

FEBRUARY 6, 1965

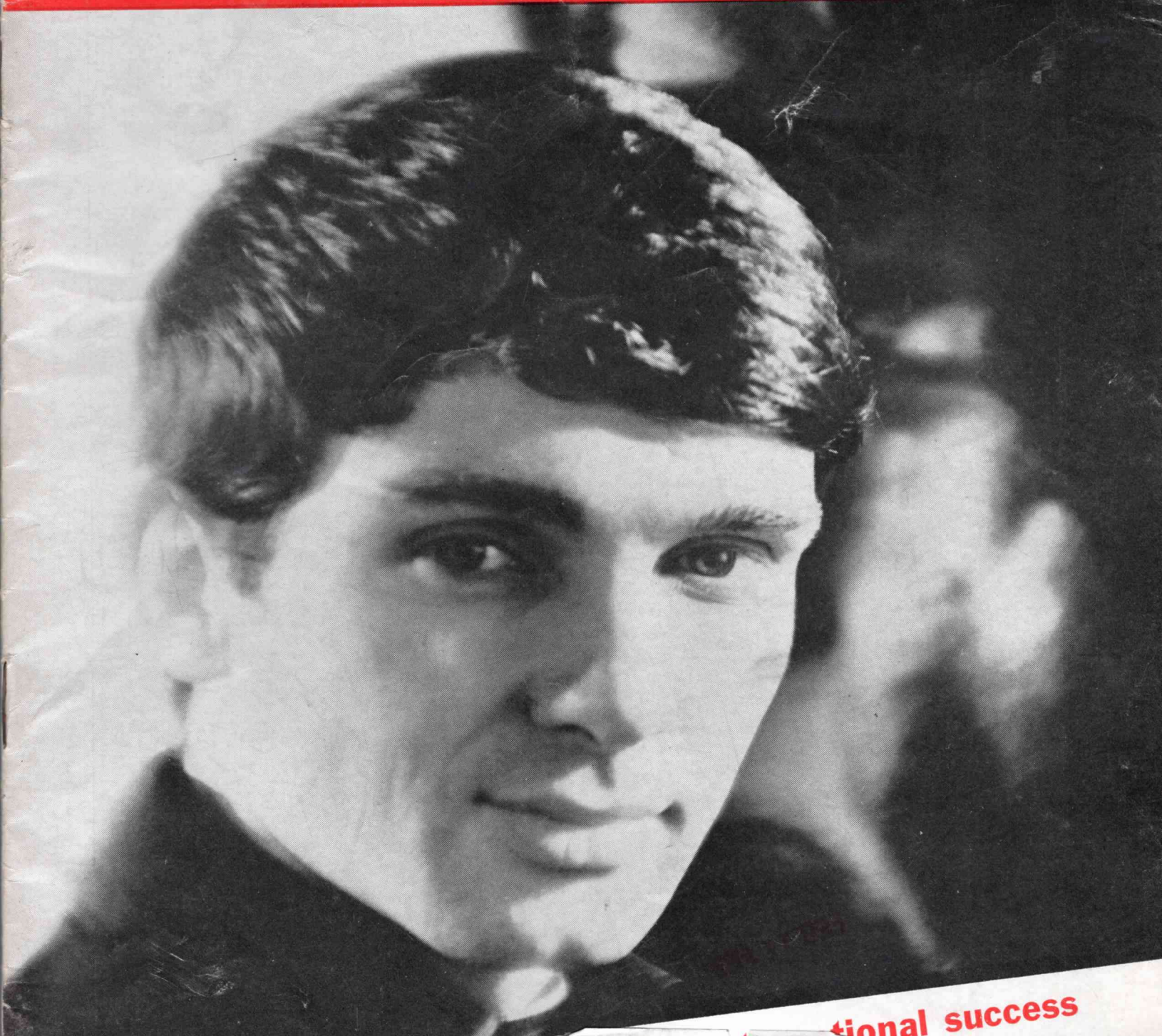
PRICE 25¢

MUSIC BUSINESS

Incorporating music reporter

Vol. IX No. 26

Focus On Classics:
ARTHUR FIEDLER
His Heart's In The Gallery



Gene Pitney — Good songs — international success

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Everybody's Buzzin' 'Bout Al's New Album
"THAT HONEY HORN SOUND"

AL HE'S THE KING **HIRT**

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New Dance Scene

Everything appears to be happening on the dance front. To start with there is the "Bostella" the hottest new dance in France, named after the entertainment editor of Paris-Match Magazine, Honore Bostel. The dance is intended to express extreme moods. A description of the dance says that "when the beat is fast and happy the step involves hopping from one foot to the other while clapping hands overhead. As the music becomes slow and melancholy, dancers drop on one knee, hold their hands, moan, and often recite their problems. Cycle ends with the dancers falling on the floor."

American record labels, quick to jump on what looks like a good thing, have rushed out recordings of the therapeutic dance. Atlantic Records has the original French single "The Bostella" by Esperanza Gustavo. Epic Records has rushed out "The Bostella" recorded by Buddy Morrow. And Victor Records has come up with a discing called "The Bostella" by Claus Ogerman and his orchestra. However, the dance itself—not the records—has been banned by a hip new discotheque in New York, called Ondine. Seems they don't like their dancers falling on the floor.

Another new dance uncovered last week is called the Ski, according to United Artists Records spokesman Lloyd Leipzig. A record featuring the Ski, by the Kings and Queens on United Artists, is happening in Chicago and Charlotte.

Meanwhile there are the new dances that have actually happened lately, the Twine, and the Jerk. There are many hot records to go with each.

Animals Bad Week

A last minute reprieve by the American Federation of Musicians enabled The Animals to appear on the Ed Sullivan Show Sunday (24). After three days constant hassle with the AFM and the immigration authorities, The Animals were given permission to appear on the show a little more than 24 hours before its scheduled timing. So far, the Sullivan Show has been the one redeeming factor in their present trip.

The Animals arrived here last Monday (18). In addition to Sullivan, they were sched-

Disc-Schticks

By Ed Sherman



"Well . . . I could call it "GIDNIHS" . . . that's "Shindig" spelled backwards."

uled to appear at the Harlem Apollo where they were to cut a live album for MGM. There were also plans for a movie to be shot during their Apollo stint, which was to be four shows a day on Thursday and Friday. They were due to join the show which headlined Ben E. King and Dionne Warwick. Their album was already tentatively titled "The Animals—Live at the Apollo."

However, arrangements were made without the American Federation of Musicians being notified, or a request for permission made. All the Animals had when they arrived in New York was a visa granted for them to appear on the Ed Sullivan Show. When the American Federation of Musicians learned of plans both to appear and record at the Apollo, they refused permission to the group and threatened to have their visas withdrawn.

Before the AFM had heard of this, the Animals had managed to get in the first of their shows at the Apollo. While in the theatre, they received a call from their agent—now Associated Booking Corp since the group signed with the Harold Davison—informing them that if they didn't leave the theatre immediately, the AFM would overrule the immigration authorities and order them out of the country the same day.

Following this, the AFM withdrew their original permission to allow the group to appear on the Sullivan Show,

and after several meetings with the Animals, their manager, Mike Jeffries, Jack Green of Associated Booking, and their lawyer, Paul Marshall, the union reversed their decision as late as 5 o'clock on Saturday night. The group finally went on the Sullivan Show and sang one number, "Don't Let Me Be Misunderstood."

TAMI In New York

The TAMI Show finally opened in New York last week at the Palace Theater. Next week it is due to open at the RKO circuit throughout the five boroughs. The picture, which is filmed in Electronovision, is being distributed by American International. It is playing in New York at regular times on a continuous showing basis, under the name of "The All Star Rock And Roll Festival."

Victor's Churchill LP

RCA Victor issued an album honoring the memory of the late Sir Winston Churchill last week. Called "Winston Churchill—The Memory of a Great Man," it is a sort of audio-biography, narrated by Chet Huntley. The record is a narrative tracing the great man's life, including excerpts from many of his greatest speeches. The death of Churchill spurred new promotional activity of many previously issued albums of his speeches by many record labels.

Hail Kama Sutra

Columbia Records finally made it official last week that it had worked out an outside production deal with one of the hottest of the indie producers in the disc business, Kama Sutra Productions. The Kama-Sutra firm, headed by Hy Mizrahi, Artie Ripp and Phil Steinberg, has a track record that is well nigh perfect with at least six smash hits over the past 12 months with the Shangri-La's and Jay and The Americans, and a few more already perking for the next 12.

This is the first sizable outside production deal in the recent history of Columbia Records. It was made simply because Columbia Records wants to get on the teen record hit bandwagon, and lately it hasn't been able to come up with too many from inside the shop. According to Ken Glancy, vice president and administrator of pop recording, "The Kama Sutra guys have a great track record. They have wanted to do something with a major label. We wanted the type of material they have been turning out for Red Bird Records and United Artists Records. So we made a production contract with them."

"I think that the indie producers have led the field in coming up with teen hits, and so we felt we should call upon their enthusiasm and their awareness of the market."

The Kama Sutra deal with Columbia, which was institut-

continued on page 30

WHO IS HE?



At an early age he showed abundant musical talent, and a shock of hair that has since become a trademark. His father was the first violinist of the Boston Symphony Orchestra. (See page 14.)

BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 GO NOW
Moody Blues—Decca
- 2 YEH YEH
Georgie Fame—Columbia
- 3 TERRY
Twinkle—Decca
- 4 GIRL DON'T COME
Sandie Shaw—Pye
- 5 I FEEL FINE
Beatles—Parlophone
- 6 CAST YOUR FATE TO THE WINDS
Sounds Orchestral—Piccadilly
- 7 FERRY CROSS THE MERSEY
Gerry and the Pacemakers—Columbia
- 8 COME TOMORROW
Manfred Mann—HMV
- 9 YOU'VE LOST THAT LOVIN' FEELIN'
Cilla Black—Parlophone
- 10 DOWNTOWN
Petula Clark—Pye
- 11 SOMEWHERE
P. J. Proby—Liberty
- 12 WALK TALL
Val Doonican—Decca
- 13 BABY PLEASE DON'T GO
Them—Decca
- 14 I COULD EASILY FALL
Cliff Richard and the Shadows—Columbia
- 15 NO ARMS CAN EVER HOLD YOU
Bachelors—Decca
- 16 I'M GONNA BE STRONG
Gene Pitney—Stateside
- 17 WHAT HAVE THEY DONE TO THE RAIN?
Searchers—Pye
- 18 YOU'VE LOST THAT LOVIN' FEELIN'
Righteous Brothers—London
- 19 I UNDERSTAND
Freddie and the Dreamers—Columbia
- 20 THREE BELLS
Brian Poole and the Tremeloes—Decca

UA Re-signs Jay

United Artists has re-signed one of the hottest attractions on its label, Jay and the Americans. Jay and group were hotter than ever in 1964 and 1965 looks like another solid year for the vocal group, with "I'm Gonna Lock The Door" (And Throw Away The Key). Lads are set shortly for appearances on both "Shindig" and "Hullabaloo."

CHARTS & PICKS

Pop 100	13
Pop LP's	20
Country Chart	28
Single Picks	24
Radio Exposure Chart	26
Album Picks	25
R & B Chart	29
British Chart	4

Radio Stations And Promotion Men

Gentlemen and Johnny Young, I read the letter "put down" with interest. Naturally I can't agree with everything Johnny had to say if for no other reason than the fact that I'm Music Director at one of those "Small Time" operations.

My station (WCLA), as do all others, obtains its revenue through the sale of advertising time. We do not sell records. We do play records for their entertainment, true. But more than that, the time used in programming a record is in a sense advertisement time, since a person hearing and liking the record will usually buy a copy. We are not paid for that time which would average out at about \$3.00 per record based on average time of records and our current commercial rate . . . all we ask is one free copy of the record.

You say, Johnny, that we do not play half the records sent to us each week. I'll go further. We do not play 70% of the records sent us. At least that percentage is broken, warped, or poorly produced trash and mostly unsolicited. We never request a record company to send us *everything* they produce. We do guarantee that if we request a specific record it will be played. This benefits the company and us since we get the records we need and the company knows that the records they send will be played.

As for the unsolicited material, we give every record a fair hearing among three D. J.'s with widely diverse tastes in music. If just one of the three likes the record, it receives full exposure . . . still we reject 70%. They are that bad.

No, we don't spend much time on the road. We do spend time on the air, time selling advertising, time recording said advertising, time playing

Letters To The Editor

benefits; birthday parties and the like, covering news events, and writing letters to record companies. And of course some time must be spent in planning our shows. Because we belong to the public so to speak, we are called upon to serve as councilors in our churches, teen town advisors, and Masters of Ceremonies. If any time is left we get to go home. For what? to crawl into bed because we're too tired to do anything else. And friends, there are no Christmas, New Years, Thanksgiving, or Labor Day holidays in the radio business . . . it's 365 days a year . . . many years with no vacation time. Try it a while, Johnny.

At the right time and in the right place I would love the opportunity to debate the issues (there is more than one) involved in this continuing battle. Understand that I do not claim all the "right" for my side, neither do I concede that we are wrong . . . it's six of one, half dozen of the other . . . one point should be stressed though . . . radio stations do not make money from playing records . . . record companies do . . . millions of DOLLARS A YEAR.

Thanks for the space and I hope this answers some of Johnny's questions.

Jim Fields
WCLA Radio
Claxton, Georgia

Dear Mr. Chase;

I have just finished reading my copy of the January 23rd Music Business and also the "Letters To The Editor" and have only this to say.

I must agree with Mr. Johnny Young, Nashville, Tennessee about the Promoter that spends 80% of his time on the road trying to make a decent living. There are many D.J.'s that get records that they refuse to play and toss them in "File 13" and forget they are

ever there. I believe if a Disc Jockey wants a record bad enough he will write direct to the label or to the promoter and ask him for that record. Then the promoter feels like mailing the jock a copy. I feel if any DJ writes me for a record, he will surely play it, otherwise, he wouldn't have wasted five cents to write me. I know there is material on the market that isn't fit for air play and I can understand that. But why waste \$500.00 on mailing a record if it's never played. I think those disc jockey's should wake up. That's exactly why many of the record companies are CHARGING for records, when they were willing to send them out free.

Another thing, one has to be well-known to even get a record played on many stations. The jocks just won't take the time to listen to a record to see if it's good or bad. And by looking at this week's C&W Charts there are only two (2) artists in the "Top 50" that aren't well-known. What's happening to this business???

Sincerely,
Earl Rothgeb, President
Earl Rothgeb Promotions
Luray, Virginia

On Right Track

Dear Sam:

This letter is way overdue as far as I'm concerned. However, I'm sure you know how easy it is to procrastinate.

I just want you to know that I feel you are doing a superb job with Music Business each week.

Your "in-depth" reporting and interesting stories such as the Mancini and Steve Lawrence articles make for exceptionally good reading.

Keep up the fine work, you're sure on the right track.

Best Personal Regards,

Alan Mink
National Promotion Director
Smash Records
Chicago, Ill.

MUSIC BUSINESS

Incorporating music reporter

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Subscription Fulfillment

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

Music Business is published weekly by Music Business, Inc.; editorial and advertising offices at 225 W. 57 St., N.Y., N.Y. 10019. JU. 2-2616. Publication office, Zeckendorf and East Gate Bldgs, Garden City, N.Y. Second class postage paid at Garden City, N.Y. Single copy price 25 cents. Subscription prices: U.S. and possessions and Canada, \$7 a year, \$20 by air; Europe: \$26 per year by air, \$10 by surface mail, payable with order in U.S. funds. Rates for other countries, \$10 per year; \$40 by air, payable with order in U.S. funds.

A STAR OF THE ABC-TV "SHINDIG" SHOW

exclusively on DECCA RECORDS

BOBBY SHERMAN

*with an exciting new
single release*

IT HURTS ME

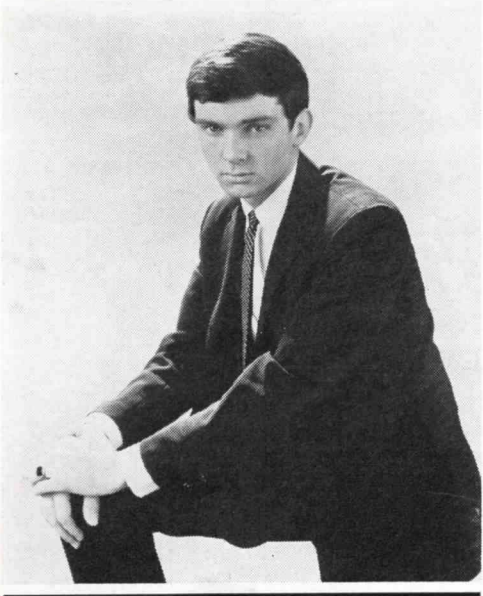
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*Watch this exciting talent sing "IT
HURTS ME" to over 22,000,000
viewers on the "Shindig" TV Show
Wednesday, February 10 and 17.*



Gene Pitney—Good Songs

His exciting voice and personality have made him a top star in Europe as well as America...He'll only record what he considers to be good material.



AT THE SESSION. Gene Pitney hunched his shoulders and slumped over the control panels at Bell studios listening to a playback. One of the record producers, Pete Udell, asked him if he wanted to intro the song with a little piano. Gene remained impervious to the question—his main concern being the string section.

"First sixteen bars are great", he enthused, "But then the song rushes. Maybe we could mute the violins".

Udell cleared his throat and repeated the question. "What about the piano" he said. "Oh . . . ah, yes. Good idea" said Gene. "But not right now. Tomorrow. Gary, can you re-arrange the violins?". He asked this of music director Gary Sherman.

"THAT'S IT. THAT'S IT." Sherman left the control room for a hurried meeting with his studio musicians, and signalled that all was ready to take it from the top again. Gene walked over to one of the speakers and embraced it with his right ear. During the run-through he made no motion. When it was over, his face broke into a wide grin, and he remarked, "That's it. That's what it needed".

Everyone in the control room relaxed, confident that they had the sound they wanted, and Gene was pleased with the arrangement. Within minutes, Pitney had lost all trace of the tension he'd shown during the four hour session.

Pete Udell's co-producer Gary Geld, shook Gene by the hand and said, "Great musicianship. It's a pleasure to work with

such a professional. Pitney beamed and remarked that for him, anyway, it was one of his best sessions. One of the sides recorded at this session, is tentatively set for his next release on Musicor, along with a number which was produced by manager Aaron Schroeder.

FOUR BIG SIDES. During the course of the evening, Gene Pitney had waxed four sides. As everyone has come to expect from him, they were big strong sounding ballads with varying beats. Their one tie-line was a baion-styled Latin backing which ran through each one.

But it was only half a session. For each single release, Gene cuts at least eight sides, and sometimes even twelve. He aims for perfection, and judging by the quality of all his previous releases, and the percentage of hits he's had, he gets it.

MUSIC HITMAKER. Gene has the distinction of having had a label started just for him. The label was Musicor, on which he is still the brightest star. Musicor was started by Aaron Schroeder, the music publisher and composer who is Gene's manager. Schroeder felt that Gene then a top pop songwriter ("He's A Rebel" and "Hello Mary Lou"), could make it as a singer, and he started Musicor for him. United Artists Records head Art Talmadge made a deal to distribute the label and Gene's first release on Musicor was a hit. When Talmadge left United Artists Records to go out of his own, he purchased the Musicor label from Schroeder. Pitney's success on Musicor has continued under the new Talmadge ownership.

Up until a short time ago Schroeder and his partner Wally Gold used to produce all of Gene's sessions. They still produce many of Gene's recordings (in fact they produced one session last week) but others also record Gene now for Musicor, like Gary Geld and Pete Udell and other top composer-producers.

TOP NAME IN ITALY. Gene himself credits much of his original success to songwriter Burt Bacharach, who arranged and composed several of his early hits, including "Town Without Pity" and "Twenty Four Hours From Tulsa". It was this latter song which cracked the International market for him a little less than two years ago. That, coupled with the fact that he was the 'sympathetic' winner of last year's Italian San Remo Song Festival, led to Gene being voted as Italy's Best Artist of the year 1964. Other International laurels he has picked up are two Silver Disc Awards in England for his best selling records "Tulsa" and "I'm

Gonna Be Strong", which both exceeded half a million sales in that country.

Gene laughed when explaining why he was only the 'sympathetic' winner of the San Remo Contest.

"I didn't win it hands down", he said, "But the morning after the contest my record company called and said they'd had a tremendous demand for the song. When they released it, it went to number one in the Italian charts and finally sold 600,000 copies". Since then, Gene has been actively busy in Italy recording material specifically for the market there, where he now has a long standing string of hits.

It's the same story in other international markets too, not forgetting here, where there's hardly a disc that hasn't made the pop charts.

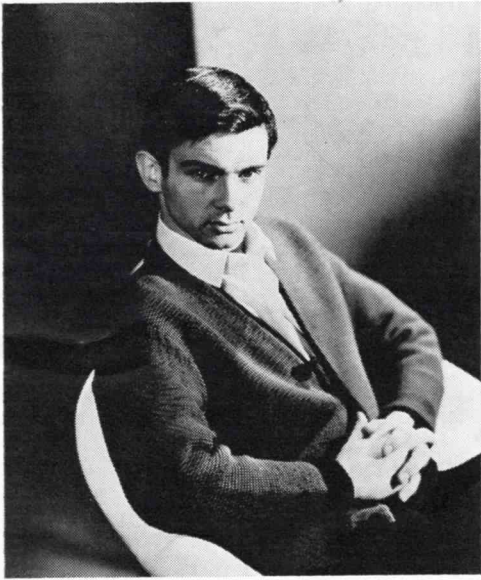
CREATED AN IMAGE. In Europe, an image has already been created. Gene's exciting, powerful voice, coupled with his frequent trips for personal appearances have made him one of the most sought after personalities in the foreign market.

Gene prefers to deny that he has an image. "What do you mean," he said when quizzed. "There's nothing specific they can identify me with, and it's a little out of place to ally my sound on record with me as a person.

"On this session, I cut four songs. Right? It will be the general contention that one song, a big, powerful ballad along the same lines as the things I've been doing, should be my next release. You've come to expect it from me. Maybe that



and International Success:



line of thinking is right, particularly from the sales angle. I agree with that, but if it were left to me to decide, I would choose one of the other songs. I change my groove every so often, so where's the image? If I ever had one—and I'm now talking about solely on disc—it was when I was recording nothing but Bacharach material.

ONLY GOOD MATERIAL. "Let me tell you something else. I'll only record what I consider to be good material. Then I, and I alone am responsible for the results. As you can see, I take quite an interest in the session itself—I don't like to be blind to what's going on, and also like to feel that I've done more than just stand in front of a microphone and sing. "When a record is released, I don't want people blaming those around me if it bombs, but I like to take some of the credit if it's a hit.

"I won't cut a song until I've really gotten into the feeling of it. Sometimes I don't get the feeling until maybe the bridge or a couple of riffs have been rearranged and I can pinpoint what I think is missing or wrong.

"During every recording session, my sole aim is to cut good songs. I don't think of a song as being a follow up to my last disc. I treat each tune as if it were going to be the new "A" side. There isn't one thing I've recorded that I've been dissatisfied with.

STILL IN THE CAN. "I guess you must wonder what happens to the stuff which doesn't go out as a single", he continued, warming up to the conversation. "A lot

of stuff is still in the can, and a lot of other songs have gone on my albums. I can honestly say that out of 120 tracks on my ten albums, there were only four songs that weren't cut specifically for the singles market at one time or another".

If Gene Pitney seemed tense during the session, it was his natural approach. "I get so wrapped up in recording that people often accuse me of being withdrawn. I make no apologies for this attitude. Recording happens to be one of the mainstays of my career".

SUCCESS AS A WRITER. Another lucrative facet of the Pitney career has been his own success as a songwriter. He won BMI awards for his best selling compositions "He's A Rebel" (The Crystals) and "Hello Mary Lou" (Rick Nelson), and he also wrote some of his own early material.

He's made a small fortune as a songwriter, but has hardly had time to sit down and count the royalties, which run into several thousands of dollars.

Neither, in the past year, has Gene had too much time for cleffing activities outside of songs for some of his own sessions. His most recent offering in the outside field has been Paul Peterson's "Across the Street", which also has just been recorded by Eddie Hodges for Aaron Schroeder's new Aurora label.

CLASSICAL BACKGROUND. Gene thinks that his early association with Burt Bacharach has given him a tremendous feel for classical arrangements when it comes to both songwriting and arranging. He is never surprised to find that a particular riff in one of the songs he sings is based on a Bach Fugue or Beethoven Sonata, and he watches out for this very carefully. His personal tastes in music run

completely classical, although he admires the work of both the Beatles and Rolling Stones—and latterly, Gerry and the Pacemakers since recently completing a successful tour with the group in England.

So far, Pitney has recorded in French and German as well as Italian and English. Like Neil Sedaka, he finds that being in these countries so much has acclimated him to the native languages and he no longer records phonetically, but with more of an understanding of what he's singing.

"As a matter of fact, I've just translated "I'm Gonna Be Strong" into German", he said proudly. "I had a bit of a problem with it, but once I got into the swing of the language it was much easier".

Although so much is happening in far flung countries, Gene doesn't feel his career here in the States is endangered.

HIS OWN PACKAGE. "I feel that as long as I have a strong record, I'll always have some kind of a name here", he said. "And don't forget, until last Spring, I was always out on the road with the Dick Clark package. This year, for the first time, I'm heading my own package in May, when I'm hoping to bring Bobby Shafto and Marianne Faithful in from England.

"Television is a tremendous medium. I've done a Les Crane Show, and would like to do Sullivan. It would be great for my career. I don't really want to play night clubs, though my agent thinks I should.

"Ideally, I would like to spend six months of the year in Europe, particularly Italy, and six months here. As it works out, this is roughly what I'm doing".

JUNE HARRIS



A "SUPERCALIFRAGILISTICEXPIALIDOCIOUS" TEAM

Bob and Dick Sherman

SCORE OF THE YEAR. One of the brightest original movie scores for this or any other season was the lilting music to the Walt Disney fantasy called "Mary Poppins." The score contained 13 songs, including the delightful "Chim-Chim Cheree," "Supercalifragilisticexpialidocious," and "A Spoonful of Sugar Makes The Medicine Go Down."

The picture has become the biggest smash in the history of Disney Movie Walt Disney Productions. And the album has become the biggest-seller in the history of Walt Disney's Vista Records label. It is now well over the 500,000 mark. Since the Julie Andrews-Dick Van Dyke movie has only opened in 21 theaters across the country so far, many, many more sales are anticipated as it opens in the rest of the U.S.A.

THE BROTHERS SHERMAN. The songwriters who composed the score to "Mary Poppins" are the hitmaking brothers Bob and Dick Sherman. Two weeks ago when Dick was in town with Bob to pick up the BMI award for the score of "Mary Poppins," he told how it all happened.

"We first started working on 'Mary Poppins' about four years ago," said Dick. "Walt Disney gave us the 'Mary Poppins' books and asked us to come back in a few weeks and tell him what we thought about it for a motion picture. We took the books, read them all, and came back with a complete story outline. We made the outline because that was the only way we could show Disney what sort of songs we would write for the picture. We suggested that it be treated as a musical fantasy. Disney liked our suggestions, and signed us as exclusive writers for his music publishing firm, Wonderland Music.

STARTED WITH ANNETTE. "Of course we had been working for Disney on a free-lance basis since 1958. We

started with Annette then. Jimmy Johnson and Tutti Camarata of Disneyland-Vista heard a song we had written called 'Tall Paul,' and decided it would be good for Annette. It turned into a smash and we were asked to write other songs for her. Over the next few years we wrote 'Jo Jo The Dog Faced Boy,' 'Pineapple Princess' 'Dream Boy,' and 'My Heart's Become Of Age.'

"I guess our big break came when Annette needed some songs for her first picture. Disney asked us to write some rock and roll songs for the movie and we did. In the past seven years we have written 36 songs for Annette, for records and/or pictures.

"We've also written songs for other Disney movies and TV shows, including 'Maggies Theme' for 'The Parent Trap,' Spanish songs for 'Zorro' and Mexican songs for various TV shows.

WROTE BALLADS TOO. "Our start in this business wasn't writing rock and roll songs however, at one time we were only in the standard song ballad groove. That was way back in 1952. We wrote 'The Things I Might Have Been,' which Kitty Wells made a big hit. Were still getting royalties on that one. There was also 'Young And In Love.'

"Then I went into the Army, and when I got out Bob and I decided to try to go it separately. We didn't do very well apart, however so in 1958 we joined up again. At that time we decided to write songs for the teen market.

"Over the next few years, in addition to our songs with Annette we wrote 'You're Sixteen, You're Beautiful and You're Mine' (recorded by Johnny Burnette), 'Let's Get Together' (Hayley Mills), 'Midnight Oil' (Charlie Blackwell), 'Beach Boy' (Roger Miller), and 'Got The Feeling' (Fabian).

"Actually we were very happy in the

teen idiom, even though we had to learn to write rock and roll the hard way."

A FAMOUS FATHER. The reason the Sherman Boys started in the pop standard ballad groove might be because they are sons of a famous songwriting father named Al Sherman. He wrote such standards as "You've Got To Be A Football Hero," "No, No, A Thousand Times No," "Pretending" and "Now's The Time To Fall In Love," among others.

Their father encouraged them in their songwriting career. He told them that every song has three component parts the words, the music and the idea. "Every one of our songs has an idea," said Dick. "We never get carried away by a line or a phrase."

WORLD'S FAIR HIT. One of the most recent hits by the Sherman Brothers is the song written for the Walt Disney UNICEF Pepsi-Cola exhibit at the New York World's Fair, "It's A Small World." The recording of the song available only at the Fair, has sold 200,000 copies and has become a favorite of little kids all over the world. Bob and Dick oversaw every translation of the tune into other languages to make sure the original message of love and friendship was not lost.

The great success of the music for "Mary Poppins," has made the Sherman Boys much sought after in the music trade. "Many publishers and producers have asked us about the possibility of our doing a Broadway show but we work exclusively for Walt Disney so we can't. Disney has a lot of exciting projects in the works so we are very happy about our future with him. I'll never be able to explain how much we both dig Walt, and what a tremendous part he has played in our musical career."

Actually the Sherman Boys don't have to. The success of "Mary Poppins" is explanation enough.

B.R.





CERULEAN BLUES

Simplicity Demands Courage

by James T. Maher

About midway during his recent Carnegie Hall concert, Stan Getz played a fine song by Jimmy Van Heusen and the late Johnny Burke. The tune was *Here's That Rainy Day*, from "Carnival In Flanders."

Bittersweet lyrics (reminding one again of Burke's poignant way with the sentiment of common expressions — *What's New?* for example). A melody with an affecting diminished interval at the opening of the first phrase that keys the entire song. An uncommon melding of words and music.

As Getz played the melody, phrase after phrase fell into place with lucidity, and warmth. You could feel the astonishment of the audience. The line was clear; the modest variations addressed the song. In short, the musical intention of both composer and lyricist

remained intact. And yet, the solo was distinctive, *personal*.

When it was finished, I was troubled by the question that always arises from the performance of a great lyric artist: why is simplicity so hard to achieve?

For instance, the way Louis Armstrong improvised the trumpet solo on his old 78 of *Black And Blue*. Hearing it, you are at the heart of beauty; you are a witness to the power of simplicity. Armstrong's variations on the melody are spare—and eloquent.

Such simplicity is rare in a world where hearing has been numbed by novelty.

You can hear it from the long past in the Adagio variation of the last movement of Mozart's clarinet quintet. The line ascends, then falls away. But, a breath-taking nuance suspends the melody. No rubato — just the

magic of a triplet holding back for the briefest moment the natural gravity of the music. At that instant something soars, *within the listener*.

Simplicity took a beating in the early years of network radio music. Arrangers sought to grab the listener by the throat. Around 1933, *Metronome* editorialized against the glut of "specials" (special arrangements) on the air. Wagner, Delius, Ravel, and Debussy were raided night after night in the service of *Annie Doesn't Live Here Anymore*.

Andre Kostelanetz complained: "The public is sick of those 'Burning of Rome' introductions." And Bing Crosby, alarmed by the trend toward *Meistersinger* background, took John Scott Trotter from the Hal Kemp band and put him to work on vocal settings such as *Mexicali Rose*.

"Now that was a perfect orchestration," Bing said later. "Never obtrusive, always in good taste."

Lately it has begun to sound as though another rescue mission is due. The burning-of-Rome intros of

the 'Thirties have become the 'Atomization Of The West' outchoruses of the 'Sixties.

High trumpets scream. Percussion whomps out those square triplets. And *More* becomes *most*. Arrangers are running scared, and singers have turned the fragile words of Gershwin, Cahn, and Leigh into Greek tragedy.

But, there is an island of taste and grace in the r-coco whirlwind. Norman Paris, for example (i.e., *Jerry Orbach Off Broadway*, an LP that disappeared into the bins about two years ago). In this brief comment I must let Paris' art, his extraordinary musical *pertinence* in setting a song, stand for the merit of others like him.

Why is simplicity so hard come by? For a simple reason: it demands courage.

When you flinch while listening to one of those chic frantic orchestrations behind a singer you are listening to the sound of a guy who doesn't trust himself—or you.

(Ed Note: James T. Maher is substituting for overworked Dom Cerulli this week.)

SMASH NOVELTY of '65

Our "Doggy In The Window" is Named
"LEROY"

DAY DELL 1005

Sung by 9-year old NORMA TRACEY
and "Leroy"... Our Barking Dog

A tune that's been pre-sold on TV
to dog-lovers of all ages.

Fantastic Pop air play in Chicago, Boston, Detroit, Pittsburgh and Los Angeles shows that this catchy-cute tune will be the most "in demand" novelty of '65. Get your stock now!



A BOBBY RYDELL
DISCOVERY



JAMIE / GUYDEN DIST. CORP., Philadelphia 21, Pa.



Genius, Inc. Expands

The Bob and Dan Crewe firm, which produces the Four Seasons hits, is moving into music publishing in a big way, in the pop, Hollywood and Broadway areas

NEW FROM GENIUS, INC. Three new girl groups among the many who've turned up on disc in recent months will bear watching particularly. That's because the Beach Girls, the Calendar Girls, and the Rag Dolls all share one distinction; they're the product of the production firm modestly titled Genius, Inc.

One morning last week, after a secretary had dusted his desk and turned on the amplifier and turntable ("we have orders to have the set warmed up every morning") shaggy-haired Bob Crewe, head of Genius, Inc., which is now involved in artists, writers, producing (records and movies) and publishing, bustled in, opened his container of coffee and began talking about his fast-growing operation.

THREE LEAD SINGERS. "With the girl groups we think we have three new hits, but we're doing it economically. What it amounts to is that we've got three good, distinct girl lead singers. Any one of them is strong enough to make it as a single. However, groups are important commercially, today, so we start with a group. With us, though, the groups actually all feature the same background singers.

"They have to pass the rigid audition we give them, but the background singers are just that, and they can be rotated or replaced without changing a basic sound. So instead of having three separate groups with maybe a dozen people, we have three leads and three or four background people. Jeannie Thomas, by the way, is one to really watch. She's our lead with the Rag Dolls (who have a winning single called "Dusty") and she'll be a big artist someday soon."

PRODUCED FOUR SEASONS. As an independent production firm, Genius, Inc., has grown greatly since Crewe first became involved in writing and producing with Bob Gaudio and Frankie Valli in a team effort that produced the Four Seasons. It was one of the most successful collaborations in years with the Seasons, now four years old, widely regarded as the hottest group in America, with their current record "Bye Bye Baby" perhaps their biggest hit yet.



THE FOUR SEASONS

The Seasons provided the initial impetus for the firm's production efforts. Other artists now produced exclusively by the Crewe people include Tracey Dey (for Amy-Mala) and Diane Renay (formerly 20th Fox, now MGM). In addition, the firm's writers have come up with songs recently recorded by Sarah Vaughn, Linda Scott and Kenny Lynch.

NEVER EXCLUSIVE. "We have a terrific arrangement with the Amy-Mala guys," Bob Crewe added. "We've provided many of the records they've brought out lately. But it's still not an exclusive thing. We'd never want that. Now, they are also distributing a new label that we just started called DVX (Dynamic Voice). Having your own label is another way of controlling your own stuff. We put on DVX only the things that we're so sure of we'd stake our whole reputation on them."

In addition to the record doings, the excitement at Genius Inc. is developing at other levels as well. The firm knocked out a wall and opened its own demo studio. Another wall was pushed aside to make room for Lewis Zanelli, who operates Lou Zan Management, a company which acts as personal manager for many Crewe-affiliated personalities.

PUBLISHING ACTIVITIES. "Publishing is where a lot of our interest will go in the future," said Crewe's administrative-minded brother, Dan. "We feel that the day of the independent producer who works only with records is almost over. You have to be flexible and diversified. So Bob is developing a flock of good new writers who can write not only for the people we record, but for practically any artist you can name."

"It's just great what's happening here. We've added a lot of young guys who can not only write, but think production. We have Eddie Rambeau and Bud Rehak who had 'Navy Blue' and 'Kiss Me Sailor'. We have Charlie Calello who is one of the best arrangers and writers in the business and he's only 25.

Continued on Page 12



TRACEY DEY



DIANE RENAY

AN ORIGINAL SOUNDTRACK RECORDING

20
YEARS OF
PRESENTS

RODGERS and HAMMERSTEIN'S



RCA VICTOR

A
ROBERT WISE
Production

THE SOUND OF MUSIC

JULIE Starring CHRISTOPHER
ANDREWS · PLUMMER

conducted by
IRWIN KOSTAL




LOCD/LSOD 2005

THE Original Soundtrack Album of the Year!

Available March 1st. Order now from your RCA VICTOR Distributor.

RCA VICTOR

 The most trusted name in sound 

Genius, Inc., Expands

Larry Brown and Raymond Bloodworth are another new team we've signed as writers and as artists under the name The Distant Cousins.

ALL UNDER ONE ROOF. "In our new office demo studio, these guys can work out their stuff on the piano, tape it and start working from there on arrangements. "Listen to that," Bob Crewe said, pointing to new writer, Denny Randell, at the piano, who was plunking out a tune and taping a vocal. Randell works as a team with Sandy Linzer. "That's a groove man," said Crewe snapping his fingers and bouncing his head to the playback of the tape. Another new writer addition is Larry Santos, described as a "Burt Bacharach type."

Recently hired by the Crewes to head up the publishing as general professional manager is Russ Miller, formerly of Bourne-Rank and other firms. Miller will coordinate the publishing activities of the various firms, principal of which is Saturday Music, and will also actively seek records from all manufacturers.

OVERSEAS ACTIVITY TOO. The international field is now getting a lot of attention from the Crewes. Both have recently been in England. The firm now handles the American publishing for all the Rolling Stones songs and those composed and published in England by the Stones' recording manager, Andy Oldham. Oldham, sometimes referred to as a "young genius" is less than that in terms of administration of his business and the handling of contracts, according to Dan Crewe, who has already taken steps to put the Oldham activities in London on a firm footing.

During Bob Crewe's recent holiday in London, he held long conferences with Lionel Bart, composer of "Oliver," and the current London smash, "Maggie May." Crewe plans to record Bart in an album titled "Lionel Bart Sings Lionel Bart" either in London or in New York.

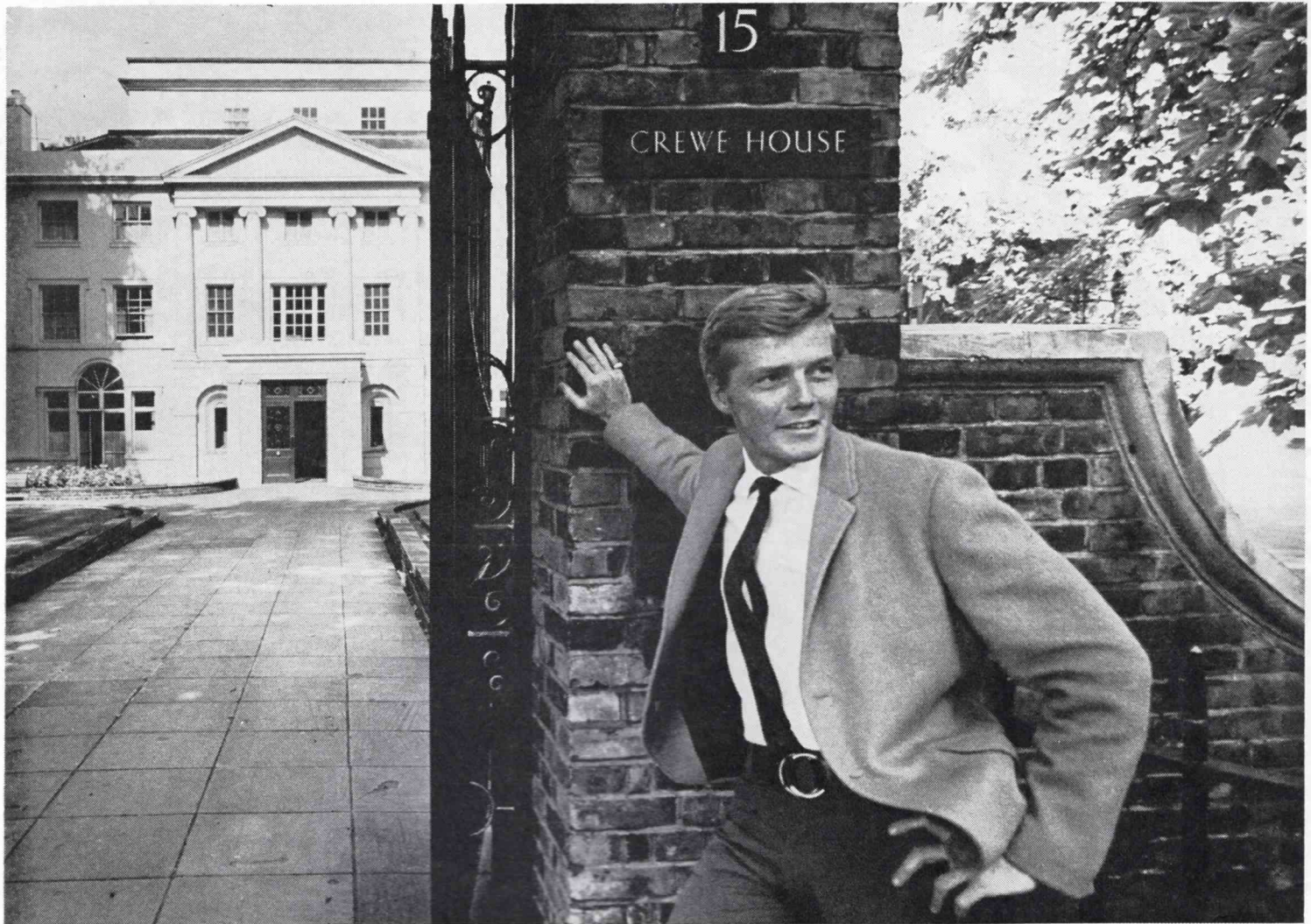
HAVE FIRST SOUNDTRACK. The firm has injected itself into the movie music picture with the first movie soundtrack due out in March from the picture, "Lipstick." The score was written largely by Crewe and Charlie Calello with an assist by David Epstein, conductor of the New York Youth Symphony. "We weren't too happy about the way the score was finally used," Bob Crewe said. "Next time, we hope to have more control over how our material is used."

"Now we've got another project involving some movie shorts. A great many of these are done today and they can be filmed for peanuts compared to a feature length movie. It's the way to learn without risking everything. We think we can afford to throw \$15,000 to \$25,000 into a short. It's a good gamble and we can get some great experience doing it."

"This is the way I see us going a couple of years from now. Pop record hits are great and they're still the blood of this business. But we'll be involved in writing Broadway material, movie and TV scores. I'm grooming other writers now to become strong producers in their own right. As these people grow in stature and ability, I can devote more time to the show writing field."

"BMI is very interested in developing new writers in these fields. We're converting our Saturday Music firm to BMI, but we are planning continued growth in ASCAP too, through a new company we're starting, tentatively titled Genius Music. That name gives us the continuity we want to establish."

REN GREVATT



The Crewe Brothers, Bob and Dan, have distant relatives in England. During a recent visit to London, Bob Crewe was photo'd at the gate of the English Crewe House.

FEBRUARY 6, 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

Shirley, Shirley Go Girlie-Three

THE MONEY RECORDS

SALE BLAZERS

This Week	Last Week	Title	Label
1	1	YOU'VE LOST THAT LOVIN' FEELIN' RIGHTEOUS BROTHERS, Phillies 124	
2	2	DOWNTOWN PETULA CLARK, Warner Bros. 5494	
3	4	THE NAME GAME SHIRLEY ELLIS, Congress 230	
4	11	THIS DIAMOND RING GARY LEWIS, Liberty 55756	
5	6	SHAKE SAM COOKE, RCA Victor 8486	
6	5	HOLD WHAT YOU GOT JOE TEX, Dial 4001	
7	8	LET'S LOCK THE DOOR JAY & THE AMERICANS, United Artists 805	
8	3	LOVE POTION #9 SEARCHERS, KAPP KJB 27	
9	14	ALL DAY AND ALL OF THE NIGHT KINKS, Reprise 0334	
10	9	HOW SWEET IT IS MARVIN GAYE, Tamla 54107	

This Week	Last Week	Title	Label
11	10	GIVE HIM A GREAT BIG KISS SHANGRI LA'S, Red Bird 10-018	
12	19	BYE BYE BABY FOUR SEASONS, Philips 40260	
13	12	KEEP SEARCHIN' DEL SHANNON, Amy 6239	
14	16	MY GIRL TEMPTATIONS, Gordy 7038	
15	17	THE 'IN' CROWD DOBBIE GRAY, Charger 105	
16	20	I GO TO PIECES PETER & GORDON, Capitol 5335	
17	18	NO ARMS CAN EVER HOLD YOU BACHELORS, London 9724	
18	25	HEART OF STONE ROLLING STONES, London 9725	
19	7	I FEEL FINE BEATLES, Capitol 5327	
20	26	TELL HER NO ZOMBIES, Parrot 9723	

This Week	Last Week	Title	Label
21	21	LOOK OF LOVE LESLEY GORE, Mercury 2372	
22	31	JOLLY GREEN GIANT KINGSMEN, Wand 172	
23	13	COME SEE ABOUT ME SUPREMES, Motown 1068	
24	30	TWINE TIME ALVIN CASH & THE CRAWLERS, Mar-V-Lus 6002	
25	39	BOYS FROM NEW YORK CITY AD LIBS, Blue Cat 102	
26	27	HAVE YOU LOOKED INTO YOUR HEART JERRY VALE, Columbia 43181	
27	32	LAUGH, LAUGH BEAU BRUMMELS, Autumn 8	
28	36	PAPER TIGER SUE THOMPSON, Hickory 1284	
29	23	YOU'RE NOBODY TILL SOMEBODY LOVES YOU DEAN MARTIN, Reprise 0333	
30	15	THE JERK LARKS, Money 106	

ACTION RECORDS

31	35	USE YOUR HEAD MARY WELLS, 20th Fox 555
32	24	I'LL BE THERE GERRY & THE PACEMAKERS, Laurie 3279
33	46	LEMON TREE TRINI LOPEZ, Reprise 0336
34	41	THANKS A LOT BRENDA LEE, Decca 31728
35	62	KING OF THE ROAD ROGER MILLER, Smash 1965
36	38	SOMEWHERE IN YOUR HEART FRANK SINATRA, Reprise 0332
37	53	AT THE CLUB DRIFTERS, Atlantic 2268
38	22	DON'T FORGET I STILL LOVE YOU BOBBI MARTIN, Coral 62426
39	51	FANCY PANTS AL HIRT, RCA Victor 8487
40	68	RED ROSES FOR A BLUE LADY BERT KAEMPFERT, Decca 31722
41	37	THOU SHALT NOT STEAL DICK & DEEDEE, Warner Bros. 5482
42	59	FOR LOVIN' ME PETER, PAUL & MARY, Warner Bros. 5496
43	28	SHE'S A WOMAN BEATLES, Capitol 5237
44	54	HELLO PRETTY GIRL RONNIE DOVE, Diamond 176
45	33	MR. LONELY BOBBY VINTON, Epic 9730
46	56	BREAK AWAY NEWBEATS, Hickory 1290
47	29	GOIN' OUT OF MY HEAD LITTLE ANTHONY & THE IMPERIALS, DCP 1119
48	34	DEAR HEART ANDY WILLIAMS, Columbia 43180
49	80	LITTLE THINGS BOBBY GOLDSBORO, United Artists 810
50	✓	FERRY ACROSS THE MERSEY GERRY & THE PACEMAKERS, Laurie 3284
51	45	MY LOVE FORGIVE ME ROBERT GOULET, Columbia 43131
52	61	VOICE YOUR CHOICE RADIANTS, Chess 1904
53	69	(I'VE GOT A) TIGER BY THE TAIL BUCK OWENS, Capitol 5336

54	60	(A) CHANGE IS GONNA COME SAM COOKE, RCA Victor 8486
55	58	WHENEVER A TEENAGER CRIES REPARATA & DELRONS, World Artists 1036
56	64	COMING ON TOO STRONG WAYNE NEWTON, Capitol 5338
57	65	DO WHAT YOU DO DO WELL NED MILLER, Faber 137
58	63	ODE TO THE LITTLE BROWN SHACK BILLY EDD WHEELER, Kapp 617
59	✓	GOOD NIGHT ROY ORBISON, Monument 873
60	43	I CAN'T STOP HONEYCOMBS, Interphon 7713
61	67	(THE) CRYING GAME BRENDA LEE, Decca 31728
62	71	THE BIRDS AND THE BEES JEWEL AKENS, Era 3141
63	84	WHAT HAVE THEY DONE TO THE RAIN SEARCHERS, Kapp 644
64	50	SEVEN LETTERS BEN E. KING, Atco 6328
65	72	(THE) MAN LORNE GREEN, RCA Victor 8490
66	75	MY HEART WOULD KNOW AL MARTINO, Capitol 5341
67	40	THE WEDDING JULIE ROGERS, Mercury 72332
68	86	WHOSE HEART ARE YOU BREAKING TONIGHT CONNIE FRANCIS, MGM 13303
69	✓	HURT SO BAD LITTLE ANTHONY & IMPERIALS, DCP 1128
70	76	HE WAS REALLY SAYIN' SOMETHING VELVELETTES, VIP 25013
71	93	CAN'T YOU HEAR MY HEARTBEAT HERMAN'S HERMITS, MGM 13310
72	52	DEAR HEART JACK JONES, Kapp 635
73	74	DUSTY RAG DOLLS, Mala 493
74	82	IT'S ALRIGHT ADAM FAITH, Amy 913
75	77	LEROY NORMA TRACEY, Day-Dell 1005
76	73	NO FAITH, NO LOVE MITTY COLLIER, Chess 1918

77	79	TERRY TWINKLE, Tollie 9040
78	89	NEW YORK'S A LONELY TOWN TRADE WINDS, Red Bird 10-020
79	87	MARRIED MAN RICHARD BURTON, MGM 13307
80	90	REAL LIVE GIRL STEVE ALAIMO, ABC Paramount 10620
81	88	EVERYDAY THE ROGUES, Columbia 43190
82	95	DIAMOND HEAD VENTURES, Dolton 303
83	✓	IT'S GOTTA LAST FOREVER BILLY J. KRAMER, Imperial 66085
84	47	WILLOW WEEP FOR ME CHAD & JEREMY, World Artists 1034
85	✓	RED ROSES FOR A BLUE LADY VIC DANA, Dolton 304
86	78	BLIND MAN LIL MILTON, Checker 1096
87	91	I WANT MY BABY BACK JIMMY CROSS, Tollie 9039
88	85	I WONDER BUTTERFLYS, Red Bird 10-016
89	98	DON'T COME RUNNING BACK TO ME NANCY WILSON, Capitol 5340
90	✓	MIDNIGHT SPECIAL JOHNNY RIVERS, Imperial 66087
91	92	I WANNA BE YOUR EVERYTHING MANHATTANS, Carnival 507
92	94	COME ON DOWN BABY, BABY ORLONS, Cameo 352
93	✓	GOLDFINGER SHIRLEY BASSEY, United Artists 790
94	✓	CRYING IN THE CHAPEL ADAM WADE, Epic 9752
95	✓	TRY TO REMEMBER ED AMES, RCA Victor 8483
96	✓	LIKE A CHILD JULIE ROGERS, Mercury 72380
97	99	I'M OVER YOU JAN BRADLEY, Chess 13574
98	10	JERK AND TWINE JACKIE ROSS, Chess 1920
99	✓	HELLO, DOLLY! BOBBY DARIN, Capitol 5359
100	✓	ASK THE LONELY FOUR TOPS, Motown 1073

Arthur Fiedler



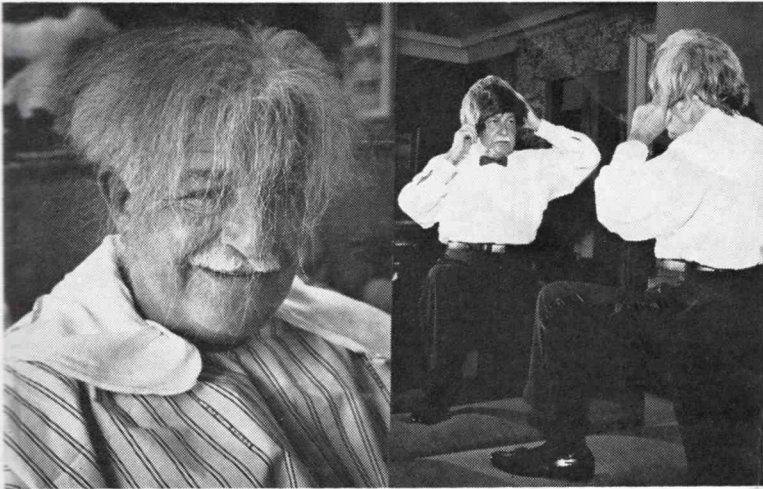
His Heart's In the Gallery

The 1964-65 season represents three significant milestones for Fiedler: milestones that the exuberant, peripatetic conductor is too busy to stop and celebrate. While this is his 35th season as conductor of the Boston Pops he is also celebrating his 30th year as an exclusive RCA Victor artist; and this December past, the maestro turned 70 years of age.

From his recordings (some nine million singles and five million albums sold to date and extensive tours, Fiedler has made his name and that of the Boston Pops a household word—which in effect, conjures up an image of warm-hearted good humor and the relaxed enjoyment of music on the lighter side. This year Fiedler was honored as Conductor of the Year by the Institute of High Fidelity.

Fiedler and his orchestra are famous for putting their audiences in a holiday spirit, but the conductor isn't much interested in vacationing himself: "I get bored after the first couple of days of doing nothing, and besides my life is so full of variety that it is something of a continuing vacation," says he. He is currently on one such "vacation" guest-conducting in Europe, after which he begins a lengthy Southeastern tour of college towns on February 21.

While inbreeding is generally frowned upon, nobody is in the least concerned that Arthur Fiedler was born the son of the first violinist of the Boston Symphony Orchestra.



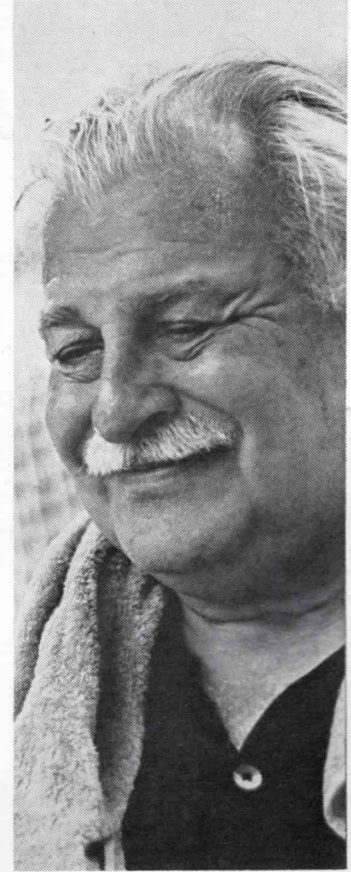
A willing good sport, Fiedler contemplates Beatles effect . . . settles for wig.



. . . with student Allan Sherman



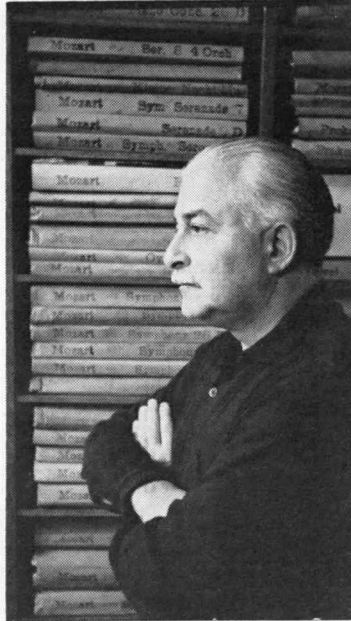
. . . with honeyhorn Hirt



A satisfied man.



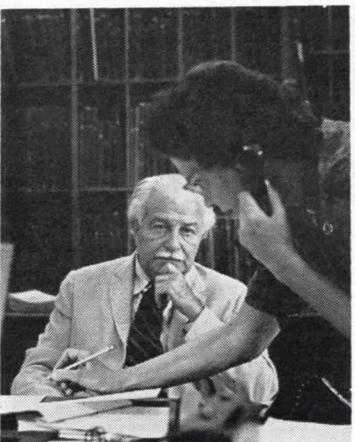
Extra care . . . for the record.



Perusing the stacks.



Bostonians Fiedler (l.) and the late Pierre Monteux (r.), both honorary firemen, are de-briefed by Fire Chief.



In serious mood with his secretary.



Towels are not for throwing in.



A be-Harvard-bagged boss checks out after a busy day.



TALENT BEAT

A Towering Tenor

by BARRY KITTLESON

On Jan. 25, Richard Tucker celebrated the twentieth anniversary of his debut at the Metropolitan Opera. At the time of his debut he was known only as cantor of the Brooklyn Jewish Center. He has since gone on to become one of the most sought-after voices in opera—especially the Italian wing.



With two performances as Radames in "Aida" on record (Victor and Angel) it is hard to believe that only this season Tucker made his stage debut in that role. By way of an explanation, Tucker offered one of his favorite anecdotes. "In 1949 the great maestro Toscanini asked me to perform 'Aida' with him for television, and I confessed I didn't know the role. Toscanini was amazed, and asked me 'but, how can that be? You sing all these Italian roles and you don't know Radames?' I told him that since I was a lyric, not a dramatic tenor, it would be a long, long while before he'd catch me doing Radames on the stage. I wasn't about to force my voice. However, I offered to learn the role for the broadcast and recording, if he didn't object to my using the music for a while. The maestro paused, shook his head and replied: 'Of course you may use the music. . . but I still don't understand. . . a tenor with brains? Impossible.'"

Over-eagerness

To this day, Tucker quietly laments the vocal abuse some of his colleagues have inflicted upon themselves. "It is one of our great problems today. You see young, magnificent talents come on the scene and because of over-eagerness they take on roles which are too demanding for their voices and in a short few years they have no voice left. It's very sad. It happens mostly among so-

pranos and tenors, of course. There just aren't enough voices around to fill the dramatic roles, and so you frequently find you have a lyric soprano doing Tosca. Myself, I really love singing. Now I couldn't do much without a voice could I?

"As the voice gets darker, more mature, you can afford to play around. What a thrill it is to finally do Radames now. And I still have many roles to look forward to. Otello? Oh, no. That's only for crazy people."

His career secret

What is the secret to a lengthy and successful career? "Well, you always keep some new goal in sight. I've got my eye on Wagner now, believe it or not. I think one day I'd like to do Lohengrin and Walther in 'Meistersinger.' Only those two though. I'll break them in easy. In April, for instance, I go to Minneapolis to perform with the Symphony Orchestra. On the first half I'll do Walther's Prize Song, the dungeon scene from 'Fidelio,' and a scene from 'Lohengrin.' Then in the second half I'll do the Italian things."

With a hefty catalog of recordings behind him, Tucker has some enticing albums ready for release over the next two years. "There's a Neopolitan recital, an album of French arias (including some things from one of my favorite operas I hope they'll mount for me at the new Met, 'La Juive') and an album of what I call the cereal of the vocal repertoire, *bel canto* arias. I'm also featured on the new 'Forza' with Leontyne Price on Victor. And there's plenty more to do."

Some time ago, the Met's Rudolf Bing was quoted: "Caruso, Caruso, that's all you hear! I have an idea we're going to be proud someday to tell people we heard Richard Tucker." Recently queried about this, Bing said "Yes, I am more convinced of it today. Tucker, in any era, would have been outstanding for his consistent brilliance."

This Month's Classical Best Sellers

at Sam Goody, Inc.—235 West 49 St.; N.Y.C. *

Single LP's

1. **BARBER: CONCERTO FOR PIANO**—Browning (piano), Cleveland Orch., Szell (cond.): Columbia MG 6638; ML 6038.
2. **BERNSTEIN: SYMPHONY NO. 3 ("Kaddish")**—New York Philharmonic and Soloists, Bernstein (cond.): Columbia KL 6005; KS 6605.
3. **HANDEL: WATER MUSIC (Complete)**—Menuhin, Bath Festival: Angel 36173.
4. **VIVALDI: FOUR SEASONS**—Ricci, Stradivarius Chamber Orch.: Decca 9423.
5. **BACH: MAGNIFICAT**—Soloists with Bach Festival Orch.: Deutsche Grammophon Archive 3098.
6. **HAYDN: SYMPHONIES NO. 82 & 83**—New York Philharmonic, Bernstein (cond.): Columbia ML 6009; MS 6609.
7. **STRAUSS: SYMPHONIA DOMESTICA**—Cleveland Orch., Szell (cond.): Columbia ML 6027; MS 6627.
8. **ALBENIZ: SUITE ESPANOLA**—De Larrocha: Columbia ML 6003; MS 6603.
9. **RESPIGHI: PINES & FOUNTAINS OF ROME**—Orch. de La Suisse Romande, Ansermet (cond.): London 9345.
10. **CHOPIN WALTZES**—Artur Rubinstein: RCA Victor LM/LSC 2726.
11. **"POPS" GOES THE TRUMPET**—Al Hirt, Boston Pops, Fiedler (cond.); RCA Victor LM/LSC 2721.
12. **BALALAIKA FAVORITES**—Various Artists: Mercury 50310.
13. **GERSHWIN: PORGY AND BESS (SELECTIONS)**—Price, Warfield, Henderson (cond.): RCA Victor LM/LSC 2679.
14. **MOZART SYMPHONY NO. 41/HAYDN: SYMPHONY NO. 103**—Vienna Philharmonic, Karajan (cond.): London 9369.
15. **ROYAL FAMILY OF GUITAR**—Romero Family: Mercury 50295.
16. **MOZART: CONCERTI NO. 1 & NO. 2**—Menuhin, Bath Festival Orch.: Angel 36231.
17. **TCHAIKOVSKY: PIANO CONCERTO NO. 1**—Richter, Vienna Symphony, Karajan (cond.): Deutsche Grammophon 18822.
18. **DVORAK: CELLO CONCERTO**—Fournier, Berlin Philharmonic, Szell (cond.): Deutsche Grammophon 18755.
19. **SCHUBERT: WANDERER FANTASIE**—Richter; Angel 36150.
20. **HOLST: PLANETS**—Vienna Philharmonic, Karajan (cond.): London 9313.

Complete Operas

1. **VERDI: RIGOLETTO**—Fischer-Dieskau, Scotto, Bergonzi, Cossotte, Kubelik (cond.): DGG 18931/3; 138931/3.
2. **VERDI: DON CARLOS**—Stella, Christoff, Labo, Santini (cond.): DGG 18760/3; 138760/3.
3. **VERDI: OTELLO**—Del Monaco, Tebaldi, Protti, Karajan (cond.): London 4352; 1324.
4. **DONIZETTI: LUCIA DI LAMMERMOOR**—Sutherland, Cioni, Merrill, Siepi, Pritchard (cond.): London 4355; 1327.
5. **BIZET: CARMEN**—Callas, Gedda, Massard, Guiot, Pretre (cond.): Angel 3650.
6. **HUMPERDINCK: HANSEL AND GRETEL**—Rothenberger, Seefried, Hoffman, Cluytens (cond.): Angel 3648.
7. **PUCCINI: MADAMA BUTTERFLY**—Price, Tucker, Leinsdorf (cond.): RCA Victor LM/LSC 6160.
8. **PUCCINI: TOSCA**—Price, DiStefano, Taddei, Karajan (cond.): RCA Victor LD/LDS 7022.
9. **BIZET: CARMEN**—Price, Corelli, Merrill, Freni, Karajan (cond.): RCA Victor LD/LDS 6164.
10. **VERDI: OTELLO**—Vickers, Gobbi, Rysanek, Serafin (cond.): RCA Victor LD/LDS 6155.

* There are many variables in the sale of classical catalog from market to market. Each month, therefore, MB will publish a best selling list from a specific retail store.

Trade Chatter

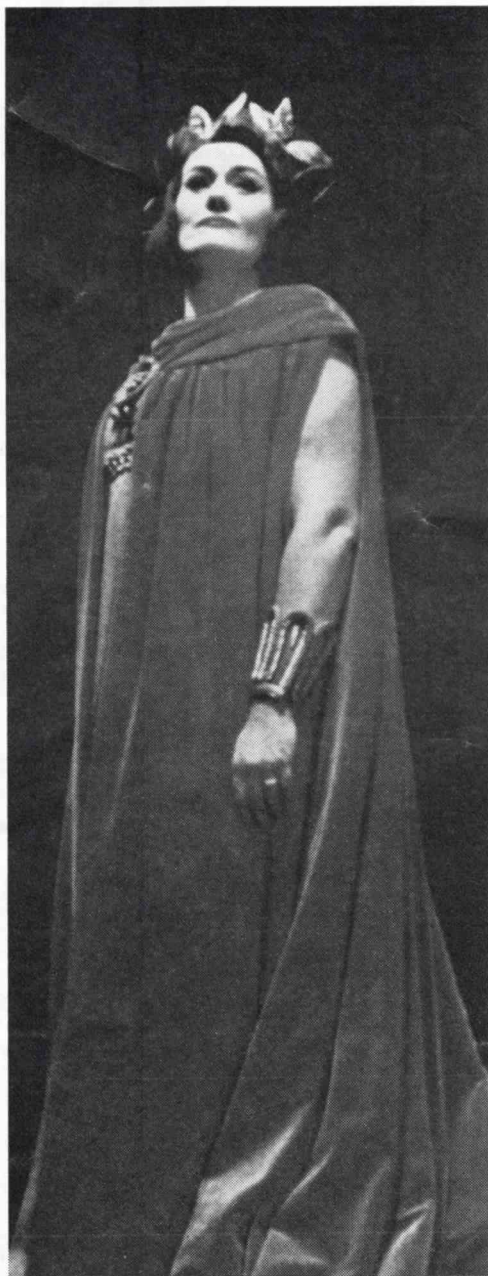
Jody Miller left for Europe last week to compete in the San Remo Song Festival. She is the first Capitol artist to be invited to the affair. . . Musician and deejay Jim Stewart is the new writer relations director for Newkeys Music, Inc., and Circle Dot publishing company in Nashville. . . Steve Douglas, formerly with Bobby Darin's T.M. Music as a producer (he was co-producer of "Danke Schoen"), has joined Capitol Records. . . Stanley Jarocki was named national

promotion manager of the Seeburg Corp. last week.

UA Music Campaign

United Artists Music has launched a national campaign for the upcoming movie "How To Murder Your Wife." Score of the picture was penned by Neal Hefti, who has also recorded the original sound track album with his orchestra for United Artists Records. The title song of the picture is being recorded by Mike Clifford, Julie London, Aretha Franklin and Don Costa.

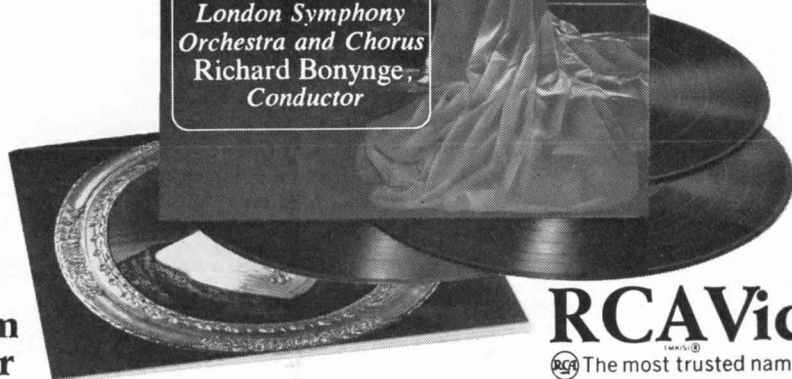
Now!
Joan Sutherland
as
Norma



SUTHERLAND
in Bellini's
NORMA

Marilyn Horne
John Alexander
Richard Cross

London Symphony
Orchestra and Chorus
Richard Bonynges,
Conductor



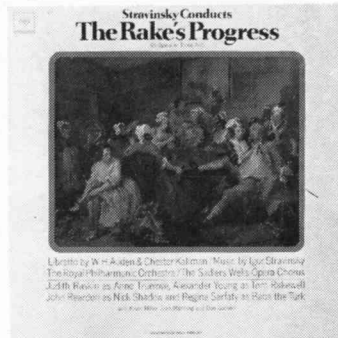
**Order now from
your distributor**

RCA Victor
The most trusted name in sound

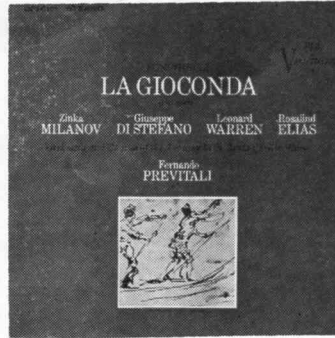




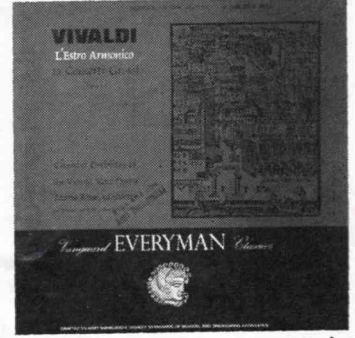
BIZET: CARMEN
CALLAS, GEDDA, MASSARD,
GUIOT, PRETTE (COND.)
Angel SCLX 3650



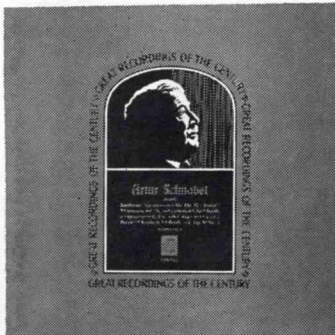
**STRAVINSKY: THE RAKE'S
PROGRESS**
RASKIN, YOUNG, REARDON, SAR-
FATY, STRAVINSKY (COND.)
Columbia M3L 310



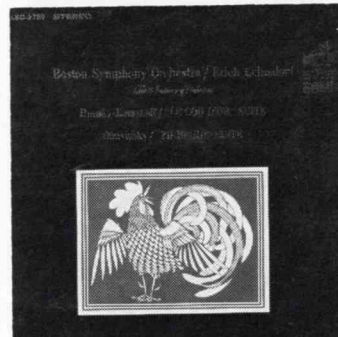
PONCHIELLI: LA GIOCONDA
MILANOY, DI STEFANO, WARREN,
ELIAS, PREVITALI (COND.)
RCA Victorla VICS 6101



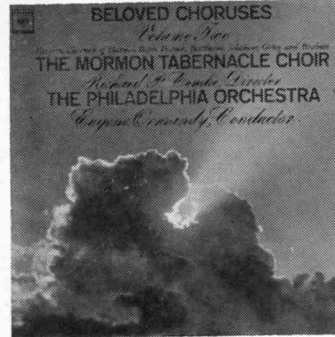
VIVALDI: L'ESTRO ARMONICO (12
Concerti Grossi, Op. 3)
TOMASOW, BOSKOWSKY, ROSSI
(COND.)
Vanguard SRV 143/5 SD



BEETHOVEN RECITAL
ARTUR SCHNABEL (PIANO)
Angel COLH 65



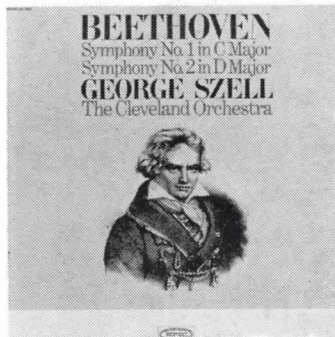
**RIMSKY - KORSAKOFF: LE COQ
D'OR SUITE/STRAVINSKY: FIRE-
BIRD SUITE**
BOSTON SYMPHONY ORCH.,
LEINSDORF (COND.)
RCA Victor LSC 2725



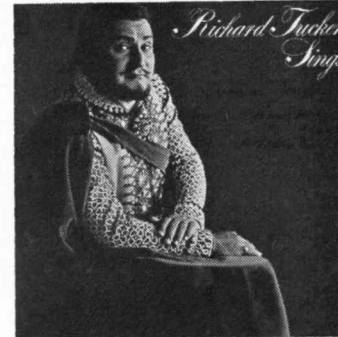
BELOVED CHORUSES, VOL. TWO
MORMON TABERNACLE CHOIR
PHILADELPHIA ORCH.,
ORMANDY (COND.)
Columbia ML 6079



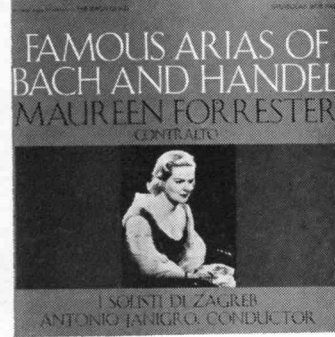
MOZART VIOLIN CONCERTOS
MENUHIN, BATH FESTIVAL ORCH.
Angel 36231



**BEETHOVEN: SYMPHONIES NO. 1
& No. 2**
CLEVELAND ORCH., SZELL
(COND.)
Epic LC 2892



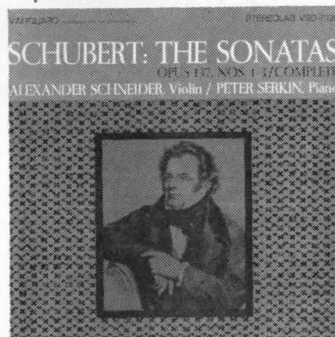
**RICHARD TUCKER SINGS ARIAS
FROM TEN VERDI OPERAS**
Columbia ML 6068



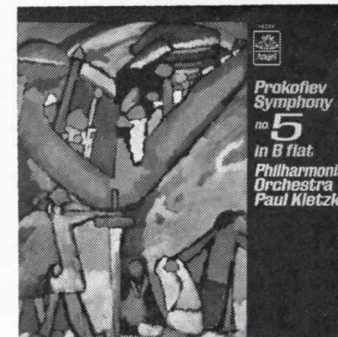
**FAMOUS ARIAS OF BACH AND
HANDEL**
MAUREEN FORRESTER, SOLOISTI DI
ZAGREB, JANIGRO (COND.)
Vanguard BGS 70669



**MARIAN ANDERSON AT CONSTI-
TUTION HALL — FAREWELL RE-
CITAL**
RCA Victor LSC 2781



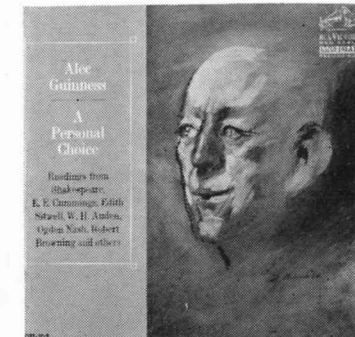
SCHUBERT: THE SONATAS
ALEXANDER SCHNEIDER, PETER
SERKIN
Vanguard VSD 71128



PROKOFIEV: SYMPHONY NO. 5
PHILHARMONIC ORCH. KLETZKI
(COND.)
Angel 36227



**RICHARD STRAUSS: SEVENTEEN
SONGS**
GERARD SOUZAY
Philips PHS 900-060



A PERSONAL CHOICE
ALEC GUINNESS
RCA Victor VDM 102

IKE & TINA TURNER
"Tell Her I'm Not Home"

#2011

ON **Loma**

THE OLYMPICS
"Rainin' In My Heart"

#2010

ON **Loma**

BILLY STORM
"Goldfinger"

#2009

ON **Loma**

REB FOSTER
"Somethin's Got You"

#1008

ON **Loma**

In February

BET ON Loma

Kaufman-WINS Split

Murray the K Kaufman will end a seven year hitch with WINS on February 27. WINS general manager, Joel Chase-man, said an amicable settlement on Kaufman's contract was reached Wednesday (27). Kaufman will devote the immediate future to preparing for his Easter week Brooklyn Paramount show. He will be replaced by Stan Z. Burns.

A Leave For Rady

Si Rady, New York executive record producer and director of creative services for Capitol Records, will take a leave of absence from his chores to recuperate from recent major surgery. Rady will be on leave for a period of from four to six months. It will start as soon as he completes his current series of recordings in New York. Rady underwent major intestinal surgery last November and his recovery has been complicated by a recurrence of hepatitis. At the present time the firm has not made any decision whether there will be an interim substitute for Rady.

Liberace Anniversary

Dot Records, which recently signed Liberace, will help the famed pianist observe his 25th anniversary in showbusiness. April will be tabbed Liberace Month, with a special anniversary album due for release and a full month's exploitation at that time.

The commemorative Liberace set is expected to be one of a group of Dot albums soon to appear in the form of tape cartridges, designed for use with the Revere-Wollensack line of automatic cartridge tape recorders, produced by the 3-M Company. Packages by Lawrence Welk, Jimmy Rodgers, Pat Boone, Bob Crosby, the Mills Brothers, Louis Prima, Keely Smith, Billy Vaughn and George Wright will all be made available.

Bourne Names P.M.

Mrs. Bonnie Bourne, head of Bourne Music, has named Bernie Scherer as professional manager of Bourne, ABC, and Bourne - Film Music firms. Scherer has been professional manager of Robbins, Advanced, Johnny Marks Music, Tommy Dorsey publishing firms, and World and Republic Music. He will work with professional staffers Del Serino and Jerry Lewin and with the California office under Jack Perrin.

**SIX
OF ONE...
HALF
A DOZEN
OF THE
OTHER...**

What's the
Difference -
They're All HITS!

1. **Connie Francis**
WHOSE HEART ARE YOU
BREAKING TONIGHT
K-13303

2. **Richard Burton**
MARRIED MAN K-13307

3. **Herman's Hermits**
CAN'T YOU HEAR MY
HEARTBEAT K-13310

4. **The Animals**
DON'T LET ME BE
MISUNDERSTOOD K-13311

5. **Johnny Tillotson**
ANGEL K-13316

6. **Ginny Arnell**
JUST LIKE A BOY K-13309



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

FEBRUARY 6, 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 rack

Beatles '65 Holds February Lead

MONEY ALBUMS

This Week	Last Week	Album	Label	This Week	Last Week	Album	Label	This Week	Last Week	Album	Label
1	1	BEATLES '65	Capitol T 2228	11	6	ROUSTABOUT ELVIS PRESLEY, RCA Victor LSP 2999		21	18	EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise RS 613	
2	4	MARY POPPINS SOUNDTRACK, Vista BV 4026		12	9	A BIT OF LIVERPOOL SUPREMES, Motown MLP 623		22	24	YOU REALLY GOT ME KINKS, Reprise 6143	
3	2	WHERE DID OUR LOVE GO SUPREMES, Motown MT 621		13	12	JOAN BAEZ #5 Vanguard VSD 79160		23	19	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087	
4	3	BEACH BOYS CONCERT Capitol TAO-STAO 2198		14	16	HARD DAY'S NIGHT BEATLES, United Artists UAL 3366		24	34	DEAR HEART JACK JONES, Kapp KL 1413	
5	7	MY FAIR LADY FILM SOUNDTRACK, Columbia KOL 8000		15	17	YESTERDAY'S GONE STUART & CLYDE, World Artists WAM 2000		25	20	THE DOOR IS STILL OPEN DEAN MARTIN, Reprise R 6140	
6	8	FIDDLER ON THE ROOF ORIGINAL CAST, RCA Victor LSO 1093		16	15	12 X 5 ROLLING STONES, London LL 3402; PS 402		26	63	GOLDFINGER SOUNDTRACK, United Artists UAL 4117; UAS 5117	
7	13	MY LOVE FORGIVE ME ROBERT GOULET, Columbia CL 2296		17	58	YOU'VE LOST THAT LOVIN' FEELIN' RIGHTEOUS BROTHERS, Phillies LPS 4007		27	23	GOLDEN BOY ORIGINAL CAST, Capitol VAS 212	
8	10	COAST TO COAST DAVE CLARK FIVE, Epic LN 24128		18	22	SOFTLY AS I LEAVE YOU FRANK SINATRA, Reprise 1013		28	45	MR. LONELY BOBBY VINTON, Epic LN 2413	
9	5	PEOPLE BARBRA STREISAND, Columbia CL 2215; CS 9015		19	21	GETZ AU GO GO STAN GETZ, Verve V-V6-8600		29	26	MY FAIR LADY ANDY WILLIAMS, Columbia CL 900	
10	11	BOBBY VINTON'S GREATEST HITS Epic LN 24098		20	14	THE BEATLES STORY Capitol STBO 2222		30	25	POPS GOES THE TRUMPET AL HIRT & BOSTON POPS, RCA Victor LM-LSC 272	

ACTION ALBUMS

31	28	GETZ/GILBERTO Verve V-V6-8545		55	57	SAM COOKE AT THE COPA RCA Victor LPM/LSP 2970		79	78	DISCOTHEQUE ENOCH LIGHT, Command RS 87	
32	33	ALL SUMMER LONG BEACH BOYS, Capitol T-ST 2110		56	37	IT HURTS TO BE IN LOVE GENE PITNEY, Musicor MM 2019/MS 3019		80	76	I DON'T WANT TO SEE YOU AGAIN PETER & GORDON, Capitol T/ST 222	
33	81	RIGHT NOW RIGHTEOUS BROTHERS, Moonglow M 1001		57	70	BLUE MIDNIGHT BERT KAEMPFERT, Decca DL 4569		81	87	THE RETURN OF ROGER MILLER Smash MGS 2706	
34	27	SOMETHING NEW BEATLES, Capitol T-ST 2108		58	53	COTTON CANDY AL HIRT, RCA Victor LPM/LSP 2917		82	73	KEEP ON PUSHING IMPRESSIONS, ABC Paramount ABC 45	
35	52	DEAR HEART HENRY MANCINI, RCA Victor LPM-LSC 2990		59	42	PETER & THE COMMISSAR ALLAN SHERMAN, RCA Victor LM 2773		83	85	THE GOOD LIFE WITH THE DRIFTERS Atlantic 810	
36	36	WHO CAN I TURN TO TONY BENNETT, Columbia CL 2285		60	65	BURL IVES SINGS 'PEARLY SHELLS' Decca DL 4578		84	93	HAWAII TATTOO WAIKIKIS, Kapp KL 1366/KS 338	
37	60	THE BEST OF AL HIRT RCA Victor LPM-LSC 3309		61	61	TOUR DE FARCE SMOTHERS BROTHERS, Mercury MG 20948		85	96	THE BEST OF PETER NERO RCA Victor LPM/LSP 297	
38	32	SUGAR LIPS AL HIRT, RCA Victor LPM-LSP 2965		62	84	WITH A LITTLE BIT OF HEAVEN JOHN GARY, RCA Victor LPM/LSP 2994		86	80	AMOR EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 221	
39	30	PETER, PAUL AND MARY IN CONCERT Warner Bros. 2W 1555		63	50	MORE OF ROY ORBISON'S HITS Monument MLP 8024		87	59	WALK, DON'T RUN, VOL. 2 VENTURES, Dolton BLP 20	
40	40	I STARTED OUT AS A CHILD BILL COSBY, Warner Bros. 1567		64	88	THE FOLK ALBUM TRINI LOPEZ, Reprise 6147		88	89	PRESENTING THE FABULOUS RONNETTES Phillies PHLP 40	
41	35	FUNNY GIRL ORIGINAL CAST, Capitol VAS 2059		65	55	HOW GLAD I AM NANCY WILSON, Capitol T/ST 2155		89	86	COME A LITTLE BIT CLOSER JAY & AMERICAN, United Artists UAL 34	
42	29	INCOMPARABLE MANTOVANI London LL 3392; PS 392		66	51	SHE CRIED LETTERMEN, Capitol T/ST 2142		90	90	PETE'S PLACE PETE FOUNTAIN, Coral CRL 574	
43	44	THE PEOPLE'S CHOICE FERRANTE & TEICHER, United Artists UAL 3385		67	68	GREATEST LIVE SHOW ON EARTH JERRY LEE LEWIS, Smash MGS 27056		91	99	RUNNIN' OUT OF FOOLS ARETHA FRANKLIN, Columbia CL 22	
44	31	THE MANFRED MANN ALBUM Ascot ALS 16015		68	✓	STANDING OVATION JERRY VALE, Columbia CL 2273		92	98	THE NANCY WILSON SHOW Capitol SKAO 21	
45	43	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp KL 136; KS 3364		69	67	INVISIBLE TEARS RAY CONNIFE, Columbia CL 2264		93	92	FROM HELLO DOLLY TO GOODBYE CHARLIE BOBBY DARIN, Capitol T/ST 21	
46	47	THE KENNEDY WIT RCA Victor VDM 101		70	94	YOUR CHEATIN' HEART SOUNDTRACK, MGM E 4260		94	✓	BEST OF SAM COOKE RCA Victor LPM/LSP 26	
47	46	SIDEWINDER LEE MORGAN, Blue Note 4157		71	69	KINGSMEN, VOL. 2 Wand 659		95	95	I'M ON THE OUTSIDE (LOOKIN' IN) LITTLE ANTHONY & IMPERIALS, DCP 38	
48	72	SOME BLUE EYED SOUL RIGHTEOUS BROTHERS, Moonglow MLP-SLP 1002		72	✓	THAT HONEY HORN SOUND AL HIRT, RCA Victor LPM/LSP 3337		96	✓	HOLD WHAT YOU'VE GOT JOE TEX, Atlantic 81	
49	48	WELCOME TO THE PONDEROSA LORNE GREENE, RCA Victor LPM-LSP 2843		73	64	PINK PANTHER HENRY MANCINI, RCA Victor LPM/LSP 2795		97	✓	THE JIM REEVES WAY RCA Victor LSP 25	
50	38	SONGS FOR SWINGIN' LIVERS ALLAN SHERMAN, Warner Bros. 1569		74	75	SOUTH OF THE BORDER HERB ALPERT & TIJUANA BRASS, A&M 108		98	✓	DOWNTOWN PETULA CLARK, Warner Bros. 15	
51	54	THE KINGSTON TRIO Decca DL 74613		75	49	TRINI LOPEZ—LIVE AT BASIN ST. EAST Reprise RS 6134		99	100	AT THE WHISKEY A GO GO JOHNNY RIVERS, Imperial LP 9	
52	41	BEST OF JIM REEVES RCA Victor LPM 2890		76	56	SONGS FOR LONESOME LOVERS RAY CHARLES SINGERS, Command RS 874		100	✓	THE NAME GAME SHIRLEY ELLIS, Congress CGL/CGS 3	
53	62	PEARLY SHELLS BILLY VAUGHN, Dot DLP 3805		77	82	GOLDEN MILLIONS LAWRENCE WELK, Dot DLP 3611					
54	39	THE CAT JIMMY SMITH, Verve V/V6-8587		78	66	BARBRA STREISAND/3rd ALBUM Columbia CL 2154					



Music Business in Britain

by Brian Harvey

A relatively new group **The Moody Blues** from Birmingham in the British Midlands have crashed their way to the top of the British charts after only one previous attempt. The song which has taken them to the top spot is an American composition by Bessie and Larry Banks. It was introduced to the boys by **B. Mitchell Reed** of WMCA New York, one of the 'Good Guys'.

He heard the Moodies some time back and so liked them he started sending acetates of what they call "good noises". One such recent noise was "Go Now".

The group is currently on tour with **Chuck Berry** and are not due to close out the package until the end of January. After that they plan a rest and more recordings for their next single.

They told me "We've recorded the backing tracks already and only have to sort out the top line." I asked whether now they plan an LP. "No, not at the moment. We want to wait and see how the next single goes before attempting anything more ambitious."

The same modest attitude pervades their work. For example they will not be attempting any big concerts or more TV than they would otherwise do. "We'll do perhaps one or two more dates per month but not more than fourteen or fifteen. We'll pick the best and stick at that" they told me.

The group specializes in pure rhythm and blues and the new chartbuster is a haunting production brilliantly produced.

It is due out in the States in the second week of February on London Records. To promote it the boys have already taped a "Shindig" appearance and have a "Hullabaloo" taping planned. The possibility of a promotional trip to the States was, at press time, in the air.

For the girls too, the group is attractive. Manager Alex Murray, when he decided to form them, picked the best looking members of several other groups and invited them to form the new group under his management. They are said to be the most handsome R & B organization in the business.

Fan Clubs

Elvis Presley Clubs

Beatles Clubs

Chaw Mank, Box 30,
Stauton, Ill.

Rolling Stones Fan Club

c/o Miss Peggy Schibi
49 Malden Avenue
Lynbrook, New York

Fan Clubs

Claude Gray Fan Club

c/o Mrs. Mable Samland
1625 N. Wildwood, R. 7
Garden City, Mich.

Chartbusters Fan Club

c/o Miss Teresa Kay Poe
6418 Camrose Terrace,
Bethesda, Md.

4 ALBUMS • 4 Hits

The Nancy Wilson Show
(s)KAO-2136

Nat King Cole, L-O-V-E
(s)T-2195

Al Martino, We Could
(s)T-2200

The Hollyridge Strings,
Elvis Presley Hits
(s)T-2221



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2. MY GIRL

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Gordy 7038

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Detroit, Michigan

Alan Freed— *an appreciation*

CHANGED POP MUSIC.

Alan Freed, the most popular disc jockey of the 1950's, almost single handedly changed the entire course of pop music in the United States. He created an upheaval in the music and record business of such proportions that it hasn't simmered down yet.

Alan Freed will always be remembered as the man who brought rhythm and blues recordings by Negro artists out from behind the racial curtain and exposed them to white teenagers. In a flash of inspiration he called them rock and roll records and popularized the term among kids all over the world.

POPULARIZED ROCK. At the height of his power as a disc jockey on station WINS in New York about seven years ago, he was able to sell thousands of copies of a record throughout the East by a few airings on his highly rated radio show. He, along with his manager Lew Platt, helped pioneer live rock and roll shows featuring both Negro and white acts at auditoriums, arenas and theaters, and proved by the thousands of youngsters he attracted to his shows that rock and roll music was not a passing fad but a deep and invigorating trend in the world of popular music.

Freed's rise to the top of the disc jockey heap came at a time when the white youngsters of America were looking for music with a beat and soul after years of sweet, cute or clever songs and recordings. It also coincided with the meteoric career of Elvis Presley, the first of the white rock and rollers.

CREATED EXCITEMENT.

Few disc jockeys ever created the kind of excitement on the air that Freed at his peak could command. His flamboyant, enthusiastic and driving personality, and his rapid-fire, staccato, deep-voiced vocal delivery, made every record he introduced sound like a smash, and made every sponsor's product he plugged sound desirable. He would sing along with the rec-

ords, beat on a telephone book to accentuate the back beat, and read birthday greetings and salutations from boys to girls and vice versa with the intensity and authority usually applied only to major news events.

On stage, in front of thousands of screaming, hand-clapping youngsters, Freed became as much a part of the show as the acts he introduced. Wearing a loud sports jacket and contrasting slacks, he would run out on stage to introduce the acts, lead the applause at the end of a song, and whip up the audience's enthusiasm for an encore. He, and his second wife, Jackie, usually received as much applause as the acts themselves.

A FAN OF THE ROCK.

Freed was really as intense a fan of rock and roll as the kids who listened to him and attended his shows. This rapport could have been what made his following so large and so loyal. (Even now there are Big Beat fan clubs who still consider Freed their idol.) Freed would defend to the limit, anywhere at anytime, the cause of rock and roll, rock and roll music, and the youngsters who liked it.

The excitement that Freed created in the world of popular music has rarely been achieved by anyone excepting Elvis Presley or the Beatles, and certainly not by any non-performer. At his peak dozens of music publishers, distributors, record promotion men would crowd his office and his studio at WINS every night. His thumbs up or thumbs down on a record could affect their job or their future. He was wine and dined like an ancient doyen, courted and conned and looked to for a nod, a smile or a hello.

LIVED IN MANOR ROYAL.

In these halcyon days Freed lived in the manor royal. He owned a baronial mansion called Seacliffe on the South Shore of Connecticut, at Wallichs Point, near Stamford, fronting on Long Island Sound. Parties on his lawn on Saturday nights attracted as many



as a hundred members of the music-record fraternity, and dunkings in the Freed swimming pool on those party nights were going on long before they became popular with the Brothers Kennedy.

Later he purchased another luxurious home in Florida, where he would retreat from the North's cold winters on weekends. In the period from 1952 to 1958, Freed was undoubtedly the King of Rock and Roll, and perhaps the king of disc jockeys. He lived high on the hog and enjoyed every minute of it.

Freed's entry into rock and roll took place almost by chance. He started in radio as a sportscaster on WAKR in Akron, Ohio, and then became a pop music disc jockey. He was a music fan since his days at Ohio State, where he played trombone and led a band called the Sultans of Swing. While in Akron he dropped into a one-stop and noticed that many kids were coming in to buy rock and roll records. He decided to use some of them on his show. He did and his ratings shot up.

R & B RAISED RATINGS. When he went to WJW in Cleveland, Ohio, he turned

more and more to rhythm and blues records. He soon had a rating rivaling one of the top disc jockeys in that city, Bill Randle of WERE (now with WCBS in New York). He broke into the papers from coast-to-coast when he and Lew Platt, one of the great promoters of the modern era, and long time manager-associate of Freed, staged a Moondog Coronation Ball-rock and roll dance at the Cleveland Armory in March, 1952. It attracted an incredible crowd of between 30,000 and 40,000 people. Cops and firemen were called to restrain the immense crowd inside and the crowds outside the armory.

His popularity grew to the point that he was syndicated on station WNJR in Newark, New Jersey. He advertised on this taped show a Coronation ball for the Newark Armory in May of 1954. It attracted close to 25,000 youngsters. About 10,000 were able to gain admittance and another 15,000 milled around outside, making periodic forays trying to get inside. It took hundreds of policemen to restrain them.

THE BIG TIME. Freed's popularity, his high ratings as a disc jockey, and the amazing crowds at his dances and shows in the Cleveland area, finally earned him a call to the big city. Bob Leder, then head of WINS (now an executive with WOR, New York), signed him to the 7 to 11 p.m. slot on the station.

At that time New York was a "good" music town, except for disc jockeys like Jack Walker, Tommy Smalls, Murray The K, and a few others. Some of the Negro disc jockeys complained about the hiring of Freed, claiming that he was merely exploiting their peoples music.

TURNED TOWN AROUND.

Within a few weeks Freed had turned the city of New York upside down. His program became a smash, and other stations began to program more and more rock and roll records. Soon Freed was promoting successful shows in New York, at places like the now defunct St. Nicholas arena. They attracted thousands of youngsters, both Negro and white. Finally he began to stage week long holiday shows (Easter, Thanksgiving and Christmas weeks) at the Brooklyn Paramount, the Academy of Music and the New York Paramount. They attracted more thousands of youngsters and set records

Alan Freed Story continued

that still stand among the great grosses of modern show business.

It was Freed's success in New York that created the record business upheaval. For the first time the larger record companies realized rock and roll was here to stay.

COULD DO NO WRONG. For the next three years it appeared Freed could do no wrong. He started a music publishing company, called Figure Music which Jack Hooke managed, and he took packages out on the road, playing both major and minor cities. WINS built a studio in his Connecticut home in the servant's quarters, so that he could broadcast from there when he did not want to go to the city. His ratings remained astronomically high.

In 1958 his career, which until then had only been up, hit a snag, and then tumbled downward. It happened in Boston, when a group of youngsters, after leaving a Freed rock and roll show, assaulted and robbed a number of people. Freed was arrested in Boston and charged with inciting a riot. The charges were dropped but Freed's relations with WINS snapped. He claimed they did not back him up properly when he was arrested in Boston and he quit.

Freed then joined WABC in New York. His show there was good but it never really equaled the popularity of his WINS program, partly because he was restricted in the records he could play. Later he did some TV shows for WNEW-TV in New York, but they were not very successful.

END OF HIS REIGN. The end of his reign as a deejay in New York came in 1959 when he was indicted on charges of taking \$30,000 in payola from six labels for plugging their records. WABC asked him to sign a statement that he had not taken payola. Freed refused and was fired. Freed fought the charges for two years, and then, in 1962, he pleaded guilty to some, but not all, of the charges. He was given a suspended sentence.

THE PATSY? Many people in the music business felt that Freed was the patsy in the payola investigations of 1959-1960. He was the big name who made up for the many who never got caught. In Freed's case the payola investigations spelled the end of his dazzling career. Once he was fired from WABC, his so-

called friends faded away, and although he was one of the all time great radio salesmen, he had a tough time landing another deejay post anywhere. Often a moody and injudicious man off-radio, he became more so as his fortunes plunged downward.

In the period from 1959 to 1965 he worked on a number of radio stations, in Los Angeles, Miami and San Francisco. Each job lasted a shorter time than the one preceding it. Somehow, it just wasn't the old Alan Freed. He negotiated many times for a disc jockey slot in New York city, but they all fell through.

Alan Freed became ill about a month ago of a liver ailment. When he died his third wife, Inga, who married him shortly after he joined WABC, and who was with him from his zenith to his nadir, was at his side.

FULFILLED HIS MISSION. It could be that Alan Freed fulfilled his mission in the world of pop music in those glowing years when he made rock and roll a household word. He exposed to a larger audience than they ever had known before, such great artists as Chuck Berry, Fats Domino, Johnny Ace, Little Richard, Joe Turner, Bo Diddley, The Clovers, Ruth Brown, Clyde McPhatter, Buddy and Ella Johnson, Sam Taylor, Ivory Joe Hunter, and many many more. Since Freed, smoother types have come along, and rock and roll is now a big, big, business, on TV as well as radio.

Alan Freed is dead at 43. He died neglected and broke. Fewer tears than there should be will be shed for him. His temper and hotheadedness lost him many friends over the years, but to those who stuck by him during the highs and lows of his tragic career, he remained a friend.

MAN TO REMEMBER. If the tears are few, the realization should be great on the part of the music industry that he was one of the most important men to appear on the pop music scene in the past two decades.

Alan Freed would have liked to be remembered for introducing Negro artists to a wider audience, and for popularizing them and their music. For that he should be remembered. He was a bigger man than those who turned their backs on him.

BOB ROLONTZ



RADIO AND TV

Payola's First Fatality

by June Bundy

There are many ironic aspects about the untimely death of Alan Freed. Perhaps the greatest irony of all is that the man who pioneered rock and roll as we know it today should die just as r & r is finally establishing itself as a respected and respectable programming ingredient of big time television.

Freed was the fall guy in the deejay payola investigations of 1960, just as Charles Van Doren was the scapegoat of the TV quiz show scandals. We certainly don't condone the practice of payola. However, we most decidedly do condemn an industry (and that includes trade papers) where one man—stupid, weak, naive, call him what you will—was made to bear the brunt of punishment, while hundreds of others—equally if not more guilty of the same crime—escaped because they were shrewd enough to “legalize” their take. Freed was much used by many record and show business people who profited far more from his power than Freed himself did.

One thing is certain, Alan Freed was far more sensitive and vulnerable than the vast majority of jocks who were mixed up with payola.

Of the seven men indicted with Freed on payola charges back in 1960, three are currently spinning disks on New York radio; one just joined a “Top 40” Miami Beach outlet; and one is the program director of a Los Angeles station.

Failed to bounce back

Only Freed failed to bounce back. Instead he became payola's first fatality, a tragic lesson for the entire industry.

The press gave Freed's demise a big play and a few papers (mainly the trades) paid belated recognition to the fact that Freed had been the “whipping boy for the record and radio business.”

However, three of Freed's fellow deejays summed up

best the bitter reaction of those who had known and liked him both before and after the hard fall.

George “Hound Dog” Lorenz wrote “If Freed died of anything other than a liver condition it can be attributed to a broken heart, which of course no hospital could mend. There are a good many guys on Broadway today and other major cities who are mighty rich due to the tremendous assistance and advice of Alan Freed. It'll be interesting to see how expensive their floral pieces are at the funeral.”

Tom Donahue and Bob Mitchell, KYA, San Francisco, were equally caustic. “Too much of the public,” they said in last week's Tempo, “he (Freed) became a figure of ridicule, a symbol of what we all know we are but don't want the world to find out. To his friends he became a figure of pity, unable to realize what had really happened or to what a degree he had taken the rap for thousands of others.

... His death may make it easier for those who turned their backs on him, to live. Or maybe they've been pretending he was dead since 1959.”

Around the Dial

Rock and roll and “Top 40” personalities are also invading situation comedies on TV this year. British stars Chad (Stuart) and Jeremy (Clyde) sing and act as part of the plot on “The Dick Van Dyke Show” (CBS) February 10, and ABC is readying a new situation comedy series, “Gidget,” which will feature rock and roll and surfing backgrounds. The “Top 40” field even rates a documentary this year. David Wolper, who won several awards for his “Making of a President” series, is currently filming a special report on Philles Records President Phil “Tycoon of Teen” Spector for NBC.

Roy Returns; Nino, April Score

Chart Picks

ROY ORBISON

Monument 873
GOODNIGHT (Acuff-Rose, BMI) (2:23)—Orbison, Dees
 Flip is "Only with You," (Acuff-Rose, BMI) (2:27)—Orbison, Dees
 Another smash for Roy. It's got tension all the way and it builds. Should move fast.

NINO TEMPO & APRIL STEVENS

Atco 6337
THE COLDEST NIGHT OF THE YEAR (Screen Gems-Columbia, BMI) (2:55)—Mann, Weil
 Flip is "These Arms of Mine," (English-Time, BMI) (2:45)—Redding
 A real switch for the pair as they do a neat ballad with soft tones employing some of the West Coast harmony sound. Could put them back on the charts.

THE DAVE CLARK FIVE

Epic 9763
COME HOME (Branston, BMI) (2:49)—Clark, Smith
YOUR TURN TO CRY (Branston, BMI) (3:10)—Clark, Smith
 Two fine sides with the first, something of a switch for the group with an Americanized backing. Flip is more in the traditional Clark vein, and good.

RAY CHARLES

ABC-Paramount 10615
CRY (Shapiro-Bernstein, ASCAP) (3:25)—Kohlman
 Flip is "Teardrops from My Eyes," (Simon, ASCAP) (2:52)—Toombs
 A great one for Ray, as he emotes his way through the great old Johnny Ray hit. Could be a smash.

TONY BENNETT

IF I RULED THE WORLD (Chappell, ASCAP) (3:00)—Bricusse, Ornadel
 Flip is "Take the Moment," (Williamson/Burthen, ASCAP) (2:29)—Sondheim, Rodgers
 Another wonderful ballad for Tony from the British pens of Bricusse and Ornadel. It's from their show, "Pickwick."

THE ANIMALS

MGM 13311
DON'T LET ME BE MISUNDERSTOOD (Benjamin, ASCAP) (2:26)—Benjamin, Marcus, Caldwell
 Flip is "Club A-Gogo," (PRS) (2:19)—Burdon
 Another good effort by the boys and their singing the tune on the Ed Sullivan Show Sunday (24) should make for fast sales.

THE BEACH GIRLS

DXV 202
SKIING IN THE SNOW (Saturday, BMI) (2:31)—Linzer, Randell
 Flip is "Goin' Places," (Saturday, BMI) (2:31)—Linzer, Randell, Crewe

MUSIC BUSINESS DISCOVERIES

THE STOKES

Alon 9019
WHIPPED CREAM (JARB, BMI)—Neville
 Flip is "Pie Crust," (JARB, BMI) Neville
 Here's a slick little instrumental group with an Al Hirst kind of sound. The tune is light and happy and it's getting good air play already

THE FIVE DU-TONES

One-Der-Ful 4831
THE WOODBINE TWINE (Vapac, BMI) (2:00)—McCary, Higgins
 Flip is "We Want More," (Vapac, BMI) (2:12)—Butler, Higgins
 The "Twine" is a new dance and there are several hit discs out on it already. This could be another and a big one at that.

THE CYCLONE III

Philips 40258
YOU'VE GOT A BOMB (Benjamin/Prize, ASCAP) (2:00)—Tocciano, Ferentino
 Flip is "Surfannanny," (Raleigh, BMI) (1:49)—Singleton, Kennedy
 The Bomb in this case is a fast auto and this new group does the tune brightly in West Coast harmony style. Has a chance.

CLARENCE ASHE AND HARTSY MAYE

J and S 1472
IN THE MIDDLE OF THE NIGHT (Zells, Bon Bon and Can, BMI) (2:40)—Sanders, Groce
 Flip is "Row, Row, Row Your Love," (Zells, BMI) (2:25)—Sanders
 Good wax that's been out a while and has picked up some spins.

Another fine side from Bob Crewe's production firm. Gals have a good song and they sing it with West Coast flavor. Disk is handled by Bell Records.

BILLY LEE RILEY

Mercury 72385
MOJO WORKOUT (Arc, BMI) (2:30)—Little Walter
CHARLENE (Robin Hood/Cambria, BMI) (2:55)—Riley
 Riley is the newest rage of the Whisk a Go Go in Los Angeles and he's great in the blues tradition. He may well become a major artist.

JERRY BUTLER

Vee Jay 651
GOOD TIMES (Frost, BMI) (2:25)—Daryll
 Flip is "I've Grown Accustomed to Her Face," (Chappell, ASCAP) (2:52)—Lerner, Loewe
 Another strong warbling effort for Jerry. The material is good too and he should move well up the charts with this.

MAXINE BROWN

Cherry 173
IT'S GONNA BE ALRIGHT (Screen Gems-Columbia, BMI) (2:35)—Goffin, King
 Flip is "You Do Something to Me," (Zann, BMI) (2:20)—Lance, Robbins
 Carole King and Jerry Goffin put this fine tune together for the gal and it's one of her most stylish readings in quite a spell. Could happen.

JOHNNY TILLOTSON

MGM 13316
ANGEL (Walt Disney, ASCAP) (2:11)—Livingston, Evans, Steiner
 Flip is "Little Boy," (Ridge, BMI) (1:54)—Cosenza, Trimachi
 Johnny turns out a pleasant ballad from the new Disney movie, "Those Calloways." Could easily land him back on the charts.

J. J. BARNES

Ring 101
POOR UNFORTUNATE ME (Brohun/Bridgeport, BMI) (2:38)—Jones, Barnes, Hunter
 Flip is "She Ain't Ready," (Brohun/Bridgeport, BMI) (2:35)—Barnes, Brown
 Barnes is a worker at a Chrysler plant when he's not making records, but with this one he could become a full-time singer. It's that good in the r. and b. groove.

PETER NERO

RCA Victor 8503
IF YOU'VE GOT A HEART (Unart, BMI) (2:25)—Goldsboro
 Flip is "Theme from 36 Hours," (Feist, ASCAP) (2:42)—Tiomkin, Webster
 Nero has been a big album artist right along but with this smartly arranged side—featuring Nero on harpsichord, he could have a smash single as well.

LITTLE RICHARD

Vee Jay 652
IT AIN'T WATCHA DO (Little Richard, BMI)—Penniman, Codrington

CROSS OVER (Tyler, BMI) (2:41)—Tyler
 The great chanter of an earlier day in the rock saga, could have his comeback with this solid coupling. It's not as wild as earlier ones but it still has the touch.

JACKIE WILSON

Brunswick 55277
SOUL TIME (Merrimac, BMI) (2:21)—Singleton, Snyder, Wilson
 Flip is "Danny Boy," (Boosey and Hawkes, ASCAP)—Weatherley
 Jackie has another rock 'em-sock 'em piece of wax here and the shouter makes the most of the good material. Watch it.

CLAUS OGERMAN AND ORK

RCA Victor 8512
LA BOSTELLA (Rayven, BMI) (2:02)—Pilar
 Flip is "Theme from Zorba the Greek," (Miller, ASCAP) (1:56)—Theodorakis
 This is the new and increasingly-publicized dance from Paris. There are several other good versions but this stylish Ogerman arrangement could have the best chance.

BILL BLACK'S COMBO

Hi 2085
HE'LL HAVE TO GO (Central, BMI) (2:25)—J. and A. Allison
 Flip is "Come on Home" (JEC, BMI) (2:09)—Truth, Harris
 Black is always a threat for a hit and this slow, sneaky rhythm arrangement of the big hit by Jim Reeves could go for big sales

VI VELASCO

Vee Jay 655
I DON'T WANT TO GO ON (7th Avenue/Kusada, BMI) (2:10)—Kusik, Adams, Kasha
 Flip is "You Are My Sunshine," (Peer, BMI) (2:47)—Davis, Mitchell
 This fine thrush has had other records but none like this. It's right in the current groove and most stylishly sung. Side rates plenty of play.

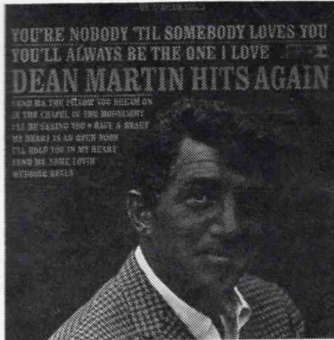
DARIN D'ANNA

World Artists 1045
WE WERE LOVERS (Trio, ASCAP) (2:20)—Fisher, Powers
 Flip is "Gunna Feel Alright," (Milbern, BMI) (2:24)—Amadeo, Lookofsky
 A new artist but with a great sound. The tune has been out before but this one looks like it could be a real winner. Watch it.

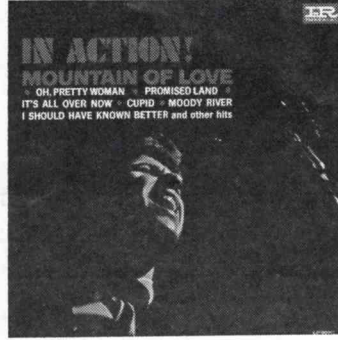
MUDDY WATERS

Chess 13475
PUT ME IN YOUR LAY AWAY (Arc, BMI) (2:53)—Welch
 Flip is "Still a Fool," (Arc, BMI) (3:12)—McKinley, Morganfield
 The soulful r. and b. chanter turns in a moving performance on a great piece of humor-tinged material. Could go pop.

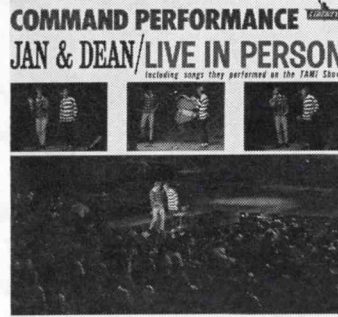
This Week's Block Busters



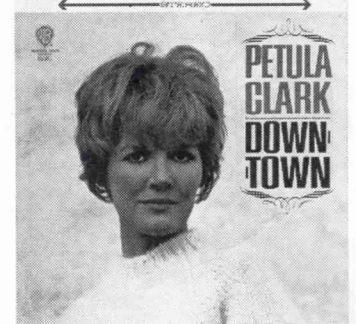
DEAN MARTIN HITS AGAIN
Reprise 6146



IN ACTION
JOHNNY RIVERS
Imperial LP 9280



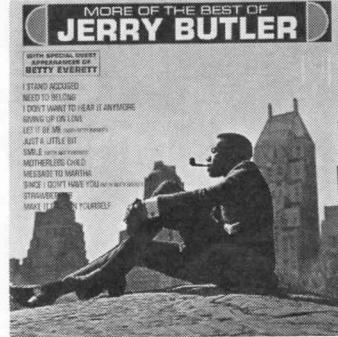
COMMAND PERFORMANCE
JAN AND DEAN
Liberty LRP 3403



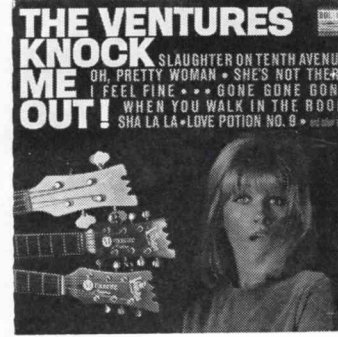
DOWNTOWN
PETULA CLARK
Warner Brothers 1590



"I'LL BE THERE"
GERRY AND THE PACEMAKERS
Laurie LLP 2030



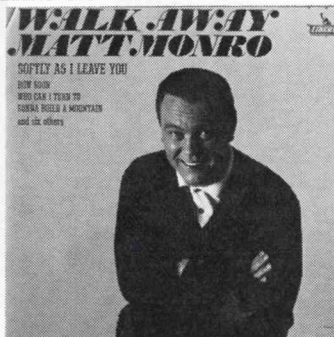
MORE OF THE BEST
JERRY BUTLER
VeeJay VJ-1119



THE VENTURES KNOCK ME OUT
Dolton BLP-2033



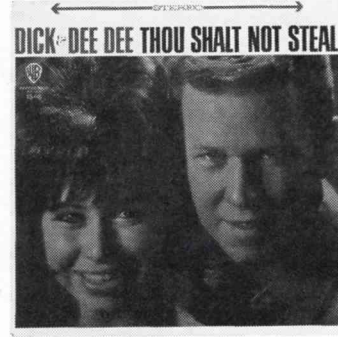
THE VERY BEST OF BETTY EVERETT
VeeJay VJ-1122



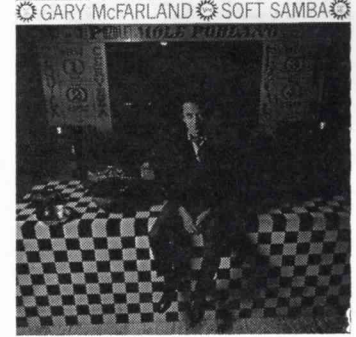
WALK AWAY
MATT MONRO
Liberty LRP-3402



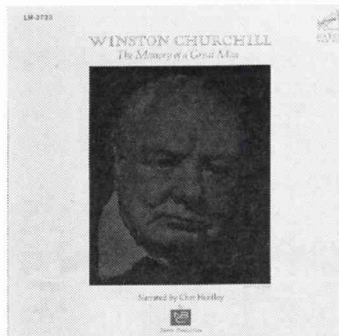
THE END OF A LOVE AFFAIR
MORGANA KING
Ascot ALS-16019



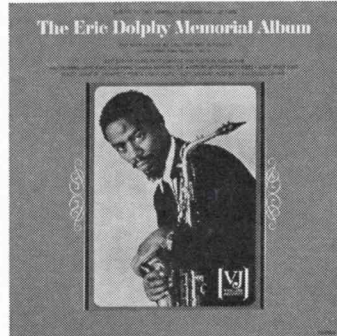
THOU SHALL NOT STEAL
DICK AND DEE DEE
Warner Brothers 1586



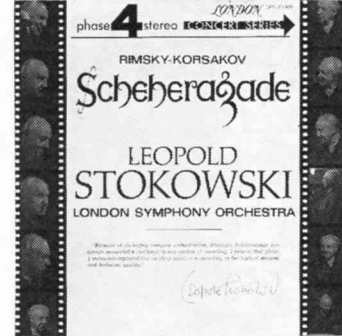
SOFT SAMBA
GARY McFARLAND
Verve V-8603



WINSTON CHURCHILL—
THE MEMORY OF A GREAT MAN
RCA Victor LM-2723



THE ERIC DOLPHY
MEMORIAL ALBUM
Vee Jay VJ 2503



RIMSKY-KORSAKOV:
SCHEHERAZADE
LEOPOLD STOKOWSKI, LONDON
SYMPHONY
London SPC-21005

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; WKBW - Buffalo; WMCA - New York; WPGC - Washington; WSID - Baltimore; WWDC - Washington
- SOUTH:** KILT - Houston; WFUN - Miami; WQAM - Miami; WQXI - Atlanta
- MIDWEST:** CKLW - Detroit; KDKA - Pittsburgh; KQV - Pittsburgh; KXOK - St. Louis; WING - Dayton; WKNR - Detroit; WRIT - Milwaukee
- WEST:** KEWB - Oakland; KIMN - Denver; KJR - Seattle

ACROSS THE STREET. Ray Peterson (MGM) KILT 26
 ADDAMS FAMILY. Vic Mizzy (RCA).....CHUM 30; CKEY 30; KJR 42
 APACHE '65. Arrows (Tower)..... WIBG 95
 APPLES AND BANANAS. Lawrence Welk (Dot) WWDC 51
 APRIL IN PORTUGAL. Robert Maxwell (Decca)..... WWDC 32

BABY DON'T GO. Sonny & Cher
 (Reprise).....WIBG 68; KEWB 13; KJR 11
 BABY DON'T YOU GO. Miracles (Tamla)..... WSID 16
 BALLAD OF BILLY BROWN. Doc Downey WFUN 29
 BEFORE AND AFTER. Fleetwoods (Dolton) ... WIBG 70; WQAM 40
 BE YOURSELF. Companions (G-A)..... CKLW 40
 BEWITCHED. Steve Lawrence (Columbia) KXOK 33
 BEWITCHED. Frankie Randall (RCA)..... WWDC 39
 BLUEBIRDS OVER THE MOUNTAIN. Ronnie Hawkins
 (Capitol)..... CHUM 15; CKEY 27
 BORN TO BE TOGETHER. Ronettes
 (Phillys).....WMCA 54; WIBG 85; CHUM -P
 BUSY BODY. Jimmy Hanna..... KJR 46
 BUSY SIGNAL. Lollipops WMCA 48

(I HEAR YOU) CALL MY NAME. Burl Ives (Decca)..... WWDC 34
 CAMEL WALK. Iketts (Modern)..... CKLW 37
 COME SEE ABOUT ME. Choker Campbell (Motown) CKLW -X
 COUNTING ON YOU. Frank Fontaine (ABC)..... WQAM -P
 CROSS MY HEART. Bobby Vee (Liberty)..... WPGC 40; KILT -P
 THE CRUSHER. Novas (Parrot)..... WING 23
 CRYING GAME. Ian & Zodiacs..... KILT 2
 CUPID. Johnny Rivers (Imperial)..... KJR 37

DEAR HEART. Henry Mancini (RCA) WWDC 17
 DIANA. Bobby Rydell (Capitol)..... WMCA 53; WIBG 81
 DIRTY OLD TOWN. Ester Ofarim (Philips) KJR 15
 DO-DO-DO-BAH-AH. Bert Keyes (Clock)..... WSID 9; WWDC 3
 DO THE PHILLY. Music City All Stars (Music City) KEWB 38
 DON'T IT MAKE YOU FEEL GOOD. Overlanders
 (Hickory)..... WPGC 28
 DOES HE REALLY CARE FOR ME.
 Ruby & Romantics (Kapp) WMCA 57

EL PUSSY CAT. Mongo Santamaria (Columbia) .. CKLW 17; WKNR 27

FANNIE MAE. Righteous Bros. (Moonglow)..... WMCA 47; KIMN 50
 FINDERS KEEPERS. Nella Dodds (Wand) WIBG 67

FLY ME TO THE MOON. Laverne Baker
 (Atlantic) WSID 15; WMCA 45

GEE BABY (I'M SORRY). 3 Degrees KILT 46; KDKA 50
 GET OUT. Harold Melvin (Landa)..... WSID 14
 A GIRL IN LOVE FORGIVES. Bernadette Castro (Colpix) . WQAM 22
 GIRLS HAVE FEELINGSTOO. Barbara Mason (Arctic)..... WSID 20
 GO NOW. Moody Blues (London)..... WQAM -P; KIMN 33
 GO ON AND CRY. Bruins (General American)..... WIBG 87
 GOLDFINGER. John Barry (U-A)..... WQXI 11; WFUN 1; WQAM 2
 GOLDFINGER. Billy Strange (Crescendo) WWDC 18; KXOK 21
 GUESS WHO. Dusty Springfield (Philips) KJR 31

HAWAII TATTOO. Martin Denny (Liberty) KDKA 27
 HE DON'T UNDERSTAND YOU. Brian Hyland (Philips) ... WKBW 49
 HEY-O-DADDY-O. Newbeats (Hickory) WKNR 11; KIMN 30

I AIN'T COMIN' BACK. Orlons (Cameo)..... CKLW 38
 I CAN'T EXPLAIN. The Who (Decca)..... WKNR 25
 I CRIED ON MY PILLOW. Jamie Coe (Enterprise) CKLW 8
 I DO THE JERK. Billy Pinkney (Fontana)..... KEWB 32
 I FOUND YOU. British Walker (Try) WIBG 56; WPGC 24
 I GOT TO KNOW HIM. Kittens (ABC) WIBG 60
 I KNOW WHY. Springers (WayOut)..... WSID 19
 I LOVE YOU BABY. Dottie & Ray (LeSage)..... WMCA 34
 I MISS YOU SO. Mickey Gilley KILT 50
 I WANT TO BE WITH YOU. Kathy Keegan (DCP)..... CKLW -X
 I WILL WAIT FOR YOU. Steve Lawrence
 (Columbia) WIBG 48; KILT 48
 IF YOU DON'T WANT MY LOVE. Jack London
 (Capitol)..... CHUM 14; CKEY 8

I'LL COME RUNNING. Lulu
 (Parrot)..... CHUM 20; CKEY 10; WQAM 15; KJR 48
 I'LL WALK ALONE. McGuire Sisters (Reprise)..... WWDC 54
 I'M A LOSER. Beatles (Capitol LP) KXOK 14
 I'M COMING BACK TO YOU. George Maharis (Epic)..... WWDC 40
 IN DETROIT. Basset Hand (Josie) WWDC 21
 IT'S BETTER TO HAVE IT. Barbara Lynn (Jamie) WQXI 9

JAMBALAYA. Buddy Greco (Epic)..... WWDC 37
 JOHNNY RABBITT. Peter Posa (Interphon)..... KXOK -X
 JUST SAY I LOVE HER. Jimmy Roselli (RIC)..... WMCA 55

KEEP ON KEEPING ON. Vibrations (Okeh)..... WIBG 62

Radio Exposure Chart (continued)

LAND OF A THOUSAND DANCES. Midneters (Chattahoochee).....	WKBW 52
(A) LITTLE BIT OF SOAP. Yvonne Carroll (Challenge)...	CKLW 41
LITTLE MISS RAGGEDY ANN. Aretha Franklin (Columbia)	WIBG 79
LITTLE WHITE CLOUD THAT CRIED. Freddy Koenig & the Jades.....	KILT 31
LONG BLACK VEIL. Johnny Williams.....	KILT 19
LONG, LONG WINTER. Impressions (ABC Paramount)....	WMCA 37
LOOK AT ME. Ronnie Dante (Musicor).....	WQAM -P; CKLW 43
LOVE ME AS IF THERE WAS NO TOMORROW. Sonny Knight (Aura).....	KILT 18
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MATCHMAKER, MATCHMAKER. Kitty Kallen (United Artists).....	CKLW -X
MINNIE THE MOOCHER. Bobby Darin (Atco).....	CKLW -X
MY GAL SAL. Burl Ives (Decca).....	WIBG 64
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NIGHT WALKER. Jack Nietszche (Reprise).....	KXOK -X
NOT TOO LONG AGO. Uniques (Paula).....	CKLW -P
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PARTY GIRL. Tommy Roe (ABC Paramount).....	KILT 7
PASS ME BY. Peggy Lee (Capitol).....	WWDC 43
PATCH IT UP. Linda Scott (Kapp).....	WIBG 97; WFUN 32; WQAM 9; CKLW 35
PEIL CANELA. Eydie Gorme (Columbia).....	KILT 59
PIGMY (Pt. 1). Delegates (Aura).....	CKLW -X
PLEASE DON'T SAY GOODBYE. Townsman (Columbia)...	WIBG 98
POOR UNFORTUNATE ME. J.J. Barnes (Ring). WKNR 9;	CKLW 13
POP GOES THE HAMMER. Lorne Greene (RCA Victor)...	WWDC 35
POPPING POP CORN. Dave 'Baby' Cortez (Okeh).....	WIBG 71
PRETTY GIRLS EVERYWHERE. Walker Brothers (Smash).	WING 31
<hr/>	
(THE) RACE IS ON. George Jones (United Artists).....	KIMN 49
REAL LIVE GIRL. Bruce Forsyth (Blue Cat) ...	WMCA 44; CKLW -X
REBEL ROUSER '65. Twangy Rebels (General American).	CKLW -X
RED ROSES FOR A BLUE LADY. Wayne Newton (Capitol).....	WWDC 48; KEWB 36
(THE) RICHEST MAN ALIVE. Mel Carter (Imperial).....	WIBG 92
RUNNING SCARED. Sunset Strings (Liberty).....	WKBW 35

SAY IT AGAIN. Terry Black (Arc Sound).....	CHUM 44
SAY IT NOW. J. Frank Wilson (Josie).....	KILT 44
SHABBY LITTLE HUT. Reflections (Golden World).....	CHUM 47
SHE. Michael Allan (MGM).....	WQAM 47
SHOTGUN. Junior Walker & the Allstars (Soul).....	CKLW 44
SIDEWINDER (Pt.1). Lee Morgan (Blue Note).....	CKLW -X
SOMEWHERE. Brothers Four (Columbia).....	KXOK -P; KJR 27
SOMEWHERE. P.J. Proby (Liberty)...	WKBW 28; WIBG 57; WQAM 16
STICKS & STONES. Jean & Dean (Rust).....	KILT 5
STRANGERS. Jimmie Rodgers (Dot).....	WWDC 47
SUDDENLY I'M ALL ALONE. Walter Jackson (Okeh).....	WSID 18
SUNRISE, SUNSET. John Gary (RCA Victor).....	WWDC 50

TALKIN' TO YOUR PICTURE. Tony Martin (Motown)....	KDKA 28
THAT DAY WHEN YOU NEEDED ME. Contours (Gordy)...	WSID 3
THIS FEELING INSIDE. Searchers (Kapp).....	WRIT -P
THE 'TRULY DO' SONG. Harry Simeone Chorale (Kapp)...	WWDC 41
THIS SPORTING LIFE. Ian Whitcomb (Tower).....	KJR 26

WALK. Fenways (Imperial).....	KQV 7; KDKA 9
WALKING ALONE. Harry Simeone (Kapp).....	WIBG 78
WATUSI '64. Jay Bentley (Crescendo).....	KJR 18
WHAT A SHAME. Rolling Stones (London).....	WQAM 35; CKLW 42
WE WERE LOVERS. Sandra Barry (Parkway).....	WIBG -P
WHO CAN I TURN TO. Astrud Gilberto (Verve).....	KXOK -X
WHY DID MY LITTLE GIRL CRY. Tams (ABC Paramount).	WIBG 63
(THE) WITCH. Sonics.....	KJR 2

YEH! YEH! Georgie Fame (Imperial).....	CHUM 50; KIMN 45
YOU'D BETTER GO. Chance Eden (Roulette)...	WQAM -P; CKLW 48
YOU'LL GO FIRST. Styletts (Cameo).....	WIBG 72
YOU'RE BREAKIN' MY HEART. Chartbusters (Mutual)....	WPGC -P
YOU'RE GONE BUT STILL IN MY HEART. Johnny Randell (Colonial).....	CKLW -X; KJR 50
YOU'RE MY GIRL. Everly Brothers (Warner Bros.).....	WRIT -P
YOU'RE NEXT. Sam Fletcher (Vee Jay).....	WKNR 19
YOU'RE NEXT. Jimmy Witherspoon (Prestige) ..	WKNR 19; CKLW 15

THE ZOO. Mickey Lee Lane (Swan).....	WIBG 74
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MUSIC BUSINESS

BIG C&W ALBUMS

FEBRUARY 6, 1965

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

- 1 2 **HAPPY BIRTHDAY**
Loretta Lynn—Decca 31707
- 2 3 **ODE TO THE LITTLE BROWN SHACK
OUT BACK**
Billy Edd Wheeler—Kapp 617
- 3 1 **YOU'RE THE ONLY ONE I KNOW**
Sonny James—Capitol 5280
- 4 4 **IT AIN'T ME BABE**
Johnny Cash—Columbia 43145
- 5 8 **SITTIN' IN AN ALL NITE CAFE**
Warner Mack—Decca 31684
- 6 9 **HALF OF THIS, HALF OF THAT**
Wynn Stewart—Capitol 5271
- 7 7 **I'LL REPOSSESS MY HEART**
Kitty Wells—Decca 31705
- 8 5 **I WON'T FORGET YOU**
Jim Reeves—RCA Victor 8461
- 9 6 **I THANK MY LUCKY STARS**
Eddy Arnold—RCA Victor 8445
- 10 10 **I'M GONNA TIE ONE ON TONIGHT**
Wilburn Bros.—Decca 31617
- 11 13 **TRUCK DRIVING MAN**
George Hamilton IV—RCA Victor 8462
- 12 12 **CLOSE ALL THE HONKY TONKS**
Charlie Walker—Epic 9727
- 13 27 **I'VE GOT A TIGER BY THE TAIL**
Buck Owens—Capitol 5336
- 14 11 **THE RACE IS ON**
George Jones—United Artists 751
- 15 17 **IN ITS OWN LITTLE WAY/DIDN'T I**
Dottie West—RCA Victor 8467
- 16 16 **LESS AND LESS**
Charlie Louvin—Capitol 5296
- 17 20 **(MY FRIENDS ARE GONNA BE)
STRANGERS**
Roy Drusky—Mercury 72376
Merle Haggard—Tally 179
- 18 21 **WHAT I NEED MOST**
Hugh X. Lewis—Kapp 622
- 19 19 **MULTIPLY THE HEARTACHES**
George Jones & Melba Montgomery—
United Artists 784
- 20 22 **WHAT MAKES A MAN WANDER**
Jan Howard—Decca 31701
- 21 ★ **KING OF THE ROAD**
Roger Miller—Smash 1965
- 22 39 **DO WHAT YOU DO DO WELL**
Ned Miller—Fabor 137
- 23 24 **PLEASE PASS THE BOOZE**
Ernest Tubbs—Decca 31706
- 24 14 **DO-WACKA-DO**
Roger Miller—Smash 1947
- 25 15 **THE LUMBERJACK**
Hal Willis—Sims 207

- 26 26 **A TEAR DROPPED BY**
Jean Shepard—Capitol 15304
- 27 ★ **THEN AND ONLY THEN**
Connie Smith—RCA Victor 8489
- 28 47 **ORANGE BLOSSOM SPECIAL**
Johnny Cash—Columbia 43206
- 29 32 **I'LL WANDER BACK TO YOU**
Earl Scott—Decca 31693
- 30 43 **WALK TALL**
Faron Young—Mercury 72375
- 31 23 **FOUR STRONG WINDS**
Bobby Bare—RCA Victor 8443
- 32 33 **BETTER TIMES A-COMING**
Jim & Jesse & The Virginia Boys—Epic 9729
- 33 ★ **10 LITTLE BOXES**
Johnny Bond—Starday 704
- 34 ★ **A TIGER IN MY TANK**
Jim Nesbitt—Chart 1165
- 35 25 **THREE A.M.**
Bill Anderson—Decca 31681
- 36 41 **BILLY BROKE MY HEART AT
WALGREENS (I CRIED ALL THE WAY
TO SEARS)**
Ruby Wright—Ric 145
- 37 37 **CROSS THE BRAZOS AT WACO**
Billy Walker—Columbia 43120
- 38 ★ **I WASHED MY HANDS IN
MUDDY WATER**
Stonewall Jackson—Columbia 43197
- 39 40 **A THING CALLED SADNESS**
Ray Price—Columbia 431
- 40 36 **WHEN IT'S OVER**
Carl Smith—Columbia 43124
- 41 30 **'CAUSE I BELIEVE IN YOU**
Don Gibson—RCA Victor 8445
- 42 18 **ANOTHER WOMAN'S MAN—
ANOTHER MAN'S WOMAN**
Margie Singleton—Faron Young—Mercury 72313
- 43 42 **ONCE A DAY**
Connie Smith—RCA Victor 8416
- 44 ★ **BIG CITY**
Margie Bowes—Decca—31708
- 45 34 **DON'T GIVE UP THE SHIP**
Johnny Wright—Decca 31674
- 46 46 **ANNE OF A THOUSAND DAYS**
Leroy Van Dyke—Mercury 72360
- 47 ★ **DON'T BE GOOD TO ME**
Margie Singleton—Mercury 72363
- 48 ★ **I SPELL LOVE Y-O-U**
Ott Stephens—Chart 1145
- 49 50 **TAKE YOUR HANDS OFF
MY HEART**
Ray Pillow—Capitol 5323
- 50 ★ **I WANT YOU**
Tom Tall & Ginny Wright—Chart 1170

BIG 50 C&W HITS

- 1 1 **BITTER TEARS**
Johnny Cash—Columbia CL 2248/CS 9048
- 2 2 **THE BEST OF JIM REEVES**
RCA Victor LPM 2840 (M)/LSP 2890 (S)
- 3 3 **I DON'T CARE**
Buck Owens & His Buckeroos—Capitol T 2186
- 4 4 **TOGETHER AGAIN/MY HEART
SKIPS A BEAT**
Buck Owens & His Buckeroos—Capitol T 2135 (M)
- 5 5 **HAVE I TOLD YOU LATELY THAT
I LOVE YOU**
Jim Reeves—Camden 842
- 6 6 **LOVE LIFE**
Ray Price—Columbia CL 2189
- 7 7 **THE FABULOUS SOUND OF
FLATT AND SCRUGGS**
Columbia CL 2255/CS 9055
- 8 8 **I GET LONELY IN A HURRY**
George Jones—
United Artists UAL 3388 (M)/UAS 6388 (S)
- 9 10 **COUNTRY MUSIC TIME**
Kitty Wells—Decca DL 4554/DL 74554
- 10 13 **FAITHFULLY YOURS**
Eddy Arnold—
RCA Victor LPM 262 (M)/LSP 2629 (S)

- 11 11 **COUNTRY DANCE FAVORITES**
Faron Young—Mercury MG 20931 (M)/60931 (S)
- 12 9 **THE BEST OF BUCK OWENS**
Capitol T 2105 (M)/ST 2105 (S)
- 13 ★ **BILL ANDERSON SHOWCASE**
Decca DL 4600/DL 74600
- 14 14 **SONGS OF TRAGEDY**
Hank Snow—RCA Victor LPM/LSP 2901
- 15 15 **THE PICK OF THE COUNTRY**
Roy Drusky—
Mercury MG 20973 (M)/SR 60973 (S)
- 16 16 **THANK YOU FOR CALLING**
Billy Walker—
Columbia CL 2206 (M)/CS 9006 (S)
- 17 17 **GEORGE JONES SINGS
LIKE THE DICKENS**
United Artists—UAL 3364 (M)/UAS 6364 (S)
- 18 18 **R.F.D.**
Marty Robbins—Columbia CL 2220/CS 9020
- 19 12 **YESTERDAY'S GONE**
Roy Drusky—Mercury MG 20919/SR 60919
- 20 19 **MOONLIGHT & ROSES**
Jim Reeves—RCA Victor LPM/LSP 2854

DEL REEVES
United Artists 824
GIRL ON THE BILLBOARD
(Moss Rose, BMI) (2:38) Mills,
Haynes
Flip is "Eyes Don't Come Crying
To Me"
(Yonah, BMI) (2:27)—Anderson

JACK SCOTT
RCA Victor 8505
I DON'T BELIEVE IN TEA
LEAVES
(Painted Desert, BMI) (2:30)—
Scott
Flip is "Separation's Now
Granted"
(Painted Desert, BMI) (2:16)—
Scott

CARL BUTLER AND PEARL
Columbia 43210
JUST THOUGHT I'D LET YOU
KNOW
(Cedarwood, BMI) (2:35)—Lewis
Flip is "We'd Destroy Each
Other"
(Cedarwood, BMI) (2:16)—Joy,
Westberry

DON BOWMAN
RCA Victor 8506
I FELL OUT OF LOVE WITH
LOVE
(Lowery, BMI) (2:17)—Reed
Flip is "The World's Worst
Guitar Picker"
(Parody, BMI) (2:37)—Bowman,
Bare

MARION WORTH
Columbia 43214
THE HANDS YOU'RE HOLDING
NOW
(Marty's, BMI) (3:09)—Robbins
I'M NOT MYSELF
(Big D, BMI) (2:38)—Torok, Redd

BARBARA DALE
Canary 2003
GREATEST SHOW ON EARTH
(Central Songs BMI) (2:30)—
Cain
Flip is "Missing You Agan"
(Four Star Musc, BMI) (2:18)—
Knight

GEORGE MORGAN
Columbia 43216
DEAR JOHN
(American, BMI) (2:42)—Barton,
Talley Owen
Flip is "Happy Endings (Are
Only for the Movies)"
(Famous ASCAP) (2:04)—Tobias,
Carr

DAVE DUDLEY
Mercury 72384
TWO SIX PACKS AWAY
(Champion/Raleigh, BMI) (2:11)
—Self
Flip is "Hiding Behind the Cur-
tain"
(New Keys, BMI) (2:57)—Dyson

JERRY WALLACE
Challenge 59278
YOU'RE DRIVING YOU OUT OF
MY MIND
(4-Star Sales, BMI) (2:54)—
Belew, Fuller
Flip is "Helpless"
(4-Star Sales BMI) (2:00)—
Morris



R&B BEAT

by Kal Rudman

One of our main barometers for breakout action on R & B records is **Paul "Fat Daddy" Johnson**, P. D. of WSID in the hot Baltimore market. The "pilot plant" worked over-time as a gang of things opened up there in sales: **I KNOW WHY- Springers, Way Out; HE WAS REALLY SAYIN' SOME- THIN'-Velvettes, VIP; I LOVE YOU BABY-Dottie and Ray, LeSage (A NYC hit); CAMEL WALK-Ikettes, Modern; RUN MY HEART-Baby Washington, Sue; THAT'S HOW STRONG MY LOVE IS-Otis Redding, Volt; JERK AND TWINE-Jackie Ross, Chess; CAN'T YOU JUST SEE ME-Aretha Franklin, Columbia; SUDDENLY I'M ALL ALONE-Walter Jackson, Okeh; FLY ME TO THE MOON-La Vern Baker, Atlantic; GIRLS HAVE FEELINGS TOO-Barbara Mason, Arctic; AT THE CLUB-Drifters, Atlantic; and, KEEP ON KEEPIN' ON-Vibrations, Okeh.**

In addition, the Baltimore-Washington market is an interesting one for discovering "flip tips." It is a tribute to the TAMLA-Motown writers and producers that so many of their "B" sides hit in this market. Currently hot are: **THAT DAY WHEN YOU NEEDED ME-Contours, Gordy, which is No. 3 at WSID (flip of CAN YOU JERK LIKE ME); LOVE HAS GONE-4 Tops, Motown, which is No. 7 on Bob King's WOOK-TV Bandstand list in Washington; FOREVER-Marvin Gaye, Tamla, which is heavily requested in Baltimore; BABY DON'T YOU GO-Miracles, Tamla, which is No. 19 at WSID; and ASK ANY GIRL-Supremes, Motown, which is the flip side of BABY LOVE. LOVE HAS GONE is also a big request item with Georgie Woods and Jimmy Bishop at WDAS in Philly. They had a tape cartridge made up with all kinds of production to play in front of "flip tips" they program. The biggest flip tips of the last few years in Baltimore and Philly are: **A LOVE LIKE YOURS COMES KNOCK KNOCK KNOCKIN'-Martha & Vandellas, Gordy, and FOREVER-Marvelles, Tamla, which hit No. 1 in Philly and is still frequently programmed.****

(It's the flip of **LOCKING UP MY HEART**).

R & B Chatter

A new chapter of NARA was just formed for the state of Ohio. **Ed Castleberry, WKVD, Columbus** was chairman at the first meeting.

E. Manny Clarke is doing a great job in the traffic slot at WGIV, Charlotte, North Carolina. He recently came there from WGOK, Mobile.

Otis Redding just came out of the hospital after minor surgery.

Larry Williams, P.D. at WAAA, Winston-Salem, has brought the station up to number one ratings in the twin cities. **Joe Medlin** of Atlantic in a talk before the Southeastern chapter of NARA pointed out that the spendable income of the Negro population in WINSTON-SALEM is an astounding 98 million dollars per year . . . **Oscar (Daddy) Alexander** who has all those big ratings at WAAA reports the following as **Large: DON'T LET ME BE MISUNDERSTOOD - Nina Simone, Phillips; TIME WAITS FOR NO ONE-Eddie and Ernie, Eastern; DON'TCHA WORRY BABY - Vernon Harrell, Decca; PLEASE PLEASE PLEASE-Ike & Tina Turner, Kent; and, TWINE TIME.**

In his excellent tribute to **Alan Freed, George Lorenz** listed some of the people who "remembered Alan in the latter days" when he needed help. They were: **George Goldner, Harry Maselow, Jack Hooke, M. Warren Troob.** I want to add the name, **Randy Wood, President of Vee Jay.** I'm sure there are others. People will help a guy who is down, and hardly anyone knows it.

We can report a fast sales breakout of **THE SHOTGUN-Jr. Walker & All Stars, Soul, in big figures in Cincinnati (WCIN-Larry Daley, P.D.); Chicago (WVON-E. Rodney Jones, P.D.); Detroit (Ernie Durham at WJLB, WCHB, LeBaron Taylor, Music Director.) and the West Coast.** With pop picks at **WHK, Cleveland and WCAO, Baltimore** on this dance, it looks like a possible repeat on the **JERK** and the **TWINE** route to Smashville.

R & B TOP 30

Temptations Have A Smash

- 1 HOLD WHAT YOU'VE GOT
Joe Tex—Dial 4001
- 2 TWINE TIME
Alvin Cash & the Crawlers—
- 3 MY GIRL
Temptations—Gordy 7038
- 4 I WANNA BE (YOUR EVERYTHING)
Manhattans—Carnival 507
- 5 HOW SWEET IT IS
Marvin Gaye—Tamla 54107
- 6 THE "IN" CROWD
Dobie Gray—Charger 105
- 7 THE NAME GAME
Shirley Ellis—Congress 230
- 8 YOU'VE LOST THAT LOVIN' FEELIN'
Righteous Brothers—Philles 124
- 9 VOICE YOUR CHOICE
Radiants—Chess 1904
- 10 SEVEN LETTERS
Ben E. King—Atco 6328
- 11 BLIND MAN
Little Milton—Checker 1096
- 12 SHAKE/A CHANGE IS GONNA COME
Sam Cooke—RCA Victor 8486
- 13 NO FAITH, NO LOVE
Mitty Collier—Chess 1918
- 14 BOY FROM NEW YORK CITY
Ad Libs—Blue Cat 102
- 15 USE YOUR HEAD
Mary Wells—20th Century Fox 5155
- 16 IT'S BETTER TO HAVE IT
Barbara Lynn—Jamie 1292
- 17 COME SEE ABOUT ME
Supremes—Motown 1068
- 18 GET OUT
Harold Melvin—Landa 703
- 19 SUDDENLY I'M ALL ALONE
Walter Jackson—Okeh 7215
- 20 CAN YOU JERK LIKE ME
Contours—Gordy 7037
- 21 SHOTGUN
Junior Walker & the All Stars Soul 35008
- 22 HE WAS REALLY SAYING SOMETHING
Velvettes—V.I.P. 25013
- 23 FINDERS KEEPERS, LOSERS WEEPERS
Nella Dodds—Wand 171
- 24 DO DO DO-BAH-AH
Bert Keyes—Clock 1048
- 25 DON'T COME RUNNING BACK TO ME
Nancy Wilson—Capitol 5340
- 26 JERK AND TWINE
Jackie Ross—Chess 1920
- 27 I KNOW WHY
Springers—Way Out
- 28 THAT'S HOW STRONG MY LOVE IS/MR. PITIFUL
Otis Redding—Volt 124
- 29 CAMEL WALK
Ikettes—Modern 1003
- 30 HEY GOOD LOOKIN'
Bo Diddley—Checker 1098

Rocky Groce, P.D. at WWRL, New York reports **TIME WAITS FOR NO ONE-Eddie and Ernie, Eastern**, as top 5 with solid sales. **Bill Curtis** of WUFO, Buffalo also confirms good sales.

Twine Time on TOP

TWINE TIME set a new record by hitting No. 1 four weeks in a row at WVON, Chicago. No. 2 there is **LET HER LOVE ME-Otis Leavill, Blue Rock**, which is confirmed by **Chatty Hatty, WGIV, Charlotte, N. Carolina** and **Donny Brooks** and **Robert B.Q., P.D.** at KATZ, St. Louis. Also sales in Charlotte on the **Eddie & Ernie.**

Atlantic is distributing the New Orleans monster **TEASIN' YOU-Willie Tee.** Ed Teamer, WYLD reports it No. 2 in sales. Ed reports **STRUNG OUT-James Crawford, Mercury** still top 10 and a breakout on **I WANT A LITTLE GIRL-Joe**


Hinton, Backbeat, and GET DOWN WITH IT-Bobby Marchan, Dial.

POOR UNFORTUNATE ME -J.J. Barnes, Ring, Detroit R & B Smash, is now Top 10 at all Pop stations there. Seven companies have bid on the master but Ring is keeping it all the way.

Burke Johnson, WAOK, Atlanta reports **LITTLE MISS RAGGEDY ANN - Aretha Franklin, Columbia**, in his Top 5.

Larry Daley informs us that **Charlie Brown** has left WCIN, Cincinnati to become P.D. of WLOU, Louisville. New at WCIN is **Tom Hankerson**, the well known burner from WTMP, Tampa. Larry tells me WCIN was the first station to "blow" **CHANGE IS GONNA COME** out of the **Sam Cooke LP**, and forced release of the single.

Another Hit!



JIMMY ROSELLI'S
JUST SAY I LOVE HER
b/w
DON'T CRY LITTLE GIRL,
DON'T CRY
RIC S-148


Order from your Ric Distributor now

It's A Hit!

USE YOUR HEAD

Mary Wells

Fox — 555



The Ultimate in Entertainment

REVIEW OF THE WEEK

ed by Bob Mersey, head of pop record production for the label, is for three years. The indie producers are to come up with at least three new acts a year for Columbia. Their deal calls for a big chunk of money, but how much of this they earn will depend on how well the records they produce sell, according to Glancy. Mizrahi, Ripp and Steinberg will deliver their finished product to Columbia, but their deal calls for consultation with Mersey and Glancy about their various recordings.

So far they have produced one record that has been issued on Columbia, a disc featuring a new group called The Townsmen. (It was a Music Business pick last week). Their next for Columbia also features a new group—unnamed as yet.

Will Columbia make more outside production deals? Glancy thinks that if the firm runs across any other indie producers with the track record of the Kama Sutra lads they well could.

Beatles to Return

On this, the first anniversary of the Beatles first frantic visit to America, reports of their third American tour were confirmed. "The boys will definitely be back, probably in August," said GAC vice president, Norman Weiss, last week. Weiss held numerous conferences during the week with Beatles manager, Brian Epstein.

Also announced was the signing of Gerry and the Pacemakers for a nine-day appearance with the annual Easter Show put on by deejay Murray the K Kaufman at the Brooklyn Fox Theatre. Also confirmed, was the return to the States of the

Rolling Stones, "sometime in April" for another tour. GAC has also signed Petula Clark for U. S. appearances.

Philips' Third Year

Philips Records celebrates its third anniversary on February 1. Lou Simon, national sales manager of the label, said last week that the three years have been successful above and beyond all expectations. For the firm's fourth year Simon anticipates "even more exciting growth."

In its first year Philips became accepted as an established label, and came up with the million selling "Hey Paula," by Paul and Paula. In its second year the firm started the Connoisseur Collection of elaborately designed and packaged albums of unusual music. From this series emerged the best-selling artist, The Singing Nun. That year Philips also launched the Swingle Singers.

In its third year Philips came up with such top talent as the 4 Seasons, The Serendipity Singers, Dusty Springfield, Nina Simone and Lester Lanin, plus a powerful lineup of classical sellers.

All of the above is a remarkable success story for Philips, and according to Simon, "Our fourth year will be our biggest yet."

More Hirt Gold

RCA Victor Records said last week that Al Hirt's "Honey in the Horn" album has



FIRST NASHVILLE SESSION. Bobby Goldsboro, who is riding high with "Little Things," journeyed to Nashville last week with United Artists' producer Jack Gold to cut his debut session in Music City.

sold more than one million copies. The album, which was released in August, 1963 (produced by Chet Atkins in Nashville) had been certified for an RIAA gold record award last April. It was from this album, too, that Hirt had his first smash single record, "Java." Hirt is currently on the MB POP LP's chart with five albums.

Al Nevins Dies

Al Nevins, veteran music man, long time member of the Three Suns, and more recently active in the music publishing firm of Nevins and Kirshner, died Tuesday (26). He was 49. Death came as a result of a heart attack.

Nevins was a member of the

Three Suns with his cousin Artie Dunn and his brother, Morty Nevins, from the group's start in the early '40s. He produced all of the Suns' numerous albums. In the mid-fifties, he gave up playing with the Suns to enter the publishing business and in 1958, started the firm of Nevins and Kirshner with Don Kirshner. The firm and its catalog was later sold for more than \$2,000,000 to Columbia Pictures Screen Gems. Upon the sale of the firm, Nevins entered a less active phase of his career, though continuing to produce albums by the Three Suns. He lived on East 57th Street, New York City.

WB Signs Aznavour

Charles Aznavour has been signed to a record contract by Warner Brothers. The French singing star flew into New York last week to cut his first album under the supervision of Reprise chief record producer Sonny Burke. The first Aznavour LP will be issued this spring, and will be given a major promotion and publicity campaign by the label.

Baez Book A Hit

The Joan Baez Songbook, which is published by Vanguard Records division, called Ryerson Music Publishers, is a smash. Between the two editions, the paperback at \$3.95 and the clothbound at \$5.95, over 90,000 copies have been sold, a sensational sale for a songbook. Book is sold to the book trade by Crown Publishers, to the music trade by Consolidated Music Publishers, and to record shops by local Vanguard distributors.



OFF TO ENGLAND: Tommy Roe and the Roemans left for a three week tour of England last week, where they will appear in one nighters and on TV programs.

LIKE A SMASH?

Julie Rogers
"LIKE A CHILD"

72380



A ROARIN' HIT!

"A TIGER IN MY TANK"
Jim Nesbitt

Chart 1165

CHART RECORDS

905 16th Avenue, South

Nashville, Tennessee

Phone: (615) 254-9333

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

One of the sorriest little girls alive recently was RCA-Victor's **Dottie West**, fast rising star, and exclusive Tree Pubbery writer. Dottie was invited to the White House to attend the Johnson inaugural ball, and she couldn't go because of previous bookings in Houston and other places. Dottie thinks the invite stemmed from her appearance as grand marshal of the Apple Blossom Festival in Winchester, Va. last May, where she sat in the reviewing stand chatting with Lady Bird and the President himself. She learned that the President "loves country music" and has an impressive C&W record library.

The motion picture musical, "Kimberly Jim", starring the late **Jim Reeves**, will be released next month, according to announcement by the Jamie Uys Film Co. in South Africa. The full length color picture will be distributed by Embassy Pictures of New York. Concurrently, an LP of songs by Reeves never before released will be issued on RCA Victor. Titled "The Jim Reeves Way", many of the songs were recorded only a few weeks before Reeves' death last July. Meanwhile Reeves' last album, "The Best of Jim Reeves", has continued among the best selling albums in this country for the last 39 weeks. His records are also top sellers in Europe and Africa.

The Blue Boys, the band which travelled with Reeves, and which has continued as an act managed by the Jim Reeves Enterprises, has just had an album released by RCA-Victor. The album, titled "We Remember Jim", contains many of the songs Reeves made famous over the last 10 years. A single is scheduled for release from the LP within two weeks.

Newkeys Names Stewart

Jim Stewart (no relation to actor Jimmy Stewart), has been appointed writer-relations director for Newkeys Music Inc. and Circle Dot Pubbery, 812 Sixteenth Ave., south, Nashville. Stewart brings a solid music background to the firm, having worked as a deejay in Rapid City, S.D., and more recently as a musician with some of

the leading C&W and pop bands. . . . **Ernest Tubb** and the **Texas Troubadours** are in sunny Florida on a 17-day tour that also covered Texas, Louisiana, and Alabama. . . . Tubb and **Loretta Lynn** have been recording together material for an LP for early release. . . . **Kirk Hansard** has been busy taping shows for "The Schultz Show", a C&W'er originating at Knoxville's WVIR-TV and being seen in 14 different cities. . . . **Roy Acuff** who sells hot and heavy with his singles but hasn't had a chart rider for some time is going to change all that, say Hickory Record execs, with release of his "Freight Train Blues" with assistance of **The Smokey Mountain Boys**. It's still full of the country "feel". . . . The **Judy Lynn** Fan Club's latest journal is in the mails. Forty pages packed solid with chatter to delight C&W fans. . . . The new DJ Fact Sheet, a compendium of gossip about C&W records and affairs has just been issued by the **Marvin L. Hoerner** Enterprises, P.O. Box 99, Amboy, Ill. Country deejays are especially urged to get on the free mailing list. . . . To **Del Reeves**, inviting listens to his "The Girl On the Billboard" backed with "She's a Swinger" . . . a special message. How did you get by the postoffice with that giant size color postcard showing the cutie with the wide open shirt front? It's a pin up that could set some boys ga ga.

Penny Comes Back

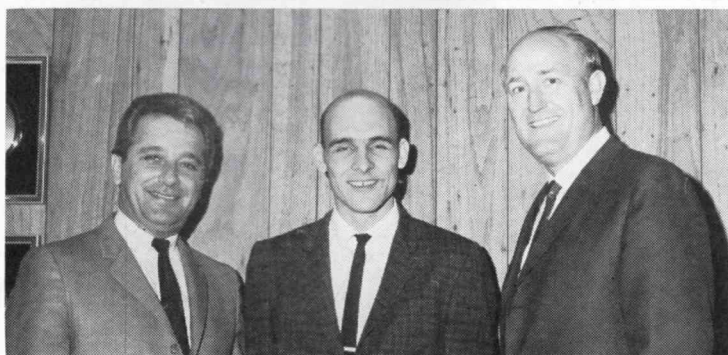
Calvin Lee of Musicians Unlimited, Loveland, Colo., tells of the sensation created when singer **Penny Powers** returned to the mike on New Year's eve

singing C&W songs—her first public appearance since June 18 when after an evening's work in one of Denver's night clubs, she was struck by a careening car and pinned to the wall of a building, necessitating amputation of both legs. She'll soon be fitted with artificial limbs, and return full time to the nitery circuit. . . . **The Johnny Cash Show** drew overflow crowds on the kick-off dates for 1965. In El Paso, through a miscalculation, the house was oversold by several hundred tickets, and the Albuquerque auditorium reported it had the largest crowd in the last three years. . . . A two-man country deejay show is shaping up for Detroit's WEXL. PD **Bill Samples** is being joined by **Dale Lewis** to help spin the records and add some colorful conversation. It'll start early in February. They're working on a listener-participation plan. . . . Newport News's WTID helped promote the **George Hamilton IV** appearance Jan. 30 at the Tidewater Barn Dance. The weekly stage show, now in its second year of operation, spotlights Nashville movie stars in addition to local talent. **Bobby Lord** and **The Osborne Brothers** are skedded for the near future, says General Manager **Gus Thomas**.

Country Chatter

Hickory pubbery says **Bob Luman's** new "Tears From Out of Nowhere" backed with "Bad Bad Day" is the first big country record for 1965. The former is a **John D. Loudermilk** tear jerker that could melt a block of granite. . . . **Joyce Bosak**, PD at St. Paul's WMIN, says they're looking forward to an-

other of **Smokey Smith's** big shows Feb. 6. On the bill are **Faron Young**, **Margie Singleton**, **Carl and Pearl Butler**, **Marvin Rainwater**, **Sons of the Pioneers**, **George Hamilton IV**, **Carl Smith**, **Darrell McCall** and **Red Johnson**. Acuff Rose Artists Corp. has skedded a dozen of its top artists for February PA's. Those working will include **Tex Ritter**, **George Hamilton IV**, **Bobby Lord**, **The Stoney Cooper** unit, **Bob Luman**, **The Newbeats**, **David Houston**, **Roy Orbison** unit, **Joyce Moore**, **Bun Wilson**, **Jean Shepard**, **Minnie Pearl**, **Lonnie Wilson**, and **Ernest Ashworth**. . . . **Ray Stephens**, general manager-owner of KMGH, Abernathy, Texas, who programs five hours of C&W nightly, needs records bad. His coverage area around Abernathy-Lubbock, Texas, is about 200,000. . . . **Eddie Willis**, a well loved musician around Dallas, died after a heart attack recently and **Dewey Groom** of the Longhorn Ranch promptly made plans for a benefit dance for the family. It was a SRO crowd, the guests including **Frankie Miller**, **Howard Crockett**, **Gene Summers** and 11 bands of the area, says **Joseph Kundrat**. Willis left a widow and four children. . . . CAPA Records reports widespread acceptance of **Boots Till's** "Where Did You Go" backed with "Thirteenth Dance". C&W deejays who were missed on the mailing are invited to write for free copies to CAPA Records. . . . Movie and TV actress **Chris Noel** has been signed to a recording contract by Mercury Records. **Nick Venet**, A&R exec, will direct her first session this month.



Hank Mills, center, newly signed writer for Moss Rose Publications is seen with **Walter Haynes**, left, Moss Rose vice prexy; and **Hubert Long**, right, prexy. Mills has written such songs as **Ruby Wright's** "Billy Broke My Heart at Walgreen's", the soon to be released "Take the Bus and Leave the Crying to Us" by Sue York, and "The Girl On The Billboard" by Del Reeves.

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