MOB SCENES OVER FREDDIE, WAYNE, & HERMAN

MAY 8, 1965

YOGI BEAR AND FRIENDS

PRICE 25c

MUSIC BUSINESS

VOL. II NO. 7
RECORDS
(The Biggest Little Catalog)
Presents

HERB ALPERT'S TJUANA BRASS
WHIPPED CREAM & OTHER DELIGHTS

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AM RECORDS
8255 Sunset Blvd./Hollywood, California
Epic Continues Emphasis On British Disc Product

The importance of the British records to America was underscored again last week upon the return to the United States of Leonard S. Levy, head of Epic Records, who had just completed his first visit to Britain. Levy heads the American label with one of the most extensive roster of British artists of any in this country.

During his visit, Levy conducted conferences regarding future plans for his firm’s British artists with top EMI brass, including L. G. Wood. Artists involved include the Dave Clark Five, Cliff Richard, Rolf Harris, Andy Stewart, the recently acquired Shadows (Cliff Richard’s own instrumental group) and the newly signed Yardbirds.

Noting the influence of the British product on this market, Levy said that Cliff Richard’s current record, “The Minute You’re Gone,” was issued first in this country to a rather sparse response. Later, it was released in England, ultimately becoming number one there, and thereafter began breaking here.

“These are a whole group of American jockeys,” Levy said, “Who make it their business to get British product direct from England and often before it is even available in the States, and give it heavy play. This can help, as it has with our Cliff Richard single, but sometimes it can also have the effect of forcing a company into a premature release of a record, while a past release might still be selling well.”

“I know too,” continued Levy, “That there are a number of American stations now where the program director will let one jockey depart from the normal formula programming to do a 15 or 30-minute segment of records, based strictly on British chart hits. You simply can’t overestimate the importance of these British charts and records on the American market.”

During his British tour, Levy also conferred with producers and personal managers of the various Epic-affiliated artists, looking to promotion and publicity build-ups in the months to come, including possible later visits to the States.

Vince Rides Again

Sol Zantz, genial sales manager of Fantasy Records, dropped into our offices last week for a bit of a philosophical discussion concerning the hit sales (again!) of Vince Guaraldi’s album “Cast Your Fate To The Wind.” The LP, which has now been on the market for five years, has turned into a big-seller all over again, due to the hit single of the same song (written by Guaraldi) by Sounds Orchestral on the Cameo-Parkway label.

Over the past three months Vince’s album has been doing just great. In one two week period the firm shipped 42,000 copies. At one point the album was selling 1,800 copies a day. Sol told us that the album is now (three years after release) at the 180,000 mark, and that it was sure to go over 200,000, since it is now averaging close to 10,000 copies a week.

He told us that the album has now gone through five changes of cover, which he considers some sort of record. It has set some sort of record for Fantasy, since it is beating the sales record of the firm’s other hit single of the same song (written by Guaraldi) by Sounds Orchestral on the Cameo-Parkway label.

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REVIEW OF THE WEEK

Victor Teen Promotion

B.C. Victor Records and Du Pont Textile Fibers have gotten together for a “Teen Pop Concerts” promotion starting this August. The show itself was previewed two weeks ago during Du Pont’s Market Week Show.

The back-to-school fashion-musical for teen girls and boys will be filmed in Hollywood, with deejays will act as emcees. Promotional tie-in will be backed by a large Du Pont ad campaign.

Herman The Star

Herman, of the Hermits, will now star in movies. Dick Clark has signed a deal with Herman’s Hermits to star in a mystery with music. The script will be written in England, and will be filmed in Hollywood, with a starting date set for the third week in September. The group will headline a summer unit of his “Caravan of Stars,” from August 13 to September 6.
**Columbia Sales Up**

Columbia Record sales for the first quarter of 1965 were up 13 per cent over the first quarter of 1964, the company noted happily last week. This marked the first quarter the best in company history. Firm attributed the great sales to its albums, especially its sound track and film score LP's, plus LP's by Barbra Streisand, Andy Williams and the New Christy Minstrels. The Columbia Record Club, now up to 1,500,000 members, also contributed to the upsurge.

**Nardi Joins WLS**

Frank J. Nardi has been appointed advertising and promotion director for WLS, Chicago, according to Ralph W. Beaudin, head of the station. Nardi came to WLS from WGN, Chicago, where he was in the promotion and research departments.

**Cameo Sales Up**

Cameo-Parkway Records reported sales of $1,160,697 in the first quarter of 1965 as against $1,059,455 in the first quarter of 1964. Sales increase was attributed by the firm to be due to its new low price Wyncote line, which moved in large quantities.

**Decca-Coral LP's To RCA Record Club**

Commencing this month, Decca, Coral and Brunswick album product will be made available through the RCA Record Club. In making the announcement, Decca's president, Milton R. Rackmil, noted that this was the first affiliation with any record club for Decca, and the agreement has been entered upon on a nonexclusive basis with the RCA Record Club.

Featured in the May release will be 30 different albums of Decca-Coral-Brunswick product, plus an introductory sampler, entitled "Decca Cavalcade of Stars." The sampler will feature twelve selections by the following artists: Brenda Lee, Pete Fountain, Bert Kaempfert, Carmen Cavallaro, Guy Lombardo, Leroy Anderson, Red Foley, Ethel Smith, Loretta Lynn, Al Jolson, Bing Crosby and the Weavers.

The main choice to RCA Record club members this month will be Kitty Wells' "Country Music Time."

Other artists represented by individual albums will be Carl Grant, Sammy Kaye, Peter Duchin, Robert Maxwell, Wayne King, Jackie Wilson, Webb Pierce, Bill Anderson, Henry Jerome, Count Basie and Woody Herman.

Narry Lorber, Decca's director of advertising will work with Alan Kayes, manager of marketing for the RCA Record Club in coordinating releases.

**New Pickwick Line**

Pickwick/33, a new economy-priced record line ($2 mono; $2.50 stereo) was introduced last week by Pickwick International. The label will incorporate non-current product assigned exclusively to Pickwick by such labels as Warner Brothers, Reprise, ABC-Paramount, Everest and Jubilee Records, in addition to Capitol Records. Arrangements for the leasing of certain Capitol material had been announced previously.

The new arrangements bring Pickwick solidly into the pop, classical, mood strings and country fields. The country area is served by the Hilltop series, introduced last year, and which has enjoyed substantial sales to date.

Among the artists now being offered through the new line—which will have four-color covers, full liner notes and pure vinyl pressings—will be such top drawer names as Roger Miller, Soupy Sales, Ferrante and Teicher, Pete Fountain, Woody Herman, Buck Owens, Ethel Ennis, Ike and Tina Turner, Bobby Bare, Kai Winding, and the Lettermen.

Pickwick president Cy Leslie, said that distribution will be through 32 regular distributors and 45 co-distributors (record merchandisers) all of whom will purchase the product at the identical price. All distributor elements will get three percent of pop purchases and five percent of classical in the form of co-op ad allowances.
World Artists Records
Is Proud To Announce The
Release Of Three Of The
Year's Most Exciting New
Albums. You Are Cordially
Invited To Hear Them.

FIRST ALBUM
ON THE MOST TALKED
ABOUT LADY OF OUR
TIME

THE MOST EXCITING
NEW SINGING GROUP
OF THE YEAR

INCLUDES HIT
SINGLE "WHAT DO
YOU WANT WITH ME"

R.S.V.P. TO YOUR NEAREST DISTRIBUTOR

WORLD ARTISTS RECORDS, INC.
550 GRANT ST. PITTSBURGH, PA.

*IN CANADA—Trans World Records, Co., Inc.
They mobbed Wayne & Freddie in Syracuse...

MANCUNIANS ARRIVE. Wayne Fontana sat on the plane making funny shapes with an oversized handkerchief. At almost the same moment, several hundred miles away, Herman (and the Hermits) was being mobbed in Louisville, Kentucky. Freddie Garrity, together with the Dreamers, was digging into a steak in a private home in Syracuse. The three Manchester groups had obviously arrived safely. The biggest hitch in the entire works had been immigration’s refusal to hand out an H.1 visa to Wayne Fontana and the Mindbenders. They came in on an H.2 which they picked up in Liverpool just an hour before catching the plane to New York. Because of these problems they came in a day later than originally scheduled.

RIOTS IN SYRACUSE. Wayne’s secondary visa did nothing to quell the riots on their opening night at the Syracuse War Memorial, where 5,100 fans turned up in the pouring rain to greet him and Freddie and the Dreamers on their American debut.

Freddie and Wayne hadn’t worked together for a year. Backstage greetings were thrown high and loud at the call up of the two groups. Freddie, who arrived in New York a day earlier than Wayne, preceded his opening night with a giant bash of a press reception at El Mio—the Delmonico Hotel discotheque. The chaos which greeted him at the airport and outside the hotel on his arrival, geared him a little more towards being able to cope with Syracuse.

Wayne Fontana and the Mindbenders hadn’t even seen New York when they arrived for the date.

OFF AND RUNNING. “We flew into Kennedy, drove to La Guardia, had a press conference there and wham! up to Syracuse,” said Wayne in between trying to wolf down some beef pot pie and glaring at the streaks of blue flames emitting from the third engine of the American Airlines plane that was taking him there. The Mindbenders didn’t look too happy with the situation either. Rhythm guitarist Bob Lang kept yelling something about wanting to get off.

“We were up at the crack of dawn this morning. Had to rush over to Liverpool to get our visas, had an hour to spare to get back to Manchester and on the plane to New York. With the change in time, we’ve been up about 28 hours and doing nothing but flying and eating. And now we look like we’ve got engine trouble...” Everybody else on board screamed him out.

It was pouring cats and dogs in Syracuse when Wayne and his band of tired musicians arrived at about 8 p.m. Two days earlier it had been snowing.

WAITING FOR FREDDIE. That afternoon, Syracuse had seen another arrival—that of Freddie and the Dreamers who’d flown in from Chicago. Freddie stepped off his plane to a mass of 1,000 fans who’d turned up to cheer. The groups met at the War Memorial which was swingin’ with people. Wayne kept lifting the tabs to watch all the kids. He couldn’t believe the crowds. Then he had to settle on a program. They told him to sing eight songs. He didn’t want to do one of his biggest British hits, “Um, Urn, Um, Urn, Um, Urn,” because he said he thought they wouldn’t think he was very original. They finally worked out the material they were going to use.

Freddie came into Wayne’s dressing room. Mindbenders and Dreamers chatted amongst themselves. Wayne and Freddie discussed immigration problems. Freddie’s manager, Jim O’Farrell, commented, “There should be an American agents’ association so everyone could pull together when there are problems like this.”

CROWDS GET BIGGER. Outside, in the auditorium, the crowds were getting bigger and more out of hand. They began chanting, “We want Freddie... We want Wayne.” Local police had cordoned them off from near the front of the stage. They broke the rope and screamed some more. Local radio station dee-jays begged them to behave themselves. They wouldn’t. Finally the county sheriff threatened to pull the show if they didn’t keep in check.

Wayne Fontana and the Mindbenders made their first appear-
ance on an American stage. They have a great sound. During one number Wayne wore a funny little cap which made him look like a good looking edition of Bob Dylan. He closed with “Game of Love.” It’s the current number one in Syracuse. During his act, the cops kept throwing screaming girls out into the rain. They all rebelled later when they blocked underground entrances to the garage and threw rocks at the ramp doors.

There was a long wait before Freddie came on. At one time whispers went round the auditorium that the police had stopped the show and he wasn’t going to appear. Freddie heard the whispers too. But they went on.

HE’S SO FUNNY. One girl out front said, “When the Animals were here no-one came to see them. But we saw Freddie on television in “Hullabaloo” and we all wanted to see him some more. He’s so funny.”

The crowds surged forward some more, and Freddie jumped into the orchestra pit. He nearly got murdered. He got back on stage just in time.

Freddie and the Dreamers were still performing while Frank Barsalona was trying to get Wayne out the theatre in time to catch the plane back to New York. They nearly blew it, but someone phoned the airport and said they’d be late. It got even worse when Freddie and the Dreamers tried to leave. The kids broke the ramp windows and one girl threw herself in front of the car. Then the police came down on them with hosepipes and the riot squad was called. Finally, Freddie was able to get out and drive over to Rochester, where he appeared the next night.

HERMAN TOO. Hundreds of miles away, 17 year old Herman (Peter Noone), and his tooth, were also being mobbed. Their opening date was for Gene Kaye in Allentown which was like forget it! They didn’t want to go. Like Wayne, they arrived in New York and were whipped straight out of the city and down to Pennsylvania. But they’re glad they went. They were whined and dined and generally feted. They were also given the keys to the city.

The following day in Greensboro, 500 kids turned up at the airport—during school hours—to meet them. Their concert was a sellout even though it was sandwiched between a “Shindig” and a Dick Clark package.

Then on to Louisville, where 900 people waited at the airport, 5,000 attended their concert, and 500 caught Herman as he was trying to get out the theatre by the wrong exit. He got scared. He also got his shirt ripped and says his nerves are still bad from the experience.

MOBBED IN DALLAS. More rioting was yet to come. In Dallas, Texas, 7,000 people attended the Memorial Auditorium—much to the despair of the Dallas police force, who said they hadn’t coped with anything like it since the Beatles. In fact, according to Premier’s Ron Sunshine, who accompanied them on the date, the police accorded the group the same security measures as the Beatles.

Sunshine recalls, “The boys really had a problem in Dallas. They tried to get into one of the local radio stations and 6,000 fans blocked the car from all sides, and the entire street. There were only 3 police to cope with the crowds who got terribly out of hand. Herman couldn’t believe it. Even though he was scared, he was really flipped over the whole thing.

“In the end, we had to give up and drive back to the hotel. The police managed to break a line so we could get the car out.”

Everywhere he’s been, Herman has done SRO performances for each promoter. In Fort Worth the same thing—a sellout of 10,000 tickets.

“They generally started rushing the stage when Herman sang “Mrs. Brown,” said Ron Sunshine. That’s when they got up from their seats. It’s his closing number. For the most part, the only way to get Herman and his Hermits safely out was for someone to literally lift their guitars from off their necks and have them in the car before the tabs were pulled . . .”

Who said the British group scene had died?

JUNE HARRIS
Nashville's Busy Quartet: The Anita Kerr Singers

VOICE WITH A SMILE. Anita Kerr is a slim, pretty woman with a roundish face, a ready smile and the soft traces of Memphis, Tennessee in her voice. She has attractive silvery hair and a honey-silk singing voice. Her life consists of doubling between the demands of singing and being a mother. Occasionally. Now when I'm home, my little girls - they're six and three - keep me busy. And recording keeps me running an awful lot of the time.

It's enough for anybody really. I've never had any urge to be a big timer or get to be a big star. And I think we all feel that way. Arthur Godfrey had us on the 'Tonight' show for a week with him once and told us he wanted us to move to New York to be regulars on his own show. I think they're done so much for our business. They really have a sound that sounds as though it wasn't just thrown together. I used to love the Pied Pipers too, and the Hi-Lo's... what they do is technically just amazing.

DECCA TO VICTOR. "I was with Decca until 1959. I had begun working with the Victor people in arranging, and producing work, and finally Decca was kind enough to release me so I could get more involved in producing and arranging at Victor, as well as singing. I'm happy the way it has worked out.

Mostly we're involved with oohs and aahs. And that's really what most of it amounts to. Although even background styles change. Sometimes Chet (Chet Atkins, Victor Nashville chief) will ask us to think up something different and it's up to us to come up with a sound. More likely, he'll ask us to give him a Four Seasons kind of sound. Well, that isn't too hard because I've heard them. Sometimes I won't have the faintest idea of who he means when he throws a name at us. But more often than not, they'll play us a record of the group they want us to try to sound like and we work from there.

Anita literally will work from there in putting down a complete arrangement virtually on the spot. One Nashville singer said recently that "she's amazing in the way she can put down a whole arrangement, not part by part, but practically all the parts at once, both vocal and for the instruments. She must hear the whole thing in her head."

NOT BY ACCIDENT. This hasn't come by accident because Anita started playing piano at four, she actively studied classical piano for a decade "until my teacher moved away and I couldn't find another one I liked nearly as well. I was 14 by then and began singing around with our church choir and doing arrangements for them. I had a girl's quartet in school too and we tried singing like the King Sisters.

"I didn't go to college because I got married when I was 19. That was in Memphis. He was a disc jockey and got an offer from WDKA in Nashville. So we moved and he started playing jazz records. He liked classical but he couldn't play that on the show. Eight months after we got there, I fell into a job at WSM. Jack Stapp, who was the program director then, heard about my choir and choral experience and hired me to do the arranging for an eight-voice choral group on the 'Sunday Down South' show.

"That's how it started for me in Nashville. In a few months Paul Cohen of Decca Records heard us and hired us for backgrounds with Red Foley. The first record we made with him was 'Lady of Fatima.' Paul began using us quite a lot, first as eight voices, then six, and finally mostly four and that's how we've been since 1956.

"I don't really have as much time as I'd sometimes like to have even by staying here in Nashville and doing the doo wahs all day long. I'd like to be able to listen to the King Sisters and the Swingle Singers and even the Beatles. I think they're done so much for our business. They really have a sound that sounds as though it wasn't just thrown together. I used to love the Pied Pipers too, and the Hi-Lo's... what they do is technically just amazing.

NOT ENOUGH TIME. "But time is a problem. There isn't enough. I used to be able to come home and take a nap occasionally. Now when I'm home, my little girls - they're six and three - keep me busy. And recording keeps me running an awful lot of the time.

"It's enough for anybody really. I've never had any urge to be a big timer or get to be a big star. And I think we all feel that way. Arthur Godfrey had us on the 'Tonight' show for a week with him and told us he wanted us to move to New York to be regulars on his own show. He said we could pick up a lot of jingle work besides.

"Well we have all that right here in Nashville. We can raise our kids here too. And what more is there than that? We all like it just the way it is."
So many people have done so much to make this such a wonderful memorable year. We cannot possibly thank them all—although we would sincerely like to do just that. To each of you—wherever you are, whatever you do, whether you worked on ‘Mary Poppins’ for Walt Disney—whether you wrote or performed or drew or publicized or typed or voted us ‘Oscars’ or ‘Grammies’ or did any one of the hundreds of things that helped make it happen—thank you.

Richard M. Sherman
Robert B. Sherman

WONDERLAND MUSIC COMPANY
BUENA VISTA DISTRIBUTION CO. INC.
Yogi and his friends

PRE-SOLD LABEL. You wouldn't have to be any smarter than the average bear to safely predict that Hanna-Barbera Productions, which is about to debut its record label this month, is potentially one of the hottest pre-sold items to spark the industry in years.

With its stable of irresistible cartoon characters weaving their irresistible spell over 300 million televiewers of all ages in 42 countries (and continuing to grow) how many can resist hearing them stepping into character on disc to tell favorite children's stories, and pulling off a few dazzling tunes.

Parents will best brace themselves, for starting this week, Hanna-Barbera Records will be arriving in record stores with six albums and twelve singles in their initial release.

For openers there will be Yogi Bear and his faithful friend Boo-Boo telling stories of "Little Red Riding Hood" and "Jack and the Beanstalk," complemented by four songs: "Yogi Bear," "Little Red Riding Hood," "Jack the Giant Killer" and "Jack and the Beanstalk." Then of course, there'll be those Flintstones, who'll offer "Flip Fables of Goldi Rocks and the Three Bearosaurus," as well as "Hansel and Gretel." They'll offer song, too, including "Beowulf, the Big Bad Wolf."

Other albums in the initial release will be "Pixie and Dixie with Mr. Jinks Tell the Story of Cinderella," "Huckleberry Hound Tells Stories of Uncle Remus," "Magilla Gorilla Tells Ogee Story of Alice in Wonderland," and "Monster Shindig," featuring Super-Snooper and Blabber-Mouse.

Singles will be released from the albums, and Hanna-Barbera has already arranged for many Top 40 stations to use recorded punch lines and sound effects from the series.

CARTOON MASTERS. Bill Hanna
are now on records

Fred and Pebbles Flintstone with Barney and Bamm Bamm Rubble

Yogi Bear

George, Jane, Judy, and Elroy Jetson, and Astro

and Joe Barbera, cartoon masters both, who have worked together for the past 25 years (first at MGM, where they created the seven-times Oscar winning cartoon short, "Tom and Jerry") have had one of the most illustrious careers this past seven years, since they went independent. Today, the company, has an enormous production staff of 250 artists, technicians, writers and directors in the largest animation studios operating in the world.

With the decision to produce recordings (Hanna-Barbera characters are already represented by over 2500 consumer products ranging from window shades to bubble bath which brought in some $120 million in 1964) the company hired industry veteran Don Bohanan, formerly of Liberty Records, to organize the firm and produce product. As vice president of Hanna-Barbera Records, Bohanan will soon travel to England and other points, setting up foreign distribution.

PICTURES TOO. Just one year ago, H-B went into the feature-length motion pictures market with "Hey There, It's Yogi Bear." They have just acquired film rights to the Sid Fleischman novel, "Mr. Mysterious," which will be their first live-action production. H-B is also engaged in producing commercials as well as industrial films—animated and live action.


Quick Draw McGraw

Huckleberry Hound

Lippy The Lion and Hardy Haw Haw

Top Cat...Magilla Gorilla...Lippy The Lion...Snagglepuss...Yakky Doodle...BOO BOO
Erick Friedman
Jascha Heifetz' prize pupil is now a seasoned concert veteran

RECORDED WITH HEIFETZ. When an artist of the stature of Jascha Heifetz chooses to record with another violinist, you can rest assured he pretty satisfied that the other fellow is his equal. In 1961, Heifetz did just that for RCA Victor Records, and his chosen partner in the Bach "Concerto for Two Violins," was his 21 year old prize pupil, Erick Friedman. This recording was the ultimate endorsement of what many critics had already expressed-Erick Friedman was a premature master of his instrument.

Since then, the Jersey-born musician has become a seasoned veteran of the international concert platform. In town recently, following a highly successful series of performances in Europe, Friedman joined us for lunch at the Russian Tea Room, adjacent to Carnegie Hall. At 25, Friedman looks more like Rock Hudson than Paganini, and is delightfully candid about himself, music and musicians.

A MUSICIAN'S LOT. "A musician's life is a pretty frustrating one, actually. So much is dependent on things other than music in getting a career in orbit--it may be as simple a thing as being in the right place at the right time--availability, repertoire, circumstances. I've often seen a young, talented, virtuoso pass what should be the acid test--a brilliant debut with loads of critical acclaim. Then you never hear of them again."

This wasn't the case with Friedman, however. When he made his Carnegie Hall debut at the age of seventeen, he had already had the benefit of valuable performing experience behind him. At fourteen, he had won the Music Education League Auditions, which rewarded him with an appearance with the Little Orchestra Society in Town Hall, where he played Lalo's "Symphonie Espagnole." Critics on both occasions recognized him as a musician with the "assurance of a veteran...the persuasive power of a mature interpreter...and the sort of vivacity that does not disappear with age."

DISAPPOINTED BY CONDUCTORS. Conductors are high on Friedman's list of disappointments. "Conductors are the real prima donnas in our business. Many of them are downright incompetent. I could name a few who would never last if it weren't that they'd chosen just the right concertmaster. One doesn't expect much rehearsal with an orchestra--just a talk-through and then a run-through. In preparing for a soloist, many conductors listen to his recordings to get an idea of his interpretation where they are available. In my case, I know of conductors who have listened to Heifetz' recordings--they assume since I'm his pupil I'll play it his way. I can tell from the tempo they open with."

Who gets the final word on interpretation, the conductor or the soloist? "Well, it's obviously give and take." Well, then, what did he think of the highly publicized incident when Leonard Bernstein prefaced a performance of a Brahms Piano Concerto with Glenn Gould, explaining the performance the audience would hear was not his interpretation, but Gould's? "Well, frankly I think it was planned. It couldn't have happened otherwise. I mean, look, both Gould and Bernstein are masters at drawing public attention--not that there's anything wrong with that. And, the fact that they're both fine musicians doesn't hurt matters."

CHAMBER MUSIC FAN. One of Friedman's admitted passions is chamber music. Not unlike a jazz musician, he will frequently join a few orchestra members after a concert and play chamber music "all night long. I love to sight read, and it's always come easy to me. In fact, while I'm not what you'd call a pianist, I do play, and I was surprised to find that I can sight read at the piano better than most pianists."

He also has a wide range of musical appreciation. At luncheon he was extolling the virtues of two of his current pop favorites, Petula Clark's "Downtown," and Sandi Shaw's "Girl Don't Come."

Friedman now has six albums out on RCA Victor. His latest is a deluxe packaged, 2-LP, set of Bach's Sonatas for Violin and Harpsichord with Bruce Prince-Joseph. This summer he'll be in London to record the Mendelssohn and Tchaikovsky concertos with the London Symphony Orchestra.

When we jokingly suggested that in his free time he could pick up some extra "bread," working a pop recording date, since he was so up on that scene, he enthusiastically responded: "Hey, do you think you could arrange it? I mean really." We promised to pass the word along.

BARRY KITTLESON
As announced, tickets for the anticipated Vladimir Horowitz recital at Carnegie Hall went on sale at the hall's box office on Monday (26) at 10 a.m. Two hours later the Sold Out sign was posted and several hundred disappointed persons found that they'd waited in the rain for nothing. There has been, however, a good deal of curiosity and conflict over just where all the tickets went.

In the New York Times F. Shepard reported: "Tickets were limited to four to a person, although originally it was planned to let each customer buy up to eight. By the time the box office closed, only 300 buyers had been served, according to an unofficial count, based on a waiting list drawn up by music students to keep out line-crashers. This indicated a sale of at most 1,200 tickets for the 2,760 seat hall."

"According to a Carnegie Hall spokesman, however, 2,000 tickets were placed on sale at the box office and these were sold to more than 300 people in line. He said there had been an unusually heavy demand by the press and from abroad."

Regarding the last statement, we were informed by the office handling press relations for the event that while the "demand" for press tickets was, indeed heavy, compliance with said demand was extremely small. Complementary tickets were reportedly granted to only the New York dailies, Time Magazine, Newsweek, UPI and AP. Add 'em up, and what can you get?

But about those faithful assembled, the Times reported: "Those long-haul waiters who had assembled in the orderly queue from 11:30 a.m. Sunday until 7:30 a.m. yesterday (Monday),

As the first people on line emerged with their tickets, they reported that orchestra tickets for the first tier and for most of the center and the left, or keyboard side, could not be purchased. Many people who had spent hours waiting were irate because they had not been told that the entire house was not up for sale at the box office."

Mrs. Horowitz (Wanda Toscanini) was reportedly given only two dozen tickets herself, and Steinway and Sons were said to have a mere 20. Walter Toscanini, Mrs. Horowitz' brother, had been invited to join his sister at the concert, but according to the Times "he wanted more tickets and stood in line since about 7 a.m."

So the big question, still unanswered is this: Where did all the tickets go, who were the privileged who were able to purchase so many prime location seats prior to the opening of the box office?

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BACH: ST. MATTHEW PASSION
Pears, Prey, Krause, Wunderlich, others. Stuttgart Chamber Orch. Munchinger (cond.) London OSA 1431

Anna Moffo, Leopold Stokowski (cond.) RCA Victor LPM/LSC 2798

KHACHATURIAN: PIANO CONCERTO/BLOCH: SCHERZO FANTASQUE
Hollander, Previn (cond.) RCA Victor LPM/LSC 2801

TCHAIKOVSKY: FOURTH SYMPHONY
Vienna Philharmonic, Lorin Maazel (cond.) London CS 6429

ROSSINI-RESPIGHI: LA BOUTIQUÉ FANTASQUE & ROSINIANA
Vienna Festival Orch., Janigro (cond.) Vanguard VSD 71127

JAMES McCRACKEN
Operatic Duets
James McCracken & Sandra Warfield London OS 25899

MOZART: SYMPHONIES NO. 23 & 29, & 30
Cologne Soloists Ensemble, Helmut Muller-Brühl (cond.) Nonesuch H 71055

ROSSINI-RESPIGHI: LABOUCHEFCH & ROSINIANA
Vienna Festival Orch., Janigro (cond.) Vanguard VSD 71127

BRAHMS: SYMPHONY NO. 2
Boston Symphony, Leinsdorf (cond.) RCA Victor LM/LSC 2809

RAVEL AND DEBUSSY
Philadelphia Orch., Ormandy (cond.) Columbia ML 6097

MOZART: SYMPHONIES NO. 30 & 31
Philadelphia Orchestra, Ormandy (cond.) Columbia ML 6122

RAVEL: DAPHNIS AND CHLOÉ, SUITE 2/ROUSSEL: BACHUS AND ARIADNE, SUITE 2
Chicago Symphony, Martinon (cond.) RCA Victor LM/LSC 2806

ITALIAN AND GERMAN ARIAS
Italian Del Monaco Mario Del Monaco Arias
Mario Del Monaco London OS 25094
Magnificent New Recordings for May on RCA Victor Red Seal


Here are twelve lovely tunes of the sort that the Pops and Fiedler play best...and which their many fans will be delighted to find assembled in one album. In Dynagroove sound. LM/LSC-2798

Brahms Symphony No. 2
Boston Symphony Orchestra
Erich Leinsdorf

This new recording by the Boston Symphony under Leinsdorf further demonstrates Leinsdorf's interpretative brilliance as it adds to the Bostonians' distinguished recordings of Brahms. In Dynagroove sound. LM/LSC-2809

This showpiece is the perfect vehicle for Hollander's pianistic virtuosity and Previn's* brilliance on the podium. Album includes premiere recording of Bloch's "Scherzo Fantasque." LM/LSC-2801

* Mr. Previn courtesy of Columbia Records

Rózsa's movie score albums have been consistent good sellers, so there is a built-in market for this new album of music for the concert stage. Should also be a big hit with lovers of serious music. In Dynagroove sound. LM/LSC-2802

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New Albums in the Treasury of Immortal Performances Series

Gladys Swarthout, John Garris, Nicola Moscona and the NBC Symphony. From the great broadcast concerts of 1947, this is a truly memorable album. LM-7034

When two geniuses meet, the results are often electrifying. This performance is a superb example of music-making at its most exciting and memorable best. LM-2797

Coming in May on RCA Victor

The most trusted name in sound
**The Money Records**

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<td>2</td>
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**Sale Blazers**

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**Beatles' Ticket Rides To Two**

**Action Records**

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<td>35</td>
<td>AND ROSES</td>
<td>ANDY ROSS, Columbia 43511</td>
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<td>37</td>
<td>DREAM ON LITTLE DREAM</td>
<td>RORY STONE, RCA Victor 8523</td>
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<td>38</td>
<td>DO THE FREDDIE</td>
<td>FREDDIE &amp; THE DREAMERS, Mercury 24286</td>
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<td>39</td>
<td>THE RACE IS ON</td>
<td>JACK JONES, Kapp 651</td>
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<td>40</td>
<td>YES IT IS</td>
<td>BEATLES, Capitol 5097</td>
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<td>41</td>
<td>SHE'S COMIN' HOME</td>
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<td>47</td>
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<td>53</td>
<td>LET'S DO THE FREDDIE</td>
<td>CHUBBY CHECKER, Parkeway 949</td>
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**National Pop 100**

NATIONAL POP 100

Record below Top 10 listed in BOLD FACE made the greatest upward move 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 stop and shows.

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**The Money Records**

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"Experts" Are Hep (Not Hip)
by June Bundy

If the U.S. Immigration Department doesn't stop making an idiot of itself over granting visas to English pop singers, the British public will very likely stage its own version of the Boston Tea Party and dump all U.S. discs into the Channel. Personally we wouldn't blame them. The snide, unknowing criticisms of young pop record artists - both British and U.S. - by consumer newspapers and so-called "good music" deejays is exasperating enough. The Immigration Department in the role of "critic" is not to be believed. Their musical prejudice is of Selma-sized proportions - not against British artists as a threat to American performers, but against rock and roll per se.

A case in point is one P. A. Esperdy, New York District Director of the Immigration and Naturalization Service, who was interviewed by the New York Times after his recent refusal to grant working visas to some of England's top-selling record artists.

Not A Fan

Utilizing dated slang (circa the Big Band Era of the thirties) Esperdy plainly revealed his abysmal ignorance of today's young music. The refusals (to grant visas) he said, in part, resulted "from the large flow of these rock 'n' rollers or whatever you call them. You know the kind of aggregations I'm talking about."

Continuing in the same contemptuous vein, Esperdy said he didn't think pop singers were "real top-flight, high class acts. Unfortunately we've been letting some of these jive types in under this category," added "hepcat" Esperdy. "Lately we've been weeding out those we don't feel are of distinguished merit and ability."

Discounting teenager opinion as unacceptable "expert testimony," Esperdy concluded "We feel they're (the young pop singers) just fly-by-night acts, a passing fad."

The main source of Mr. Esperdy's expertise is believed to be Irving Lewis, Assistant Executive Secretary of the American Federation of Radio Artists, which, according to the N.Y. Times, usually provides appraisals of pop singing talent for U.S. Immigration officials.

Mr. Lewis told the London Daily Express that he has "no prejudice against British performers." And we believe him. His prejudice is plainly centered on rock and roll, as he clearly revealed when he told the Express "There are others here - American performers - who can do the same if you want to listen to that kind of thing." Here's the key - "that kind of thing." He obviously considers rock and roll literally too distasteful for words.

We certainly don't recommend that all rock and roll and/or young British pop record artists should be granted working visas, but we do believe they deserve a knowledgeable appraisal of their talent and stature.

The Immigration Department could solve all of its problems if they would just delegate Mr. Lewis and Mr. Esperdy to the Gracie Fields - Mantovani category, and appoint a special committee to judge Britain's young pop music talent.

The committee could include a music trade paper editor, disc-wise producers and emcees such as Dick Clark, Ed Sullivan, Gary Smith, Lloyd Thaxton, and recording executives like Phil Specter, Jerry Wexler and others. But please, please, not the old fashioned team of Lewis and Esperdy.

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SOUTH MOUNTAIN MUSIC

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"POOR BOY" — The Royalettes — MGM 13327
"BABY YOU'RE PUTTIN' ME ON" — Linda Carr — DCP 1138
"WATCH WHAT HAPPENS" — Jean Paul Vignon Columbia 43280
(Umbrellas of Cherbourg)
"GET OUT OF MY LIFE" — Timi Yuro — Mercury 72431
"I WILL WAIT FOR YOU" — Donna Fuller — DCP 1137
(Umbrellas of Cherbourg)

And Coming Soon:

Tony Bennett — Columbia
George Maharis — Epic
Gail Harris — DCP
Ferrante and Teicher — United Artists

Ginny Arnell — MGM
Rita Pavone — RCA Victor
Ricky and the Vasals — Kama-Sutra

SOUTH MOUNTAIN MUSIC CORP.
237 West 54th Street
New York, N.Y.
Man of many talents: Teddy Randazzo

As a producer, arranger, composer, publisher and performer, he has carved out a spectacular career.

Once a Chuckle. In the mid-1950's a group named the Three Chuckles had a smash hit called "Runaround," on Victor's subsidiary label "X." The subsidiary label has long since faded away, and the Chuckles are no more. But a member of that group today stands as one of the top producer-arranger-writers in the business, and he is still a powerful record and in-person performer. His name is Teddy Randazzo.

Randazzo's success as a producer-arranger over the past two years has been so outstanding that within the trade they talk about "the Teddy Randazzo sound." He brought Little Anthony and the Imperials back to the top of the record heap with hits like "Goin' Out Of My Head," "I'm On The Outside Lookin' In," and "Hurt So Bad." He produced the current smash by the Royallettes called "Poor Boy," on MGM, and he has what looks like another with new young singer Linda Carr, called "Baby You're Putting Me On," on the DCP label.

To cap it all Teddy not only produced and arranged these records but he also wrote the songs. (His songs are published by Don Costa's South Mountain Music, and he has helped make it a very hot publishing firm, according to General professional manager Stan Catron.)

Electric Performer. Producing, arranging, writing and finding talent are only one part of Teddy Randazzo's career. He also has a career as an artist, a career that is just as exciting to him as his role as a producer.

From the time he was with the Chuckles (where he started when he was only 15) Teddy has been known as an electric performer. Even though over the years he only had occasional record hits ("Little Serenade," "Way Of A Clown," "Big Wide World"), his looks, warm demeanor and personality made him a favorite with scores of pop music fans, especially the girls. When he was still at Victor the girls at the New York offices had their own private club for him.

It was this genuine appeal that made him a star in the early rock and roll movies. He starred in four of them, all steadily at the top, including "Mr. Rock and Roll," with the late Alan Freed, "Rock, Rock, Rock," "A Girl Can't Help It," and "Hey, Let's Twist."

Reluctant Producer. Teddy Randazzo really never wanted to be anything else than a performer. A few weeks ago, in the busy, bustling, helter-skelter suite of offices that he shares with Don Costa, he told us "I always resisted producing records. I only wanted to be a performer. I would do occasional dates from time to time, but only reluctantly."

"One day, back in 1963, Little Anthony came to me and asked me if I would produce his dates. He knew me from all of the rock and roll shows I had been on with him. I did his first date, "On The Outside Lookin' In," and it became a hit. Then I did his second date, "Going Out Of My Head," and it too became a smash."

"After that I got 40 million calls from artists, record companies, managers, and all, asking me to produce dates. At that point I decided to stay in New York and produce."

In Great Demand. Since then Teddy has not only produced all of the Anthony discs, but he has handled dates for a variety of labels. He works steadily as a producer for DCP, Don Costa's swinging label, has just worked out a production deal with MGM Records, and has recently recorded Rita Pavone for RCA Victor, Timi Yuro for Mercury, and Ginny Arnell for MGM.

Teddy is rather modest about his success as a producer. "You never can tell in this business," he told us. "One day you're hot and the next day you're cold. When you're hot everyone wants you-get cold and they forget about you. What has been helpful to me is that I have a basic knowledge of rock and roll and a good knowledge of the classics, so I'm able to do all kinds of dates."

He finds it difficult to explain the so-called "Teddy Randazzo Sound" or style.

Explaining A Style. "How can you explain a style?" he asked us. "It's something you were born with perhaps something that grows from your experience ... what you learn in your own career ... who you associate with. You try to nourish it and cultivate it until it's your own."

I've always been a big fan of opera. I like things that have big melodies, with the melody playing along with or behind the singer. I guess that's because Puccini is my favorite composer."

Probably when people refer to the Randazzo style they are talking about the songs he writes, and the arrangements he uses with them.

"I find that in writing songs, most composers write a verse and chorus, or a chorus, release and chorus. But no one has said that you have to write a song that way. I write three or four different parts into every song. I may write one thing for eight bars, something else for eight, and then something entirely different for another eight."

"There are so many creative people in our business that no one has to copy anyone. Everyone should have their own bag. So much can happen in a piece of music that I'm disappointed when I see people get lazy and stay in the same old groove."

I love a good strong melody, and I try to get it on every song I write."

Dislikes Top 30. One of the things that bothers Teddy is the top 30 format used by so many radio stations. "Too many stations live by the Top 30 format. They hate to try anything new, all they want are the hits. They should have programs featuring new artists, and new songs."

"I think one of the reasons that the kids are listening to R&B stations is because they are willing to play a variety of records, even if they are out of the usual groove. The success of the Tamla-Motown records is due to the R&B jockeys, not the pop jockeys."

"One day," Teddy continued, "It'll all change--just like it changed to rock and roll when Alan Freed came along. One day a new guy will come along and play different records, and the whole market will switch."

Teddy attributes his successful songwriting career to Dave Dreyer (veteran writer of such hits as "Back In Your Own Backyard" and Cecilia), who put him with Brook Benton back in the late 1950's. "With Brook I wrote a lot of hit songs, including "Hurtin Inside," and "If Only I Had Known," said Teddy.

Favorite In Vegas. What about Teddy Randazzo the performer? Well this year he will do about 20 weeks of personal appearances. Many of them will be at the Thunderbird in Las Vegas, where he has become a favorite.

He's a favorite overseas too. Last month he made his second trip to Italy in less than a year, to appear on TV shows, and do some recording.

Successful producer, composer, artist, and arranger, Teddy Randazzo carries a schedule that would fracture a lesser man. For Teddy it gives him an outlet for his tremendous talents and results in hits and hits and hits.

Bob Rolontz
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The Gospel Singing Jubilee

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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. "pe" means record is a station "pick"; "X" means it is an "Extra" without numerical rank.

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ESTER PHILPS
AND I LOVE HIM
Atlantic 2281

Breaking for a smash in...
Detroit, Chicago, Cleveland, Pittsburgh, Atlanta & St. Louis!
Flash: 'I’ve Been Loving You Too Long, Otis Redding, Volt broke wide open. It looks like the biggest since Joe Tex for Atlantic. Wash.-Balt.; N.Y.C., Newark, Detroit, etc. . . . I Do, Marvelows broke in Philly as did the Dreamlovers on W. Bros. . . . Jr. Parker broke wide open in Baltimore and Miami.

Bernie Hayes, lately morning man of KSOL, San Francisco, and formerly of WVON, Chicago, is the new traffic jock at KATZ, St. Louis . . . Lee Wilson, P.D. at WAME, Miami informs me that "Wildman" Steve Gallon has made the big move cross town from WMBM to do the 11 to 3 shift at the 5,000 watt R&B rocker. Jim Stewart has re-signed Rufus and Carla Thomas to long-term contracts for the Stax-Atlantic combine. Also, William (You Don’t Miss Your Water) Bell, is out of the Army and will have one out on Stax soon. Boot-Leg, Booker T., broke wide open in Memphis . . . Duke-Peacock has some strong new releases. The Jr. Walker and Joe Hinton sound very good sez Nickie Lee, Miami.

Redbird-Bluecat has 5 strong new ones: Sam Hawkins (Det. hit); Bouquets; Ad Libs; Jeff Barry; & Alvin Robinson. Many important picks on the Knight Bros. for Chess . . . Yes, I’m Ready, Barbara Mason going to No. 1 in Cleveland and a Smash in many markets, which proves that Philly jock, Jimmy Bishop, is no fluke as a writer-producer. It’s pop at WIBG, WKBW, WQXI.

Hello to you, Hoppy Adams, WANN, who quietly has a big R&B thing goin’ in Annapolis. Otis Redding sends his love . . . Baby I’m Yours, Barbara Lewis a hit in Detroit, Pitts., Birmingham, Jacksonville, North Carolina pop and R&B . . . Danny Boy, Jackie Wilson, a ditto through the South . . . Tom & Jerrio now pop, Pitts., Philly etc. . . . Mathilda, Cookie & Cuncelles selling in the South. John Richbourg, WLAC.

Nashville reports gains on: Little Esther; Barbara Mason; Dionne Warwick; Marie Knight; & Gladys Knight (Who Cares). Picks: Ovations; Booker T.; Tina Britt.

Jerry Thomas, KNOK, Ft. Worth reports action: Everything, Joe Hinton; Guess You Don’t Know, Jr. Parker; No More, Lowell Fulsion; Otis Leav- vill; Radiants; Lee Lamont.

Picks And Breakouts

Johnny Pettitt, WGOK, Mobile picks: Clyde McPhatter; Lee Jackson; Joe Anderson; Ad Libs; Gypsys; Marie Knight; and Johnny Taylor. Sales: Malibus; O. V. Wright; Dixie Cups; Dionne Warwick; Lou Johnson; Gene Chandler; & Phelps.

Ben Tipton, KBYE, Oklahoma City playing: Dobie Gray; Garnett Mimms; Dolly & Fashions; Joyce Kennedy; Baro. Joe Shelly; Lou Johnson; Silky Hargraves; & Olympics.

Flip Forrest, KAPE, San Antonio got big phone response to, Good-Bye, Ike & Tina Turner. Also: Radiants; O. V. Wright (who drew a S.R.O. house) & Joe Tex.

E. Rodney Jones, WVON, Chicago, reports Jackson & Brown a smash-also, McPhatter, Little Esther, Otis Leavill, Everett & Butler, Nina Simone, Bobby Bland, & Margie Hendrix. He likes: 1 Thin Dime, Holly (Pussy Galore) Maxwell; Walter Jackson; Barbara Ma- son and the Mad Lad blues up-setter is: Mojo Hand, Lighting Hopkins. Local hit, could go national: We Love You Baby, Mighty Joe Young, Webcor.

Breakouts Ed Wright, WABQ, Cleveland: Clyde McPhatter: Supremes; Esther Phillips; James Phelps; Manhattans; Jimmy McCracklin; Alex Pat- ton. Local hit: Happy Feet Time, Lamont Claires. Picks: Booker T.; Dells; Dreamlovers. Robert B.Q., KATZ, St. Louis likes: Mary Love; Manhattans; Ova-

Continued on page 28

R & B TOP 30

Marvin Gaye Takes Over

1 I’LL BE DOGGONE (Atlantic 51341)
2 WE’RE GONNA MAKE IT (Cocktail 1385)
3 IT’S GROWING (Gordy 7060)
4 GENTLE ON MY MIND (Scepter 2270)
5 OOO BABY (Minit 5113)
6 THE ENTERTAINER (Chess 1924)
7 WOMAN’S GOT SOUL (ABC 10447)
8 NOWHERE TO RUN (Du Sable 7839)
9 I DO LOVE YOU (Chess 1922)
10 SHOTGUN (Chess 1959)
11 EASE MY TROUBLIN’ MIND (Chile 8230)
12 NOTHING CAN STOP ME (Chess 1957)
13 BOO GAA LOO (Chess 1958)
14 A WOMAN CAN CHANGE A MAN (Chess 1959)
15 DUST IN DADDY’S EYE (Chess 1960)
16 THE CLAPPING SONG (Chess 1961)
17 I’LL BE DOGGONE (Atlantic 51341)
18 WHEN I’M GONE (Tami 5111)
19 I’M READY (Scepter 1045)
20 GET IT IN THE NAME OF LOVE (Chess 1957)
21 COME ON OVER TO MY PLACE (Chess 1959)
22 COME ON OVER TO MY PLACE (Chess 1959)
23 LIGHTS UP THE DANCEPLACE (Chess 1959)
24 BACK IN MY ARMS AGAIN (Chess 1957)
25 SOFT & SMOOTH (Chess 1960)
26 AND I LOVE HIM (Chess 1959)
27 CRYING WON’T HELP YOU NOW (Chess 1959)
28 JERK IT (Chess 1959)
29 IT’S WONDERFUL TO BE IN LOVE (Chess 1959)
30 SEARCHING FOR MY BABY (Chess 1960)
CERULEAN BLUES

Oh! Sell That Thing
by Dom Cerulli

You are a record dealer with the record dealer's headaches, including big inventory, steadily increasing overhead, space problems, back orders, and so forth and so forth.

On top of everything else, you're expected to know who the hot soprano is this season, what the big sound albums are, and what the hit Broadway shows album will be. And you would like to sell a little jazz, too.

Usually you find that if you stock a few pieces of some of the jazz from the major labels, you move a little and you end up either keeping the rest forever or sending them back and then having three calls in one week for a title.

What can you do to brush up on who is what in jazz? Well, to find out what's selling, all you have to do is look at the charts in Music Business and the other trade papers. But that doesn't tell you what to stock and how to promote what you have in stock.

Required reading, right off the bat, is Down Beat. It's the only jazz fan magazine in the country. You should subscribe to it because you'll receive it by mail a few days before it goes on sale at the newsstands, and you may be able to make a little promotional hay in those few days.

Why Down Beat? Well, it's the only game in town. That alone should be reason enough. But also, it carries record reviews with ratings that are exploitable. It also carries hard news about forthcoming albums, and—most important—it carries features about the current favorites in the field. Whether these players are the actual heroes or the darlings of the critics, they are the jazz musicians being talked about, being listened to, and—in many, many instances—being bought on records.

Feature Top LP's

Here is what you can do with Down Beat and its record reviews: You can feature the five-star rated albums. These are the ones that Down Beat readers gravitate to. These are the ones you can simply place in a counter box or a small section of the album bin with a handwritten sign proclaiming, simply: "FIVE STAR ALBUMS" — Down Beat.

What else? See who is being featured in the next copy of the magazine. Down Beat carries a house ad toward the back of the book that tells you what the lead features will be. Make a modest window display or a counter box, and include several albums of two or three of the artists to be covered. All you have to letter on a card this time is: "FEATURED IN THE (Month) (Date) ISSUE OF DOWN BEAT."

Now you're rolling. You've got some jazz featured and there's no guesswork involved. There's no guarantee that you're going to sell anything, either. But you are moving in the right direction because the albums you feature are being backed by some other exploitation.

Best of all, you've got a very basic guide to help you in your ordering. Jazz names will not be so wholly alien after you've started following the reviews and the features for a few months.

SURE ... IT'S GREAT TO BE SOLD! TROUBLE IS, YA’ NEVER KNOW WHAT KIND OF RECORDS YOU’LL BE GOIN’ AROUND WITH.

BABY, MY NEW OWNER KNOWS WHAT’S HAP’NIN. SHE JUST BOUGHT THE RADIANTS’ RECORD, THE JAMES PHELPS AND THE NEW KNIGHT BROTHERS. I KNOW I’LL BE GOIN’ AROUND WITH WINNERS*!

*CHESS 1925 "Ain’t No Big Thing"
The Radiants
Argo 5499 "Love Is A Five-Letter Word" James Phelps
Checker 1107 "Temptation 'Bout To Get Me"
Knight Bros.
# National Pop LP's

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<td>Nat King Cole</td>
<td>Capitol T-887</td>
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<td>2</td>
<td>The Early Beatles</td>
<td>John Lennon</td>
<td>RCA Victor LPM/LSP 2968</td>
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<td>3</td>
<td>Red Roses for a Blue Lady</td>
<td>Vanya</td>
<td>Capitol T-8710</td>
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<td>4</td>
<td>Have You Looked Into Your Heart</td>
<td>Portrait of Love</td>
<td>United Artists UAL 3419</td>
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<td>5</td>
<td>That Honey Horn Sound</td>
<td>Andy Williams</td>
<td>RCA Victor LPM-LSP 3302</td>
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<td>6</td>
<td>Beatles '65</td>
<td>Portrait of Love</td>
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## Money Albums

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<td>Artie Shaw</td>
<td>RCA Victor LPM/LSP 2590</td>
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<td>2</td>
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<td>Andy Williams</td>
<td>Columbia CL 3358</td>
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<td>3</td>
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## Action Albums

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Jesse Colin Young is a singer-writer from Bucks County, Pennsylvania, who is on the Mercury label. He is in the folk-rock groove, and his songs and his singing style are drawn from rich sources of American folk music, country, folk, and blues. His first album on Mercury, called "Young Blood," issued about a month ago, is getting good acceptance.

Young started singing when he was still in high school and sang at local functions at clubs in the Philadelphia-Bucks County area. He decided to try his luck as a professional singer about a year ago.

He began to build up a reputation playing coffee clubs like the Cellar Door in San Francisco, the Gaslight, the Bitter End in New York, and the Purple Onion in Toronto. Bobby Darin heard him, flipped and signed him to a songwriter contract with his T.M. Music firm, and to a record production contract.

Darin's company produced his first album, "Jesse Colin Young," and had it released on the Capitol label. It was heard by Irving Green President of Mercury Records, who liked it so much that he worked out a to have the singer's contract deal with Bobby Darin's firm transferred to Mercury. T.M. Music produced his new Mercury LP.

Remember the name, Jesse Colin Young.
Many New Friends For Mr. “L-o-n-e-l-y”

Chart Picks

BOBBY VINTON
Epic 9791
L-O-N-E-L-Y (Feather, BMI) (2:24) — Vinton
Flip is “Graduation Tears” (Acacia, ASCAP) (2:19) — Vinton
Bobby has another standout ballad here that's bound to step out. Much action is already reported.

THE ANIMALS
MGM 13339
BRING IT ON HOME TO ME (Kags, BMI) (2:46) — Cooke
Flip is “For Miss Caulker,” (Slamina, BMI) (3:55) — Burdon
The Britishers get on the hit kick all over again with this great Sam Cooke smash of a white back. Should be big.

CHAD AND JEREMY
Columbia 43277
BEFORE AND AFTER (Blackwood, BMI) (2:37) — McCoy
Flip is “Fare Thee Well I Must Be Gone” (2:10) — Arr, Stuart, Clyde
The kids bow on the label with a smart ballad styling that should continue their solid hit string.

DELL SHANNON
Amy 925
BREAK UP (Vicki, BMI) (2:12) — Shannon
Flip is “Why Don’t You Tell Him,” (Vicki/McLaughlin, BMI) (2:07) — Shannon
Dell turns on the steam in another top notch effort with lots of fine double-tracking. Maintains a big sound all the way.

THE VENTURES
Dolton 306
THE SWINGIN’ CREEPER (Dobo, BMI) (2:38) — Wilson, Bogle, Edwards, Taylor
Flip is “Pedal Pusher,” (Dobo, BMI) (2:22) — Wilson, Bogle, Edwards, Taylor
The zingy West Coast instrumental group could have its top hit in quite a spell with this gritty side in the 1-4 groove. Watch it. Dancers will dig.

SAMMY DAVIS JR.
Reprise 0370
NO ONE CAN LIVE FOREVER (Comet, ASCAP) (2:36) — Tobias
Flip is “Unforgettable,” (Bourne, ASCAP) (2:30) — Gordon
Sammy gets on a new kick here with an oldie kind of ballad ditty, in the style of recent hits by Dean Martin and others. Solid Cliff Claus arrangement too.

JOEY HEATHERTON
Coral 62451
HULLABALOOG (Curton/Jayline, BMI) (2:28) — Davis, Butler, Lance
Flip is “My Blood Runs Cold,” (Walmart, ASCAP) (2:42) — Leonard, Martin
The slick looking blonde thrush whose Halle-Ballo show dance segs are well-remembered, turns out a bright sound on this signature kind of ditty. Has a chance.

EDDIE HODGES
Aurora 157
NEW ORLEANS (Rockmasters, BMI) (2:47) — Guida, Roster
Flip is “Hard Times For Young Lovers,” (January, BMI) (2:30) — Brooks
Eddie’s best in a good lengthy spell and it’s the old U. S. Bonds smash of a few seasons ago. Lots of wild crowd sound here build the excitement.

JACKIE LEE
Epic 9807
I CRY ALONE (Mansion, ASCAP) (2:40) — David, Baracharch
Flip is “Cause I Love Him,” (Atlantic BMI) (1:46) — Zeke
Here’s a fine new girl singer who pours great class into a feature tune by Burt Bacharach and Hal David. This has what it takes to step off.

JOEY COOPER
RCA Victor 8569
LOVE (Is You) (Atlantic, BMI) (2:14) — Hallewood, Cooper
Flip is “It Looks Like It’s Gonna Be My Year,” (Atlantic, BMI) (2:19) — Hallewood, Cooper
An impressive new chanter with an r. and b. kind of sound. Could be an important artist and the side could be a hit.

JIMMY GRIFFIN
Imperial 66108
WALKING TO NEW ORLEANS (Travis, BMI) (2:25) — Domino, Bartholomew, Guidry
A bright instrumental with piano and drums up front. Tune is a familiar one and the side has a mighty catchy quality.

DELL SHANNON
Columbia 43283
MY HEART TELLS ME TO BELIEVE (The Womenfolk, ASCAP) (2:19) — Wilkins, Hurley
Here’s Fats Domino’s great hit of years ago done in a strutting style that’s up to date as tomorrow’s newspaper. Watch it.

DONALD HEIGHT
RCA Victor 8570
MR. OCEAN (Unbelievable, BMI) (2:43) — Height, Michael Vann
A powerful and emotional reading of a strong ballad here that has a lot riding for it. Bears a lot of listening.

JIM EDWARD BROWN
RCA Victor 8566
I HEARD FROM A MEMORY LAST NIGHT (Randi-Smith ASCAP) (2:35) — Freed, Livingston
Flip is “Just to Satisfy You,” (Irving/Parody BMI) (2:24) — Jennings, Bowman
Brown’s warm pipes are most effective on this strong ballad side that has the hot touch of the Jim Reeves sound as well. Jim Edward could be a winner here.

THE EVERY BROTHERS
Warner Brothers 5620
THE PRICE OF LOVE (Acuff-Rose, BMI) (2:06) — D. and P. Everly
Flip is “It Only Costs a Dime,” (Acuff-Rose, BMI) (1:56) — D. and P. Everly
The boys walk through this happy ditty in bright style. It’s a payoff sound and action is already being reported.

JULIE ROGERS
Mercury 72426
HAWAIIAN WEDDING SONG (Pickett/ASCAP) (2:26) — King, Hoffman, Manning
Flip is “Turn Around Look At Me,” (American BMI) (2:46) — Capehart
The British thrush with the big sound pours the emotion into this good reading of the familiar ballad. Could be a big one.

THE FOGCUTTERS
Liberty 55792
CRY, CRY, CRY (Circle Seven BMI) (2:38) — Cameron
Flip is “You Say,” (Circle Seven, BMI) (2:39) — Karl
A strong effort by a stylish new group. They could just happen with this solid first outing.

THE JORDANAIRES
Columbia 43233
WHO DOES HE THINK HE IS (Tree, BMI) (2:17) — Wilkins, Hurley
Flip is “Malibu Run,” (Tree, BMI) (2:05) — Wilkins
The spiritual group that’s been around on the backup sound for Elvis Presley discs for years turns to the modern rock sound themselves. Worth a hearing.
Dateline Music City

Country Chatter

David Houston is now out on a flock of one nighter dates...This week he plays Clovia, N.M., El Paso, Texas, Temple, Texas, Dallas, San Antonio, and Austin...Wanda Jackson has returned home from a three week personal appearance tour in France and Germany. She is now playing a three week tour of one-nighters in California and Washington after only four days rest. Current tour ends up in Wichita, Kansas on May 13...

More R&B Hits

Breakout with Burke Johnson, WAOK, Atlanta: Barbara Mason, Jackie Wilson, and Gladys Knight. Picks: Knights & Arthur; Jeff Barry; Booker T.; Stevie Wonder; You Can Have Her, Righteous Bros.; Alex Patton; Ad Libs; Clay Otis; Joy Tones; Little Esther; Jr. Parker; Otis Redding.

LeBaron Taylor and Ernie Durham reports: Hold On Baby, Sam Hawkins, Blue Cat and Knight Bros. broke wide open. Ernie likes: Dells; Booker T. Sam & Dave; Sapphires; Dreamlovers; Donells; Walter Jackson; Barbara Lewis; R. Bros. on Moonglow; Bouquets; Showmen. LeBaron likes: Kelly Bros.; Joe Hinton; Knights & Arthur; Barbara Mason; Joyce Kennedy; Tina Britt; Roscoe Shelton; Sapphires; Knight Bros. (on Smash); and, Baby You're Putting Me On, Linda Carr, D.C.P. Sales on O'Jays; Otis Redding; Booker T.; Radiants; Mary Love.

Chatty Hatty, Charlotte likes: Tina Britt; Jeff Barry; Joe Anderson; Joe Hinton; and Booker T.

Bob King, Washington likes: Joe Anderson; Paul Martin; Barbara Mason; Marvellous; Roy Clark is taping a guest spot on the Jimmy Dean show for May 13. He will also do personal appearances at Des Moines, Omaha and Wichita this month.

Hank Thompson and his Brazos Valley Boys are in such demand that Hank's manager Jim Halsey is now setting dates during February, March and April of 1966. Hank's tours in the next few months will take him to Nevada, Utah, Ill., Ohio, New Jersey and New York. He will visit Germany and France during November.

R & B Beat Continued from Page 18

Supremes; Knight Bros.; Mary Love; Gypsies; and, Tina Britt.

Porky Chedwick likes: G. Mmms; Eddie & Ernie; Little Alfred; Walter Hammond; Knights & Arthur; Bouquets; Tina Britt; Superbs; and Garnet Mmms.

KYOK, Houston picks: Garnet Mmms; Sam & Dave; Otis Leavill. Ken Hawkins, Cleveland picks: G. Mmms; Tina Britt; Joe Anderson; Eddie & Ernie; Arthur & Knights; Elmore James; Gypsies; Jackson & Brown.

Ed Teamer, New Orleans likes: Knight Bros.; Jr. Parker; Joe Hinton; Knights & Arthur; Gypsies; L. Fulsom; Sapphires. Sales: Tom & Jerrio; Gladys Knight; Elmore James; B. Bland; Phelps.

Nickie Lee, Miami, sales: Jr. Parker; C. McPhatter; Dreamlovers; O'Jays, G. Mmms; Elmore James; Knights & Arthur; Sapphires; Malibus; Butler & Everett; Olympics. Picks: Joe Hinton; Charades; Booker T.; Alex Patton; A. Robinson; Ovations; Bouquets; Tina Britt; Otis Redding; Righteous Bros.

Top 25 at KGFJ, L.A.: O. V. Wright; Mary Love; Roscoe Shelton; Z. Z. Hill; Invincibles; and Goodbye, Ike & Tina Turner; Johnny Taylor; Sam Cooke.

The Inside Story

The real inside story of the Beatles' rise to fame is recounted in Brian Epstein's "A Cellarfull of Noise," which Pyramid Books will publish in July. The paperback will hit the stands in July, preceding the Omnibus return tour of the U.S. and Canada which begins with an outdoor concert in Shea Stadium in New York on August 15th.

Their Own Backyard

A human interest story is that of Scott Douglas, who for more than a year has toiled in the Production Department of Vee-Jay Records, cataloging and selling the hits of the company's top singers. Scott, himself a ballad singer, originally wanted to get into the record business, only to find himself at the end of a telephone rather than a microphone. But recently Vee-Jay President Randy Wood heard of his employee's vocal ambitions and gave him an audition.

Woo was so impressed he promptly scheduled a recording session under the supervision of Lee Young, with the instrumental backing of a 22-piece orchestra arranged and conducted by Ernie Freeman.

Scott's rendition of two standards, "Miss You" and "Hold My Hand," were released last week.

The Guitar Show Set

"The Big Guitar Show of '65," featuring Les Paul, the George Barnes and Carl Press group, plus Sal Salvador's band, is selling bookings for a fall tour of colleges and auditoriums. It starts at New York's Carnegie Hall in October.

Charlie Lamb is on vacation. He will resume his column upon his return.
## BIG 50 COUNTRY HITS

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

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'VE GOT A TIGER BY THE TAIL</td>
<td>Hank Williams Jr.</td>
<td>Columbia</td>
<td>1956</td>
</tr>
<tr>
<td>2</td>
<td>BIG COUNTRY</td>
<td>Various</td>
<td>Various</td>
<td>Various</td>
</tr>
<tr>
<td>3</td>
<td>I CAN'T MAKE YOU LOVE ME</td>
<td>Patsy Cline</td>
<td>RCA Victor</td>
<td>1961</td>
</tr>
<tr>
<td>4</td>
<td>DON'T BOTHER ME</td>
<td>George Jones</td>
<td>Decca</td>
<td>1957</td>
</tr>
<tr>
<td>5</td>
<td>ME AND MY DARLING</td>
<td>Porter Wagoner</td>
<td>RCA Victor</td>
<td>1962</td>
</tr>
</tbody>
</table>

## BIG COUNTRY LP's

<table>
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<tr>
<th>Number</th>
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<td>1</td>
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<td>1957</td>
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<tr>
<td>5</td>
<td>ME AND MY DARLING</td>
<td>Porter Wagoner</td>
<td>RCA Victor</td>
<td>1962</td>
</tr>
</tbody>
</table>

## Country Single Picks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>SKEETS MCDONALD</td>
<td>Columbia</td>
<td>43275</td>
<td></td>
</tr>
<tr>
<td>MRS. RIGHT'S DIVORCING MR. WRONG</td>
<td>[Bettysen, BMI]</td>
<td>(2:24)</td>
<td></td>
</tr>
<tr>
<td>MILLER</td>
<td>Flip is &quot;Me and My Heart And My Shoes&quot;</td>
<td>Central, BMI</td>
<td>(2:18)</td>
</tr>
<tr>
<td>MEL TILLIS</td>
<td>Columbia</td>
<td>403</td>
<td></td>
</tr>
<tr>
<td>WINE</td>
<td>[Cedarwood, BMI]</td>
<td>(2:18)</td>
<td></td>
</tr>
<tr>
<td>BURIED ALIVE</td>
<td>[Cram, BMI]</td>
<td>(2:25)</td>
<td></td>
</tr>
<tr>
<td>LORNE GREENE</td>
<td>RCA Victor</td>
<td>554</td>
<td></td>
</tr>
<tr>
<td>AN OL' TIN CUP</td>
<td>[Alexis, ASCAP]</td>
<td>(2:47)</td>
<td></td>
</tr>
<tr>
<td>MILLER</td>
<td>Flip is &quot;I'd Be Better Off Without You&quot;</td>
<td>[Conway, BMI]</td>
<td>(2:24)</td>
</tr>
<tr>
<td>WILL BILL</td>
<td>Phillips</td>
<td>Decca</td>
<td>31781</td>
</tr>
<tr>
<td>WANTED</td>
<td>[Champion, BMI]</td>
<td>(2:30)</td>
<td></td>
</tr>
<tr>
<td>MILLER</td>
<td>Flip is &quot;I'd Be Better Off Without You&quot;</td>
<td>[Gibson, BMI]</td>
<td>(2:24)</td>
</tr>
<tr>
<td>BRUCE AND CARROLL</td>
<td>RCA Victor</td>
<td>47-8568</td>
<td></td>
</tr>
<tr>
<td>HER AND HIM</td>
<td>[Screen Gems-Columbia, BMI]</td>
<td>(2:43)</td>
<td></td>
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<tr>
<td>MILLER</td>
<td>Flip is &quot;More Than We Deserve&quot;</td>
<td>[Screen Gems-Columbia, BMI]</td>
<td>(2:45)</td>
</tr>
<tr>
<td>ROY DRUSKY AND PRISCILLA MITCHELL</td>
<td>Mercury</td>
<td>72464</td>
<td></td>
</tr>
<tr>
<td>YES MR. PETERS</td>
<td>[Screen Gems-Columbia, BMI]</td>
<td>(2:33)</td>
<td></td>
</tr>
<tr>
<td>HAL KENNEDY</td>
<td>Spar</td>
<td>759</td>
<td></td>
</tr>
<tr>
<td>TALKING TO MYSELF AGAIN</td>
<td>[Tennessee, BMI]</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>TOO TIRED TO RUN ANYMORE</td>
<td>[Tennessee, BMI]</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>GEORGE MORGAN</td>
<td>Columbia</td>
<td>43282</td>
<td></td>
</tr>
<tr>
<td>IT'S ALL COMING HOME TO YOU BUT ME</td>
<td>[Acclaim, BMI]</td>
<td>(2:42)</td>
<td></td>
</tr>
<tr>
<td>MILLER</td>
<td>Flip is &quot;More Than We Deserve&quot;</td>
<td>[Musical Window, SESAC]</td>
<td>(2:00)</td>
</tr>
<tr>
<td>BOB DENVER</td>
<td>Spar</td>
<td>761</td>
<td></td>
</tr>
<tr>
<td>WHERE YOU BEEN</td>
<td>[Spearmint, BMI]</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>MILLER</td>
<td>Flip is &quot;Pay It No Mind&quot;</td>
<td>[Tennessee, BMI]</td>
<td>-</td>
</tr>
</tbody>
</table>

## Additional Notes

- The compilation includes a variety of country hits from different artists, covering a range of themes and styles.
- Artists such as Hank Williams Jr., Patsy Cline, and George Jones are prominently featured.
- Labels such as Columbia, RCA Victor, and Decca are well-represented.
- The collection spans from the late 1950s to the mid-1960s, providing a snapshot of the country music scene during that time.
**Ratzel's New Slot**

Bud Katz, sales manager of Roulette, has left that label to become managing director of the Four Corners-Congress labels, the Kapp Records subsidiaries. Normie Weiser formerly held the position.

**Eddie Sherman Dies**

Eddie Sherman, writer and comic died suddenly last week (27) Eddie created and wrote "Disc-Schticks," the cartoon feature that ran in M.B. He also used to write the George Crater column for Down Beat, as well as scripts for radio shows. He created the "Wind Up Doll" routine on the LP he made about three years ago for one of the jazz labels, and he did an occasional comedy stand at Greenwich Village Clubs. He will be sorely missed.

**Chad Leaves Trio**

Chad Mitchell will leave The Mitchell Trio to make his debut in the Broadway musical "Postmark Zero," to be presented next fall. The other Mitchell Trio members, Mike Kobuk and Joe Frazier, will soon hire a replacement, and will continue as The Mitchell Trio.

**Tower's New Label**

Tower Records has started an R&B label, called Uptown. The producing will be handled by Eddie Ray, and all of the executives associated with Tower, will also work on Uptown.

**Music Chatter**

Bob Allen and Johnny Mathis got together last week for the first time in five years. Bob wrote the song and produced Johnny's upcoming Mercury single which will be issued next week. Allen wrote many of Johnny's hits years ago, including "It's Not For Me To Say"... Tito Puente and his band, and singer Arthur Prysock, opened at the Apollo in New York last Friday (30)... Lester Sims, head of DFD Records, has signed writer Ernie Maresca to produce sides for the firm. First group Ernie will record are "The Mods."

Mr. and Mrs. Gerald Tournier, head of Agence Musicales Internationales of France, spent two weeks in New York looking over the music business, and in consultation with Mrs. Bennie Bourne of the Bourne Company... Jack LaForge of Regina Records, left for Europe last week for a month's business trip... United Artists has signed comic London Lee... Susan Rafey has been signed by Steve Blaine for Jubilee Records. Her first record features a song called "The Prince," penned by Jackie DeShannon.

Mike Shepherd has been added to the promotional staff of Warner Bros.-Reprise. He will cover S. California for the labels... Buddy Kaye is in Europe meeting music publishers and songwriters... Clefters Dan Janssen and Wally Keske have been signed to songwriting contracts by the Lettermen's Grey Fox firm.

**ARE YOU FROM TEXAS?**

Pictured above is Ed Sullivan (back row right) wearing the 10-gallon Texas-style hat presented to him by members of the Texas Boys' Choir of Fort Worth. The young singers, ages 8 to 15, made their debut on the Sullivan Show last month. Also shown in the back row are (left to right) Kalman Halasz, Director, and George Bragg, Founder-Director of the Choir.

**BRITAIN'S TOP 50**

1 TICKET TO RIDE The Beatles 27 COME AND STAY WITH ME Marianne Faithfull 26 I'M GONNA GET THERE SOMEHOW Val Doonican 25 WHERE ARE YOU NOW WAVE LORD 24 ALL OVER THE WORLD Greta 23 I'LL NEVER FIND ANOTHER YOU D'Olive 22 I'LL BE THERE The lettuce 21 FOR YOUR LOVE The Searchers 20 YOU'RE BREAKING MY HEART Tanya Tucker 19 OH NO NOT MY BABY The Searchers 18 THE MINUTE YOU'RE GONE Cliff Richard 17 YOU'RE BREAKING MY HEART The Searchers 16 OH NO NOT MY BABY The Searchers 15 EVERYBODY'S GONNA BE HAPPY The Searchers 14 FOR YOUR LOVE The Searchers 13 OH NO NOT MY BABY The Searchers 12 THE MINUTE YOU'RE GONE Cliff Richard 11 WHERE ARE YOU NOW WAVE LORD 10 YOU'RE BREAKING MY HEART The Searchers 9 I'M GONNA GET THERE SOMEHOW Val Doonican 8 COME AND STAY WITH ME Marianne Faithfull 7 WHERE ARE YOU NOW WAVE LORD 6 ALL OVER THE WORLD Greta 5 YOU'RE BREAKING MY HEART The Searchers 4 THE MINUTE YOU'RE GONE Cliff Richard 3 OH NO NOT MY BABY The Searchers 2 YOU'RE BREAKING MY HEART The Searchers 1 FOR YOUR LOVE The Searchers
Letters To The Editor

Gale Garnett
Who's She?

To the Editor:
Gale Garnett, who's she?
Someone more in love with herself in the cause than the cause itself. The cause? Bringing down great song writers and singers because of 'physical cleanliness.'
I would like to point out that the Rolling Stones are just as dirty as Bob Dylan but don't write one quarter as well. Their attitude is, 'I don't care if I'm dirty. I'm a rebel.'
Sincerely,
Jennifer Arnold, New York, N.Y.

Broadway—Selma

Gentlemen:
We would like to take this opportunity to express our deep appreciation for your most generous participation in the 'Broadway Answers Selma' Benefit.
The time and effort you devoted to this worthy cause helped greatly to insure its success.
Thank you.
Sincerely,
Hillard Elkins, New York, N.Y.

Ed. Note: Hillard Elkins is the producer of "Golden Boy."

Best Deejay Ever

Dear June Bundy:
While I was listening to my favorite radio station, WBIC, I heard that you were the TV and radio editor. I thought you should know about this one deejay who is really great. Scott Ross.

He's a big favorite with everyone who hears him so I think more people should. He is young, handsome, and fun to listen to. He seems to play just the songs I and my friends love to hear. He is never a bore, even in his commercials.
In a word—he is BEST! With a bit of publicity he could become the best deejay ever. In case you'd like to hear why we love him so much, WBIC is 940 on the dial, just a bit before WMCA. Scott is on from 2 p.m. to 6:30 p.m. every weekday and from 12 to 1:20 on Saturdays.
Scott could be a giant for he's young and understands his audience. He plays mostly English songs and only the good American records (Beach Boys, Jay and the Americans, etc.). He's a man of variety too. He has a fan club with over 1,000 members going for him. (Write Scott Ross Fan Club, 500 Fifth Avenue, N.Y.)
Let's hear more about him!
Diane Gardella, Syosset, N.Y.

A Dissenting Opinion

Dear June Bundy:
I can't understand your raves on "Shindig," and "Hullabaloo." Yes, my wife and I will turn them on and then five minutes later we tune them out. We can't stand what we hear and see.
Being a professional musician for 45 years and one who remembers the Black Bottom, the Turkey Trot, the Cake Walk, and the Charleston, all I can say is we played this type of music sparingly. The Fox Trot, One Step and Waltz were the standards. There are a lot of big names, nationally known, that don't play or sing this type of music and today I heard Arthur Godfrey say he couldn't go for this type of music, using discords, or three chords, and I agree with him 100 per cent.
How you can be so one sided in your view I can't understand. Surely you know there are two sides to every story. I just get aggravated when I read some of the one sided articles that you write and also some other articles in your magazine. I guess this magazine is not for me. I agree you might get raves from teenagers now starting at the eight year age, and what do they really know about music? I believe what I've written is logical, at least to the adult mind.
Charles H. Schefer, St. Petersburg, Fla.

Fan Clubs

TRAVELERS 3
c/o Miss Shirley Obert
P.O. Box 864
Lawndale, California 90260

JACK JONES
c/o Miss Rosemarie Chiaverini
38 Laurel Place
Yonkers, New York 10704

GENE PITNEY
P. O. Box 328
Rockville, Conn. 06066

GERRY AND THE PACEMAKERS
c/o Miss Ann Wilson
P.O. Box 92
Maplewood, N.J.

JOEY PAIGE
c/o Miss Cindi Gonzales
4463 – 51st Street
San Diego 15, Calif.

CANNIBAL AND THE HEADHUNTERS
C/o Miss Margie Martinez
5180 Whittier Blvd.
Los Angeles, Calif. 90022

HERMAN'S HERMITS
C/o Miss Marie Conte
48 Hewitt Avenue
Bronxville, N.Y.

NOLAN STRONG AND THE DIABLOS
C/o Miss Doris Holder
3942 Third Street
Detroit, Mich.

RIGHTeous BROS.
c/o Philles Records
440 East 62nd Street
New York, New York

HERMAN'S HERMITS
C/o Miss Sherrill Silverman
1425 East Johnson Street
Philadelphia, Pa. 19138

VAN TREVOR
C/o Miss Connie DeSario
121A Wyllys Street
Hartford, Conn.

MARIO LANZA MEMORIAL CLUB
C/o Miss Mildred Fisher
2513 Veterans Drive
Wilmington 3, Del.

STANDELLS
C/o Lee Jacobs
7251 Willoughby Avenue
Los Angeles, Calif.

JOHN ANDREA
C/o Miss Lisa Knolls
60670
Los Angeles, Calif.

SONNY & CHER
C/o Miss Jane Lee
P.O. Box 84
Montrose, Calif.

GENE PITNEY
C/o Miss Frances Fleener
212 North 30th Street
Kansas City, Kansas

Pen Pals Wanted

Miss Leah Schwartz would like a pen pal from Liverpool, England. Her address is 796 Madison Ave., Bridgeport, Conn. She is 14, her hobbies are swimming, skating and art. She likes f. & b. and pop.

Miss Lynne Memmott would like a pen pal from the U.S. Her address is 703 Madi son Street, Sheffield, 6, England. She is 17.

WATCh Out for
"THE MAGNIFICENT MEN AND THEIR FLYING MACHINES"

FOUR HIT BALLADS
They're all backed by strong airplay. Bobby Darin sings 'A World Without You,' 5339. Wayne Newton sings 'I'll Be With You In Apple Blossom Time' b/w Laura Lee, 5419. Cilla Black sings 'My Love Come Home' b/w 'I've Been Wrong Before,' 5414. Lou Rawls sings 'Three O'Clock In The Morning' b/w 'Love Is Blind,' 5424.

BROADWAY-Selma

[Image of a film poster with text]
MRS. BROWN...
MAKE WAY FOR...

MRS. JONES
(OW’ ABOUT IT)
by
THE DETERGENTS
ROULETTE 4616
THE BIGGEST NOVELTY OF THE YEAR ON