick Clark tours may play a week at the New York Paramount Theater soon, and it could be the Chad and Jeremy Show. We also suggest that you contact Mr. Robert Altshuler at Columbia Records and see if he can obtain permission for you to attend a record session the next time the boys do a recording date in New York.

A Back Seat?

Dear Sir:

I have noticed that the Country and Western department in this magazine has taken a back seat since you bought out the Music Reporter. For instance, ever since Burning Memories Album was a pick in February 13, 1965 issue, it has been listed as Kitty Wells—Decca DL-74612. It also has been in the top twenty listing since March 27, 1965, the same way. According to other trade magazines, it should be Burning Memories—Columbia CL-2289 (M) or CS9089 (S), by Ray Price. I don't think Burning Memories Album by Kitty has been released long enough or selling that good.

The only reason I buy the Music Business is for the C & W section. I don't mind your devoting a major part to the R & B, Classical, etc., but I feel that Country and Western certainly should be represented more than ever. This field is certainly becoming one of the nation's best selling and loved, from all indications of radio stations changing formats to full time C & W. I would appreciate seeing a bigger C & W feature in the future.

Musically yours,
Harvey Price,
Williamsburg, Va.

Ed. Note: We always devote three or four pages to country music, and will continue to do so, not only because of its importance, but because all of us at MB are country fans too.

Loveable Nut

Dear Mr. Chase:

As I bought your current issue of MB, I was very pleased to see that due recognition was given to our "Pied Piper," as you expressed it, Soupy Sales. This article about that laughable and loveable *nut* was overdue but very welcome.

I must correct an error concerning the times and duration of his daily WNEW-TV show. Soupy conducts his mad sessions Monday thru Friday from 6:30 to 7:30 PM and also on Saturdays from 6 to 7.

I find it necessary to disagree with the author of this article as to the age group in which Soupy rates tops. Being a sophomore at high school, I find that when asked for the name of his fave performer, all my classmates will indicate Soupy Sales, with very few exceptions. His fads and lines like "Hey, Boobie!" spread like fire with the crowd. On the other hand, with the exception of his pie-throwing antics, Soupy's brand of humor is not understood by the five to eleven, or so, age group.

I felt it necessary to clear up those two points, but thanks again for the article. Let's have more news about our undeclared president.

Sincerely,
Robert Lind,
Rosedale, N.Y.

Thank You Note

Dear Mr. Rolontz:

Just a note to thank you for the wonderful write-up you gave us in the April 10th issue of Music Business.

The thing I liked most about the article was that you gave such an accurate account of what we have been trying to do for the past 10 years on the television show, as well as with our Dot Albums and Singles.

With deep appreciation to you and the editors of Music Business,

Musically yours,
Lawrence Welk,
Hollywood, California

Fan Clubs

THE SEARCHERS, 239
Glen Avenue, Glen Rock,
New Jersey.

ASTRONAUTS, c/o Miss
Harriet Cherberg, 153 Yaw-
po Avenue, Oakland, New
Jersey.

RAY PRICE, c/o Miss
Sandra Orwig, P.O. Box
786, Harrisburg, Pa.

Pen Pal Wanted:

Billy O'Connor, 14, of 33
Violet Road, Witherland,
Liverpool, 21, would like an
American pen pal. His hob-
bies are, football, TV, rec-
ords and cycling.

WATCH OUT FOR

**"THE MAGNIFICENT
MEN AND
THEIR FLYING
MACHINES"**



The Ultimate in Entertainment

**STRONG AIRPLAY FOR
FOUR BIG SINGLES**

Radio stations all across the country are picking up these four singles. Lou Rawls sings Three O'Clock In The Morning b/w Love Is Blind, 5424. Buck Owens sings a double hit: Before You Go b/w (I Want) No One But You, 5410. The Four Freshman have an exciting new sound with When I Stop Lovin' You, 5401. Cilla Black has another great single with I've Been Wrong Before, 5414.



RIGHT NOW!!!
the
Number One
C&W RECORD IN THE NATION!!!

Del Reeves
sings
**"The Girl on the
Billboard"**

UA824

Produced by Kelso Herston
Director of Artists and Repertoire—Nashville Division.

and it's on



of course.

