

MUSIC BUSINESS

Incorporating music reporter

Vol. IX No. 24

**Phil Spector
becomes a celebrity**



Georgie Fame: Explosion on the British scene

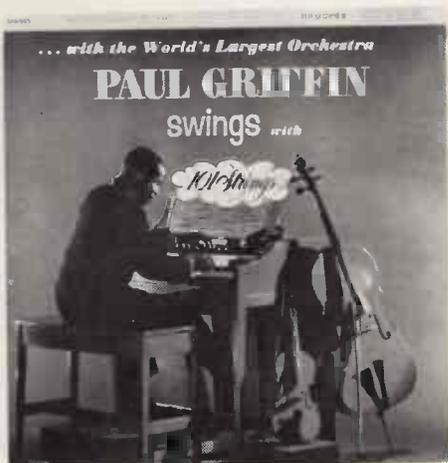
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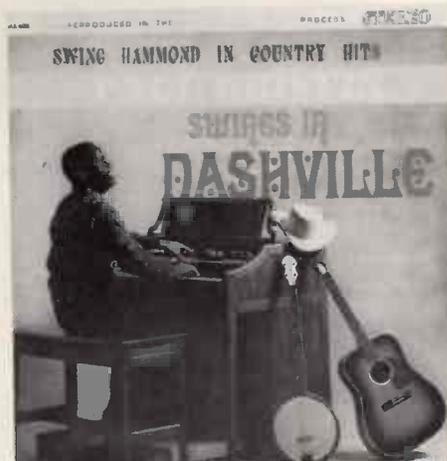
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B/W
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45-14

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Only One "Shindig"

If you are a promoter of package shows and you want to call your show "Shindig"—forget it. Last week three promoters, Irv Weinhaus, Sammy Lewis and Danny Dare, were restrained by the Superior Court in Los Angeles from promoting a live rock and roll show called "Shindig 65" at the Circle Arts Theater in California or anywhere else.

They were stopped by order of Judge Harold Collins who ruled that they could not do any presentations "which would suggest to the public that performances of rock and roll music produced or staged by them" are authorized by Selmur Productions, who present the ABC-TV "Shindig" Show.

Court order came about because the Selmur people objected to promoters using the "Shindig" name to cash in on the "Shindig" TV show exposure. Selmur veepee Leon Mirrell said Selmur would take action against any shows or "Shindig" concerts appearing in various parts of the country. "ABC-TV and Selmur Productions have spent millions of dollars in maintaining high standards in production and in advertising promotion and we cannot permit unauthorized promoters to take a free run." So watch it guys.

BMI Awards

It's that time again, when BMI (Broadcast Music Inc.) presents its annual awards to the writers and publishers of the top pop hits of the year. Only this year (on January 19 to be exact) the awards will not be given out at the annual dinner that night, but in the afternoon at New York's Town Hall. Reason for splitting the awards and the dinner is simply that there are now so many awards given out that the dinner lasted until the wee hours of the morning.

The awards this year will be given to 124 writers and 69 publishers of the top 100 songs published by BMI writers in 1964.

The top writer-award winners are (you guessed it) John Lennon and Paul McCartney with 10 awards. Top publisher award-winners are Jobete Music Company (the pub-

Disc-Schticks

By Ed Sherman



"Just wait till I get my hands on the !!! agent who booked us out here!"

lishing firm of Tamla-Motown Records), Screen-Gems Columbia Music (the old Aldon Music gang) and Trio Music (the publishing firm belonging to Red Bird Records execs Jerry Leiber and Mike Stoller).

Other multiple writer-award winners include Jeff Barry, Ellie Greenwich and Brian Wilson, six; Brian Holland, Eddie Holland and Lamont Dozier, four; and Roger Christian, Curtis Mayfield and George Morton, three each. Multiple publisher-award winners include Maclen Music and Sea of Tunes Publishing Co., five awards each; Beechwood Music Corp. and Hill and Range Songs, four each; and Acuff-Rose, Duchess, Metric, and Un-art Music, all with three awards.

UA Snags "Ex-Lover"

United Artists Records grabbed themselves a real big one last week when they signed the original cast album rights to the upcoming Frank Loesser-Sam Spewack Broadway musical "Ex-Lover." The show, with music and lyrics by Loesser, book by Spewack and Loesser, sponsored by Allen B. Whitehead in association with Frank Productions, opens in New York in mid-April.

This is the first collaboration of Spewack and Loesser, who have had great success on

other Broadway shows. Spewack's hits include the book for "Kiss Me Kate," "Leave It To Me," "Boy Meets Girl," "My Three Angels," while Loesser's hits include "Where's Charley," "Guys and Dolls," "Most Happy Fella," and "How To Succeed in Business Without Really Trying."

Hayman's Busy Sked

Richard Hayman is a busy man these days. He has, over the past month or so, conducted and arranged the Richard Burton single of "Married Man" from the new show "Baker Street," made a couple of sides on his own of songs from that show for MGM Records, was the harmonicist on the Shirley MacLaine recording of "John Goldfarb Please Come Home," wrote a Calgon Water Softener commercial jingle, did album arranging assignments for the Boston Pops Orchestra, French singer Jean-Paul Vignon, did some work for Muzak, and flew to Florida to direct the Gordon and Sheila MacRae Spectacular for ABC-TV which will be shown on February 7! (Wow!) Hayman, under contract to Mills Music as a composer, also completed a symphonic arrangement of his "Trumpet Fiesta" for Mills.

Folk Spreads Out

The Newport Folk Foundation intends to spread out this winter and spring. It will sponsor a flock of folk concerts in Boston, New York and Philadelphia. Boston concerts will be held at Stebbins Auditorium of the Unitarian Church in Cambridge on February 13, March 27, April 18 and May 13. New York concerts are set for the New School for Social Research February 12, March 26, April 9 and May 14. The Philadelphia concerts, at a hall to be announced, are scheduled for February 14, March 28, April 10 and May 15.

The Newport Folk Foundation directors are Theodore Bikel, Clarence Cooper, Ronnie Gilbert, Alan Lomax, Mike Seeger, Jean Ritchie and Peter Yarrow.

New Angel Catalog

On January 11, Angel Records released the first in an annual series of comprehensive catalogs called "The Angel World of Classical Music." The initial print order for this first volume (which is nearly 300 pages, with over 700 Angel albums and tapes cross-indexed by artist, composer, orchestra and composition) will be marketed along with a 20 track LP promotion disc, optionally priced at \$1.98. The catalog is being heavily promoted at the trade and consumer level.



Jonah to Decca

After many years on Capitol Records, jazz trumpeter Jonah Jones has signed with Decca Records on an exclusive basis. Jones, who is something of a regular at such clubs as the Embers in New York, Chicago's London House and the Sands Hotel, Las Vegas, plus numerous television appearances, is readying his first release for Decca now.

Victor Club Chief

Donald H. Kunsman was named last week as division vice president, Record Club, RCA Victor Record Division, by Norman Racusin, division vice president and operations manager. The new Record Club department was formed to assume full responsibility for the RCA Victor Record Club. Until recently Readers Digest Music Inc. was RCA's agent for the club.

Kunsman first joined RCA in 1949. He has held a number of important management positions with RCA, including president, RCA Service Company, and vice president and general manager, RCA Electronic Data Processing. During his tenure with RCA Service Company, Kunsman participated in decisions involving global operation of that division including a missile test project at Cape Kennedy, Fla.

Dave's New Label

Davie Miller, of Miller International, launched a new label last week called Audio Spectrum. Unlike his low price Somerset and Stereo Fidelity labels, the new Audio Spectrum line will be priced at \$3.98 for mono and \$4.98 for stereo. First release will consist of 24 packages, with four of them a part of a series called "Pipe Organ Plus." A Swing organist, Paul Griffin, is featured on four of the new LP's. Miller is putting a national radio spot announcement behind the line, which he says calls for an ad expenditure of \$130,000.

Gary's Big Year

John Gary appears set for a mighty big year in 1965. The RCA Victor Records star just returned from a tour of Australia, where he had a successful six weeks date. He is booked into next Fall, and he currently has four strong-selling Victor albums. Gary is set for his third appearance on the Danny Kaye TV show in February, and has two more shots on TV later in the season. He is booked into such plush rooms as The Plaza in New York, the Palmer House, Chicago, The Coconut Grove in Hollywood, the Shoreham, Washington, the Diplomat, Miami, and the Shamrock in Houston. Gary starts a tour of South Africa February 8.

MGM/Verve Meet

At three regional meetings in New York, Chicago and San Francisco, MGM/Verve records presented distributors with their 18 album January release. Arnold Maxim (president) and Morrie Price (director of marketing) chaired the distributor meetings.

January releases on MGM include new product by Connie Francis with Hank Williams, Jr., Harve Presnell (star of "Unsinkable Molly Brown") Ray Peterson, the Animals, Herman's Hermits and Joni James. Verve releases included albums by Ella Fitzgerald, Gary McFarland, Oscar Peterson, Cal Tjader and Astrud Gilberto.

Also introduced was a new low priced (\$1.98) line under the Metro label. Twenty albums in the initial release include such big names as Stan Getz, Ella, Judy Garland, Louis Armstrong, Billy Holiday, Al Hirt and Connie Francis.

Limelight's Jazz

First jazz release on Limelight, the new Mercury jazz label, includes sets with Chet Baker, Art Blakey and the Jazz Messengers, Gerry Mulligan, Terry Gibbs, "The Immortal Clifford Brown."

Herman Starr Dies

Herman Starr, president of Music Publishers Holding Corp, the Warner Bros. Pictures music publishing wing, died last week (8) at the age of 66 in Mount Sinai Hospital in New York.

Starr was a vice president of Warner Bros. pictures at the time of his death. He started with WB in 1920 as an accountant. He organized the first Warner Bros. companies in England, France and Germany in 1928. He became a vice president of Warner Bros. Pictures in 1930.

He was a director of the original Decca Records from its formation in 1934 until 1942. He became the president of MPHC in 1939 and was MPHC's president and director until his death. At the same time, in 1939, he was elected Director of ASCAP.

Starr was known as the strong man on the ASCAP board, a quality that helped him to convince other ASCAP board members to fall in line behind his policies for the organization. His strong leadership of the Society made him many enemies, but he outlasted or outfought them all. It was often said that Starr's okay was necessary before a publisher member could be nominated to run for the Board.

Under Starr's aegis the WB publishing firms grew to great size, and at his death, MPHC, along with a handful of other movie publishing firms, and Chappell Music, were the dominant members of the Society.

Starr was active in the publishing and the record wing of WB up to the time of his fatal illness, which hospitalized him about six weeks ago. He is survived by his wife, the former Jeanne Geller, and their two daughters, Mrs. Marilyn S. Weiss, and Mrs. Carol Walden, six grandchildren, one sister and three brothers.



R & B BEAT

by Kal Rudman

(Kal Rudman has joined the MB staff as r. & b. editor. He will write this column for us every week.)

Two more R & B smash hits have followed the smoking trail of HOLD WHAT YOU GOT—Joe Tex, Dial, into the rare air of Pop Hitsville. MY GIRL — Temptations, Gordy, and TWINE TIME—Alvin Cash & Crawlers, Mar-V-Lus, are racking up tremendous sales from play on key big city pop stations. TWINE TIME is home in Detroit, Chicago, Philly, Pittsburgh, and Cleveland.

At most R & B stations, the top side of the Sam Cooke on RCA Victor is A CHANGE IS GONNA COME, although there are many requests and sales on the SHAKE side. As Ed Wright, P.D. of WABQ Cleveland put it, "CHANGE IS GONNA COME should become the Negro national anthem this year with that title!"

Although it broke pop, BOY FROM NYC—Ad Libs, Blue Cat, has finally broken for sales in a number of R & B markets, and is now being programmed by most R & B jocks. This reverse route to hitsville is rather unusual.

DO DO DO BAH AH—Burt Keyes Clock, was broken R & B in Washington by Bob King, WOOK-TV and radio, and Al Bell, and his fellow jocks at WUST, and Baltimore by Paul (Fat Daddy) Johnson, WSID, and Larry Dean, Al Jefferson, Kelson Fisher and Hot Rod at WWIN. The pop stations there have picked it up and the record is showing sales strength.

Ernie Durham, WJLB, Detroit, reports a sales breakout

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GEORGIE FAME & THE BLUE FLAMES

June Harris Predicts:

"It will be an American R&B year in Britain"

(Music Business' June Harris returned to London during the Christmas Holidays and spent a fortnight looking over the British recording scene. Here is her first-hand report.)

The down home groove. Britain is going R & B. And no one could be happier about it than the old country herself, who welcomed the New Year with high explosives in the form of Georgie Fame, a blues orientated young singer who has swung into the top of the 1965 British charts with "Yeh, Yeh."

The record is great. The British love it, and I've no doubts America will buy it too. It's a single British artist's first smack

at R & B, and it's cracked the waiting market wide open.

It had to happen over there. As the entire music industry remarks, "Georgie Fame is the shape of things to come. Even if you don't think the disc is great, it's the beginning of the genuine R & B swing here." Someone had to break through, and if it hadn't been Georgie (who well deserves his present success), it would have been another artist.

The sound did it. Not so much the song, which was penned by Jon Hendricks of Lambert, Hendricks and Bevan, but the impact of the R & B sound has given rise to a bright new 1965 in Britain. Two years ago, the Beatles gave Britain's stagnating

disc scene a much needed shot in the arm. Their ultimate world wide success was staggering and gave rise to an open market for Beatle imitators and other exponents of the beat they created. For twelve months Britain became the home of the beat. Everyone looked to England for new names to exploit, and practically every new group whose records were released in the U.S. made it with one, two and sometimes more hits.

Because the disc market has a quick turnover, several names which are still selling in America have plunged into British obscurity. England today however is in the happy position of being able to choose quality and not quantity. Because

of the recent boom there, the disc buying market has become discerning in its choice of hit parade material. For a time, towards the end of '64, it looked as if England might get into the messy stage of having everything in its charts. They had a little of R & B, a little folk, lots of groups and some good ballads. However, the over-riden group scene was purely the tail end of the vast boom, and in the current British charts it has tapered off to fourteen groups in the top thirty, of which many names are established favorites.

It's happening. Breaking down the current British top thirty, and reviewing the present scene there, England is definitely on the verge of a big new rhythm and blues trend. The industry itself is delighted that the genuine stuff from America is finally breaking through and this coming year will be happy to welcome many more of America's top selling artists to its fold.

Already, English groups which have been practicing blues, folksy blues and rhythm and blues have established a firm niche this year, while new combos in the same groove are breaking into the steadily cracking market.

Of course, they're all competing with the Beatles who still reign supreme ("I Feel Fine" topped the British charts for six straight weeks before giving way to Georgie Fame). But the Rolling Stones are still chalking up smash after smash, along with P. J. Proby (who at times sounds like a modified James Brown), The Searchers and, more recently, our own Supremes.

The new names. Newcomers with blues orientated hits are The Moody Blues, whose version of "Go Now," a very R & B styled record, has bounded up the English charts and will very shortly be released here. Then there's the Them (that's the group's name!), Sandi Shaw and the Kinks.

Maybe it's sheer coincidence that all the girls who are making it in England also have a touch of r & b style, but I doubt it. Surprisingly, (as after all they are British and out of direct contact with the necessary environment), these gals have absorbed the r. & b. style extremely well.

At this point I take time out to praise Cilla Black whose current English release is an exceptionally good cover job of the Righteous Brothers hit, "You've Lost That Loving Feelin'". Those who know Cilla, on hearing this record, are amazed at the deep range of her voice on this disc.

Cilla vs. the Brothers. The song was brought to Cilla by Brian Epstein from America. She raved about the feel of it. Last week on "Ready, Steady, Go," Britain's leading pop TV programme, she admitted she's going to have a tough fight with the Righteous Brothers, who are currently in England doing concentrated promotional appearances on their disc. In this case, as so often happens there when they have a great American original, sales are bound to be split, and both versions will make the top thirty.



CILLA BLACK

Not so with "Goin' Out of My Head"—yet. British gal Dodie West has done what I consider to be a poor cover of this exceptional piece of material by Little Anthony and the Imperials. Last week she hit the top thirty, while Anthony, struggling to gain recognition over there, is only just picking up sales. At this point, it is the industry's contention that if Anthony could visit England to promote his disc, he could easily pick up the bulk of the still heavy sales to come.

Petula Clark is a special case. She has always recorded top quality material, and the appearance of "Downtown" so near the top of the charts came as no surprise to the British. The song was written for her by 25 year old award winning producer-songwriter Tony Hatch of Pye.



THE MOODY BLUES

America is aware of his existence through his excellent work as producer for the Searchers. Given the freedom of his pen and a studio, Tony is a very rhythm and blues-minded person, and he admits that "Downtown" is in this groove.

TV show scene. Television beat shows in England are improving, both in production and presentation. If you think of "Shindig" and take it a couple of years further—Jack Good is the daddy of beat in Britain too—then you have TV teensville, scenesville today. "Ready, Steady Go" is an exciting show where studio visitors participate in the production and at least four or five performers appear on each programme. An example of the kind of artists used was last week's show, which starred Cilla Black, with American guests Betty Everett, Johnny Thunder and Sonny Boy Williamson, Gita from Denmark and the Rockin' Berries, who have a very Four Season-ish sound.

I can find very little criticism with performances by British artists, except to say that in my opinion, the girls are all trying desperately to sound like Dionne Warwick and some of them move a little too stiffly, especially Sandi Shaw. On the other hand, Julie Rogers and Petula Clark make very pretty and personable pictures on any screen, and both are very capable performers.

Tamla-Motown excitement. England is breathlessly anticipating the arrival of the Tamla-Motown revue in March. A British publicist friend remarked to me, "We're looking forward to seeing that package here, and it will be one of the few tours which will do great business this year. Once the Tamla-Motown crew is in, there'll be no stopping other rhythm and blues artists. After that, I would even stick my neck out and say there may even be a market for James Brown."

James Brown, although not yet well known in England, has a tremendous reputation there among the young set. They're dying to see this dynamic performer they've heard so much about, and interest in him has reached the stage where even the teen press and music papers are prepared to run features on reputation alone. Being staunch followers and loyal supporters of any new trend, the industry decrees Brown 'in' this year. And they could be right.

No longer copy-cats. In bygone days, British artists were accused of being copy-cats. Since exploding the entire industry with home grown talent, I'm happy to report that she's practically grown out of that stage, with just a few exceptions. This means, of course, that the upcoming best selling charts will feature mostly originals with only a limited amount of places for copyist groups. The combos in this sphere that do make it, will have to be very talented. If they are copyists they'll have to have a strong personal interpretation of their material too.

This is going to be a beat year in England. Following last year's boom, and having rid herself of most of the acts that went with it, the country is now ready and waiting to welcome back American talent.

JUNE HARRIS

phil spector:

"all of a sudden I'm a personality..."



Phil Spector (wearing cap and boating shell) with the Righteous Brothers, whose record of "You've Lost That Loving Feeling" produced by Phil, is on its way to becoming a million seller.

A spokesman emerges. Not since the days when Mitch Miller was grabbing headlines all over the place has any industry figure come to the fore as a spokesman for the record business. One has finally emerged. His name is Phil Spector.

His new prominence with the general public (kids have known about him for years through their own grapevine) stems from a wild, lengthy, analytical, purple-tinged piece about him, his appearance, his style, and his activities in the magazine section of the New York Herald Tribune of January 3. The article, penned by Tom Wolfe, introduced Phil to an adult audience that barely knew him. It introduced him with such impact that Phil has been besieged with offers to appear on TV shows, (he made the Les Crane show last week), to become the star of a documentary about the record business, to give out interviews to newspapers and magazines, and to hire a public relations firm. He has also had an offer to buy his record firm as a direct result of the story.

Started last year. Spector had actually started his climb into the public consciousness through his appearance on a David Susskind TV show, in March of

1964, a show so hot that it was re-run again last summer. On it, Phil was supposed to be a patsy for Li'l David and nostalgia deejay Williams B. Williams of New York, who are violently, even cholericly anti-rock and roll. Phil, a bright, eager, and articulate pro-rock young man, took on both of them, sliced them into little pieces and subdued them with words and knowledge.

A genius — a character. Everyone in the business has long acknowledged Spector as a genius for his work as a producer, songwriter and innovator in sounds and arrangements. At the age of 17 he wrote the hit "To Know Him Is To Love Him," at 18 he wrote the hit "Spanish Harlem," at 19 he was turning out hits for Atlantic Records. He was one of the top freelance producers at 20, and at 21 he started the hot Philles label. He came up with a great string of teen hits on Philles, and many million sellers. The artists he has discovered (The Ronettes, the Crystals, Bobb B. Soxx and the Blue Jeans, Darlene Love, etc.), his songs, his arrangements and his sound on disc (all widely imitated) are enough to stamp Phil a giant in the record business.

Everyone in the business has also long

acknowledged Phil as a character. The slight, slender Spector is a hippie in dress (Tight pants, boots, suede vest, cap) in hair style (long — and long before the Beatles) and a non-conformist in action (he has premonitions about plane crashes and once walked off a plane right before takeoff, taking with him other superstitious passengers).

Enjoys position. Phil Spector is enjoying his new position as a public figure. "All of sudden I'm a personality," he said last week in his jumbled office just off the East River in New York. "I never wanted to be. But it's good. I can say things and express myself without worrying that no one will hear me. I know my opinions about the record business and I'd rather defend my own job and my own position than have someone else do it for me.

"I regard my position as a creator and spokesman for American music. On most of the TV shows I've appeared on so far (Not the Les Crane Show) I've rarely been anything but attacked about making rock and roll records. But I function very well in a world of hostility.

"In England they handle these things differently. You are treated with respect for your creativity no matter what kind of records you make. When I was in England I was written up as a top producer in the Daily Mirror, which has the largest circulation in the world."

All-American. Although Spector was pleased with the respect paid to all types of record producers in England he isn't as flipped about English records. "Outside of the Beatles, who are unique and who write great, great material, I don't think the English recordings are very inventive, on an artistic level, when compared to our best recordings here. I won't deny that for American records to come back all over the world we have to make great recordings. But I think we have already come back strongly over the past six months, and I think we will come back more this year. Creativity is sparking again all over America.

"The success of the Beatles last year gave me a chance to take a look at my own records and to set up a contrast in sound to their recordings. I think I've done that with my Righteous Brothers record of "You've Lost That Loving Feeling," which has a chance to become a million seller, with the help of their appearances on "Shindig." You see, I don't want to follow anyone, I want to create things that other people want to copy.

Continued on page 15

Warm applause to the Authors, Composers and Publishers who have received

BMI POPULAR MUSIC AWARDS FOR 1964

AMEN
Pamco Music, Inc.
John W. Pate, Sr., Curtis Mayfield

ANYWAY YOU WANT IT
Branston Music, Inc.
Dave Clark

AS USUAL
Samos Island Music, Inc.
Alex Zanetis

ASK ME
Elvis Presley Music, Inc.
Bill Giant, Domenico Modugno

BABY, I NEED YOUR LOVING
Jobete Music Co., Inc.
Eddie Holland, Lamont Dozier, Brian Holland

BABY LOVE
Jobete Music Co., Inc.
Eddie Holland, Lamont Dozier, Brian Holland

BAD TO ME
Metric Music Company
John Lennon, Paul McCartney

BITS AND PIECES
Beechwood Music Corporation
Mike Smith, Dave Clark

BREAD AND BUTTER
Acuff-Rose Publications, Inc.
Larry Parks, Jay Turnbow

CALIFORNIA SUN
Tyrol Music, Inc.; Lloyd & Logan, Inc.
Morris Levy, Henry Glover

CAN'T BUY ME LOVE
Maclen Music, Inc.
John Lennon, Paul McCartney

CHAPEL OF LOVE
Trio Music Co., Inc.
Ellie Greenwich, Jeff Barry, Phil Spector

CHUG-A-LUG
Tree Publishing Co., Inc.
Roger Miller

C'MON AND SWIM
Taracrest Music
Sylvester Stewart, Thomas Coman

COME A LITTLE BIT CLOSER
Picturetone Music Publishing Corp.
Wes Farrell, Bobby Hart, Tommy Boyce

COME SEE ABOUT ME
Jobete Music Co., Inc.
Eddie Holland, Lamont Dozier, Brian Holland

CROOKED LITTLE MAN
Serendipity Publishing Corp.; Robert Mellin, Inc.
Ersel Hickey

DANCE, DANCE, DANCE
Sea of Tunes Publishing Co.
Brian Wilson, Carl Wilson

DANCING IN THE STREET
Jobete Music Co., Inc.
Marvin Gaye, William Stevenson

DANG ME
Tree Publishing Co., Inc.
Roger Miller

DEAD MAN'S CURVE
Screen Gems-Columbia Music, Inc.
Brian Wilson, Jan Berry, Roger Christian, Arthur Kornfeld

DO WAH DIDDY DIDDY
Trio Music Co., Inc.
Ellie Greenwich, Jeff Barry

DO YOU LOVE ME?
Jobete Music Co., Inc.
Berry Gordy, Jr.

DO YOU WANT TO KNOW A SECRET?
Metric Music Company
John Lennon, Paul McCartney

DON'T LET THE SUN CATCH YOU CRYING
Pacemaker Music Co., Inc.
Gerrard Marsdem

THE DOOR IS STILL OPEN TO MY HEART
Berkshire Music, Inc.
Chuck Willis

DRAG CITY
Screen Gems-Columbia Music, Inc.
Jan Berry, Roger Christian

FIVE HUNDRED MILES AWAY FROM HOME
Friendship Music, Inc.; Central Songs, Inc.
Hedy West, Bobby Bare, Charlie Williams

A FOOL NEVER LEARNS
Cricket Music
Sonny Curtis

FUN, FUN, FUN
Sea of Tunes Publishing Co.
Brian Wilson, Mike Love

G.T.O.
Buckhorn Music
John Wilkin

THE GIRL FROM IPANEMA
Duchess Music Corporation
Norman Gimbel

GOIN' OUT OF MY HEAD
South Mountain Music Corp.
Teddy Randazzo, Bobby Weinstein

GOOD NEWS
Kags Music Corporation
Sam Cooke

GOOD NEWS
Kags Music Corporation
Sam Cooke

A HARD DAY'S NIGHT
Maclen Music, Inc.
John Lennon, Paul McCartney

HAVE I THE RIGHT?
Duchess Music Corporation
Howard Blaikley, Alan Blaikley

HEY, LITTLE COBRA
Daywin Music, Inc.; T. M. Music, Inc.
Carol Connors, Marshall Connors

HI HEEL SNEAKERS
Medal Music, Inc.
Robert Higginbotham

THE HOUSE OF THE RISING SUN
Al Gallico Music Corporation
Alan Price

HOW DO YOU DO IT?
Just Music, Inc.
Mitch Murray

HOW GLAD I AM
Roosevelt Music Co., Inc.
Jimmy T. Williams, Larry Harrison

I FEEL FINE
Maclen Music, Inc.
John Lennon, Paul McCartney

I GET AROUND
Sea of Tunes Publishing Co.
Brian Wilson

I LOVE YOU
Beechwood Music Corporation
John Lennon, Paul McCartney

I WANNA LOVE HIM SO BAD
Trio Music Co., Inc.
Jeff Barry, Ellie Greenwich

I WANT TO HOLD YOUR HAND
Duchess Music Corporation
John Lennon, Paul McCartney

I'M GONNA BE STRONG
Screen Gems-Columbia Music, Inc.
Barry Mann, Cynthia Weil

I'M INTO SOMETHING GOOD
Screen Gems-Columbia Music, Inc.
Gerald Goffin, Carole King

IT HURTS TO BE IN LOVE
Screen Gems-Columbia Music, Inc.
Howard Greenfield, Helen Miller

IT'S OVER
Acuff-Rose Publications, Inc.
Roy Orbison, William Dees

JAVA
Tideland Music Publishing Corp.
Allen Toussaint, Alvin O. Tyler, Murray Sporn

THE JERK
Cash Songs
Don Julian

KEEP ON PUSHING
Curtom Publishing Co.
Curtis Mayfield

LAST KISS
Lois Publishing Company
Wayne Cochran

THE LEADER OF THE PACK
Elmwin Music, Inc.; Tender Tunes Music;
Trio Music Co., Inc.
Ellie Greenwich, Jeff Barry, George Morton

LITTLE CHILDREN
Rumbalero Music, Inc.
Mort Shuman

LITTLE HONDA
Sea of Tunes Publishing Co.
Brian Wilson, Mike Love

THE LITTLE OLD LADY (FROM PASADENA)
Screen Gems-Columbia Music, Inc.
Roger Christian, Don Altfeld

LOVE ME DO
Beechwood Music Corporation
John Lennon, Paul McCartney

LOVE ME WITH ALL YOUR HEART
Peer International Corp.
Carlos Rigual, Mario Rigual

LOVE POTION NUMBER NINE
Quintet Music, Inc.
Mike Stoller, Jerry Leiber

MAYBE I KNOW
Trio Music Co., Inc.
Ellie Greenwich, Jeff Barry

MEMPHIS
Arc Music Corp.
Chuck Berry

MISTER LONELY
Ripley Music, Inc.
Gene Allan, Bobby Vinton

MOUNTAIN OF LOVE
Vaughn Publishing Company, Inc.
Harold Dorman

MY BOY LOLLIPOP
Nom Music, Inc.
Johnny Roberts, Robert Spencer, Morris Levy

MY GUY
Jobete Music Co., Inc.
William Robinson

MY HEART BELONGS TO ONLY YOU
Merrimac Music Corp.
Frank Daniels, Dorothy Daniels

MY HEART BELONGS TO ONLY YOU
Merrimac Music Corp.
Frank Daniels, Dorothy Daniels

NEEDLES AND PINS
Metric Music Company
Sonny Bono, Jack Nitzsche

NO PARTICULAR PLACE TO GO
Arc Music Corp.
Chuck Berry

OH PRETTY WOMAN
Acuff-Rose Publications, Inc.
Roy Orbison, William Dees

OUT OF LIMITS
Wrist Music
Michael Z. Gordon

PEOPLE SAY
Trio Music Co., Inc.
Jeff Barry, Ellie Greenwich

REMEMBER (WALKING 'N THE SAND)
Trio Music Co., Inc.; Tender Tunes Music
George F. Morton

(JUST LIKE) ROMEO AND JULIET
Myto Music, Inc.
Frederick Gorman, Bob Hamilton

SEE THE FUNNY LITTLE CLOWN
Unart Music Corporation
Bobby Goldsboro

SHA LA LA
Flomarlu Music Publishing, Inc.;
Ludix Publishing Co., Inc.
Robert Mosely, Robert Taylor

SHE LOVES YOU
Gil Music Corporation
John Lennon, Paul McCartney

SHE'S A WOMAN
Maclen Music, Inc.
John Lennon, Paul McCartney

SHE'S NOT THERE
Al Gallico Music Corporation
Rod Argent

SHOOB SHOOB SONG (IT'S IN HIS KISS)
T. M. Music, Inc.; Old Lyne Music, Inc.
Rudy Clark

STOP AND THINK IT OVER
The Crazy Cajun; Red Stick Music, Inc.
Jake Graftagnino

SUMMER SONG
Unart Music Corporation
C. Stuart, Clive Metcalfe, Keith Noble

SURFIN' BIRD
Beechwood Music Corporation
Al Frazier, Carl White, John Earl Harris, Turner Wilson

SUSPICION
Elvis Presley Music, Inc.
Jerome "Doc" Pomus, Mort Shuman

TELL ME WHY
Signet Music, Inc.

TIME IS ON MY SIDE
Rittenhouse Music; Maygar Publishing Co.
Jerry Ragovoy

TWIST AND SHOUT
Robert Mellin, Inc.;
Progressive Music Publishing Co., Inc.
Bert Russell, Phil Medley

UM, UM, UM, UM, UM, UM
Curtom Publishing Co.; Jalyne Music, Inc.
Curtis Mayfield

UNDER THE BOARDWALK
T. M. Music, Inc.
Arthur Resnick, Kenny Young

WALK DON'T RUN '64
Forshay Music, Inc.
Johnny Smith

WALKING IN THE RAIN
Screen Gems-Columbia Music, Inc.
Barry Mann, Phil Spector, Cynthia Weil

THE WEDDING (LA NOVIA)
Regent Music Corp.
Joaquin Prieto, Fred Jay

WHAT KIND OF FOOL (DO YOU THINK I AM)?
Low-Twi Music
Ray Whitley

WHEN I GROW UP TO BE A MAN
Sea of Tunes Publishing Co.
Brian Wilson

WHERE DID OUR LOVE GO?
Jobete Music Co., Inc.
Eddie Holland, Lamont Dozier, Brian Holland

WHITE ON WHITE
Painted Desert Music Corp.
Bernice Ross, Lor Crane

A WORLD WITHOUT LOVE
Maclen Music, Inc.
John Lennon, Paul McCartney

YOU DON'T OWN ME
Merjoda Music, Inc.
John Madara, David White

YOU REALLY GOT ME
Jay-Boy Music Corp.
Ray Davies

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



BROADCAST MUSIC, INC.



Petula Clark

Tony and Pet: a hit team

Tony Hatch and Petula Clark have had a lot of hits together but none have been bigger than their current smash, "Downtown."

She liked it. "Petula Clark was more knocked out with 'Downtown' than I was," said Tony Hatch. "I'd only written the first three lines and the bridge, but she told me to go home, put some lyrics to it, and then she would fly to London and record it."

Tony Hatch, at 25, is the brilliant young man behind the success of "Downtown". He's a writer, producer and arranger, and has been associated with Pye Records and Pet Clark for the past four years. Quiet, modest and unassuming, he played drums with the Queen's Royal Guards before signing with Pye, and eventually became one of Britain's most important personalities in the music industry. Among his credits, he can list the British lyrics to Peggy March's "I Will Follow Him," as well as composing, arranging and producing Bobby Rydell's "Forget Him." In fact, in the latter part of his term with Cameo, Bobby refused to record with anyone but Hatch, and made several trips to London purely for this purpose.

Produces Searchers. A more integral part of Tony's recent activities has been The Searchers. He's produced every one of their sessions, and works closely with the group in their selection of material, in addition to helping them arrange it. They, in turn, don't feel happy unless he's at the controls, and having attended several of their sessions, take it from me that Hatch and the group augur very well together.

In the past four years, Tony Hatch and Petula Clark have come up with several British and Continental smashes.

"It's really since Pet moved to Paris and expanded both her activities and talent," says Tony. "She's improved tremendously in that time, and today, can turn her hand to anything and still come

up with a great sound. We recorded 'Downtown' on October 23."

Trips to Paris. "I go to France every three or four months armed with a selection of material for Pet to run over. She makes her choice, and then comes to London to record. We always cut at least three or four songs, which we keep in the can for future releases, and she generally records in both French and English.

"On my most recent trip I went to Paris with three songs. We tried them out, but Pet wasn't terribly happy. She asked if I had anything else, but I was a bit loath to mention 'Downtown' as it wasn't completed. Anyway, she persuaded me to play it, and when she heard what little there was, she made up her mind to record it."

Double-rhyme lyrics. "I returned to London and began work on the lyrics. It took three weeks to complete the song. Anyone who knows the words will see that they rhyme in the middle as well as the end. When it was finished, I arranged it, and Pet flew into London to record it.

"It's entirely different from anything else Pet has ever recorded. It does have a little rhythm and blues in it, but more so in the arrangement than the actual song. It's established Pet in a new groove, and of course we were both delighted when it became an American hit, especially as it had been a smash all over Europe.

Worried about covers. "Without trying to sound self important, I think 'Downtown' would have been an American hit anyway. At the time of release, my big problem was the fear of an American artist covering it, as I feel it would have been a good song for a group like the Drifters.

"Personally, though, I think the British boom is coming to an end there. America

went through a phase of accepting everything and anything that was British, and for a time, I thought the market had no discernment. It seems to be tailing off now, and I think 'Downtown' made it on its merit."

Both due here. Tony is naturally delighted with the long standing success of The Searchers in this country, particularly when he learned that "Love Potion #9" is their biggest hit to date. He was due to arrive here on Friday (15), for talks with both Kapp and Warner Brothers, and at the same time will attend sessions, even though he doesn't intend to produce anything himself.

Petula Clark arrives this coming week from Canada, for talks with Warner Brothers about the follow up to "Downtown," which has already been recorded, but remains on the secret list until the green light is given. She will also do a few promotional shots during her stay here, including a scheduled "Hullabaloo."

Three language lass. Pet is a singer of rare fine quality and performance, and is able to tackle any song in at least three languages. She is in tremendous demand all over Europe for top drawer night club, television and gala performances. Because she was accepted as a child star in England, she found it tough to crack the adult market, and finally moved to Paris about four years ago, where through a succession of breaks she became one of Europe's leading stars. Eventually England accepted her talents on an adult basis and she is in constant demand for such shows as "Sunday Night at the London Palladium."

A number one with "Downtown" is the greatest welcome she could receive in America.

J. H.

**OVER 25,000
SOLD IN ATLANTA**

**OVER 12,000
SOLD IN DETROIT**

**BREAKING AS
THE BIGGEST
NOVELTY OF
THE DECADE**

**I WANT MY BABY BACK
JIMMIE CROSS**

9039



At long last...



Angel has finally released the long-awaited recording of "Carmen," featuring the indomitable diva, Maria Callas, and it is already on its way to becoming the company's biggest selling album in history. But records are made to be broken.

The Callas *mystique* has always been just that much larger than life itself, but even Angel was caught a wee bit off guard on this one. Most record dealers in the Manhattan area who received their initial shipments on Friday, January 8, were nearly sold out by the end of the day. One Goody store alone accounted for over 100 sets sold the first day. Angel is working 'round the clock to fill orders of the album, which according to a company spokesman, now total 40,000 sets (120,000 units). It is hopeful that the package may hit the \$1 million mark

Callas *as* Carmen



the entire cast and chorus prepare for a take

in retail sales by the time Madame Callas arrives in New York in March for two performances of "Tosca" at the Metropolitan (her first appearance there in eight years). What a wonderful welcome home.

With La Callas on the new "Carmen" are Nicolai Gedda, Andrea Guiot, Robert Massard and conductor Georges Pretre.

Before the oohs and ahs have had time to subside for this "Carmen," Angel will release another complete opera by La Callas in March. It is a brand new "Tosca," with Bergonzi and Gobbi, angelically timed to coincide with her performances at the Met. Her old "Tosca," incidentally, was Callas' biggest selling Angel album to date.

It's great to have her back.

B.K.



conductor Georges Pretre and Callas



Nadine Sautereau, Maria Callas and Nicolai Gedda

An artist with conviction:

JOHNNY TILLOTSON

His rightful name. It is refreshing to find, in our gimmick-ridden industry, an artist of such individuality and conviction that he can consciously eschew extra-musical trappings for a more honest personal public image; even to calling himself Johnny Tillotson—which just happens to be his rightful name.

"Tillotson doesn't exactly roll trippingly off the tongue," offered Johnny, "but it's my name. And thanks to Archie Bleyer (president of the now retired Cadence label, who was responsible for Johnny's first hits back in 1958) we decided to keep it. Actually, at the time, I had done a lot of work on television in Florida, and I figured that if I didn't make it nationally, I could always work there, so keeping my own name was also a means to safeguarding my identity.

"Even so, the use of my real name was typical of Bleyer's philosophy. Archie was a stickler for an honest presentation. The public is pretty hip to spotting a phoney, so you'd best make the most of what you have to offer personally, not bandwagon on every current fashion or vogue. Don't wear the other guy's clothes; they're most likely not your size."

Eight successful years. It is precisely this sensibility which has guided Tillotson through nearly eight years of success as an international figure—on records and in person. And his has been a very carefully planned career, sprinkled with such big single record hits as "True True Happiness," "Poetry in Motion," "It Keeps Right on A-Hurtin'," "Talk Back Trembling Lips" and most recently "She Understands Me."

Johnny takes his career very seriously; analyzes his latest moves and, with his manager Mel Shayne, carefully evaluates each further step. "My next single (to be released about January 21) is something of a change from what I've done in the past. It may result in a new image. It's called 'Angel' and is from the forthcoming Disney film 'Those Calloways.' It's a lot different from my past records. We brought in Charlie Callela who does a lot of work for the 4 Seasons to arrange it. It's exciting."

He's pop today. Which brought Johnny and Mel around to discussing one of the "problems" they have had to face with Tillotson's career in the past. "Deejays in New York and on the coast keep thinking of me as a hybrid; a country-oriented performer. It's hurt more than one of my records, because without the sanction of the Metropolitan areas a record misses out on nearly half its sales. The biggest disappointment was 'She Understands Me,' which, ironically, I first heard as performed by the French star, Sylvie Vartan. I'm sorry, but that was a purely 'pop' record, and while it was way up on many of the regional charts, it never made it big nationally because of New York and California."

Since October, 1963, Johnny, who records for Tanridge Productions, has his discs released through MGM Records. His first single and album for them was a smash ("Talk Back Trembling Lips"). About the same time, Johnny made his night club debut, which resulted in a booking at New York's Latin Quarter. With his usual care, he has shelved the act to work on another one before working clubs this spring. In the meantime he's going heavy on television exposure. This season he'll have three shots on the Jimmy Dean show, as well as stints on "Shindig" and Hullabaloo."

Not for the critics. In a quiet way, Johnny Tillotson is a true task master. He is genuinely fond of the people with whom he works, such as his conductor Herb Strizik and producer Paul Tanner—all the way down to the pick-up musicians who have worked on out-of-town dates with him. He respects professionals as much for their professionalism as their talent. Summing up his performing philosophy he says: "I try never to perform for the critics. They're fine, but I prefer to appeal to the larger segment of any audience that doesn't necessarily know so much about music, but who are very aware of an honest interpretation. You can sing any kind of a song, with any kind of backing—jazz, country, pop or r. and b.—just so you maintain your own identity when you're performing it. This is a language any audience understands."

All together, Johnny's a real nice guy.

BARRY KITTLESON



PHIL SPECTOR



May okay merger. Phil Spector is moving back to California next month (February) to set up permanent offices there. (He does most of his work there anyway.) At the same time he is mulling over in his mind an offer to purchase his firm that could mean a great capital gains deal for him. "I can't say who the firm is, but they have a lot of allied firms in the entertainment field," he said. "It's still in the talking stage, but the decision is up to me. If I make a deal, I'll still run my firm. I may do it, but if I do, the deal will be made in such a way that it won't stifle me or absorb me. It will be a merger rather than a buy out."

Spector is no brooding genius. He happens to have an impish sense of humor which he uses against his detractors as well as to put on his friends. Recently he called the distributor of a competitive label, imitated the president of the competitive firm, and told the distributor to send back all unsaleable records. The distributor almost did so until he realized he was the victim of a practical jokester.

Resilient non-conformist. Phil is not unaware of his unusual appearance nor his unusual clothes. He dresses as he does as much for effect as for his need for non-conformity. In a business where everyone strives for a Madison Avenue look, Phil's clothes indicate his inherent resiliency, in spite of his poetical (Percy Bysshe Shelley) appearance.

This resiliency makes him a good spokesman for the much berated rock and roll area of the pop record business, an area whose image Phil will attempt to change. He well could.

BOB ROLONTZ

WALTER JACKSON HAS ARRIVED

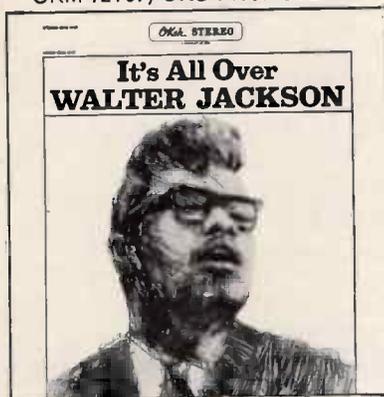
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JANUARY 23, 1965

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

Find That Lovin' Feelin' at 2...

THE MONEY RECORDS

This Week	Last Week	Record
1	1	DOWNTOWN PETULA CLARK, Warner Bros. 5494
4	4	YOU'VE LOST THAT LOVIN' FEELIN' RIGHTEOUS BROTHERS, Phillies 124
3	3	LOVE POTION #9 SEARCHERS, Kapp KBJ 27
4	2	I FEEL FINE BEATLES, Capitol 5327
19	19	HOLD WHAT YOU GOT JOE TEX, Dial 4001
6	6	COME SEE ABOUT ME SUPREMES, Motown 1068
7	5	THE JERK LARKS, Money 106
24	24	THE NAME GAME SHIRLEY ELLIS, Congress 230
11	11	HOW SWEET IT IS MARVIN GAYE, Tamla 54107
10	9	GOIN' OUT OF MY HEAD LITTLE ANTHONY AND THE IMPERIALS DCP 1119

SALE BLAZERS

This Week	Last Week	Record
14	14	GIVE HIM A GREAT BIG KISS SHANGRI LA'S, Red Bird 10-018
12	13	KEEP SEARCHIN' DEL SHANNON, Amy 6239
59	59	SHAKE SAM COOKE, RCA Victor 8486
14	10	MR. LONELY BOBBY VINTON, Epic 9730
40	40	LET'S LOCK THE DOOR JAY & THE AMERICANS, United Artists 805
22	22	DON'T FORGET I STILL LOVE YOU BOBBI MARTIN, Coral 62426
53	53	THIS DIAMOND RING GARY LEWIS, Liberty 55756
29	29	ALL DAY & ALL OF THE NIGHT KINKS, Reprise 0334
19	17	SHE'S A WOMAN BEATLES, Capitol 5327
23	23	I'LL BE THERE GERRY & THE PACEMAKERS, Laurie 3279

This Week	Last Week	Record
21	7	AMEN IMPRESSIONS, ABC Paramount 10002
22	50	I GO TO PIECES PETER & GORDON, Capitol 5335
23	8	THE WEDDING JULIE ROGERS, Mercury 72332
24	26	YOU'RE NOBODY TILL SOMEBODY LOVES YOU DEAN MARTIN, Reprise 0333
35	35	LOOK OF LOVE LESLEY GORE, Mercury 2872
26	21	DEAR HEART ANDY WILLIAMS, Columbia 43180
54	54	NO ARMS CAN EVER HOLD YOU BACHELORS, London 9724
15	15	SHA LA LA MANFRED MANN, Ascot 2165
68	68	BYE, BYE BABY FOUR SEASONS, Phillips 40260
43	43	HAVE YOU LOOKED INTO YOUR HEART JERRY VALE, Columbia 43181

ACTION RECORDS

31	30	THOU SHALT NOT STEAL DICK & DEEDEE, Warner Bros. 5482
32	31	HAWAII TATTOO WAIKIKIS, Kapp KJB 30
79	79	THE IN CROWD DOBIE GRAY, Charger 105
28	28	WALK AWAY MATT MONRO, Liberty 55745
62	62	TELL HER NO ZOMBIES, Parrot 9723
16	16	MY LOVE FORGIVE ME ROBERT GOULET, Columbia 43131
55	55	I CAN'T STOP HONEYCOMBS, Interphon 7713
33	33	DEAR HEART JACK JONES, Kapp 635
18	18	ANYWAY YOU WANT IT DAVE CLARK FIVE, Epic 9739
71	71	HEART OF STONE ROLLING STONES, London 9725
42	42	PROMISED LAND CHUCK BERRY, Chess 1916
20	20	WILD ONE MARTHA & THE VANDELLAS, Gordy 7036
60	60	JOLLY GREEN GIANT KINGSMEN, Wand 172
12	12	LEADER OF THE LAUNDROMAT DETERGENTS, Roulette 4590
32	32	WILLOW WEEP FOR ME CHAD & JEREMY, World Artists 1034
47	47	SOMEWHERE IN YOUR HEART FRANK SINATRA, Reprise 0332
70	70	SEVEN LETTERS BEN E. KING, Atco 6328
56	56	PAPER TIGER SUE THOMPSON, Hickory 1284
52	52	BUCKET 'T' RONNY & THE DAYTONAS, Mala 492
91	91	MY GIRL TEMPTATIONS, Gordy 7038
57	57	USE YOUR HEAD MARY WELLS, 20th Century Fox 555
37	37	AS TEARS GO BY MARIANNE FAITHFUL, London 9697
63	63	LAUGH, LAUGH BEAU BRUMMELS, Autumn 8

34	34	DO WACKA DO ROGER MILLER, Smash 1947
36	36	HEY DA DA DAW DOLPHINS, Fraternity 937
27	27	TOO MANY FISH IN THE SEA MARVELETTES, Tamla 54105
46	46	MAKIN' WHOOPIE RAY CHARLES, ABC Paramount 10609
44	44	WHAT NOW GENE CHANDLER, Constellation 141
86	86	TWINE TIME ALVIN CASH & THE CRAWLERS, Mar V Lus 6002
66	66	LITTLE BELL DIXIE CUPS, Red Bird 10-017
74	74	LEMON TREE TRINI LOPEZ, Reprise 0330
69	69	CAN YOU JERK LIKE ME CONTOURS, Gordy 7073
25	25	SHE'S NOT THERE ZOMBIES, Parrot 9695
80	80	WHENEVER A TEENAGER CRIES REPARATA & DELRONS, World Artists 1036
82	82	BOY FROM NEW YORK CITY AD LIBS, Blue Cat 102
94	94	HELLO PRETTY GIRL RONNIE DOVE, Diamond 176
61	61	COME ON DO THE JERK MIRACLES, Tamla 54109
84	84	THANKS A LOT BRENDA LEE, Decca 31723
73	73	DO WHAT YOU DO DO WELL NED MILLER, Faber 137
92	92	ODE TO THE LITTLE BROWN SHACK BILLY EDD WHEELER, Kapp 617
76	76	BLIND MAN BOBBY BLAND, Duke 336
49	49	MY LOVE (ROSES ARE RED) YOU KNOW WHO GROUP, 4 Corners 113
75	75	HE'S MY GUY IRMA THOMAS, Imperial 60980
65	65	YOU'LL ALWAYS BE THE ONE I LOVE DEAN MARTIN, Reprise 0333
77	77	(THE) CRYING GAME BRENDA LEE, Decca 31723

100	100	FOR LOVIN' ME PETER, PAUL & MARY, Warner Bros.-5496
67	67	I FOUND A LOVE, OH WHAT A LOVE JO ANN & TROY, Atlantic 8178
83	83	TERRY TWINKLE, Tollie
83	83	BLIND MAN LIL' MILTON, Checker 1096
87	87	HE WAS REALLY SAYIN' SOMETHIN' VELVELETTES, V.I.P. 25013
87	87	DUSTY RAG DOLLS, Mala 493
90	90	VOICE YOUR CHOICE RADIANTS, Chess 1904
90	90	NO FAITH, NO LOVE MITTY COLLIER, Chess 1918
88	88	THE CRUSHER NOVAS, Parrot 45005
85	85	LOVELY LOVELY CHUBBY CHECKER, Parkway 936
96	96	FANCY PANTS AL HIRT, RCA Victor 8437
78	78	ARE YOU STILL MY BABY SHIBELLES, Scepter 1292
95	95	SOMEWHERE P. J. PROBY, Liberty 55757
91	91	THE BIRDS AND THE BEES JEWEL AKENS, Era
92	92	I WONDER BUTTERFLYS, Red Bird 10-016
99	99	SO WHAT BILL BLACK'S COMBO, HI 2055
94	94	MY HEART WOULD KNOW AL MARTINO, Capitol 5341
95	95	RED ROSES FOR A BLUE LADY BERT KAEMPFERT ORCH., Decca 31722
96	96	I WANT MY BABY BACK JIMMY CROSS, Tollie
97	97	EVERYDAY THE ROGUES, Columbia
98	98	I WANNA BE YOUR EVERYTHING MANHATTANS, Carnival 507
99	99	MARRIED MAN RICHARD BURTON, MGM
100	100	I WANT TO GET MARRIED DELICATES, Challenge



CERULEAN BLUES

Lenya!

by Dom Cerulli

Lotte Lenya singing the music of Kurt Weill always has a tremendously sobering effect on me. I feel as though I am watching the past unreel in sound, much as I feel when I view newsreels made in the teens and the 20s. I have to force myself to remember that there were such places and there were these very people, but now they're gone and all we have is a succession of shadows to remind us of their existence.

Weill's Berlin theater songs have that same quality. They are dated, but not so much in time as in feeling. I don't find them at all old-fashioned, but I do find that they make me feel I was alive and aware when they were first shocking and charming audiences long ago.

Some are delightfully naive, others deliciously wicked. All are wholly Weill, and bear his personal seal of lovely melody and bitter melancholy. These are songs that can sing themselves.

Lotte's bag

But when sung by Lotte Lenya, they are experiences in 20th Century life. Miss Lenya presented a splendid program of her late husband's Berlin and American Theater songs, including a concert presentation of "Threepenny Opera," at Carnegie Hall last week (8). Although she is not the Lenya of old, only she can make those songs come so cracklingly alive.

She was greeted with a standing ovation similar in sentiment to those accorded Judy Garland at her concerts. And the full house roared approval of every

number on the lengthy program.

I found Lenya's *Surabaya Johnny*, *Alabama Song*, *Bilbao Song*, and *Susan's Dream* particularly fine in a program with many high spots. But the most moving of all was her encore at the end of the first half of the concert.

She returned to center stage and accepted, rather awkwardly, a bouquet of red and white roses, which she placed at her feet at the base of the microphone. Then she sang *September Song*. And in her husky, world-weary voice, the poignant lyrics and gentle melody of this Weill classic made heart-breaking sense. I have never heard *September Song* sung so meaningfully.

Playboy Poll

The *Playboy* Jazz Poll (February issue) has a couple of surrealistic moments. For example, Henry Mancini was voted leader of the year by 10,373 readers. Ellington received 3144 votes; Basie 3080; Kenton 3010. Also rather unusual was the selection of female

jazz vocalist: Barbra Streisand. She edged Nancy Wilson by some 140 votes. Ella Fitzgerald finished third, but not in the hearts of her countrymen. Peter, Paul and Mary again won the jazz vocal group category. I think maybe those voting *Playboy* readers have really been strung out by the center spreads.

A Pinch hitter

Next week the honorable James T. Maher will pinch hit for me in this space while I vacation from the typewriter for a couple of issues. Mr. Maher is a respected writer on American music, popular and jazz, and is currently represented in *The Ladies Home Journal* (January issue) with the first of six instalments in a series on American palaces. Short stories, a book on those wild mansions, and a novel are all due from James T. during the coming 18 months or so, and, God willing, also a musical comedy. I'm delighted to have him stand in my place next week. His shadow does me honor.

ABC-PARAMOUNT

launches "The Big Drive in '65"

WITH A SMASH-HIT SINGLE BY

STEVE ALAIMO

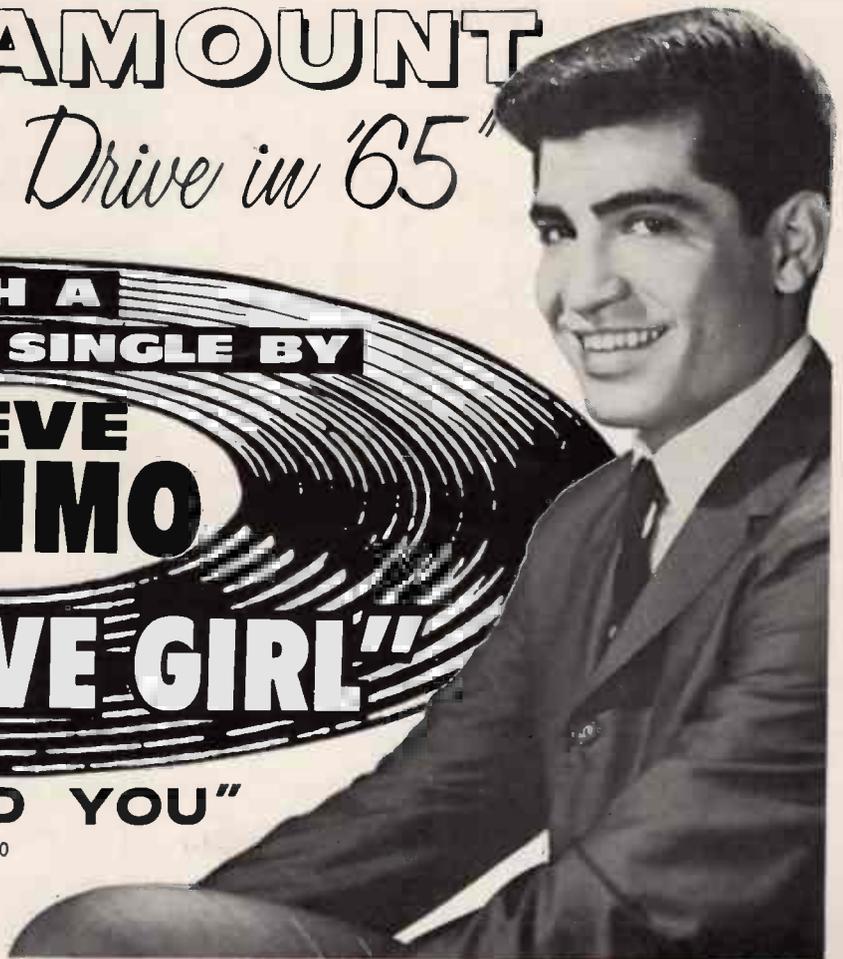
"REAL-LIVE GIRL"

C/W "NEED YOU"

ABC-10620

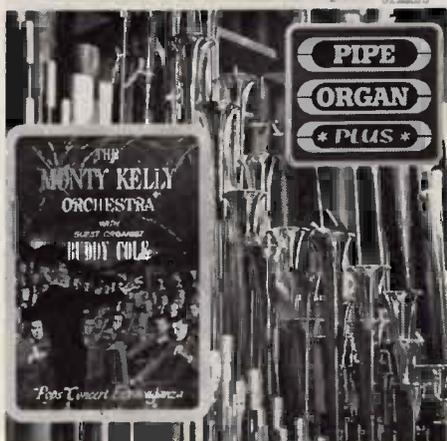


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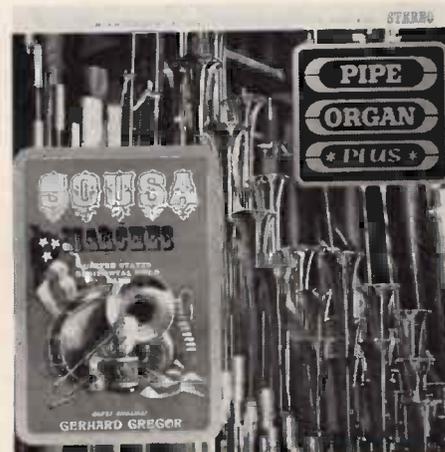
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Manufactured by Miller International Co., Rutherford, N.J.

JANUARY 23, 1965

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

Supremes—Two In The Twenty!

MONEY ALBUMS

This Week	Last Week	Album	Label
1	1	BEATLES '65	
2	5	WHERE DID OUR LOVE GO	Capitol T 2228
3	2	BEACH BOYS CONCERT	SUPREMES, Motown MT 621
4	4	MARY POPPINS	Capitol TAO-STAO 2198
5	3	ROUSTABOUT	SOUNDTRACK, Vista BV 4026
6	6	PEOPLE	ELVIS PRESLEY, RCA Victor LSP 2999
7	7	JOAN BAEZ #5	BARBRA STREISAND, Columbia CL 2215; CS 9015
8	9	FIDDLER ON THE ROOF	Vanguard VSD 79160
9	10	MY FAIR LADY	ORIGINAL CAST, RCA Victor LSO 1093
10	8	THE BEATLES STORY	FILM SOUNDTRACK, Columbia KOL 8000 Capitol STBO 2222

This Week	Last Week	Album	Label
11	18	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623
12	11	12 X 5	ROLLING STONES, London LL 3402; PS 402
13	14	BOBBY VINTON'S GREATEST HITS	Epic LN 24098
14	34	COAST TO COAST	DAVE CLARK FIVE, Epic LN 24128
15	15	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
16	13	HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
17	16	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
18	12	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
19	20	YESTERDAY'S GONE	CHAD STUART & JEREMY CLYDE, World Artists WAM 2000
20	17	SOMETHING NEW	BEATLES, Capitol T-ST 2108

This Week	Last Week	Album	Label
21	22	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
22	19	POPS GOES THE TRUMPET	AL HIRT & THE BOSTON POPS, RCA Victor LM-LSC 2721
23	30	GETZ AU GO GO	STAN GETZ, Verve V-V6-8600
24	21	GETZ/GILBERTO	Verve V-V6-8545
25	27	GOLDEN BOY	ORIGINAL CAST, Capitol VAS 2124
26	24	ALL SUMMER LONG	BEACH BOYS, Capitol T-ST 2110
27	46	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia CL 2296
28	23	INCOMPARABLE MANTOVANI	London LL 3392; PS 392
29	25	PETER, PAUL AND MARY IN CONCERT	Warner Bros. 2W 1555
30	32	FUNNY GIRL	ORIGINAL CAST, Capitol UAS 2059

ACTION ALBUMS

31	28	SUGAR LIPS	AL HIRT, RCA Victor LPM-LSP 2965
32	40	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 1013
33	29	THE CAT	JIMMY SMITH, Verve V-V6-8587
34	43	YOU REALLY GOT ME	KINKS, Reprise 6143
35	37	THE MANFRED MANN ALBUM	Ascot ALS 16015
36	35	SONGS FOR SWINGIN' LIVERS	ALLAN SHERMAN, Warner Bros. 1569
37	26	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor MM 2019; MS 3019
38	33	BEST OF JIM REEVES	RCA Victor LPM 2890
39	48	WHO CAN I TURN TO	TONY BENNETT, Columbia CL 2285
40	38	SIDEWINDER	LEE MORGAN, Blue Note 4157
41	42	I STARTED OUT AS A CHILD	BILL COSBY, Warner Bros. 1567
42	39	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136; KS 3364
43	36	WALK, DON'T RUN, VOL. 2	VENTURES, Dolton BLP 2031
44	45	PETER AND THE COMMISSAR	ALLAN SHERMAN, RCA Victor LM 2773
45	31	TRINI LOPEZ LIVE AT BASIN STREET EAST	Reprise RS-6134
46	58	THE PEOPLE'S CHOICE	FERRANTE & TEICHER, United Artists UAL 3385
47	41	SHE CRIED	LETTERMEN, Capitol T-ST 2142
48	49	MORE OF ROY ORBISON'S HITS	Monument MLP 8024
49	47	HOW GLAD I AM	NANCY WILSON, Capitol T-ST 2155
50	62	WELCOME TO THE PONDEROSA	LORNE GREENE, RCA Victor LPM-LSP 2843
51	51	COTTON CANDY	AL HIRT, RCA Victor LPM/LSP 2917
52	50	PINK PANTHER	HENRY MANCINI, RCA Victor LPM/LSP 2795
53	66	DEAR HEART	JACK JONES, Kapp KL 1415
54	44	INVISIBLE TEARS	RAY CONNIFF, Columbia CL 2264

55	71	MR. LONELY	BOBBY VINTON, Epic LN 24136
56	52	KINGSMEN, VOL. 2	Wand 659
57	54	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154
58	63	SONGS FOR LONESOME LOVERS	RAY CHARLES SINGERS, Command RS 874
59	53	AMOR	EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 2203
60	64	SAM COOKE AT THE COPA	RCA Victor LPM/LSP 2970
61	57	LAST KISS	J. FRANK WILSON, Josie 4006
62	68	TOUR DE FARCE	SMOTHERS BROTHERS, Mercury MG 20948
63	60	ANOTHER SIDE OF BOB DYLAN	Columbia CL 2193/CS 8993
64	75	THE KENNEDY WIT	RCA Victor VDM 101
65	61	ST. LOUIS TO LIVERPOOL	CHUCK BERRY, Chess 1488
66	82	GOLDFINGER	SOUNDTRACK, United Artists UAL 4117/UAS 5117
67	85	BURL IVES SINGS PEARLY SHELLS & OTHER FAVORITES	Decca DL 4578; 74578
68	79	THE KINGSTON TRIO	Decca DL 74613
69	69	THIS IS LOVE	JOHNNY MATHIS, Mercury MG 20942/SR 60942
70	67	DREAM WITH DEAN	DEAN MARTIN, Reprise RS 6123
71	56	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor LPM 2833
72	74	BLUE MIDNIGHT	BERT KAEMPFFERT, Decca DL 4563
73	65	BITTER TEARS	JOHNNY CASH, Columbia CL 2248
74	72	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount 493
75	80	RUNNIN' OUT OF FOOLS	ARETHA FRANKLIN, Columbia CL 2281
76	✓	GREATEST LIVE SHOW ON EARTH	JERRY LEE LEWIS, Smash MGS 27056
77	77	DISCOTHEQUE	ENOCH LIGHT, Command RS 873

78	81	I DON'T WANT TO SEE YOU AGAIN	PETER & GORDON, Capitol T/ST 2220
79	76	RIDE THE WILD SURF	JAN & DEAN, Liberty LRP 3368
80	73	PETER NERO PLAYS SONGS YOU WON'T FORGET	RCA Victor LPM/LSP 2935
81	78	LATIN ALBUM	TRINI LOPEZ, Reprise R 6125
82	88	GOLDEN MILLIONS	LAWRENCE WELK, Dot DLP 3611
83	✓	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Philles LP/S 4007
84	83	COME A LITTLE BIT CLOSER	JAY & THE AMERICANS, United Artists UAL 3407
85	91	PRESENTING THE FABULOUS RONETTES	Philles PHLP 4006
86	93	PEARLY SHELLS	BILLY VAUGHN, Dot DLP 3605
87	86	UNSINKABLE MOLLY BROWN	SOUNDTRACK, MGM E 4232
88	84	OSCAR PETERSON TRIO + ONE	Mercury MG 20975
89	97	RIGHT NOW	RIGHTEOUS BROTHERS, Moonglow M 1001
90	89	AT THE WHISKEY A GO GO	JOHNNY RIVERS, Imperial LP 9264
91	87	BEN FRANKLIN IN PARIS	ORIGINAL CAST, Capitol VAS 2191
92	92	FROM HELLO DOLLY TO GOODBYE CHARLIE	BOBBY DARIN, Capitol T/ST 2194
93	✓	SOUTH OF THE BORDER	HERB ALPERT & TIJUANA BRASS, A & M 108
94	✓	PETE'S PLACE	PETE FOUNTAIN, Coral CRL 57453
95	96	THE NEW EBB TIDE	FRANK CHACKSFIELD, London SV 44053
96	✓	I'M ON THE OUTSIDE (LOOKIN' IN)	LITTLE ANTHONY & IMPERIALS, DCP/DCL 3801
97	99	SO TENDERLY	JOHN GARY, RCA Victor LPM/LSP 2922
98	✓	HAWAII TATTOO	WAIKIKIS, Kapp KL 1366
99	✓	THE RETURN OF ROGER MILLER	Smash MGS 27061
100	✓	THE GOOD LIFE WITH THE DRIFTERS	Atlantic 8103



Thanks, everyone for voting us

#1 NEW FEMALE VOCAL GROUP 1964

*The Music Business Annual Record Poll 1964

The Dixie Cups

Hit single
"LITTLE BELL"

Hit album
"THE DIXIE CUPS CHAPEL OF LOVE"

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January—A Great New Product Month

This Week's Block Busters



THE FOLK ALBUM
TRINI LOPEZ
Reprise 6147

Some of Trini's biggest smashes have been out of the folk book so this approach is a natural. Included: "Michael," "Lemon Tree," "Blowin' in the Wind."



THE NANCY WILSON SHOW
Capitol SKAO 2136

Nancy should add another to her current list of album chart entries with this standout live performance cut at the Cocanut Grove, Los Angeles.



JULIE ROGERS
Mercury SR 60981

One of the vanguard of the new British girl sound here and she's had a big one with "The Wedding." It's her first American album and should be a winner.



LOVE
NAT KING COLE
Capitol ST 2195

Ralph Carmichael's bright arrangements give Nat a just right setting for these fine romance-tinged tunes. The set will do plenty of business.



LOVIN' PLACE
GALE GARNETT
RCA Victor LSP 3305

Gale's second album based on her second single smash, "Lovin' Place." A pleasant concert that should get wide acceptance.



THE HONDELLS
Mercury SR 60982

The boys stay close to the hot rod-motor bike school here with such ditties as "Cycle Chase," "The Lonely Rider" and "My Buddy Seat." Solid set.



WHEN THE FEELING HITS YOU
SAMMY DAVIS; SAM BUTERA
Reprise 6144

A wild, live album, cut in Vegas with Sammy backed with the honking, driving Sam Butera and the Witenesses. A swinging session.



WE COULD
AL MARTINO
Capitol ST 2200

Al lends his smooth style to the current song smash, "Dear Heart," plus a recent hit of his own, "Always Together" among other romantic items.



THE NAME GAME
SHIRLEY ELLIS
Congress CGL-3003

The "Nitty Gritty" gal is back with another single hit, which becomes the title tune for this album. Fans should dig.



THE AMERICANIZATION OF EMILY
SOUNDTRACK
Reprise 6151

The film has won much favorable comment and Johnny Mandel has composed an agreeable score, with a mighty pleasant title theme.



PIANO MY WAY
NEIL WOLFE
Columbia CS 9039

Pianist Wolfe gets a send-off from Barbara Streisand in this, his first album, and fans of fine, pop piano are likely to share her enthusiasm. Lad can go a long way.



FRAN JEFFRIES SINGS OF SEX AND THE SINGLE GIRL
MGM E-4268

Miss Jeffries, former wife and singing partner of Dick Haymes, appeared in the movie "Sex and the Single Girl," and she sings that theme plus assorted other ditties in slick, smart, authoritative style here. Could be a sleeper.

BUCK OWENS' NEXT NO. 1!!!

"I've Got a Tiger by the Tail"
a C&W single with great pop
appeal! See Buck January
21st on the Jimmy Dean Show
5336



Talk About Hot!

A WHOLE LOTTA LOVIN' LEFT IN ME

Fox — 553

Magica Brown



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Another
Hit!



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JUST SAY I LOVE HER

b/w

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DON'T CRY

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Shifrin's Cameo Slot

Jerry Shifrin, former sales head at Cashbox, joins Cameo Records this week as general manager of the firm. He replaces Harry Chipetz, who resigned. Shifrin will maintain an office in New York, where he will be found three days a week. The other two days he will spend in Philadelphia, Cameo's main offices. Bernie Lowe, head of the firm, will also spend more time in New York from now on.

WB Price Structure

Warner Bros-Reprise is instituting a year-round price policy for its albums. The new policy will eliminate traditional special sales programs. Specific feature of the WB-Reprise new price program is an all-year-round discount, equal to 12½ percent, which amounts to one album free for every seven purchased by WB-Reprise distributors. The new price policy applies to all new releases, starting with January product.

Philips Changes

Philips label chief Lou Simon said last week that single sales promotion will be handled by Bill O'Brien, as Philips promotion manager. Connie Hechter, former publicity and sales promotion manager of KDWB in Minneapolis is now in charge of all Philips LP product, with the title of national LP promotion manager. Hechter will also be responsible for developing the college market.

Ike Klayman Dies

Ike Klayman, head of A & I Distributors in Cincinnati, died last week of peritonitis following an ulcer operation. He was one of the country's top distributors and a well liked figure in the trade. He was 56 years of age.

TV REVIEW

Joey Heatherton Creates Storm On First "Hullabaloo" Show

Teenager Joey Heatherton — guesting on NBC-TV's new variety show "Hullabaloo" — provided the most startling bit of video choreography since Elvis Presley swiveled up a rating story for Ed Sullivan back in the fifties.

Miss Heatherton (attired in boots, pullover and bunny-brief leotard) debuted with her back to the camera, jiggling visibly. That is Miss Heatherton was jiggling, not the camera, although we imagine the camera crew wasn't too steady.

It was a tasteless bit of video voyeurism which was totally out of place on a show aimed at young listeners. It was also unfair to Joey, who otherwise projected a fresh, young quality of verveful wholesomeness as she led the chorus through wildly swinging versions of the swim, the monkey, the pony, and the new "Hullabaloo" dance created by the show's choreographer David Winters.

However, the main trouble with "Hullabaloo" is that it lacks a consistency of musical viewpoint. Just because an artist is on the best seller chart it doesn't necessarily follow that he appeals to all record buyers.

Jack Jones, first in a series of rotating emcees, was a pleasant host, but his bland vocal style is more in keeping with the Como tradition than the current rock school. And whose horrendous idea was it to have Jones sing his poignant ballad hit "Call Me Irresponsible" in brassy uptempo backed by 120 pieces of the Hanover (N.J.) high school marching band?

The new Christy Minstrels provided lively performances in their usual spirited hand-clapping fashion, but again over-all mood was more hoe-down than yeh, yeh, yeh.

The two segments best calculated to attract "Shindig" audiences were Brian Epstein's taped (in London) sequences featuring Gerry and the Pacemakers and a shrewdly staged number by the Zombies, also a British group. Both segs took full advantage of the groups' offbeat photogenic qualities.

Carping aside though, we sincerely hope "Hullabaloo" shapes up into a big success. If it does click CBS has a rock and roll package warming up on the pilot bench and Dick Clark is readying a new variety program. The combined exposure could make 1965 the biggest year yet for the record industry, and would also benefit the young disk artists directly by creating a "seller's market" for talent.

Heretofore "Shindig" has more or less had the field to itself, and artists are paid accordingly. Now, however, we understand "Hullabaloo" is paying what a top booker calls "really good money," so "Shindig" may have to do likewise to meet the competition.

JUNE BUNDY

BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 YEH YEH Georgie Fame—Columbia
- 2 I FEEL FINE Beatles—Parlophone
- 3 DOWNTOWN Petula Clark—Pye
- 4 WALK TALL Val Doonican—Decca
- 5 SOMEWHERE P. G. Proby—Liberty
- 6 TERRY Twinkle—Decca
- 7 GIRL DON'T COME Sandler Shaw—Pye
- 8 NO ARMS CAN EVER HOLD YOU Bachelors—Decca
- 9 I COULD EASILY FALL Cliff Richard and the Shadows—Columbia
- 10 I'M GONNA BE STRONG Gene Pitney—Stateside
- 11 I UNDERSTAND Freddie and the Dreamers—Columbia
- 12 GO NOW Moody Blues—Decca
- 13 LITTLE RED ROOSTER Rolling Stones—Decca
- 14 FERRY ACROSS THE MERSEY Gerry and the Pacemakers—Columbia
- 15 WHAT HAVE THEY DONE TO THE RAIN? Searchers—Pye
- 16 GENIE WITH THE LIGHT BROWN LAMP Shadows—Columbia
- 17 A MESSAGE TO MARTHA Adam Faith—Parlophone
- 18 CAST YOUR FATE TO THE WINDS Sounds Orchestral—Plecadilly
- 19 PRETTY PAPER Roy Orbison—London
- 20 THERE'S A HEARTACHE FOLLOWING ME Jim Reeves—RCA

The Drifters Break Through Again

Chart Picks

THE DRIFTERS

Atlantic 2268

AT THE CLUB (Screen Gems-Columbia, BMI) (2:53)—King, Goffin

Flip is "Answer the Phone," (Cotillion, BMI) (2:52)—Wexler, Moore

Another powerful side for the group, this time by the team of Goffin and King. Solid teen message with a standout arrangement.

JULIE ROGERS

Mercury 72380

LIKE A CHILD (Ponderosa, BMI) (2:47)—J. and L. Breedlove

Flip is "The Love of a Boy," (U. S. Songs, ASCAP) (2:59)—David, Bacharach

Another all-stops-out, emotion-packed ballad by the British thrush and it could be bigger than "The Wedding."

THE SEARCHERS

KAPP 644

WHAT HAVE THEY DONE TO THE RAIN (Schroeder, ASCAP) (2:34)—Reynolds

Flip is "This Feeling Inside," (Toby Music) (1:44)—the Searchers

This one has been riding the British charts for a spell. It's a softer-than-usual ditty for the group, much in the folk groove and it should move fast.

JOHNNY CASH

Columbia 43206

ALL OF GOD'S CHILDREN AIN'T FREE (Johnny Cash, BMI) (2:11)—Cash

ORANGE BLOSSOM SPECIAL (Leeds, ASCAP) (3:06)—Rouse

Easily one of Johnny's greatest. First up is a powerful message song while the flip is in the wonderful country blues tradition. Watch both.

NANCY SINATRA

Reprise 0335

TRUE LOVE (Buxton Hill, ASCAP) (2:45)—Porter

Flip is "The Answer to Everything," (Dolfi/Almac, ASCAP) (2:30)—Hilliard, Bacharach

Here's Cole Porter's great tune done in a distinctly modern style by the thrush and it could turn out to be the big one she's waited for.

MUSIC BUSINESS DISCOVERIES

THE KITTENS

ABC-Paramount 10619

I GOTTA KNOW HIM (Pamco, BMI) (2:37)—Armstead, Simpson

Flip is "Shindig," (Pamco, BMI) (2:19)—Pate

Here's a rousing new girl group with a great big rocking sound. The side has a chance and the group should be heard from again.

THE MUSIC CITY ALL STARS

Music City 857

DO THE PHILLY (Gation, BMI) —Miller, Levi, Spencer

Flip is "The Philly (Instrumental)," (Gation, BMI)—(Miller, Levi, Spencer

Here's a slick new dance record from the West Coast and produced by Ray Dobard. It's got the sound to click. (Distributed by Atlantic)

HALE AND THE HUSHABYES

Apogee 104

YES SIR, THAT'S MY BABY (Bourne, Donaldson, ASCAP) (2:30)—Berlin

ROGER MILLER

Smash 1965

KING OF THE ROAD (Tree, BMI) (2:25)—Miller

Flip is "Atta Boy Girl," (Tree, BMI) (1:54)—Miller

Roger continues his string with another clever tune. Lyric is all about the plus values of the hobo life. Very stylish. Watch it.

THE BUTTERFLYS

Red Bird 10-016

I WONDER (Trio, BMI) (2:54)—Barry, Greenwich, Spector

Flip is "Gee Baby Gee," (Trio, BMI) (2:58)—Barry Greenwich

The group hasn't had a record out for awhile and the fans should really dig this one. It's well-sung and much in the teen groove.

Flip is "900 Quetzals," (Five-West, BMI) (2:10)—Greene, Stone, Bono

Here's a wild version of the oldie done in slow tempo and through a mile-long echo chamber. It's unique and it could happen.

WALTER JACKSON

Okeh 7215

SUDDENLY I'M ALL ALONE (Blackwood, BMI) (2:55)—McCoy

Flip is "Special Love," (Jalynne, BMI) (2:35)—Jackson, Kimble

Here's a fine-voiced chanter who turns in a top performance on this ballad.

WILLIE TEE

Nola 708

TEASIN' YOU (Bonatemp and Shirleys) (2:32)—King

Flip is "Walkin' Up a One Way Street" (Bonatemp and Shirleys) (2:32)—King

Here's a good rockin' sound from New Orleans which is now being handled by Atlantic. Should be watched. It could hit.

JACK NITZSCHE

Reprise 0337

NIGHT WALKER (May-Dee, BMI) (2:25)—Strange

Flip is "Green Grass of Texas," (Lansdowne - Winston, ASCAP) (2:14)—J. and D. Burnette

The well-known West Coast arranger has come up with a big instrumental with a solid beat and sound that could have a big impact.

THE SHERRY SISTERS

Epic 9693

SAILOR BOY (T. M., BMI) (2:35)—Basile, Gari

Flip is "He's Just Another Guy," (Blackwood, BMI) (2:50)—K. and L. Sherry

Here's a bright side issued some months ago to virtually no acclaim. Then it suddenly hit big in Japan and is being re-released here. It has a sound.

THE TRADE WINDS

Red Bird 10-020

NEW YORK'S A LONELY TOWN (Big Top, BMI) (2:17)—Andreoli, Poncia

Flip is "Club Seventeen," (Big Top, BMI) (1:55)—Andreoli, Poncia

A new group with something of the West Coast harmony sound and their theme is a lonely surfer boy stranded in New York. Idea is cute enough to go.

OTIS REDDING

Volt 124

THAT'S HOW STRONG MY LOVE IS (Rise, BMI) (2:24)—Jamison

Flip is "Mr. Pitiful," (East-Time, BMI) (2:26)—Redding Crother

Otis has been around the charts before and he delivers a whining, heartbreak kind of love plaint here that could land him there again.

THE ORLONS

Cameo 352

COME ON DOWN BABY BABY (Picture Tone, BMI) (2:09)—Alfred, Farrell

Flip is "I Ain't Comin' Back," (Cameo-Parkway, BMI) (2:15)—Gamble, Boone

The group has been away from the charts since "Rules of Love" last year but this new one, with a big, big sound on the rock kick, could do it again.

RAY STEVENS

Mercury 72382

THE ROCKIN' TEENAGE MUMMIES (Lowery, BMI) (2:25)—Stevens

Flip is "It Only Hurts When I Laugh," (Lowery, BMI) (2:19)—Stevens, Tubert

It's been a long while since Stevens' first novelty smash, "Ahab the Arab," but this one is timely enough and clever enough to be another big one.

THE TWANGY REBELS

General American 719

REBEL ROUSER "65" (Virtu-Independence, ASCAP) (2:12)—Arr: Virtuoso, Walters

Flip is "Lazy Rebel," (Virtu-Independence, ASCAP) (2:19)—Virtuoso, Walters

Here's a reprise of the original Duane Eddy version of "Rebel Rouser," with a good, gummy, 1965 sound. Could happen.

Letters To The Editor

A Put Down

Gentlemen:

I subscribed to the **Music Reporter** for more than a year until it was sold to become **Music Business**. I was pleased with the Reporter, and even more pleased with **Music Business**. I like to see you present *all* of the issues fairly. I haven't agreed with everything you have said, but at least you have the courage to come out and say it. The only thing that bothers me is your "Letters to the Editor." I feel this has gotten a little out of hand.

I do not think a week goes by that I read of some poor, helpless jock in some small town no one has heard of begging for records. They all claim that they are mistreated and feel that they have been neglected.

The fact is that in America we have about 4,000 AM radio stations, and record companies turn out more than 100 singles each week. Reading the letters from the disc-jockeys has given me the impression that each station feels it should receive all 100 records each week, and that they should receive the same attention as say maybe KYW or WBZ would receive. It seems that the small time operators have not taken the time to examine the life of a record promoter.

Recently, I talked with one of the men representing what is called the second largest record company. I know the problems this man has, and I actually felt sorry for him. He has to cover the entire Southwest and is on the road about six days out of every week. After putting all he's got into the business, you find some wise-guy writing **Music Business** saying he never receives a thing.

I think a lot of the fuss would stop if the average d-j would take time out from writing **Music Business** and place himself in the shoes of a record promoter. Probably the d-j wouldn't fill up half the shoe, and one could find him running home within two or three days.

I wonder if any of your d.j. readers have been away from a family 80% of each

year trying to make a living for themselves and a name for their companies. When the promotion man comes in off the road, he isn't met with a warm smile, but only with a desk covered with requests from people asking for more records.

I feel sorry for the guys who never receive a thing, and have poor connections with record companies. Some companies seem to never send records out to any market except the top 25. I feel, however, that there are more good, hard-working men in the record business than people seem to think, and it is about time some credit was given to these fine men.

It seems now that many radio stations are expecting a little too much out of record men. Record companies, just like radio stations, expect to make a profit. How can they when they give it all away in free records?

Mr. D. J., why don't you sit down and count the number of records you play each week out of the number you receive. If you receive and play more than 100 new ones each week, think of the booming business our record companies would have. But you don't even play half of what you get, so why scream for more?

Sincerely,
Johnny Young
Nashville, Tenn.

Oldies His Goodies

Dear Mr. Chase:

I enjoy your magazine very much. I would like to take this opportunity to express my gratitude for the article published in your August 29, 1964 edition entitled "Those Oldies are Still Goodies." This was a very well edited story.

I work in a record department, and believe me, we sell a considerable quantity of oldies albums and many, many oldies 45's. We only handle the oldies 45's on the Oldies 45 label put out by Vee Jay. Many times we have more people looking through them than looking through the top tunes of the current week.

You mentioned the Keep the Big Beat Alive club. I am proud to be a member of that club. I would like

to see more articles on the club published in future copies of **MUSIC BUSINESS**. I feel, also, that you should include more stories on those Oldies but Goodies.

Very truly yours,
"An Ardent
Oldies Fan"
Middletown, Pa.

Flipped By Barbarians

Dear Sir:

I have just seen T-A-M-I, at a neighborhood theater. I just want to tell you that, I think it was one of the greatest performances I have ever seen. I want to tell you that I also thought that the write ups you gave it were about the best you could have given.

In this show, there was a group called The Barbarians. They were truly great. I would like to know more about them. I would also like information on how to join, or start a fan club for them. Anyone with this information, please write me.

Yours truly,
Mary Mello
Cambridge, Mass.

Ed Note: We suggest, Mary, that you write to their label, Joy Records, at 1790 Broadway, New York. They will help you start a fan club.

Bernie, We Apologize

Dear Barry,

I read with interest your December 26, 1964 issue in regard to the classical LP's in 1964. It was a very well written article.

There was only one thing I was disappointed in and that was the lack of Everest in your listing of record companies and their best sellers. I don't know if you realize it or not, but Ziff-Davis, publishers of Hi-Fi/Stereo Review, has a yearly audit made concerning various aspects of the record business, included in which is classical record data.

In their last issue we were sixth rated. Since that time we know in checking with Ziff-Davis that we have jumped to No. 4. Of course these figures include sales of our subsidiary classical labels also, Concert-Disc and Counterpoint/Eso-teric.

We have many best selling albums, among which are BEETHOVEN'S NINE

SYMPHONIES with Josef Krips conducting. This has out-sold Deutsche Grammophon's Beethoven by two to one and these are figures I obtained from Deutsche Grammophon. In a quiet way we do make a noise!

I just want to bring this to your attention so that next year you won't make us orphans and you will call us for some of our best sellers.

Best for the new year,
Regards,
Bernard C. Solomon
President,
Everest Enterprises, Inc.
Hollywood 28, Calif.

On "Geniuses"

Dear Sir:

I think the idea of making **Music Business** an informative and interesting music magazine available to the general public was fabulous. **Music Business'** "Radio Exposure Chart" and "Single Picks" has kept me alert to listen for records on the radio.

The December 5th issue of **Music Business** had an article on Andy Oldham, "England's Young Genius." Why haven't you had an article on Phil Spector, Jack Nitzche, Jeff Barry and Ellie Greenwich, "America's Young Geniuses."

Yours truly,
Paul Ricciuti
Corona, New York

Ed Note: We ran a piece on Jeff and Ellie last summer, Paul, and we have a story on Phil Spector in this issue.

Does Her Own Survey

Dear Gentlemen:

I have been reading your magazine with much interest since the first issue. And I would like to say what a pleasure it has been reading such a truthful, well-organized magazine.

I am extremely interested in the music field, especially rock and roll music. I have been keeping my own record survey for about four and a half months and your magazine has given me a great insight into the music field.

Please keep up the good work. Your magazine is a great credit both to the music field and yourself.

Very sincerely,
(Miss) Donna Levy
East Paterson, N.J.

RADIO EXPOSURE CHART

The hottest new singles not yet on the Pop 100 and where they stand on surveys of leading radio stations in top markets

This chart shows local and regional action by the hottest new singles in the country, based upon surveys made by leading radio stations. A different sampling of stations is used each week. Surveys are published with official authorization of the stations listed.

The letter "P" stands for Pick on a survey. The letter "X" stands for an Extra without numerical rank. Records include those that have not yet earned a regular place on the national Pop 100 chart.

STATIONS USED THIS WEEK

EAST: CHUM – Toronto; CKEY – Toronto; WABC – New York; WIBG – Philadelphia; WITH – Baltimore; WKBW – Buffalo; WMCA – New York

SOUTH: KILT – Houston; KOMA – Oklahoma City; WFUN – Miami; WQAM – Miami; WQXI – Atlanta; WRAP – Norfolk; WVOL – Nashville; WYLD – New Orleans

MIDWEST: CKLW – Detroit; KQV – Pittsburgh; WING – Dayton; WKNR – Detroit WRIT – Milwaukee

WEST: KEWB – Oakland; KFWB – Los Angeles; KIMN – Denver; KJR – Seattle

ACROSS THE STREET. Ray Peterson (MGM) KILT 30; WKNR 20; CKLW 21

ADDAMS FAMILY. Vic Mizzy (RCA) KJR 13; CHUM 36

AIN'T GONNA CRY NO MORE. Lavern Baker (Atlantic) ... WYLD -P

AT THE CLUB. Drifters (Atlantic) WABC -P

BABY DON'T GO. Sonny & Cher (Reprise) ... WIBG 76; CKLW 37; KFWB 37; KEWB 26; KJR 22

BABY DON'TCHA WORRY. Vernan Harrell & GG (Decca) ... WYLD 8

BEFORE AND AFTER. Fleetwoods (Dolton) WIBG 89

BIG BROTHER. Dickey Lee (Hall) KJR 49

BILLY & SUE. B.J. Thomas KILT 19

BLUEBIRDS OVER THE MOUNTAIN
Ronnie Hawkins (Capitol) CHUM 46

BUSY BODY. Jimmy Hanna KJR 35

CAMEL WALK. The Iketts (Modern) WYLD 30

CAN'T BELIEVE YOU'RE GONE. Bobby Harris (Atco) ... WYLD 26

CAN'T STAY AWAY. Don Covay (Rosemart) WVOL 14

COME ON DOWN BABY, BABY. Orlons (Cameo) WIBG 83

COME SEE ABOUT ME. Choker Campbell (Motown) ... WYLD -X

CONSIDER YOURSELF LUCKY. Gary & Gary (Heidi) ... WVOL 22

CRYING GAME. Ian & the Zodiacs KILT 7

CRYING IN THE CHAPEL. Adam Wade (Epic) WIBG 74

DEAR HEART. Henry Mancini (RCA) KJR 38

DIAMOND HEAD. Ventures (Dolton) WIBG 96

DIRTY OLD TOWN. Ester Ofarim KJR 33

DO ANYTHING YOU WANNA. Harold Betters (Gateway) CKEY 18; WYLD -X

DO DO DO – BAH AH. Bert Keyes (Clock) CKLW -X

DO IT RIGHT. Brook Benton (Mercury) KILT 55

DON'T MESS UP A GOOD THING.
Fontella Bass & Bobby McClure (Checker) WYLD -X

DON'T WAIT TOO LONG. Bettye Swann (Money) WVOL -P

EITHER WAY I LOSE. Gladys Knight & the Pipps (Maxx) ... WVOL 15

EL PUSSY CAT. Mongo Santamaria (Columbia) CKLW -X

EVERY LITTLE BIT HURTS. Babby Vee (Liberty) WIBG 59

FIDDLER ON THE ROOF. Village Stompers (Epic) WKBW 24; WIBG 68

FIGURE HEAD. Lonnie Brooks (USA) WYLD 39

FINDERS KEEPERS. Nella Dodds (Wand) WIBG 97; CKLW 31

FOR YOUR PRECIOUS LOVE. Little Johnny Taylor (Galaxy) WYLD 20

GEE BABY (I'M SORRY). 3 Degrees KILT 60

GET WITH IT. James Rivers (Kanti) WYLD -X

(A) GIRL IN LOVE FORGIVES. Bernadette Castro (Colpix) WQAM 18

GOLDFINGER. Billy Strange (Crescendo) KIMN 35

GUESS WHO. Dusty Springfield (Philips) KJR 24

HAPPY. Steve Alaimo (ABC Paramount) KILT 24

HEY GOOD LOOKIN'. Bo Diddley (Checker) CKLW 41

HEY O DADDY O. Newbeats (Hickory) KOMA -P; WKNR 24; KIMN 50

HIDE & GO SEEK. Lil' Hulon Vining (Big Bee) WYLD 31

HOW SOON. Bill Justice KILT 58

HOW SOON. Henry Mancini (RCA) CKLW -X; KJR 38

I AIN'T NEVER. Joe Henderson (Ric) WVOL 11

I CAN'T EXPLAIN. The Who (Decca) CKLW 43

I CAN'T GO ON PRETENDING. Bobby Goldsboro (United Artists) CHUM -P

I CRIED ON MY PILLOW. James Coe (Enterprise) WKNR 21; CKLW 18

I DO THE JERK. Bill Pinkney & Original Drifters (Fantana) WRAP -P; KEWB 32

I KNOW WHY. Springers (Way Out) WVOL -P; WYLD 21

I LOVE YOU BABY. Dottie & Ray (Le Sage) ... WMCA 50; WYLD 13

I ONLY WANT TO DANCE WITH YOU. Doug & Corky (Ultimo) CKLW 34

I WANT A LI'L GIRL. Joe Hinton (Back Beat) WYLD -X

I WANT YOU TO BE MY BOY. Exciters (Roulette) WMCA 39; WIBG 67

I WILL WAIT FOR YOU. Steve Lawrence (Columbia) WIBG 70; KOMA 37

IF I COULD DO IT ALL OVER. Z.Z. Hill (Kent) ... WYLD -X

IF YOU DON'T WANT MY LOVE. Jack London (Capitol) CHUM 18; CKEY 11

IF YOU WANT THIS LOVE. Sonny Knight (Aura) ... KILT 35

I'LL COME RUNNING. Lulu (Parrot) ... CHUM 17; CKEY 23; WQAM 34; WING 36; KEWB 36

I'M IN SUCH MISERY. Don Gardner (Jubilee) ... WYLD 22

I'M OVER YOU. Jan Bradley (Chess) WYLD 38; CKLW 47

CONTINUED

Radio Exposure Chart (continued)

IT'S ALRIGHT. Adam Faith (Amy)... WMCA 45; CHUM 41; KEWB 23
 IT'S BETTER TO HAVE IT. Barbara Lynn
 (Jamie)..... WIBG 55; WVOL 23; WRAP -P
 I'VE GOT A TIGER BY THE TAIL. Buck Owens
 (Capitol)..... KILT 64

JERK & TWINE. Jackie Ross (Chess)..... WYLD -P
 JUAREZ. Bajo Marimba Band (Almo)..... CKLW -X
 JUST WON'T DO RIGHT. James Brown (King)..... WYLD 37

KEEP ON KEEPING ON. Vibrations (Okeh)..... WYLD -X
 KING OF THE ROAD. Roger Miller (Smash)..... WQAM -P

LAND OF A THOUSAND DANCES. Connibal &
 the Headhunters (Rampart)..... KFWB 32

LAND OF A THOUSAND DANCES. Midnites
 (Chattahoochee)..... KFWB 31

LEROY. Norma Tracey (Day Dell)..... WKNR 28; KQV 20; CKLW 36
 LET HER LOVE ME. Otis Leaville (Blue Rock)..... WVOL 10

LIKE A CHILD. Julie Rogers (Mercury)..... WFUN -P
 LITTLE BIT OF SOAP. Garnett Mimms
 (United Artists)..... WIBG 51; WYLD 16

LITTLE THINGS. Bobby Goldsboro
 (United Artists)..... WIBG 80; KOMA 25; CKLW -P

LITTLE WHITE CLOUD THAT CRIED.
 Freddy Koenig & the Jades..... KILT -P

LONG GREEN. Kingsmen (Wand)..... WKNR 6

LONG, LONG WINTER. Impressions
 (ABC Paramount)..... WQXI 5; WVOL 17

LOVE ME AS IF THERE WAS NO TOMORROW.
 Sonny Knight (Aura)..... KOMA 49

(THE) MAN. Lorne Green (RCA)..... KOMA 50

MATCHMAKERS, MATCHMAKER. Kitty Kallen
 (United Artists)..... CKLW -X

MAYBE. Shangri La's (Red Bird)..... WIBG 77

MEET ME IN SOULSVILLE. Little Joe Cook..... WRAP -P

MIND OVER MATTER. Nolan Strong..... KILT 23

MONDAY MORNING. Peter, Paul & Mary (Warner Bros.)..... KOMA 39

MR. PITIFUL. Otis Redding (Volt)..... WYLD -P

MY ADORABLE ONE. Joe Simon (Vee Jay)..... WVOL 16

MY DEAR, DEAREST DARLING. Art Neville
 (Cinderella)..... WYLD 32

MY GAL SAL. Burl Ives (Decca)..... WIBG 79

MY HERO. Bernadette Carrol (Laurie)..... WIBG 78

NAKED CITY THEME. Ahmed Jamal (Argo)..... WYLD -X

PARTY GIRL. Tommy Roe
 (ABC Paramount)..... WIBG 56; WQXI 15; KILT 3

PATCH IT UP. Linda Scott (Kapp)..... WFUN 40; WQAM 19; CKLW 50

PEARLY SHELLS. Billy Vaughn (Dot)..... KOMA 41

PERCOLATIN'. Willie Mitchell (Hi)..... WIBG 75

PIGMY (Part 1). Delegates (Aura)..... CKLW -X

PLEASE, PLEASE, PLEASE. Ike & Tina Turner
 (Kent)..... WYLD 25; WRAP 18

POOR UNFORTUNATE ME. J.J. Barnes (King)..... WKNR 13; CKLW 15

POPPING POP CORN. Dave 'Baby' Cortez (Okeh)..... WIBG 81

PRETEND YOU DON'T SEE HER. Bobby Vee (Liberty)..... KILT 8
 PRETTY GIRLS EVERYWHERE. Walker Brothers
 (Smash)..... WING 37; CKLW 48
 PUT YOU DOWN. Tommy Graham..... CHUM -P

(THE) RACE IS ON. George Jones (United Artists)..... KILT 15

REAL LIVE GIRL. Steve Alaimo (ABC Paramount)..... WFUN 37

(THE) RICHEST MAN ALIVE. Mel Carter (Imperial)..... KFWB 40

RUN MY HEART. Baby Washington (Sue)..... WYLD 34

RUNAROUND. Candy Girls..... WQAM 41

RUNNING SCARED. Sunset Strings (Liberty)..... WKBW 42; CKLW 22

SAY IT AGAIN. Terry Black (Arc Sound)..... CHUM 50

SAY YOU'LL BE MINE. Rasebuds (Tower)..... WYLD 36

SHABBY LITTLE HUT. Reflections (Golden World)..... CKLW 8

(THE) SHOVEL. Phil & Bea Bopp (AMC)..... WYLD 27

SIDEWINDER (Part 1). Lee Morgan (Blue Note)..... CKLW -X

SISTER MAMIE. Yusef Lateef (Impulse)..... WYLD -X

SIT BY THE FIRE. Willows (Heidi)..... WYLD 35; WRAP -P

SIX BOYS. J. Frank Wilson (Josie)..... KOMA 48

(A) SPECIAL KIND OF LOVE. Barbara & Brenda..... WRAP 29

STICKS & STONES. Jeon & Dean (Rust)..... KILT 2

STRAIN ON MY HEART. Roscoe Shelton (Sims)..... WVOL 1

TAINT IT THE TRUTH. Benny Spellman..... KILT 66

TAKE THIS HURT OFF ME. Don Covay (Rosemary)..... WRAP 14

TEASIN' YOU. Willie Tee (Nola)..... WYLD 5

THANK GOODNESS. Lenis Guess..... WRAP 24

THEN YOU CAN TELL ME GOODBYE. Johnny Nash
 (Chess)..... KILT 6

TIME WAITS FOR NO ONE. Eddie & Ernie (Eastern)..... WYLD 33

TOKYO MELODY. Helmut Zacharias (Decca)..... WIBG 66

(THE) TRUTH HURTS. The Tams (ABC Paramount)..... WYLD -X

UNITED. Jive Five (United Artists)..... WIBG 69

WALK. The Fenways (Imperial)..... KQV 14

WARM AND TENDER LOVE. Joe Haywood (Enjoy)..... WYLD 3

(THE) WEEKEND'S HERE. Chubby Checker (Parkway)..... KILT 63

WHAT A SHAME. Rolling Stones (London)..... WQAM 47

WHAT HAVE THEY DONE TO THE RAIN. Searchers
 (Kapp)..... CHUM -P

WHITE CLIFFS OF DOVER. Sir Raleigh & the Coupons... KJR 50

WHOSE HEART ARE YOU BREAKING TONIGHT.
 Connie Francis (MGM)..... WIBG 86; WQAM -P

(THE) WITCH. The Sonics..... KJR 6

WORST THING IN MY LIFE. B.B. King (Kent)..... WYLD 23

YEAH, OH YEAH. U.S. Bonds (Legrand)..... WRAP 28

YESTERDAY'S KISSES. Big Maybelle (Scepter)..... WVOL 25

YOU BEAT ME TO THE PUNCH. Tony Jackson
 & Vibrations (Kapp)..... WMCA 51; CKLW 42

YOU'LL GO FIRST. Stylettes (Cameo)..... WIBG 85

YOU'RE NEXT. Sam Fletcher (Vee Jay)..... WKNR 31

YOU'RE NEXT. Jimmy Witherspoon (Prestige)..... WKNR 31; CKLW -X

(THE) ZOO. Mickey Lee Lane (Swan)..... WIBG 92

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JANUARY 23, 1965

In the opinion of MUSIC BUSINESS' C&W chart research department, the following is a compilation of the nation's best selling and most played C&W phonograph records.

Records listed in **BOLD FACE** made the greatest upward rise from last week's charts.

This Week	Last Week	Title	Artist	Label	This Week	Last Week	Title	Artist	Label	This Week	Last Week	Title	Artist	Label
1	1	IT AIN'T ME BABE	Johnny Cash	Columbia 43145	17	17	THREE A.M.	Bill Anderson	Decca 31681	33	35	I'LL WANDER BACK TO YOU	Earl Scott	Decca 31693
2	4	HAPPY BIRTHDAY	Loretta Lynn	Decca 31707	18	18	ANOTHER WOMAN'S MAN— ANOTHER MAN'S WOMAN	Margie Singleton & Faron Young	Mercury 72313	34	40	BETTER TIMES A-COMING	Jim & Jesse & The Virginia Boy	Epic 9729
3	3	ODE TO THE LITTLE BROWN SHACK OUT BACK	Billy Edd Wheeler	Kapp 617	19	19	LESS AND LESS	Charlie Louvin	Capitol 5296	35	25	LONELY GIRL	Carl Smith	Columbia 43124
4	2	YOU'RE THE ONLY WORLD I KNOW	Sonny James	Capitol 5280	20	20	MULTIPLY THE HEARTACHES	George Jones & Melba Montgomery	United Artist 784	36	39	WHEN IT'S OVER	Carl Smith	Columbia 43124
5	8	I WON'T FORGET YOU	Jim Reeves	RCA Victor 8461	21	29	IN ITS OWN LITTLE WAY	Dottie West	RCA Victor 8467	37	★	DON'T GIVE UP THE SHIP	Johnny Wright	Decca 31674
6	7	I THANK MY LUCKY STARS	Eddy Arnold	RCA Victor 8445	22	22	CAUSE I BELIEVE IN YOU	Don Gibson	RCA Victor 8445	38	46	SUMMER, WINTER, SPRING AND FALL	Roy Drusky	Decca 31717
7	6	THE RACE IS ON	George Jones	United Artist 751	23	27	WHAT I NEED MOST	Hugh X. Lewis	Kapp 622	39	41	'GATOR HOLLOW	Lefty Frizzell	Columbia 43169
8	9	I'LL REPOSSESS MY HEART	Kitty Wells	Decca 31705	24	36	(MY FRIENDS ARE GONNA BE) STRANGERS	Roy Drusky—Mercury 72376 Merle Haggard—Faly 179	40	43	ENDLESS SLEEP	Hank Williams, Jr.	MGM 13278	
9	5	FOUR STRONG WINDS	Bobby Bare	RCA Victor 8443	25	21	CROSS THE BRAZOS AT WACO	Billy Walker	Columbia 43120	41	44	A THING CALLED SADNESS	Ray Price	Columbia 431
10	10	I'M GONNA TIE ONE ON TONIGHT	Wilburn Bros.	Decca 31617	26	38	WHAT MAKES A MAN WONDER?	Jan Howard	Decca 31701	42	★	TINY BLUE TRANSISTOR RADIO	Connie Smith	RCA Victor 8489
11	11	SITTIN' IN AN ALL NITE CAFE	Warner Mack	Decca 31684	27	28	PLEASE PASS THE BOOZE	Ernest Tubb	Decca 31706	43	★	DO WHAT YOU DO DO WELL	Ned Miller	Fabor 137
12	12	HALF OF THIS, HALF OF THAT	Wynn Stewart	Capitol 5271	28	26	ONCE A DAY	Connie Smith	RCA Victor 8416	44	50	BILLY BROKE MY HEART AT WALGREENS (I CRIED ALL THE WAY TO SEARS)	Buby Wright	Rik 145
13	13	CLOSE ALL THE HONKY TONKS	Charlie Walker	Epic 9727	29	33	A TEAR DROPPED BY	Jean Shepard	Capitol 15304	45	★	WALK TALL	Faron Young	Mercury 72375
14	15	DO-WACKA-DO	Roger Miller	Smash 1947	30	23	ONE OF THESE DAYS	Marty Robbins	Columbia 43145	46	32	I DON'T CARE	Buck Owens	Capitol 5240
15	14	THE LUMBERJACK	Hal Willis	Sims 207	31	24	PUSHED IN A CORNER	Ernest Ashworth	Hickory 1281	47	45	ALONG CAME YOU	Wayne Kemp	Phils 1002
16	16	TRUCK DRIVING MAN	George Hamilton IV	RCA Victor 8462	32	34	WHIRLPOOL (OF OUR LOVE)	Claude King	Columbia 43157	48	30	I'LL GO DOWN SWINGING	Porter Wagoner	RCA Victor 8432
										49	31	MAD	Dave Dudley	Mercury 72308
										50	49	DON'T BE ANGRY	Stonewall Jackson	Columbia 43076

BIG C&W ALBUMS

This Week	Last Week	Title	Artist	Label	This Week	Last Week	Title	Artist	Label	This Week	Last Week	Title	Artist	Label
1	1	BITTER TEARS	Johnny Cash	Columbia CL 2248/CS 9048	7	12	THE FABULOUS SOUND OF FLATT & SCRUGGS		Columbia CL 2255/CS 9055	14	14	SONGS OF TRAGEDY	Hank Snow	RCA Victor LPM/LSP 2901
2	2	THE BEST OF JIM REEVES	Jim Reeves	RCA Victor LPM 2840 (M)/LSP 2890 (S)	8	8	THE BEST OF BUCK OWENS		Capitol T 2105 (M)/ST 2105 (S)	15	18	THE PICK OF THE COUNTRY	Roy Drusky	Mercury MG 20973 (M)/SB 60973 (S)
3	3	I DON'T CARE	Buck Owens & His Buckeroos	Capitol T 2186	9	9	I GET LONELY IN A HURRY	George Jones	United Artist UAL 3388 (M)/UAS 6388 (S)	16	15	MOONLIGHT & ROSES	Jim Reeves	RCA Victor LPM/LSP 2854
4	4	TOGETHER AGAIN/MY HEART SKIPS A BEAT	Buck Owens & His Buckeroos	Capitol T 2185 (M)	10	13	COUNTRY MUSIC TIME	Kitty Wells	Decca DL 4554/DL 74554	17	6	R.F.D.	Marty Robbins	Columbia CL 2220/CS 9020
5	5	HAVE I TOLD YOU LATELY THAT I LOVE YOU	Jim Reeves	Camden 842	11	11	COUNTRY DANCE FAVORITES	Faron Young	Mercury MG 20931 (M)/60931 (S)	18	10	GEORGE JONES SINGS LIKE THE DICKENS	United Artist—UAL 3364 (M)/UAS 6364 (S)	
6	7	LOVE LIFE	Ray Price	Columbia CL 2189	12	17	YESTERDAY'S GONE	Roy Drusky	Mercury MG 20919/SB 60919	19	★	THANK YOU FOR CALLING	Billy Walker	Columbia CL 2206 (M)/CS 9006 (S)
					13	16	FAITHFULLY YOURS	Eddy Arnold	RCA Victor LPM 262 (M)/LSP 2629 (S)	20	19	I WALK THE LINE	Johnny Cash	Columbia CL 2190/CS 8990

R & B BEAT

on POOR UNFORTUNATE ME—J. J. Barnes, Ring and tells us that pop play and sales have also started. Detroit seems well on its way to repeating its 1964 record of being the top breakout city in the country. Two pop hits are in Ernie's top five: THE "IN" CROWD—Dobie Gray, Charger and THE NAME GAME—Shirley Ellis, Congress. No. 6 on Ernie's list is USE YOUR HEAD—Mary Wells, 20th Century Fox.

Brothers make it R & B

The "integration record of the year" is "LOST THAT LOVIN' FEELING"—Righteous Brothers, Philles which has obtained widespread R & B play and sales because of its 'soul.'

The top execs of WRBD, Fort Lauderdale, have moved into KYOK, Houston. Operations manager Al Garner writes that they also took the "number one rated D.J. in South Florida," McKinley "Crown Prince" Williams, to Houston. They are full time at 5000 watts. Also making the move are Paul Hoy, General Manager, and Paul Stevens, Sales Manager.

One of the best selling blues records in the South is THE WORST THING IN MY LIFE—B. B. King, Kent. We have glowing reports on it from: "HAPPY," Johnny Pettitt, WGOK and Ruben (Sugar Daddy) Hughes, WMOZ, both

of Mobile; (Tall) Paul Dudley White, WENN, Birmingham; Clarence Scaife, WNOO, Chattanooga; Dick (Cane) Cole, WLOK, Memphis; Johnny "Q" and Lonnie Sheppard, WHIH, Norfolk; Jerry Thomas, KNOK, Fort Worth-Dallas; Oscar (Daddy) Alexander, WAAA, Winston-Salem; Johnny Bee, WBOK, New Orleans; Fatha Rock, WRMA, Montgomery; B. B. Davis, KOKA; Shreveport; and Ed (Screamin') Teamer, WYLD, New Orleans.

Awhile back Ken Hawkins and Will Rudd at WJMO and Ed Wright, P.D. at WABQ, broke a locally produced record in Cleveland called I KNOW WHY—Springers, Way Out. It gathered dust on Jerry Wexler's desk until he decided to confirm the sales action. Atlantic put it out quickly and widespread sales reports are coming in on the heels of many picks. Yet a few jocks said they "couldn't hear it." Sometimes that's when you know you have a hit. Only the public "hears it" and buys it.

Incidentally, Ed Wright produced a new record that has gotten picks from JIMMY BISHOP, WDAS, Philadelphia and Paul Johnson in Baltimore: DON'T FORGET ABOUT ME BABY—Jeff Dale, Atco. Jimmy Bishop reports a sales breakout on the locally produced GIRLS HAVE FEELINGS TOO—Barbara Mason, Arctic, in Philly.

Kapralik Exits

A dramatic, successful and sometimes stormy eight-year tenure with Columbia Records will end on January 31 when Dave Kapralik leaves his post as head of that company's April and Blackwood publishing subsidiaries to see to his personal business interests in St. Thomas, V.I., a swinging night club called The Loft.

That Kapralik will leave his mark on Columbia goes without saying. It's also a safe statement that although everyone may not have always liked him or his ideas, there were few who didn't know him or know of him. His natural exuberance demanded attention.

It was during his two years at the head of the pop a. and r. operation where he made his most impressive contribution. For one thing, he brought in Bob Mersey as an arranger-producer. He brought Andy Williams to Columbia, played a major role in the acquisition of Barbra Streisand, brought Steve Lawrence and Eydie Gorme to the fold and signed Dion (DiMucci) and Patti Page to the label.

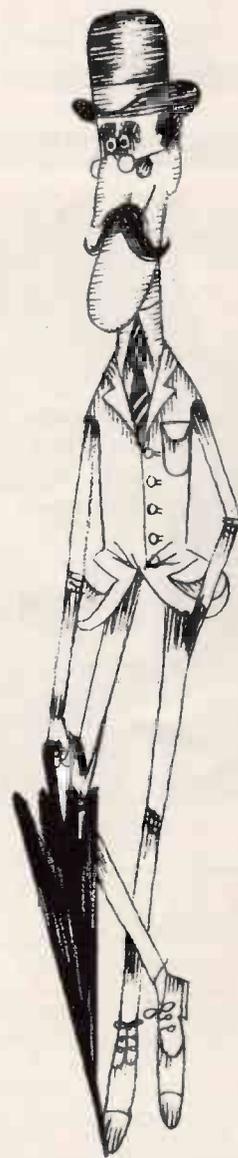
Kapralik's first job at Columbia was writing copy for the firm's sales bulletin, "Insight." Later, he became singles merchandising manager and still later served as national promotion manager. He also served "for six miserable months" as artist relations manager, and moved into the a. and r. areas during the interim a. and r. stewardship of Frank DeVol. When DeVol left this post, Kapralik took over. During his reign, he instituted a series of teen talent auditions, made a colossal and self-admitted failure out of the pop-gospel scene, and signed Cassius Clay to a recording contract — "and he was just starting to make it big when he announced he was a Black Muslim." That brought Clay's sales to a virtual close.

Just a year ago, Kapralik relinquished the a. and r. post after an internal hassle and was assigned to head up the reactivated publishing interests of April (ASCAP) and Blackwood (BMI).

He told Music Business last week, "I'm looking forward to getting my club straightened out on a sound basis and then coming back to New York to start my own independent producing operation in a month or so. Frankly, you couldn't keep me away from this business very long."

TALLEST

HIT IN ENGLAND!



COMING ON BIG
IN THE USA

WALK TALL

FARON YOUNG

72375



R & B TOP THIRTY

Joe Tex Holds What He's Got

- | | |
|--|--|
| 1 HOLD WHAT YOU GOT
Joe Tex—Dial 4001 | 16 BLIND MAN
Bobby Bland—Duke 386 |
| 2 HOW SWEET IT IS
Marvin Gaye—Tamla 54107 | 17 IT'S BETTER TO HAVE IT
Barbara Lynn—Jamie 1292 |
| 3 SEVEN LETTERS
Ben E. King—Atco 6328 | 18 THE 'IN' CROWD
Dobie Gray—Charger 105 |
| 4 COME SEE ABOUT ME
Supremes—Motown 1068 | 19 SHAKE
Sam Cooke—RCA Victor 8486 |
| 5 WHAT NOW
Gene Chandler—Constellation 141 | 20 UNITED
Jive Five—United Artists |
| 6 THE JERK
The Larks—Money 106 | 21 DIAL THAT PHONE
Effe Smith—Duo-O-Disc 107 |
| 7 VOICE YOUR CHOICE
Radiants—Chess 1904 | 22 USE YOUR HEAD
Mary Wells—20th Fox 555 |
| 8 TWINE TIME
Alvin Cash & Crawlers—Mar-V-Lus 6002 | 23 COME ON DO THE JERK
Miracles—Tamla 54109 |
| 9 AMEN
Impressions—ABC Paramount 10602 | 24 NO FAITH, NO LOVE
Mitty Collier—Chess 1918 |
| 10 A WOMAN'S LOVE
Carla Thomas—Atlantic 2258 | 25 IT'S ALL OVER
Walter Jackson—Okeh 7204 |
| 11 BLIND MAN
Little Milton—Checker 1096 | 26 PROMISED LAND
Chuck Berry—Chess 1916 |
| 12 I WANT TO GET MARRIED
Delicates—Challenge | 27 LET HER LOVE ME
Otis Leaville—Blue Rock |
| 13 MY GIRL
Temptations—Gordy 7038 | 28 WARM AND TENDER LOVE
Joe Haywood—Enjoy |
| 14 MAKING WHOPEE
Ray Charles—ABC Paramount 10609 | 29 A CHANGE IS GONNA COME
Sam Cooke—RCA Victor 8486 |
| 15 CHAINED & BOUND
Otis Redding—Volt 121 | 30 TEASIN' YOU
Willie Tee—Nola |

The cosmopolitan Bobby Bare

He leaves in February for another overseas tour, this time of Japan, New Zealand, Australia and Europe. And he's doing an album in Japanese and German



BOBBY BARE

All over the world. There is a strange paradox about the once insulated and isolated world of country music—in the fact that today its practitioners are among the most-travelled of all in the recording field, not only in the United States but throughout the world.

The increasingly cosmopolitan status of the art and its modern performers was well defined by the arrival of a mid-'50s "country" song hit, "Fraulein," delineating the international character of a country boy's romance with the girl he left overseas. The hit inspired numerous answer songs, as well.

Country music on the Rhine. The native habitat of the "fraulein," Germany, was one of the focal points of a tour undertaken almost a year ago by a group of Nashville's most famous citizens, Chet Atkins, Anita Kerr, the late Jim Reeves and Bobby Bare. And contrary to some opinion, it was not a tour of American Armed Forces bases at all.

"We only played two clubs for servicemen in Germany, the rest were all concerts for the German people themselves," Bobby said last week as he set about the last minute details of his own next tour—a three month round-the-world safari starting in February in Japan. "The Germans seemed to understand the music and the lyrics and it happens the same way in a lot of other countries we've visited.

On to Japan. "Now I'm fixing to take off again for three months this time, starting in Japan, then on to New Zealand, Australia and back over to Europe and Scandinavia. I'm expecting to do some recording in other languages very soon too. I'm doing an album both in Japanese and German.

"They're sending a German fellow to help me learn to sing the German lyrics, in phonetics. For Japanese, I'll have some records to study from and I hope that what I come out with will sound a little like Japanese."

Steady hitmaker. Bobby Bare is the young man from Ohio who enjoyed his first country-pop hit with a tune called "Detroit City," which was recorded by the renowned Chet Atkins in Nashville a little over a year ago. Since then, he has hit the right country-pop combination with some regularity.

"I don't go out of my way to do that though," he explained. "I just try to keep from being too hard hillbilly. I try to keep my records clean. I mean I try to pronounce words clearly.

"With the songs, I do what Chet thinks are the best. He has everything to do with my hits—one of the greatest record producers there is. He has the ability to get the most out of the musicians and he's good at picking tunes.

Writes own songs. "I write a lot of songs myself, but I don't limit myself to my own songs when I'm cutting. You can pass up too many hits that way. Nobody can hit every time out. But if I can't do my own tune, maybe somebody else will. I've had a few hits by Gary Buck and Jan Howard and Wanda Jackson."

While right now Bobby Bare has the global approach, he's well-travelled across the U.S.A., like most successful country singers. And like a growing contingent of his confreres, he's also familiar with the Las Vegas showcase, where he adds "a piano and two or three horns to the group because frankly, they're loud and they make good endings.

Horns at Vegas. "We have three basic show routines for a place like Vegas where we'll start with maybe a folk song, a couple of record hits, and have a number by our gal singer and follow up with an instrumental. When I'm doing my own record hits, I don't use the horns. I'd say 75 percent of the crowds are record fans who want to hear them just like they are on the records. The other 25 percent are not record fans. For them we have the horns. The horns help satisfy more people."

Living in California, Bobby's recent home, is "kind of unhandy when you're touring most of the time, so I just bought a house in Nashville which is a little better located, except I guess I'll still be away most of the time. I liked making a movie once. You know why? Because I got a good rest. We were on location in Arizona for six weeks. It was the longest time I've been in one place I think since I got going in this business. The movie was 'The Distant Trumpet,' with Troy Donahue and Susan Pleshette. I didn't sing, just kind of acted in character.

Always on the move. "I was supposed to do another movie in Knoxville. I don't know when it's going to be now with me going overseas again but I like doing that. I like fishing and watching TV too but there isn't much time for it. My boys and I are always on the move. If our jumps are short we'll drive it. If they're longer, I'll sometimes fly while the guys will drive. But I tell them to keep their seat belts fastened all the time.

"The death toll in our business frightens anybody who thinks about it. And you have to figure that every car that passes you on the road has a crack at you. As for me, when I fly, I fly strictly the regular airlines. No non-skeds, no private charters."

Much fan mail. Like most performers who manage to be seen by a lot of people each year, Bobby Bare gets his share of fan mail, from places as far apart as the United States and Norway, where both he and Jim Reeves were awarded silver discs last year.

"It's funny but about nine out of ten letters from America start almost the same way. They'll say, 'Dear Bobby, How are you, fine I hope.' Then the ones from Europe or almost any other part of the world except home start this way: 'Dear Bobby Bare, Being an admirer, I take the liberty of asking for a picture of you.' I've gotten a lot of these letters and I try hard to do everything I can to please these fans.

"But whether I can sing '500 Miles,' or 'Detroit City' or 'Four Strong Winds' (his current hit) in Polish, I'm not so sure. I've discovered that a lot of the people who like polkas also like country music. There are several stations in the Minnesota area that specialize in nothing but country and polka music. I didn't know there was any cross-over there but I guess it just proves how international music really is."

REN GREVATT

Dateline Music City

Music Business in Nashville
CHARLIE LAMB



One and maybe two busloads of country music lovers are expected to make the long trip from Minneapolis to Nashville when Jay Jenson of KTCR Radio, Minneapolis-St. Paul, becomes "Mr. DeeJay, USA" on Nashville's WSM Feb. 5. The mass transportation to honor Jenson is being promoted by DeeJay Jim Clemens of Manhattan who worked the stunt successfully last year, even without a local "Mr. DeeJay". Also making the trip and making entertainment all the way will be the Country Briars with their sing-alongs. Helping Jenson with preparations are KTCR's Rick and Bebe Allen. . . . Ypsilanti's WYSI, starting Jan. 4, began an all-country format — 6 a.m. to 5 p.m. They ran a poll of calls on the new programming over a two hour period and found that 97 pct. of the callers preferred country music while 3 pct. wanted 'em to go back to pop, says Martine Gross. Which means, says Martine, that they need country records bad and please rush them to get in on the free airplay.

Pamper Music General Manager Hal Smith has signed Bobby Lewis to an exclusive writer's contract. Lewis records for United Artists. He's a regular member of "Hayloft Hoedown", weekly show over Louisville's WHAS-TV and is being booked by Hal Smith's Artists Productions. . . . Sure-Fire Music, one of the Big-Four Nashville country publishers with four BMI citations for 1964, announces the appointment of Johnny Russell as its new general manager. Russell fills a vacancy left by Dom Helms some months ago. Russell will move back to Nashville where he lived until 1961, from California. He will coordinate material for artists and A&R directors for all record labels.

All-Night Cafe Winners

WISZ, Henderson, N.C., has rewarded Mrs. Laverne Bernard, young legal secretary, for the record promotion "stunt of the year". She spent Dec. 26 in a local cafe complete with gown, paper napkins and toothpicks to promote Warner Mack's Decca release "Sittin' In an All Night Cafe." Customers were rewarded with complimentary copies of the



STARDAY GIRLS: Above is the Starday Record Club's float in Music City's annual parade, complete with several of its most beautiful ornaments. The ornaments are, left to right, Cindy Lou, Joan Hancock who serves as Prexy Don Pierce's secretary; and Starday's office manager, Dorothy Cole.

record purchased by the station and the be-gowned brunette served many customers with their cups of coffee, herself. Mike Hight of the Tel-For network reported that the Mack slicing had maintained for the seventh consecutive week its No. 1 position of the C&W charts in the area.

K-Ber in San Antonio booked the Johnny Cash show for the season's opener at the Municipal Auditorium. In addition to Cash, talent includes June Carter, the Statler Brothers, The Tennessee Two, Roy Clark and Gordon Terry. A. V. (Bam) Bamford has also scheduled the first Grand Ole Opry show of the year for Feb. 7, to feature Sonny James, Ray Price, Marty Robbins, Tex Ritter and others. . . . Lee Shannon, all-night spinner at Youngstown's WKBN, reports a good size crowd braved snow and ice to take in the annual New Year's Day Grand Ole Opry Show at the Canton, Ohio Memorial Auditorium. Featured were Don Gibson, Wilma Lee and the Clinch Mountain Clan, Marion Worth, Jim & Jesse and The Virginia Boys, Ray Pillow, Bobby Helms, Dori Carroll, Billy Martin and The Sundowners and Jack Starr. Shannon did the emssing.

Jim McCoy, Alear Recording Artist, has signed a contract with Fireside Records of Canada to groove one album and two singles this year. McCoy has appointed Earl Rothgeb as his personal manager and talent manager of the J. & J. Talent Service with offices in Luray and Winchester, Va.

RCA Religious LP's

Tim Spencer, independent representative for RCA Religious Records, Hollywood, is trying to get folks started right in the new year by promoting a new group of religious albums. Topping his list is "The Best of The Blackwood Brothers Quartet" on RCA-Victor, and a companion album on RCA-Camden, "Do You Thank the Lord Each Day". Two more outstanding albums are "The Best of the Statesmen Quartet" and "The Sensational Statesmen Quartet" both with Hovie Lister. Spencer is also promoting "The Best of George Beverly Shea; also Solomon King (The Golden Voice of the Gospels) with his album, "You'll Never Walk Alone." . . . WTID, Newport News, Va., recently relped promote the Loretta Lynn PA at the Tidewater Barn Dance, a weekly C&W on Saturday nights. . . . New Year's resolution of The Freshmen . . . "to get one year younger during 1965". Also to record one big single hit. Also, to see more of the world and less of the insides of airplanes. The Freshmen recently made it to Maine . . . it was the only state they hadn't worked.

Producer Joseph D. Blair has signed Rex Allen to narrate his soon-to-be released movie, "Enchanted Village". He'll do the work in New York. . . . WRHC, Jacksonville, has moved into its new studios, most modern, most beautiful, they say, in Jacksonville.

Country Single Picks

BILL PHILLIPS

Decca 31733

I GUESS YOU MADE A FOOL OUT OF ME

(Cedarwood, BMI) (2:14) — Phillips and Phillips

Flip is "This Kiss Must Last Forever"

(American, BMI) (2:41) — James, Rhodes

MARY McCOY

Princess 4039

WORLD OF MY OWN

(Cape Ann, BMI)—Gilley, Rogers, Rogers

Flip is "Can You Live With Your Past"

(Tata Grande, BMI)—Yandell, Ingles

FLATT AND SCRUGGS

Columbia 43204

I STILL MISS SOMEONE

(Johnny Cash, BMI) (2:22) — Cash and Cash

Flip is "Father's Table Grace"

(Flatt and Scruggs, BMI) (2:21) —Henry, Flatt, Scruggs

TOMPALL AND THE GLASER BROTHERS

Decca 31736

WINNER TAKE ALL

(Combine, BMI) (2:20)—Howard

BABY THEY'RE PLAYING OUR SONG

(Bramble, BMI) (2:26)—Howard

FERLIN HUSKY

Capitol 5355

TRUE TRUE LOVIN'

(Coach and Four, BMI) (2:40)—Nelson, Taylor

Flip is "Love Built the House"

(Marpat, BMI) (2:09)—Carson

Country Album Picks

MARION WORTH SINGS

MARTY ROBBINS

Columbia CL 2287

JOHN DAVIDSON WILL BE A STAR!★

and this is the album that launches him...



MONAURAL: CP 485

STEREO: SCP 485

Going for him are—

- ★ a young, warm, exciting voice (in the growing tradition of the top-selling male singing stars of today)
- ★ great visual appeal (in the age-old tradition of a young man all the girls love to look at)
- ★ a vast pre-sold following (13 million TV viewers have seen and heard him on "The Entertainers" each week for the past 13—and will be seeing him weekly all Spring)

John Davidson will be a star!

...and as Carol Burnett says: "wait'll you hear him sing!"



Colpix Records, 1347 North Cahuenga Boulevard, Hollywood, California 90028