

MUSIC BUSINESS

Incorporating music reporter

Vol. IX No. 28

**Connie De Nave:
A press agent explains
the art of publicity**



are here ... The new dances are here ... The new



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Miller's Big Year

Roger Miller, the subject of a recent MB feature article, is reported to be Smash Records' best selling artist to date. His current hit single "King of the Road," is his first departure from the whimsical, "Dang Me" style which first brought him fame. Smash is said to have shipped over 550,000 copies of the single as of last week.

Miller's appearance on the Andy Williams Show (March 1) will mark another first. He will have a 15 minute solo segment; the first artist to be thus featured on that show. On March 1 he commences on a tour of colleges, mingled with a few club dates previously booked. Miller has just signed with GAC who will book him for radio, TV and personal appearances. They are presently arranging his first international tour for this summer, which will take him to Europe, Japan and Australia.

Scepter Consolidates

Scepter Records has decided to drop all of its subsidiary labels for singles product. From now on all future singles will be issued on Scepter/Wand labels only.

At the same time Scepter is extending its album program with a new jazz series under the direction of Tom McIntosh, and a folk department headed by Paul Stookey, the Paul of Peter Paul and Mary. Stookey will handle both singles and albums. The first release under his aegies will feature Two Guys From Boston.

Another new album series for Scepter is called "Festive." These LP's will encompass ethnic groups, with the first music of American and foreign LP featuring The Mighty Sparrow of Trinidad.

Two other LP series are doing well for the label. One is the Mace series, which spotlights classical music, and the other is the Hob line, which consists of gospel recordings, and features James Cleveland and The Voices of Tabernacle.

Oscar To Fontana

Irwin Steinberg, executive vice president of Mercury Records has signed composer-singer Oscar Brown Jr. to an exclusive contract with the company's Fontana label. Brown's first album for Fontana will be cut live with the

backing of the Floyd Morris Trio at the Cellar Door, Washington D.C., on February 5-6. Lucchi DeJesus will produce the album.

Fontana will have a single release by Brown ready for his opening at the Gramercy Arts Theater in New York in his one-man show, "The Worlds of Oscar Brown," on February 18. The show will have a limited, one-month run.

Fontana has also arranged to release a single by England's Bobby Graham of Louis Bellson's "Skin Deep." Graham is reportedly one of Britain's busiest session drummers, and has worked as drummer with such Liverpool groups as the Outlaws and the Bruvvers.

Neophonic Concert

Stan Kenton's new Neophonic orchestra played its second concert in Hollywood last week to a large and enthusiastic audience. After the concert Kenton played to another large audience, made up of 400 visitors to a reception thrown in his honor by Capitol Records at the Eldorado Room of the Los Angeles Music Center. Among the guests were Glenn Wallichs, Chief Executive Officer and Chairman of the Board of Capitol, Alan Livingston, Capitol President, and his wife Nancy Ol-

son, Mel Torme, Mort Sahl, Skitch Henderson, Dizzy Gillespie, Stuart Whitman and George Shearing.

Gleason Jazz Course

Ralph J. Gleason, the jazz critic and columnist of the *San Francisco Chronicle* is now teaching a course called "Jazz In American Society" at Sonoma State College, outside the Bay City. Course, which has full credits, is given once a week at night. It consists of a series of discussions about the jazz artist and his environment, and the meaning in our society of jazz and jazz musicians.

Village Gate Label

Art D'Lugoff, veteran Greenwich Village impresario, whose Village Gate Club is well-known as a talent cradle, has started his own label, Village Gate Records. Initial release contains four albums, by the New Wine Singers; Argentinian guitarist, Jorge Morel; a folk trio known as the Moonshiners; and the Saints of Blecker Street, a dixie combo. D'Lugoff currently plans on 12 to 18 album releases a year.

Virzi's New Slot

London Records has named Tom Virzi to the post of pop

LP promotion manager. National sales manager, Herb Goldfarb, said Virzi, who formerly did promotion for both Mercury and Columbia on the West Coast, will coordinate national promotion pertaining to trade magazines and radio stations. He'll work through local distributors and promo men.

Alan Freed Services

Alan Freed's family and friends gathered in New York last Saturday (6) at the Community Church off Park Avenue for a memorial service for the late disc jockey. Attending were his widow, Mrs. Inga Freed, his son Lance, his second wife Jackie and their two children, Alan Jr., and Seiglinde, his father and his brother David Freed, a Cleveland attorney. The memorial service was arranged by Warren Troob, Alan's friend and attorney, Mrs. Freed and Alan's staunch friend Jack Hooke. Others present included Sammy and Hy Weiss, Lou Krefetz and Mrs. Krefetz (who drove up from Baltimore, Monte Bruce and Mrs. Bruce, Leo Rogers, Johnny Brantley, Jack Walker, Dave Berger, Johnny Halonka, Adrienne Lawner, Goldie Goldmark, Morris Levy, the guys and girls from Alan's TV show, and others who knew Alan when he was the king of disc jockeys in New York.

The service was simple and direct. Dr. Harrington read from three of Freed's favorite poets, and the organist played two of Freed's compositions "Sincerely," and "Most of All". Warren Troob gave the eulogy. It was suggested that anyone who wanted to do something in Alan Freed's memory make a donation in his name to one of his favorite charities, the Jewish National Hospital for Asthmatic Children in Denver, Colo.

Producer Kurland

John Kurland resigned from his post as director of public relations for Columbia Records last week to produce a Broadway musical based on Elaine Dundy's best-seller "The Dud Avacado." Miss Dundy herself will adapt the book, and a major star, composer and lyricist will be announced by Kurland shortly. Show is set to premiere in January of 1966.

Continued on page 30



Stan Kenton

Skitch Henderson

Where the Neophonic meets the blue Pacific

REVIEW OF THE WEEK

Alan Freed

Dear Bob:

The piece you did on Alan Freed's passing seems to illustrate, more than anything, that not peculiar to either the record business or the broadcasting industry is the fact that "Nobody loves you when you're down and out." It is our way of living.

I was a teen at the start of Freed's heyday and used to look forward to being in the New York area to hear his show when he was on a station that didn't beam into the Nation's Capitol. But like thousands of other individuals who may have admired his ability and success, when the slide began, we just sat back and did nothing.

It is perfectly human in our society to produce sacrificial lambs, but by updating the Biblical practice and harking back to the time of the Aztecs using humans. Thus, what happened to Freed, whether he was guilty or not, is a rather common event in all walks of life.

I agree that a lot of people are enjoying the fruits of fortune only because one man took a hellava big rap for himself and individuals who could have gone the same route.

I was very happy that **MUSIC BUSINESS** chose to remember and appreciate what Alan Freed did for the industry in general and Negro performers in particular. A lot of people are too quick not to admit these accomplishments. People are really funny, they dwell on a turkey as much as a smash, even more so if the former isn't followed by the latter.

Since I didn't know Freed, I'm not at liberty to comment on just what kind of fellow he was. But, I think it's safe to say, his deeds won't slip into anonymity.

Best Regards,
Mitch Litman
Director of Publicity
& Sales Service
WWDC Radio, Washington

Dear Mr. Chase:

I have just finished reading my copy of the February 6th **Music Business** and I feel I must thank your magazine and in particular Bob Rolontz and June Bundy for the kind words on Alan Freed.

I was a daily listener of the Alan Freed show while he was on WINS and I firmly

Letters To The Editor

believe that he was the King of Rock and Roll. He was king because he wasn't an outsider, rather he was part of the scene—he really liked what was then happening to music.

Let today's trend toward r & b oriented music and the survival of rock and roll live on in tribute to Alan Freed, for although others have replaced him *no one* will ever take his place.

Sincerely,
William F. Abele
Belleville, New Jersey

On Small Stations

Gentlemen:

I was stunned to say the least when I read your column and the letter from Mr. Johnny Young of Nashville, Tennessee and his complaints against the disc jockey.

First, Mr. Young sounded off about "the poor helpless jock in some small town no one has ever heard of begging for records. They claim they have been mistreated and feel neglected." Wheeling, W. Va. is no large market but people do reside here, almost 55,000 worth, as a matter-of-fact. If you don't think we should receive the records, you are sadly mistaken. Where there are people there are record buyers. As for the business of "begging" for records, we beg because we don't like hearing our competitor playing a record 3 weeks before we have it. If the record company doesn't care about our "begging," they're only hurting themselves.

Mr. Young also mentioned that smaller radio stations feel they should receive the same attention as say, KYW or WBZ. EVERY RADIO STATION FROM "THE BIG GUNS" TO THE SEEMINGLY INSIGNIFICANT 250 WATT STATION SHOULD RECEIVE FREE EVERY RECORD THAT THE RECORD COMPANY FEEL IS GOOD ENOUGH TO RELEASE. If a record company wants a hit record, they have to let the public hear it . . . right?

The way I understand Mr. Young, he seems to think that the only people who buy records live in Boston, Cleveland, L.A. or New York. This is certainly not true. I would imagine that there are even people in Beach Creek, Kentucky who buy records.

My thanks to MB for hearing our side of the question. I'm sure that there are some intelligent people who see it our way.

Brent Walton P.D.
WHLL Radio,
Wheeling, W. Va.

Needs Records

Dear Mr. Chase:

I have been reading your wonderful magazine since last September and enjoy it very much. It's a very informative magazine in all the music fields.

Our station went on the air in September so we are really new. We have already become very popular with the local people and have lots of listeners. We are an FM station with a power of 3,000 watts and radius coverage of approximately 80 miles, and our broadcasting day is 5:30 AM to 12:00 midnight, 7 days a week.

WVLR would really appreciate any 45 singles and albums the record company or distributor can supply. I would like to say thanks to the people of Starday, Fabor, RCA, Crusader, Argo, Scepter and Tell Music Distributors of Madison for all the help they have given us.

Sincerely,
Del J. Vincy
Music Director,
WVLR,
Sauk City, Wis.

Mersey Beat

Dear Mr. Chase:

I have subscribed to **Music Business** for the trial subscription for five weeks. I enjoy the magazine very much and I intend to subscribe for a full year.

I would like to know if I could write to Brian Harvey in Britain for a subscription to the **Mersey Beat** magazine. If this is possible please send me any information I would need to do this.

Sincerely yours,
Linda Gulick,
Huntington Station,
Long Island, N. Y.

Ed. note: A subscription to **Mersey Beat** by regular sea mail costs \$3.75 for six months, and \$7.50 for one year. **Mersey Beat** is published weekly. An air mail subscription costs \$7.50 for six months, and \$15 for one year. You can subscribe by sending your order and check or money order to **Mersey Beat**, 81a Renshaw Street, Liverpool 1, England. If you write, they will send a free sample to you and any of your friends.

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MUSIC BUSINESS

Incorporating music reporter

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SUBSCRIPTION FULFILLMENT

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

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Music Business is published weekly except one issue at year end 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 Blvds, 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, \$15 per year; \$40 by air, payable with order in U.S. funds.

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New dances are here!

The year has started off with a flock of new dances bidding to replace the Frug, Mashed Potato, et. al. For 1965 it's the Jerk, Twine, Bostella, Ski and Mlle.



Everybody's doing them . . . everyone who's in, that is . . .

(PHOTO BY B. WEST)

You can cool it . . .



One of the newest is the Ski—ski clothes add flavor



For Killer Joe the Mlle is the first "touch"

DANCES BY THE SCORE. If you want to be really in, these days you've got to dig hundreds of new dances a year. If that's exaggerating, take a look; there are three records happening right now and they all have the same title, "Land of a Thousand Dances."

Last year it was the Frug, the Mashed Potato, the Bird, the Watasi, and the Swim. Now there's a brand new spate of dances which record companies and dance studios alike are hoping will get started on the right track . . . or kick right be a better word.

Already a fact, of course, and a hold-over from the end of 1964, is the Jerk. Any number of records have come out on this and some have gone to the top



or go wild like these Bostella fans



dance in seven years (PHOTO BY POTEMKIN)

of the charts (The Larks on the Money label made it to the top five). The Jerk, in fact, seems destined to hang on for awhile, since it's been accepted by the discotheque set.

BOSTELLA, TWINE & SKI. The newest of the new include the French-originated Bostella, the Twine and the as yet unlaunched "Mlle." (pronounced Millie), the Mule and the Ski. The Bostella is actually the first non-native dance to hit the States since the Limbo caught fire several seasons ago with the help of Chubby Checker. Three records have been rushed out (Victor, Epic and Ato) and the dance has grabbed lots of press coverage (Newsweek, New York Times and Woman's Wear Daily," among others).

The dance started, the story goes, in a hip Parisian boite, the Chez Castel, where early one morning (about 6:00 a.m.) somebody put on a record with strong middle east roots and a little beat. Paris Match reporter, Honore Bostel, and a few friends started dancing wildly, uncontrollably to the rhythms, employing violent paroxysms of the body and finally when the pace slowed down, throwing themselves on the floor to roll about convulsively.

As news of the dance moved across the Atlantic into the jet set circuit, one New York discotheque, the Ondine, put out the word, according to a New York Times story, that the Bostella was not allowed. But as a spokesman for Killer Joe Piro, dance teacher for the jet set, put it, "How can they forbid it? If it catches on with that crowd, and that club doesn't allow it, it'll be empty the next night."

KILLER JOE'S SCENE. Killer Joe, a lean, diminutive and agile dance teacher, who got his name from his participation in days gone by in dance marathons and jitterbug contests, has been teaching for 17 years, mostly on the Latin kick, until the twist took over and until the teen dances began making headway with adults. Piro will quickly learn any dance he thinks may last and teach it quickly to his clients. This applies to most, but not all the newer steps. The Bostella he's with. The Piro dancers demonstrated the wild dance at Shepheard's in New York last Tuesday evening (9) to a select group of the jets.

The Twine has also manifested itself in terms of new records—three of them in fact, and they're all from Chicago. The hottest is "Twine Time," by Alvin Cash and the Crawlers, on Mar-V-Lus; "Jerk and Twine," (on the theory you can start a new dance by mentioning an old one) by Jackie Ross on Chess; "Woodbine Twine," by the Five Du-Tones on One-Der-Ful (companion label of Mar-V-Lus) and the newest, "Let's Twine," by Dee Dee Sharp on Cameo. The dance, according to the experts, is best described as a maneuver where the dancers "unwrap each other."

Killer Joe and his forces haven't gotten with the Twine yet, but they're already involved in creating a brand new dance, in association with Mademoiselle Magazine, to be called the Mlle (pronounced Millie).

"NO-TOUCH DANCES. Len Newton, one of Killer's partners, says the Twist ushered in a new "no-touch" dance age.

The Mlle, he says, is the first real touch dance in seven years. The group introduced the dance officially at a Mademoiselle cocktail party and fashion show and later went through the paces on the Clay Cole TV show (Channel 11, New York). The next phase of the exploitation involves Piro becoming a record artist. Plans are already well advanced for an album on Atlantic featuring Killer Joe and his orchestra. It'll consist of all popular dance numbers, including the Mlle, to be issued also as a single.

The dance craze, nothing new for the kids who've been twisting, dogging, monkeying and frugging away to a fare thee well, really hit paydirt with the fast-moving, club-going urban crowd with the revival of the twist, a few years back, a year and a half after most kids had ditched it. The pattern has continued somewhat in that vein, with youngsters initiating new dances, pop and r. and b. record artists jumping on them quick with matching discs and the adults latching on to them last. By the time this happens, the kids automatically stop doing the dance.

INSTANT DISCOTHEQUES. Now a third wave of dancers is very much in the offing—the great masses of neighborhood tavern and restaurant goers—with juke box manufacturers pioneering in this direction. Seeburg has already launched what it calls a package, portable discotheque, which makes it possible for any tavern proprietor to make his place into a common man's discotheque. Seeburg has now taken its idea back to Europe (where the discotheque started) in an attempt to sell a lot of juke boxes and get even more people dancing. Rowe-AMI, another major American coin photograph producer, is featuring its own line of deluxe new juke boxes, tailored with two high powered (and high priced) separate speaker enclosures for the discotheque trade. The hang-up on the juke front is the lack of availability of the so-called little LP records which adapt themselves to rock and roll type dancing.

Another new dance on the athletic kick (like the Swim and the Surf) is the Ski. The Piro people are putting this down as "the creation of a Colorado ski area that wanted to be identified with a ski bum dance in order to make itself the chi chi ski resort." On the other hand, United Artists Records has put out instruction leaflets with its single disc by the Kings and Queens titled "The Ski." The label hopes to get the dance, and obviously the record, going with "youngsters from Maine to California."

ROCK & ROLL BEAT. The big dance interest for the past year and currently still hinges on the rock and roll beat. Dancing has brought rock and roll a new respectability with adults. Now that they've found out what's really happening, on that front, now that they've gotten a taste, they like it. And the chances are that they'll keep right on dancing their way through 1965 to a rock beat.

To provide a little more accompaniment to it all, Elvis Presley is obliging with his next single, a dance record called "The Clam."

REN GREVATT

Alvin Cash and the Crawlers

Their smash hit "Twine Time" has sparked the biggest teen dance of the year, the Twine

THE LITTLE STEPS. Jerry Lewis called them the Little Steps (Step Brothers) when he hired them for his Sands Hotel Show in Las Vegas. Disc Jockey Robert "B. Q." on KATZ, St. Louis, called them the Crawlers ("the crawl is a dance, man"). Alvin Cash and his group still go under both names (depending on whether it's records or night club work you're talking about) and Cash has the distinction too of having the only group that's basically in the dance business, with a hit record under its belt.

The record, "Twine Time," on the Mar-V-Lus label out of Chicago, is still moving up this week, and, among other things, it again highlights the record power of a dance title. "I've been dancing for quite a few years," Alvin Cash said this week, as he took a break between photograph sessions of him and his group doing the Twine, "And the group has been going for two years. We still really just dance.

"I have a good band on the records and we do a little singing and shouting. I guess that's what really makes it."

Cash is 23 and from St. Louis. His group consists of crawlers Charles Tait, 17 and Edward Lance (no relation to Major) 19, plus Cash's two younger brothers, George and Robert, when they are not in school.

STARTED IN CHICAGO. "The twine dance started at Dunbar Vocational High School in Chicago," added Chicago-born Charlie Tait, and Andre Williams wrote the tune for our record which we did real quick after hearing about the dance. We don't do much of our own writing but Alvin did write one called 'The Bump' for the album we just recorded."

"It has all the dances you could want," continued Eddie Lance. "We like to feature the dances at our own shows and we do the same in our first album. It's got 'Shake a Tail Feather,' 'The Shake,' 'The Jerk,' 'The Twine,' 'The Bump,' (which started as a dance in Louisville before Alvin wrote a tune to go with it), and 'The Barracuda.'

"The Barracuda will probably be our next single to follow up 'Twine Time.' It's another strong dance and when the record comes out, we'll feature it in our shows. Right now we're getting ready to do a series of one-nighters in the East.

JERRY LEWIS MOVIE. "We've been asked to do a movie with Jerry Lewis. He saw us on the Hollywood Palace television

show last December with Ginger Rogers and he signed us for his Las Vegas show at the Hotel Sands. The Step Brothers were on the show and since we danced the real modern teen dances while they did their own dances, they called us the Little Steps. Now he says he wants us in his next picture."

Also on tap for the three-man (sometimes augmented to five) group are tapings for the two top teen TV shows, "Hullabaloo" and "Shindig." The former was due almost immediately; the latter will come when the boys tour their way back to the Coast.

In addition, according to Alvin, "We're hoping to go into the Apollo Theater in New York with the Righteous Brothers. That's supposed to be March 12 and we're waiting for the final word right now. I hope we can make it there and I think we will because we've had a lot of practice working for an audience. Back home we often appear at a place called the Budland Club. It's a teen age spot at 64th and Cottage Grove Avenue in Chicago. It's been great experience for us, especially for working out new things.

ST. LOUIS DAYS. "I had in-person experience even before that," Cash continued, recalling his earlier years in St. Louis. "At least five years ago, I got a real break from E. Rodney Jones. He's a famous deejay and he's on WVON in Chicago today, but then he was in St. Louis. He booked me and a group onto the Jackie Wilson show and later on, we did our first TV show with Rodney.

"When we're home in Chicago, we try to listen to Rodney on the air. He's an old friend. But if I'm not listening and not working, well then, I like bowling and horseback riding. I like seeing stars like Nancy Wilson, the Impressions and the Temptations too."

As for Charlie Tait and Eddie Lance, both live at home, but both also have their own interest. "I like to draw cartoons and I spend a lot of time doodling at it," said Charlie.

Ed, on the other hand, is a sports fan and enjoys playing pick-up basketball games at Chicago's Jackson Park Field House. "I dig the Harlem Globetrotters too," he admitted "But the way things are going now, I guess I won't be having too much time for basketball."

R. G.



3 in a Row!

SMASH ONE:

**"IT HURTS TO
BE IN LOVE"**

SMASH TWO:

**"I'M GONNA
BE STRONG"**

SMASH THREE:

**'I MUST
BE SEEING
THINGS'**

and a great back up hit

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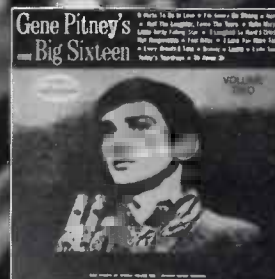
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TWO CHART ALBUMS



**THIRTEEN WEEKS ON
BILLBOARD CHART**



**BILLBOARD NATIONAL
BREAKOUT ALBUM**

The art of press agency

Connie De Nave, one of the hottest of publicity people for record acts, tells some of the secrets of flackery, the triumphs and the brick bats



Bright-eyed distaffer De Nave with the Manfred Manns

A TOUGH LIFE. If there's one person who faces combat in the line of action, it's the press agent. Yelled at, trodden on and often unjustly accused of creating phoney publicity stories, the press agent is generally the target for all the personal grievances of the press. If the plane bringing a client from West Coast to East is late, the press agent is at fault for making newspapermen wait. If the client is on time and the press cocktail party is successful, the publicist doesn't get thanks.

Press agents in the music industry, especially those dealing in the pop market, have been particularly active in the last year. There's no disputing that Connie de Nave, who currently handles twenty names, with a roster that grows almost daily, is a leading firm in this direction. In fact, she should be presented with dual nationality papers for the work she's done for her British acts alone.

LUMINOUS STABLE. Connie's American stable includes such luminaries as Sarah Vaughan, Bobby Rydell, Roger Miller, Lesley Gore and Sal Mineo. Her British list is headed by the Dave Clark Five, Rolling Stones, Peter and Gordon, Dusty Springfield, The Bachelors, Manfred Mann and, on the road, Gerry and the Pacemakers and Billy J. Kramer with the Dakotas. She's one of the few press agents in New York whose business is devoted entirely to the world of black vinyl discs. In the case of several of her clients, she not only handles their press affairs, but has been accepted as a close friend and confidante.

Connie has one problem. There aren't enough hours in the day to cope with the work. And if the day were 48 hours long, she'd still need more.

In her office on 57th Street, which she

refers to as being her 'battleship', Connie imparted the news that her newest client is Sarah Vaughan.

PRESTIGE ARTIST. Connie doesn't think of Sarah Vaughan as 'Sassy' or 'The Divine One', but as a prestige artist who, along with Miller and Mineo are names that have to be given equal treatment with the Rolling Stones, Dave Clark Five and Bobby Rydell. If Connie is planning an entire press campaign on a lesser known group such as Freddie and the Dreamers or the Merseybeats, it doesn't mean she's applying less pressure for Lesley Gore or Dusty Springfield.

"The most important thing when you're dealing with people is contact", says Connie. "Establish a bond with your client first, and then one with the press. Once you're allied to both, your job is easier.

"Before I even sign an act, I have them in my office, and we just sit around talking. I have to find the real person before I can take any press action. Forget the gimmicky angles—they're only good for one shot artists.

DEVELOPING AN IMAGE. "After you get to know them, you try developing an image along the lines of the true person. That's how they will appear in print. For instance, Lesley Gore exemplifies the typical American girl. That's what she is. Roger Miller has an offbeat sense of humor. People who interview him will discover this is natural.

"The long standing success of any artist, depends a great deal on his press agent. The publicist has to create an image, keep them in front of the public and make sure the angle is always fresh."

Connie says a planned press campaign on either an unknown artist, or one whose image needs recreating, is one

which takes several weeks hard work before being launched into orbit, and even then, immediate results don't mean it's successful.

MAKING THE STONES. "Take the Rolling Stones. They didn't even have a hit record when they first came to America. We had a tough job getting press breaks, but as soon as we could create an image that they were actually long haired rebels, we sparked off an interest. They've had a pretty fair whack of press since then." With other British artists, there have been times when Connie has had to plan an entire campaign on nothing but newspaper clippings, long distance phone calls and second hand scraps of information from across the Atlantic.

"The handling of acts doesn't begin and end with press releases", said Connie. "A piece of paper merely serves to put the name of a person in front of a newspaperman's nose. There are numerous other facts involved, from telling them to wear a certain color on television to arranging flight schedules, arrival receptions and hotel bookings. I have to remember if it's someone's birthday, arrange bouquet of flowers for arriving girl singers and, more essentially, know everyone's likes and dislikes.

"Because he's British, my assistant Ken Kendall has been of immeasurable help to me in handling English clients. They can identify themselves with him. He's a good press agent on any score—tactful and pacifying if need be, but always hard working.

DAYS TOO SHORT. "When you're a publicist, there's no 24 hour day. You just keep working until you're finished. Sometimes the job can be very rewarding and other times it can be heartbreaking. When I worked with Dick Clark I had an easy commodity to sell, but having your own public relations firm is very different from working for someone because you're responsible for every one of your clients.

"There are times when I could cry at not getting what I consider to be enough press coverage, and there are the good times when I pick up a magazine and see a wonderful spread which took a lot of persuasion and hard work.

"But what is there to say when an artist can be the darling of the press one day, and on the persecution line 24 hours later?"

That's the way it is in the publicity business!

J.H.

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HOLLYWOOD SCENE b/w

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GOING OVER BIG IN ATLANTA, SAN FRANCISCO AND LOS ANGELES



5357

The Ronettes:

*Britain's
favorite
girl
group*

TOPS IN BRITAIN. The Ronettes are the top female vocal group in Britain. They are also the third most popular group there. In the most recent nationwide poll, conducted by Britain's leading music paper, the trio of American lovelies shared top three billing with the Rolling Stones and Beatles.

"We were completely knocked out with the news" said Ronnie Bennett. Especially as we've only ever had two hits there, and we came in above groups like The Searchers and Gerry and the Pacemakers whose records never stop selling." She didn't add that those two Ronette hits, "Be My Baby," and "Baby I Love You," sold over half a million discs, or that their high place in the poll is partially due to their series of knockout personal appearances in England last year.

PHIL HELPED. "We had a lot of television exposure in England" continued Ronnie, and our association with Phil Spector meant a lot. Phil, who both records and manages us, is considered to be a genius over there, and his reputation alone may have helped."

Not only are they a powerhouse group across the pond, but the Ronettes have also won "Sixteen's" annual 'Gee-Gee' award for the best girl group for two years in succession in this country.

As an act, their drawing power is pretty tremendous, even though they don't go out on that many personal appearances. For instance, last Saturday (23), even with all the snow, the girls drew over 1100 at the Community Gardens in Queens, and practically every club is screaming to have them play a date.

For a while, it looked as if the East Coast might be losing the trio on a permanent basis when it was decided that Phil Spector was going to move his entire operation to California. The Ronettes are out there with him now, but assured us they'll be back in New York in a little while.

TWO YEARS WITH SPECTOR. The girls—sisters Ronnie and Estelle Bennett, and cousin Nedra, have just celebrated their second year with Phil Spector. "It was a long grind in the beginning" said Estelle, "We'd been trying for a long time to hit it big, and when we finally met Phil we were almost on the point of breaking up.



"Phil spent four months rehearsing us before he let us into the studio to cut 'Be My Baby,' which eventually sold a million discs. Even after it became a hit, he delayed doing an album with us. But he did use us as a backing group for his other acts, and still does. As a matter of fact we did the backing on 'You've Lost That Lovin' Feelin,' which we knew was going to be a smash as soon as we got in the studio."

Although the girls haven't had top ten winners with each release, their personal appearances are so great—full of movement and excitement—that they've reached the stage in their career where they don't have to rely on record hits to draw audiences on their personal appearances.

MURRAY'S DANCING GIRLS. Still known as Murray the K's 'dancing girls,' the Ronettes say that it was through Murray that they've reached this stage in their career.

"In the early days he used us on practically every one of his shows" said Ronnie. "As a matter of fact, he took us out of the Joey Dee revue and gave us our first real personal appearance break. He's been terrific to us."

Phil Spector's permanent move to the West Coast will not affect the girls' career. If anything, they feel it would be a good thing to fend for themselves in New York and they intend to select a substitute manager here to look after Ronettes Incorporated, meaning the trio and their interests. The girls will be spending more time out in Hollywood, and a lot of it will be personal appearances as well as the recording studio.

"SHINDIG" REGULARS? "We've had an offer to appear on 'Shindig' on a regular twice a month basis," said Ronnie. "We'd like to accept this. Phil has also had offers for us from West Coast promoters."

"We'll also have to work hard on promotion for our new single, 'Born To Be Together,' which we think will need a lot of airplay before it becomes a hit, if it does."

From Europe, the Ronettes get repeated offers for tours, and this coming summer, they're heading out to France and Switzerland as well as returning to England. In the meantime, they'll remain here just chalking up one well deserved success after another.

JUNE HARRIS

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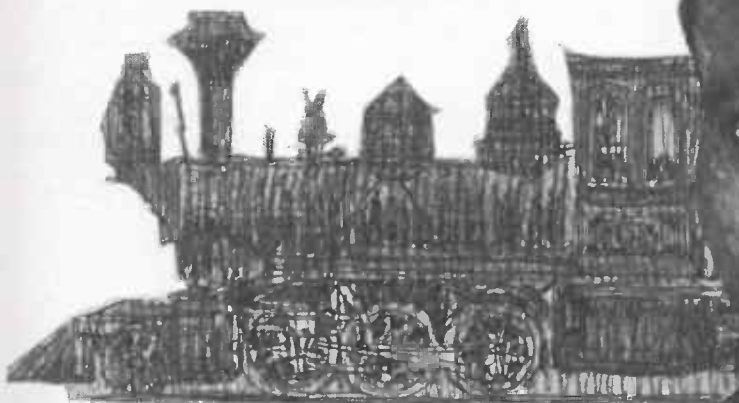
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FEBRUARY 20, 1965

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

Lovin' Feelin' - Solid Hold On No. 1

THE MONEY RECORDS

SALE BLAZERS

This Week	Last Week		
1	1	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Phillies 124
2	2	THIS DIAMOND RING	GARY LEWIS, Liberty 55756
4	4	MY GIRL	TEMPTATIONS, Gordy 7033
4	3	THE NAME GAME	SHIRLEY ELLIS, Congress 230
5	5	SHAKE	SAM COOKE, RCA Victor 8486
6	6	DOWNTOWN	PETULA CLARK, Warner Bros. 5494
8	8	ALL DAY AND ALL OF THE NIGHT	KINKS, Reprise 0334
9	9	BYE BYE BABY	FOUR SEASONS, Phillips 40260
11	11	I GO TO PIECES	PETER & GORDON, Capitol 5335
12	12	JOLLY GREEN GIANT	KINGSMEN, Wand 172

This Week	Last Week		
11	13	THE 'IN' CROWD	DOBIE GRAY, Charger 105
12	14	BOY FROM NEW YORK CITY	AD LIBS, Blue Cat 102
13	19	TWINE TIME	ALVIN CASH & THE CRAWLERS, Mar-V-Lus 6002
14	17	TELL HER NO	ZOMBIES, Parrot 9723
15	7	LET'S LOCK THE DOOR	JAY & THE AMERICANS, United Artists 805
16	15	HEART OF STONE	ROLLING STONES, London 9725
21	21	KING OF THE ROAD	ROGER MILLER, Smash 1965
18	10	HOLD WHAT YOU'VE GOT	JOE TEX, Dial 4001
23	23	LAUGH, LAUGH	BEAU BRUMMELS, Autumn 8
20	22	LEMON TREE	TRINI LOPEZ, Reprise 0336

This Week	Last Week		
29	29	RED ROSES FOR A BLUE LADY	BERT KAEMPFERT, Decca 31722
38	38	THE BIRDS AND THE BEES	JEWEL AKENS, Era 3141
23	26	PAPER TIGER	SUE THOMPSON, Hickory 1284
31	31	GOOD NIGHT	ROY ORBISON, Monument 873
25	16	NO ARMS CAN EVER HOLD YOU	BACHELORS, London 9724
26	28	AT THE CLUB	DRIFTERS, Atlantic 2268
36	36	FERRY ACROSS THE MERSEY	GERRY & THE PACEMAKERS, Laurie 3284
40	40	(I'VE GOT A) TIGER BY TAIL	BUCK OWENS, Capitol 5336
49	49	YEH, YEH	GEORGIE FAME, Imperial 66086
30	34	FOR LOVIN' ME	PETER, PAUL & MARY, Warner Bros. 5496

ACTION RECORDS



44	44	HURT SO BAD	LITTLE ANTHONY & THE IMPERIALS, DCP 1128
39	39	LITTLE THINGS	BOBBY GOLDSBORO, United Artists 810
56	56	IT'S ALRIGHT	ADAM FAITH, Amy 913
48	48	WHAT HAVE THEY DONE TO THE RAIN	SEARCHERS, Kapp 644
35	35	FANCY PANTS	AL HIRT, RCA Victor 8487
36	32	THANKS A LOT	BRENDA LEE, Decca 31728
46	46	CAN'T YOU HEAR MY HEARTBEAT	HERMAN'S HERMITS, MGM 13310
38	33	SOMEWHERE IN YOUR HEART	FRANK SINATRA, Reprise 0338
39	45	BREAK AWAY	NEWBEATS, Hickory 1290
40	43	A CHANGE IS GONNA COME	SAM COOKE, RCA Victor 8486
51	51	NEW YORK'S A LONELY TOWN	TRADE WINDS, Red Bird 10-020
63	63	GOLDFINGER	SHIRLEY BASSEY, United Artists 790
50	50	WHOSE HEART ARE YOU BREAKING TONIGHT	CONNIE FRANCIS, MGM 13303
44	20	LOOK OF LOVE	LESLEY GORE, Mercury 2372
61	61	ASK THE LONELY	FOUR TOPS, Motown 1073
46	18	LOVE POTION #9	SEARCHERS, Kapp KJB 27
64	64	COME HOME	DAVE CLARK FIVE, Epic 9763
48	25	HAVE YOU LOOKED INTO YOUR HEART	JERRY VALE, Columbia 43181
62	62	MIDNIGHT SPECIAL	JOHNNY RIVERS, Imperial 66087
50	54	MY HEART WOULD KNOW	AL MARTINO, Capitol 5341
51	24	GIVE HIM A GREAT BIG KISS	SHANGRI LA'S, Red Bird 10-018
52	53	COMING ON TOO STRONG	WAYNE NEWTON, Capitol 5338
69	69	DUSTY	RAG DOLLS, Mala 493

54	30	KEEP SEARCHIN'	DEL SHANNON, Amy 6239
70	70	CRY	RAY CHARLES, ABC Paramount 10615
56	55	VOICE YOUR CHOICE	RADIANTS, Chess 1904
57	27	HOW SWEET IT IS	MARVIN GAYE, Tamla 54107
58	41	HELLO PRETTY GIRL	RONNIE DOVE, Diamond 176
59	59	PEOPLE GET READY	IMPRESSIONS, ABC Paramount 10622
60	67	DON'T LET ME BE MISUNDERSTOOD	ANIMALS, MGM 13311
84	84	CUPID	JOHNNY RIVERS, Imperial 66087
74	74	HELLO, DOLLY!	BOBBY DARIN, Capitol 5359
66	66	SEND ME THE PILLOW YOU DREAM ON	DEAN MARTIN, Reprise 0344
64	66	HE WAS REALLY SAYIN' SOMETHIN'	VELVELETES, C.I.P. 25013
66	72	EIGHT DAYS A WEEK	BEATLES, Capitol 5371
72	72	LIKE A CHILD	JULIE ROGERS, Mercury 72380
77	77	BORN TO BE TOGETHER	RONNETTES, Phillies 126
78	78	RED ROSES FOR A BLUE LADY	VIC DANA, Dolton 304
75	75	SHOTGUN	JUNIOR WALKER, Soul 35008
70	75	IT'S GOTTA LAST FOREVER	BILLY J. KRAMER, Imperial 66085
86	86	ANGEL	JOHNNY TILLOTSON, MGM 13316
72	73	REAL LIVE GIRL	STEVE ALAIMO, ABC Paramount 10620
73	76	DIAMOND HEAD	VENTURES, Dolton 303
91	91	IF I LOVED YOU	CHAD STUART & JEREMY CLYDE, World Artists 1041
91	91	DON'T MESS UP A GOOD THING	FONTELLA BASS & BOBBY McCLEURE, Checker 1097
91	91	WHIPPED CREAM	HERE ALPERT & TIJUANA BRASS, A&M 760

65	65	(THE) MAN	LORNE GREENE, RCA Victor 8490
87	87	GO NOW	MOODY BLUES, London 9726
65	65	NOT TOO LONG AGO	UNIQUES, Paula
85	85	DON'T COME RUNNING BACK TO ME	NANCY WILSON, Capitol 5340
80	80	LEROY	NORMA TRACEY, Day-Dell 1005
93	93	I WANNA BE YOUR EVERYTHING	MANHATTANS, Carnival 507
97	97	GIRL DON'T COME	SANDIE SHAW, Reprise 0342
97	97	GOLDFINGER	BILLY STRANGE, Crescendo 334
99	99	THIS SPORTING LIFE	IAN WHITCOMB, Tower 120
86	82	TRY TO REMEMBER	ED AMES, RCA Victor 8483
87	83	CRYING IN THE CHAPEL	ADAM WADE, Epic 9752
99	99	I DON'T WANT TO SPOIL THE PARTY	BEATLES, Capitol 5371
94	94	YOU'RE NEXT	JIMMY WITHERSPOON, Prestige 341
94	94	JERK AND TWINE	JACKIE ROSS, Chess 1920
91	92	ORANGE BLOSSOM SPECIAL	JOHNNY CASH, Columbia 43206
92	98	IF I RULED THE WORLD	TONY BENNETT, Columbia 43220
93	93	POOR MAN'S SON	REFLECTIONS, Golden World 20
94	94	STRANGER IN TOWN	DEL SHANNON, Amy 919
95	100	THIS IS MY PRAYER	RAY CHARLES SINGERS, Command 4059
96	96	COME TOMORROW	MANFRED MANN, Ascot 2170
97	97	CROSS MY HEART	BOBBY VEE, Liberty 55761
98	98	LET HER LOVE ME	OTIS LEAVILLE, Blue Rock
99	99	LAND OF 1000 DANCES	CANNIBAL & THE HEADHUNTERS, Rampart
100	100	(THE) LEAVES ARE FALLING	OVERLANDERS, Hickory 45-1295

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Giorgio Tozzi

A Voice for all seasons

BAR OF STARS. Bill's Restaurant and Bar is not what you'd call a very glamorous looking spot. Long, narrow, pleasant, home-type cooking served in the booths in the back. There are thousands like it across the country. What distinguishes Bill's is its location. Seated at the bar you can observe the world's most famous opera singers; comers and goers through the stage door of the Metropolitan Opera House, which, come to think of it, isn't very glamorous looking from the outside either. Many of the Met's singers are patrons of Bill's.

Giorgio Tozzi, one of the Met's leading bassos, joined us at Bill's one afternoon following a rehearsal. An inevitable question was how it felt to be a basso when the mass opera-going public generally reserves its heartiest enthusiasm, if not hysteria, for the higher voices—sopranos and tenors. He answered by relating an incident which coincidentally involved the very booth we sat in at Bill's.

A CASE OF IDENTITY. "One evening after a performance I sat right here with a friend and a young boy, opera program in hand, came in. He did a sort of double-take and then very apologetically approached me and said: 'You're an opera singer aren't you?' I said, yes I was and he said: 'Don't tell me, I know . . . you're . . . Cesare Siepi, aren't you.' I smiled and said, yes I was, and obliged him with a faked Siepi autograph. A few seconds later he returned with a friend and apolo-

"I only wish more people in opera took their art seriously . . . the attitude that opera is a bit ridiculous . . . is used as an excuse for resorting to the clutch and scatter school of acting."

getically requested that I do the same for him. Again, I signed it Cesare Siepi. After they left, my friend asked if I wasn't insulted. 'He didn't even recognize you,' he persisted. Well, I said, why should I feel so bad . . . he didn't recognize Siepi either, did he?

"So you see, I don't feel my ego is particularly neglected, but this touches on another area I'm very sensitive about. I am disenchanted with the public's willingness to accept what is frequently an artistically bankrupt performance, just as long as the top notes come out alright. Attitudes like this keep opera in the dark ages; keep it from becoming appreciated as the genuine art form it is. It is an extension of this attitude, in fact, that gives us license to butcher Verdi; drop scenes here, cut there, just so the set crowd-pleasing arias are intact. But try to do this to Wagner and the whole cultural community is down on your neck.

ERA OF SLOBS. "What can you expect . . . you see, we're in the era of the slob! I know that sounds strong, but it's true. Not only in opera but in our whole cultural structure, we're ruled by the opinion and taste of slobs. The intelligent people, who ought to be the guideline to the masses are too lazy to take the reins. They don't write letters of protest or suggestions for improvement. They sit back and criticize, but they don't act. The slobs act though. *They* write letters. *They* make sure they're heard. So they become the guidelines. Simple as that."

TENTH MET SEASON. We'd best clarify here something of the person behind these remarks. At 42, the Chicago born Tozzi is celebrating his tenth season at the Met. He is, of course, familiar to opera audiences the world over as a performer in over eighty roles. He has performed on

recordings of many RCA Victor operas, and is also the voice of Rossano Brazzi in the film soundtrack "South Pacific."

Many have had an opportunity to catch him at one of his favorite sports, playing musical comedy roles in summer stock. He's dynamic, an inventive conversationalist, and as literate as the nearest college professor. He has an infectious and hearty laugh which serves to punctuate his convictions—which, incidentally, are many and varied. Beside the image of what most serious artists are supposed to be like, he might seem a trifle irreverent . . . and he loves it.

From his bag of convictions, Tozzi pulled out another of his favorites: the need for better acting among singers. "You see, there are two types of performers: artists and entertainers. Artists are those individuals who use their personalities and talents as a vehicle for the music and the drama. Entertainers are those who use the music and drama as a showcase for their own personality. They're vocal narcissists, all wrapped up in their own beautiful sounds. Both serve a purpose, and both can be exciting, but in a different way. When you run a big operation like the Met, you really need both types, because the public wants them.

A SERIOUS ART. "I only wish more people in opera took their art more seriously. We've got to evolve a more contemporary method to acting in opera, but there's a great deal of resistance to this evolution. The attitude that opera is a bit ridiculous to begin with is used as an excuse for resorting to the clutch and scatter school of acting. It doesn't have to be that way. When there are no human values in a performance there simply is no art. Some of my colleagues are exceptional actors; like George London, Siepi, Tito Gobbi. And Irene Dallis, is a tremendous though underrated artist. These people give you contact on stage. They're involved."

Next summer, Tozzi will star in a revival of "The Great Waltz," opening for seven weeks in Los Angeles, July 26. It then moves to San Francisco, and from there, possibly to Broadway for a limited run. "I really love musicals," said Tozzi, "because they re-affirm my faith in the evolution of acting in musical theater."

"We'd better leave now. I've got a performance to do of the 'Flying Dutchman' . . . that is, if the dock strike doesn't interfere with us."

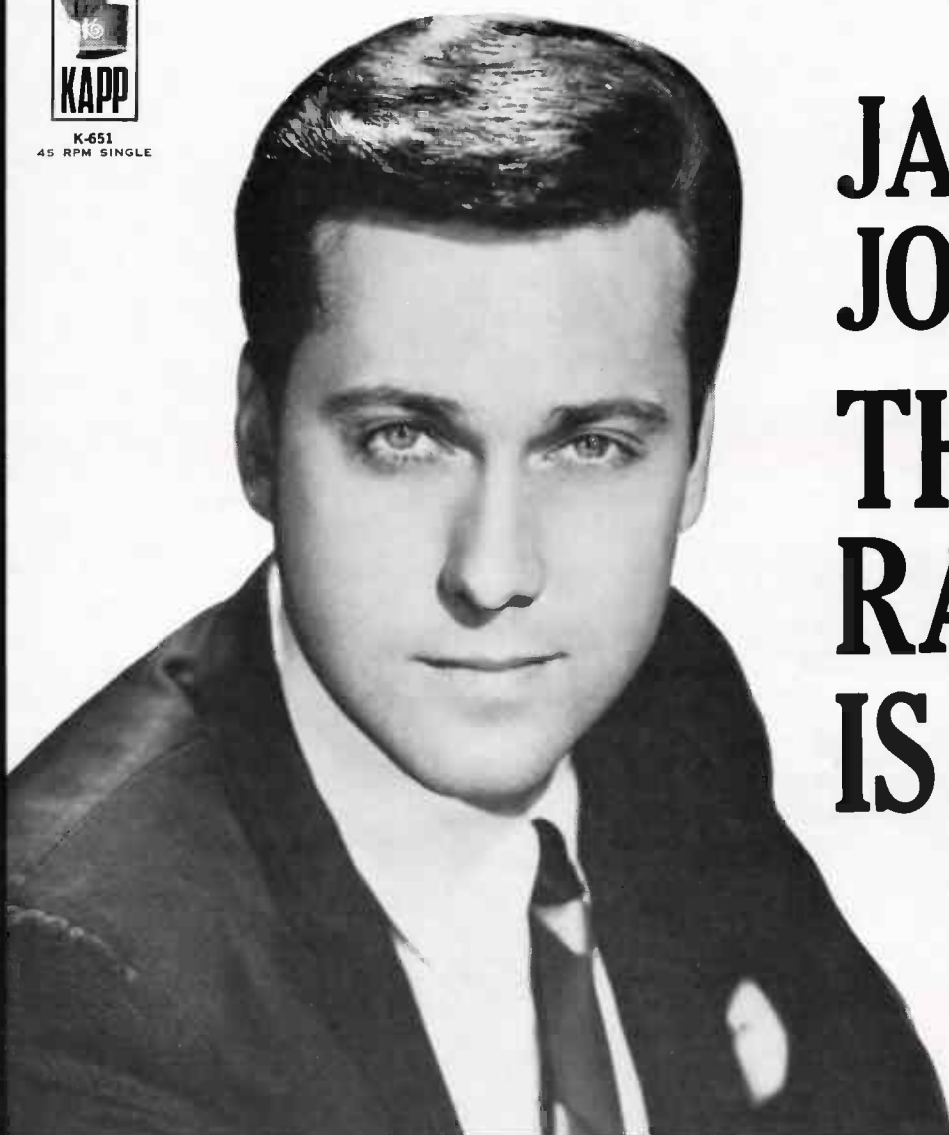
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MUSIC BUSINESS

Feature

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Today's hottest singles and their positions on local surveys of leading radio stations

Number shows position of record on latest survey of station named at top of column. "P" means record is a station "Pick"; "X" means it is an "Extra" without numerical rank.

Table with columns M. B. POP CHART, TITLES, EAST (BUFFALO, NEW YORK, PHILADELPHIA, WASHINGTON, WORCESTER), SOUTH (ATLANTA, HOUSTON, MIAMI), MIDWEST (FLORIDA, DULUTH, CLEVELAND, DETROIT, PITTSBURGH), WEST (SAN FRANCISCO, SEATTLE, LOS ANGELES). Rows include songs like 'ADAMS FAMILY', 'ALL DAY & ALL OF NIGHT', 'ANGEL'.

Table with columns M. B. POP CHART, TITLES, EAST (BUFFALO, NEW YORK, PHILADELPHIA, WASHINGTON, WORCESTER), SOUTH (ATLANTA, HOUSTON, MIAMI), MIDWEST (DULUTH, CLEVELAND, DETROIT, PITTSBURGH), WEST (SAN FRANCISCO, SEATTLE, LOS ANGELES). Rows include songs like 'LAND OF 1000 DANCES', 'LAUGH LAUGH', 'LEAVE ME BE...', 'THE LEAVES ARE FALLING'.

30	FOR LOVIN' ME... Peter, Paul, Mary (W-B)	42 27	13 14	26 47 17	35 46
	GEE BABY I'M SORRY... 3 Degrees (Swan)	55			28
83	GIRL DON'T COME... Sandie Shaw (Reprise)	50 98	X		
51	GIVE HIM GREAT BIG KISS... Shangri-Las (Red Bird)	12 3	21	34 29	23 29
78	GO NOW... Moody Blues (London)	40	35		X 40
	GO ON AND CRY... Bruins (G-A)	75			
	GOLDFINGER... J. Barry (U-A)	54	10 2	38	
42	GOLDFINGER... S. Bossey (U-A)	48 50	45 10 65 2		2 36 1
84	GOLDFINGER... Billy Stronge (Crescendo)	45 64			
24	GOOD NIGHT... Roy Orbison (Monument)	27 36 85	26	35 34	16 22 21 25 32
	GREATEST STORY EVER TOLD... Ferrante & Teicher (United Art.)			P	
48	HAVE YOU LOOKED... Jerry Vale (Col.)	14 28	6	39	10
	HE DON'T UNDERSTAND... Brian Hyland (Philips)	37			
64	HE WAS REALLY SAYIN'... Velvettes (VIP)	45		8	
16	HEART OF STONE... Rolling Stones (London)	4 19 18 21 29	17	16	25 16 18 23
62	HELLO DOLLY... Bobby Darin (Capitol)	52 47 67		35	
58	HELLO PRETTY GIRL... Ronnie Dove (Diamond)	33 37			
	HERE SHE COMES... Dusty Springfield (Philips)		X		
	HE'S A REAL GONE GUY... Dorothy Ramsey			P	
	HIGH ON A HILL... Danes			18	
18	HOLD WHAT YOU'VE GOT... Joe Tex (Dial)	18 5 44	5 4	28 19 33	14 14 31 17
57	HOW SWEET IT IS... Marvin Goye (Tamla)		9	27	
31	HURT SO BAD... Little Anthony (DCP)	32 15 39		36 9 40 11 33	20
	I CAN MAKE YOU MINE... Originells 4 (Apt)		X		
	I CAN'T EXPLAIN... The Who (Decca)			4	
88	I DON'T WANT TO SPOIL THE PARTY... Beatles (Capitol)	23 35		12 19	30 P
	I FOUND YOU... British Walkers (Try)	52			
9	I GO TO PIECES... Peter & Gordon (Cap.)	9 14 1	14 12 12	19 5 10	9 9 4 14
	I GOT TO KNOW HIM... Kittens (ABC)	56			
	I MUST BE SEEING THINGS... Gene Pitney (Musical)			P	X
	I UNDERSTAND... Freddie & Dreamers (Mercury)		43		
82	I WANNA BE YOUR EVERYTHING... Manhattan (Carnival)	30			
	I WILL WAIT FOR YOU... S. Lawrence (Col.)		37		
74	"IF I LOVED YOU"... Chad & Jeremy (World Artists)		X		28 48
92	IF I RULED THE WORLD... Tony Bennett (Columbia)	93			
	I'M NOT WORTH IT... Rocky & the Visions			15	
	I'M OVER YOU... Jan Bradley (Chess)	80		30	
	I'M STILL LOVING YOU... Kim Weston (Tamla)	95			
11	"IN" CROWD... Dobie Gray (Charger)	8 10 16 21	50 10	26 13 32	17 17 22
	IT HURTS ME... Bobby Sherman (Decca)	47	X		
33	IT'S ALRIGHT... Adam Faith (Amy)	27 47		19	22
	IT'S BETTER TO HAVE IT... Barbara Lynn (Jamie)		8		
	IT'S GONNA BE ALRIGHT... Maxine Brown (Wand)	87		30	
70	IT'S GOTTA LAST FOREVER... B. J. Kramer (Imp.)	45 37 64		22	6
28	I'VE GOT TIGER BY TAIL... Buck Owens (Capitol)	28 44 34	38	9	17 31 27 25 49
90	JERK AND TWINE... Jackie Ross (Chess)	86			
10	JOLLY GREEN GIANT... Kingsmen (Wand)	5 29 13 15 4	22 1	3 31 7	6 8 3 10
	JUST LIKE A BOY... Ginny Arnell (MGM)	50			
	JUST SAY I LOVE HER... Jimmy Roselli (Ric)	35			
	KAREN... Surfari (Decca)	28			
	KEEP ON KEEPING ON... Vibrations (Okeh)	55			
54	KEEP SEARCHIN'... Del Shannon (Amy)		7	40	30 13
17	KING OF THE ROAD... Roger Miller (Smash)	8 32 21 27 6	18 16	2 10 14 20 34	6 15 18
	LA CAHUATA (PEANUTE)... Sunglows		63		
99	LAND OF 1000 DANCES... Cannibal (Rampart)	38	40		13 4
	LAND OF 1000 DANCES... Midniters (Chattahoochee)				8

	THE RACE IS ON... Jack Jones (Kapp)				
72	REAL LIVE GIRL... Steve Alaima (ABC)	29 57		13	
68	RED ROSES FOR BLUE LADY... Vic Dana (Dolton)			25	6 1 20
21	RED ROSES FOR BLUE LADY... B. Koempfert (Decca)	6 12 23	30	30 25	6 27 1 20 10 21 34
	RED ROSES FOR A BLUE LADY... Wayne Newton (Capitol)		30		
	RICHEST MAN ALIVE... Mel Carter (Imperial)				15
63	SEND ME YOUR PILLOW... Dean Martin (Reprise)	53 87	X		
5	SHAKE... Sam Cooke (RCA)	20 10 7 38		2 3 11	8 12 X 37
69	SHOTGUN... Junior Walker (Soul)				45 29 37 X 19
	SOMEWHERE... Brothers Four (Columbia)				
	SOMEWHERE... P. J. Proby (Liberty)	21 53			21 14
38	SOMEWHERE IN YOUR HEART... F. Sinatra (Reprise)	7		55 19	35 21 30
	STOP IN THE NAME OF LOVE... Supremes (Motown)			P	
94	STRANGER IN TOWN... Del Shannon (Amy)	49	P	39	X
	STRANGERS... Jimmie Rodgers (Dot)			40	
14	TELL HER NO... Zombies (Parrot)	10 9 17 4 47		29 23 29	22 8 24 18 19 9
	TERRY... Twinkle (Tollie)			29	
36	THANKS A LOT... Brenda Lee (Decca)	29 24		52 26	25 26 43
	THAT'S HOW STRONG MY LOVE IS... Otis Redding (Volt)	69		19	
2	THIS DIAMOND RING... Gary Lewis (Liberty)	1 5 2 2 18		16 19 3	25 1 2 16 3 2 2 7
	THIS IS IT... Jim Reeves (RCA)			48	
95	THIS IS MY PRAYER... Ray Charles Singers (Cammand)	55			
85	THIS SPORTING LIFE... Ian Whitcomb (Tower)	44			X 11
	TO REMEMBER YOU BY... Teri Thornton (Col.)			92	
86	TRY TO REMEMBER... Ed Ames (RCA)			73 35	
13	TWINE TIME... Alvin Cash (Mar-V-Lus)	23 22 8	X	4 36 21	24 17 4 13 16
	UNLOVED, UNWANTED ME... Dion (Columbia)			40	
56	VOICE YOUR CHOICE... Radionts (Chess)	32			29
	WALK... Fenways (Imperial)				1
	WALK ON LITTLE BOY... Arthur Godfrey (VeeJay)			P	
	WARMTH OF THE SUN... Lancers				50 6
	WATUSI '64... Jay Bentley (Crescendo)				
	WE WERE LOVERS... Sandra Barry (Parkway)			78	X
34	WHAT HAVE THEY DONE TO THE RAIN... Searchers (Kapp)	43 17 43 18 42		67	37 34 26
	WHATCHA DOING... Beatles (Parlophone LP)			16	
	WHERE LOVERS GO... Jaguars (Fato)				24
76	WHIPPED CREAM... Herb Alpert (A & M)	96	X		
43	WHOSE HEART ARE YOU BREAKING... Connie Francis (MGM)	53 36 14		51 32	37 38
	WHY DID MY LITTLE GIRL CRY... Tams (ABC)	61			
	WHY DON'T THEY UNDERSTAND... Tony Conigliaro (PennT)		27		
	WISHING WELL... Shangri-Las (Scepter)	94			
	(THE) WITCH... Sonics (Etiquette)				5
	WORDS OF LOVE... Beatles (Parlophone LP)			9	
29	YEH, YEH!... Georgie Fame (Imperial)	41 25 P 28 20		61 8 P	13 10 40 22
	YOU CAN HAVE HIM... Timi Yuro (Mercury)	97			
	YOU'LL GO FIRST... Styletts (Cameo)	70			
	YOUNG DOVE'S CALLING... Castaways				35
	YOU'RE BREAKIN' MY HEART... Charibusters (Mutual)	20			
	YOU'RE GONE BUT STILL IN MY HEART... Johnny Randell (Col.)				34
	YOU'RE MY GIRL... Everly Brothers (Warner Brothers)	42			
89	YOU'RE NEXT... Jimmy Witherspoon (Prestige)				15 47
	YOU'RE REASON I'M IN LOVE... Rod Bernard			68	
1	YOU'VE LOST THAT LOVIN' FEELIN'... Righteous Bros. (Philles)	12 2 1 12 23	1 1 6	4 1 2	4 9 1
	THE ZOO... Mickey Lee Lane (Swan)			33	

Smash Single from Her New Album, "Spotlight on Maxine Brown"

IT'S GONNA BE ALRIGHT

WAND 173

SCEPTER RECORDS, INC. 254 West 54th St., New York, N. Y. 10019

Supremes Could Hit The Top Again

Chart Picks

THE SUPREMES

Motown 1074
STOP! IN THE NAME OF LOVE (Jobete, BMI) (2:51)—Holland, Dozier, Holland
 Flip is "I'm in Love Again."
 Gals add to their string with a top-notch new ballad done with all their usual frills. Great arrangement.

THE BEACH BOYS

Capitol 5372
DO YOU WANNA DANCE (Clockers, BMI) (2:17)—Freeman
PLEASE LET ME WONDER (Sea of Tunes, BMI) (2:45)—Wilson, Love
 Boys come on strong with a former Del Shannon hit on top, followed by a neat softly-rendered ballad, in typical Beach Boys harmony style.

MARTHA AND THE VANDELLAS

Gordy 7039
NOWHERE TO RUN (Jobete, BMI) (2:48)—Holland, Dozier, Holland
 Flip is "Motoring," (Jobete, BMI) (2:44)—Stevenson
 Another fine rocking side by the gal group and it could be one of their biggest.

DEL SHANNON

Amy 919
STRANGER IN TOWN (Vicki/McLaughlin, BMI) (2:28)—Shannon
 Flip is "Over You," (Vicki/McLaughlin, BMI) (2:34)—Shannon
 A slick side for Del and it really moves. Could be one of his best efforts.

RODDIE JOY

Red Bird 10-021
COME BACK BABY (Trio/Wemar, BMI) (2:20)—Lewis, Lisi
 Flip is "Love Hit Me with a Wallop," (Trio/Wemar, BMI) (2:20)—Wiener, Phillips, Brandon
 A fine new thrush makes her bow here and it's a winner. Employs a tricky girls' chorus with Miss Joy. Watch this gal.

JACK JONES

Kapp 651
I CAN'T BELIEVE I'M LOSING YOU (Hollyland/South Mountain, BMI) (2:40)—Zeller, Costa
 Flip is "The Race Is On," (Glad/Acclaim, BMI) (1:45)—Rollins
 Jack continues in the smooth ballad groove here with a nice ditty, co-authored by Don Costa. Much play indicated from all ranges of stations.

JERRY VALE

Columbia 43232
FOR MAMA (Ludlow, BMI) (2:47)—Gall, Black, Aznavour

MUSIC BUSINESS DISCOVERIES

ALVIN ROBINSON

Blue Cat 108
HOW CAN I GET OVER YOU (Trio/Melder BMI) (2:59)—Mosely
I'M GONNA PUT SOME HURT ON YOU (Tune-Kel, BMI) (1:46)—Lewis
 Alvin has a solid r. and b. sound and the disc, produced by Joe Jones, has lots of that good New Orleans flavor. Both sides have what it takes.

RAY SHARPE

Monument 874
IT'S TOO COLD (Green Door, BMI) (2:46)—Moore
 Flip is "Let's Go Let's Go, Let's Go," (Lois, BMI) (2:37)—Ballard
 Another good new artist has been uncovered by Monument and Sharpe could step out smartly with this strong item.

TI ADORO (Ritvale, ASCAP) (2:08)—Pataky

Jerry could have a two-sider here, coupling the power-packed ballad, penned and first sung by Charles Aznavours, with a pretty, Latinish song that just fits Jerry's style.

THE CHARTBUSTERS

Mutual 511
BREAKIN' MY HEART (South Mountain, BMI) (2:19)—Randazzo, Weinstein, Meshel
 Flip is "Can't You Hear Me Callin'," (Chartbuster/Eastwick, BMI) (2:10)—Dubas, Sandusky
 The boys have something of the British group sound as in their hit late last year and this bright ditty could be a repeater.

ROBERT GOULET

Columbia 43224
BEGIN TO LOVE (Cominciano ad Amarci) (2:09) Lee, Pallavicini, Mescolo
 Flip is "I Never Got to Paris," (2:19) Segal, Ahlert
 The baritone follows up his recent smash with another listenable ballad that's worth a lot of attention. Could be another big one.

NEIL SEDAKA

RCA Victor 8511
LET THE PEOPLE TALK (Screen

THE BENTLEYS

Smash 1967
SHE'S MY HOT ROD QUEEN (Raleigh, BMI) (1:58)—Kennedy, Singleton
 Flip is "Why Does Everybody Want to Hold My Baby," (Raleigh/Lyn Lou, BMI) (2:13)—Yancey
 A good new group with a groovy teen-type ditty with touches of humor. Has a chance.

FLORENCE DEVORE

Phi-Dan 5000
KISS ME NOW (Don't Kiss Me Later) (Mother Bertha/Bob Mar, BMI) (2:37)—Cooper, Susser
 Flip is "We're Not Old Enough," (Mother Bertha/Bob-Mar, BMI) (2:25)—Cooper, Susser, Tinter
 Here's a new subsidiary label of Phil Spector's and he's got an interesting new sound with this good thrush. Watch the side.

Gems-Columbia, BMI (2:30)—Sedaka, Greenfield, Miller

Flip is "In the Chapel with You," (Sutter BMI) (2:26)—Grossman, Migliacci

The first disc in a spell for Neil but it should be a winner. Tune is bright and the arrangement is full of Neil's smart vocal trademarks.

THE SOUL BROTHERS

Blue Cat 107
KEEP IT UP (Trio, BMI) (2:16)—Leiber, Stoller
 Flip is "I Got a Dream," (Trio, BMI) (2:57)—Barry Greenwich
 Here's a new act with a lot of what their name implies. Side is a rousing, down-to-earth rocker and it could step out fast.

MATT MONRO

Liberty 55763
FOR MAMA (Ludlow, BMI) (2:55)—Aznavour, Gall, Black
 Flip is "Going Places," (Essex ASCAP) (3:02)—Black, Spence
 The British chanter is just coming off a hit and this reading of the tune, first cut by French singer, Charles Aznavour, seems a likely follow-up.

DUSTY SPRINGFIELD

Philips 40270
LOSING YOU (Springfield, ASCAP) (2:59)—T. Springfield, Westlake

Flip is "Here She Comes," (Al Gallico, BMI) (2:21)—Kookoolis, Trimachi

Dusty just could have her biggest in months with this fine tune, written by her brother, Tom Springfield. Has much heart and feeling. Watch it.

CHAD AND JEREMY

World Artists 1041
IF I LOVED YOU (Chappell, ASCAP) (2:08)—Rodgers, Hammerstein
 Flip is "Donna Donna," (P.D.) (2:49)—Zeitlin, Secunda

The British duo turns in a winning reading of the well-remembered Rodgers and Hammerstein classic. Side builds nicely.

CILLA BLACK

Capitol 5373
ONE LITTLE VOICE (Ariston Music) (3:05)—Cappula, Isola
 Flip is "Is It Love," (GAEP, BMI) (2:53)—Willis

The thrush from England has a pleasant and moving ballad effort that could be her best so far in the U. S. market.

ELVIS PRESLEY

RCA Victor 8500
DO THE CLAM (Gladys, ASCAP) (3:17)—Wayne, Weisman, Fuller
 Flip is "You'll Be Gone," (Elvis Presley, BMI) (2:20)—West, Presley, Hoage

Dances are big today and this wild, building side will make them bigger. Elvis is joined by the Jordonaires, the Jubilee Four and the Carole Lombard Trio.

JAN AND DEAN

Liberty 55766
FROM ALL OVER THE WORLD (Trousdale, BMI) (2:40)—Sloan-Barri

FREEWAY FLYER (Screen Gems-Columbia, BMI) (2:37)—Altfeld, Christian, Berry

Top side is the theme from the T.A.M.I. Show and it's wild and happy with plenty of screaming in the background. Flip is a typical hot-rod type which could also move up.

THE NASHVILLE TEENS

London 9736
FIND MY WAY BACK HOME (Fling, BMI) (2:20)—Lambert, Pegues
 Flip is "Devil-in-Law," (Fling, BMI) (3:00)—Terry Davis

Group which recently visited here from London turns out a fine side, full of basic beat. Could be the hot follow-up to "Tobacco Road."

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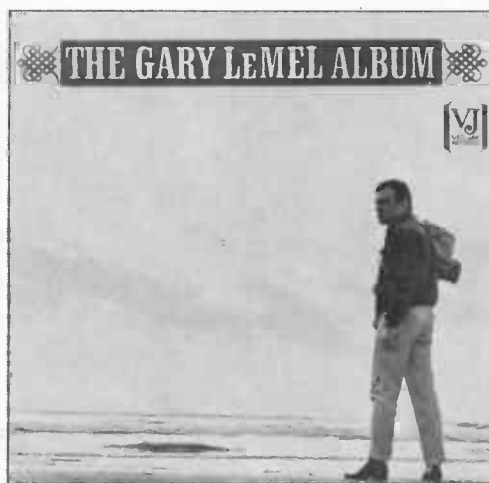
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FEBRUARY 20, 1965

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.

Those Righteous Bros. at 3, 14 & 16

MONEY ALBUMS

This Week	Last Week	Album	Label
1	1	BEATLES '65	Capitol T/ST 2228
2	2	MARY POPPINS	SOUNDTRACK, Vista BV 4026
7	7	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROS., Phillies 4007
4	3	WHERE DID OUR LOVE GO	SUPREMES, Motown 621
10	10	GOLDFINGER	SOUNDTRACK, United Artists UA 4117, UAS 5117
6	6	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia CL 2296
8	8	COAST TO COAST	DAVE CLARK FIVE, Epic LN 24128
8	5	BEACH BOYS CONCERT	Capitol TAO/STAO 2198
9	4	MY FAIR LADY	SOUNDTRACK, Columbia KOL 8000
10	9	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093

This Week	Last Week	Album	Label
15	15	DEAR HEART	JACK JONES, Kapp KL 1415
12	11	PEOPLE	BARBRA STREISAND, Columbia CL 2215
13	12	ROUSTABOUT	ELVIS PRESLEY, RCA Victor-LSP 2699
26	26	RIGHT NOW	RIGHTEOUS BROS., Moonglow 1001
15	18	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 1013
21	21	SOME BLUE EYED SOUL	RIGHTEOUS BROS., Moonglow 1002
23	23	THE BEST OF AL HIRT	RCA Victor LPM/LSP3309
18	14	JOAN BAEZ/5	Vanguard VSD 79160
19	16	HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
20	22	MR. LONELY	BOBBY VINTON, Epic LN 24136

This Week	Last Week	Album	Label
30	30	DEAR HEART	HENRY MANCINI, RCA Victor LPM/LSC 2990
13	13	BOBBY VINTON'S GREATEST HITS	Epic LN 24098
23	20	GETZ AU GO GO	STAN GETZ, Verve V/V6-8600
24	25	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
25	19	YESTERDAY'S GONE	STUART & CLYDE, World Artists WAM 2000
26	17	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623
35	35	PEARLY SHELLS	BILLY VAUGHN, Dot DLP 3605
42	42	THE FOLK ALBUM	TRINI LOPEZ, Reprise 6147
29	27	YOU REALLY GOT ME	KINKS, Reprise 6143
31	31	GOLDEN BOY	ORIGINAL CAST, Capitol VAS 2124

ACTION ALBUMS

31	24	12 X 5	ROLLING STONES, London LL 3402
32	34	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
33	32	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
34	29	THE BEATLE'S STORY	Capitol STBO 2222
35	38	SUGAR LIPS	AL HIRT, RCA Victor LPM/LSP 2965
36	28	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
53	53	BLUE MIDNIGHT	BERT KAEMPFFERT, Decca 4569
38	36	GETZ/GILBERTO	Verve V/V6-8545
39	40	I STARTED OUT AS A CHILD	Bill Cosby, Warner Bros. 1567
40	33	ALL SUMMER LONG	BEACH BOYS, Capitol T/ST 2110
41	44	SAM COOKE AT THE COPA	RCA Victor LPM-LSP 2970
51	51	STANDING OVATION	JERRY VALE, Columbia CL 2273; CS 9073
43	39	WHO CAN I TURN TO	TONY BENNETT, Columbia CL 2285
44	41	PETER, PAUL AND MARY IN CONCERT	Warner Bros. 2W 1555
45	49	THE KINGSTON TRIO	Decca DL 74613
61	61	GREATEST LIVE SHOW ON EARTH	JERRY LEE LEWIS, Smash MGS-SRS 27056
47	37	SOMETHING NEW	BEATLES, Capitol T-ST 2108
48	46	FUNNY GIRL	ORIGINAL CAST, Capitol VAS 2059
56	56	WITH A LITTLE BIT OF HEAVEN	JOHN GARY, RCA Victor LPM-LSP 2994
50	43	POPS GOES THE TRUMPET	AL HIRT & BOSTON POPS, RCA Victor LM-LSC 2721
51	55	TOUR DE FARCE	SMOTHERS BROTHERS, Mercury MG 20948
52	60	YOUR CHEATIN' HEART	SOUNDTRACK, MGM E 4260
53	48	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136; KS 3364

64	64	SOUTH OF THE BORDER	TJUJANA BRASS, A & M 108
78	78	THE NANCY WILSON SHOW	Capitol SKAO 2136
56	47	SIDEWINDER	LEE MORGAN, Blue Note 4157
68	68	SHAKE	SAM COOKE, RCA Victor LPM-LST 3367
58	62	THAT HONEY HORN SOUND	AL HIRT, RCA Victor LPM-LSP 3337
59	57	BURL IVES SINGS 'PEARLY SHELLS' & OTHER FAVORITES	Decca DL 4578; 74578
60	67	THE RETURN OF ROGER MILLER	Smash MGS 27061
61	59	THE MANFRED MANN ALBUM	Ascot ALS 16015
62	52	THE PEOPLE'S CHOICE	FERRANTE & TEICHER, United Artists UAL 3385
63	54	INCOMPARABLE MANTOVANI	London LL 3392; PS 392
64	63	SONGS FOR SWINGIN' LIVERS	ALLAN SHERMAN, Warner Bros. 1569
65	50	WELCOME TO THE PONDEROSA	LORNE GREENE, RCA Victor LPM-LSP 2843
84	84	JOHNNY RIVERS IN ACTION	Imperial LP 9280; 12280
67	66	COTTON CANDY	AL HIRT, RCA Victor LPM-LSP 2917
68	77	L.O.V.E.	NAT KING COLE, Capitol T-ST 2195
69	45	THE KENNEDY WIT	RCA Victor VDM 101
70	58	THE CAT	JIMMY SMITH, V-V6-8587
71	72	THE GOOD LIFE WITH THE DRIFTERS	Atlantic 8103
72	73	PINK PANTHER	HENRY MANCINI, RCA Victor LPM-LSP 2795
89	89	WE COULD	AL MARTINO, Capitol T-ST 2200
74	75	SHE CRIED	LETTERMEN, Capitol T-ST 2142
75	76	THE BEST OF PETER NERO	RCA Victor LPM-LSP 2978
76	76	DEAN MARTIN HITS AGAIN	Reprise R 6146; RS 6146
77	79	HAWAII TATTOO	WAIKIKIS, Kapp KL 1366; KS 3366

78	70	INVISIBLE TEARS	RAY CONNIF, Columbia CL 2264
100	100	ANYONE FOR MOZART	SWINGLE SINGERS, Philips PHM 200-149; PHS 600-149
80	82	FROM HELLO DOLLY TO GOODBYE CHARLIE	BOBBY DARIN, Capitol T-ST 2194
99	99	COWBOYS AND INDIANS	NEW CHRISTY MINSTRELS, Columbia CL 2302; CS 9103
82	71	MORE OF ROY ORBISON'S HITS	Monument MLP 8024
83	81	PETE'S PLACE	PETE FOUNTAIN, Coral CRL 57453
84	87	HOLD WHAT YOU'VE GOT	JOE TEX, Atlantic 8106
85	92	GENE PITNEY'S BIG 16, VOL. 2	Musicor MM 2043; MS 3043
86	85	PRESENTING THE FABULOUS RONETTES	Philles PHLP 4006
87	74	THE KINGSMEN, VOL. 2	Wand 659
88	69	PETER AND THE COMMISSAR	ALLAN SHERMAN, RCA Victor LM 2773
89	97	DOWNTOWN	PETULA CLARK, Warner Bros. 1590
90	91	BEST OF SAM COOKE	RCA Victor LPM-LSP 2625
91	90	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount ABC 493
92	93	THE JIM REEVES WAY	RCA Victor LSP 2968
93	98	LATIN THEMES FOR YOUNG LOVERS	PERCY FAITH, Columbia CL 2279; CS 9079
94	94	THE JERK	LARKS, Money 1102
95	95	THE NAME GAME	SHIRLEY ELLIS, Congress CGL-CGS 3003
96	96	PEOPLE GET READY	IMPRESSIONS, ABC Paramount ABC 505
97	97	COMMAND PERFORMANCE—LIVE IN PERSON	JAN & DEAN, Liberty LRP 34031; LST 7403
98	98	THE HOLLYRIDGE STRINGS	PLAY PRESLEY, Capitol T-ST 2221
99	99	THE BEATLES SONGBOOK, VOL. 2	HOLLYRIDGE STRINGS, Capitol T-ST 2202
100	100	FERRY ACROSS THE MERSEY	GERRY & THE PEACEMAKERS, United Artists UAL-UAS 6387



RADIO AND TV

Rock's Rating Woes

by June Bundy

We're beginning to think that somebody up there at Nielsen doesn't like "Top 40" music. Just as the networks were finally beginning to get with it, Nielsen issued some rather discouraging rating figures for the two week period ending January 24. Needless to say, all the "they don't - write - songs - like - they - used - to" columnists were disgustingly jubilant about the report.

ABC's "Shindig" was No. 51. NBC's "Hullabaloo" (vastly improved since its debut) was only No. 78, and "The Les Crane Show" (ABC) a major exposure outlet for "Top 40" record talent was a dismal No. 111. Bob Hope's Christmas tour (featuring his old World War II format) and Judy Garland's 1939 movie musical, "The Wizard of Oz",

were No. 1 and No. 3 respectively. Ed Sullivan, probably TV's all-time rating king, was No. 6.

We hope the networks will curb their usual hysterical reaction to survey information, and give "Top 40" performers a chance to build their own audiences. Time Magazine recently pointed up the startling growth of the under-20 market, noting that there are now 24,000,000 people in the U.S. aged 13 to 19.

Time said the growth rate of teen-age population is four times as high as the U.S. average. Furthermore, teenagers are potent consumers (and therefore solid sponsor bait) spending \$570,000,000 on toiletries alone. They account for 25 per cent of the record industry and 35 per cent of the motion

picture audience.

Sullivan Books Beatles

Canny Ed Sullivan got the message sometime ago, and last month he reiterated his faith in the rating potential of the teenager market by booking The Beatles again.

Not that The Beatles have any trouble getting booked on U.S. television, but after the group's last appearance for Sullivan old Smiley ruefully told the press the boys wouldn't be back because he couldn't afford to pay their astronomical asking price. Sullivan said they deserved every penny of it but that his show just didn't pay that kind of money.

We doubt if Brian Epstein is making any cut-rate deals, so it would seem that Sullivan believes the Beatles' rating potential is still explosive enough to merit breaking his budget.

Around The Dial

Jay Kent has moved into the morning slot at WSB, Atlanta, replacing Jimmy Dunaway. Kent has been with WSB since 1962. . . . Rod Barken is production

director as well as deejay (3-6 p.m.) at KSFV-FM, San Fernando, Calif. . . . Gary Bruno has succeeded Mike Phillips in the noon-3 p.m. time slot at KJR, Seattle, Wash. . . . Kelly Green, formerly with WHSL, Wilmington, N.C., is the new all night jock at WOND, Atlantic City, N.J. . . . And, apropos of nothing, did you know that Ed Sullivan's musical director Ray Block was a boy soprano at eight?

Morton Downey Jr., son of the famous radio tenor, has joined WFUN, Miami, in an afternoon time slot. He formerly was with WCPO, Cincinnati. . . . Tom Shannon has replaced Terry Knight in the 6:30-11:30 p.m. time period on CKLW, Detroit-Windsor. . . . Jim Randolph has moved from WYNNR, Chicago, to KGFJ, Hollywood. . . . Ted Atkins has replaced Glenn Bell as program director of KIMN, Denver. Bell has moved to WMAQ, as p.d. . . . Fred Hertz has been named director of creative services for the Gotham Recording Corporation, New York.

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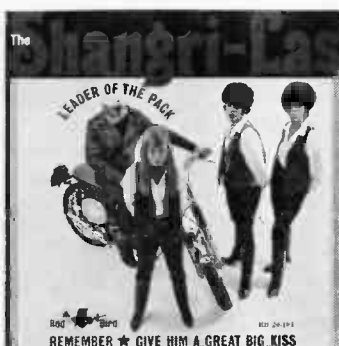
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First Shangri-Las' LP --- A Gas!

This Week's Block Busters



THE SHANGRI-LAS
Red Bird 20-101
It's the gals' first LP and their three big singles hits—"Remember," "Leader of the Pack" and "Give Him a Great Big Kiss" are all included. What a buy!



THE LETTERMEN
Capitol ST-2270
One of the label's staples, the Lettermen continue to sell in hefty quantities. Pleasant mixture of old and recent hits.



THE NEW SEARCHERS LP
Kapp KL-1412
Producer Tony Hatch and the boys combine talent in a winner here, highlighted by a hit single, "What Have They Done to the Rain."



FANTASTIC AND EXCITING DEBUT MARILYN MICHAELS
Warner Brothers 1582
The thrush has a power-packed delivery with familiar tunes here. She could make it big, and recent Ed Sullivan Show exposure won't hurt a bit.



THE PLEASURE SEEKERS SOUNDTRACK
RCA Victor LSO-1101
The new picture stars Ann-Margret and the cover photo of her is enough to sell the album. Gal sings four tunes in the set.



MY GAL SAL BURL IVES
Decca DL 74606
Burl's on the album charts right now with his "Pearly Shells" LP and this collection of time-honored oldies could be a hot follow-up.



THE FIRST HITS OF 1965
FRANK CHACKSFIELD AND ORK
London PS 416
Powerful pop hits like "Downtown," "Dear Heart," "I Feel Fine" and "I'll Be There" are included here and the set has fine, rhythmic arrangements.



WHO IS DONNA FULLER
DCP 3807
The answer is that Miss Fuller is an attractive thrush who sings up a storm. An impressive debut on disk for a singer who could go far.

Chart Picks

LIVE FROM LEDBETTER'S BACK PORCH MAJORITY
Epic LN 24134
The four boy, three girl folk-pop group turn out a rousing live show from a prominent West Coast haunt with sing-along lyrics on the jacket. A happy set.

ROGER WILLIAMS PLAYS THE HITS
Kapp KL-1414
Roger's luxurious piano style comes through resoundingly on pleasant and familiar songs like "Dear Heart" and "Try to Remember." Strong wax.

GEORGE JONES AND GENE PITNEY
Musicor MM 2044
A clever gambit to get one of the top country singers, George Jones, on to the pop lists by teaming him with top pop star Pitney. Country tunes predominate.

OUT OF THE WOODS THE GEORGE SHEARING QUINTET
Capitol ST 2272
Shearing works here with a slick woodwind quartet on a collection of original pieces by vibist-pianist-composer, Gary Burton.

FUNNY (How Time Slips Away) JOE HINTON
Backbeat BLP 60
Joe, a great r. & b. stylist, had a pop hit awhile back with the title tune (a country song). This new set can also sell strong in the pop-r. & b. market.

COOKIN' WITH THE SPATS
ABC-Paramount 502
The kids who introduced "Gator Tails and Monkey Ribs" have a bright, new, teen-slanted album here that could do well. It rocks.

CAROL! CAROL VENTURA
Prestige PR 7358
Top-flight new talent. The gal is shown off to great advantage on the way-out songs and arrangements chosen here.

THE NEW WAVE THE NEW WINE SINGERS
Village Gate 2003
Five fine new folk-pop singers are here presented in the best of the works of Bob Dylan, Phil Ochs, Shel Silverstein and others. Most impressive.

Matt Monro

sings his smash follow-up to "Walk Away"

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LIBERTY ENTERTAINMENT '65



R&B BEAT

BY KAL RUDMAN

Shame and Scandal In the Family—Shawn Elliot, Roulette, is still top 10 with Fred Hanna, WAME, Miami. Fred gets the courage medal of the year for playing and breaking this kind of material. They must be broad-minded down there. Washington is on it also. . . . The *Mr. Pitiful* side of the Otis Redding on Volt is getting a lot of pop play in the South. It seems to be the strong side R&B. . . . *How Do You Quit*—Carla Thomas, Atlantic, is selling in Cleveland, Atlanta, Miami, Shreveport, New York, Baltimore and Washington. . . . Hot LP cuts reported by Chatty Hatty, WGIV, Charlotte include: *Money* in the Larks' LP *Jerk Once More* and *Its got the Whole World Shakin'* in the Sam Cooke LP. Her breakouts include the Jerry Butler, Bobby Byrd, Kim Weston, Aretha Franklin, Joe Tex, Impressions, and The Touch of Venus, Sandy Wynns, Champion. Both sides of the Invincibles are No. 1.

Artist and D.J. Ramblings

The Georgie Woods (WDAS) show at the Uptown Theater in Philly will run for 10 days starting Feb. 19. It features the Vibrations, Radiants, Patty LaBelle, Alvin Cash, B.B. King and Orchestra, and the Drifters. The Drifters go to England March 2 for the first time. . . . Phil Solomon is handling much of the arrangements for the big tour and all the TV shots. . . . Joe Tex and the Coasters are set for Shindig and the Thaxton shows for the end of the month.

Seattle gets its first R&B station on AM under the guidance of Bob Summerice who ran things at the now defunct KZAM-FM Seattle R&B operation. That FM blast sold a lot of records. . . . Tony Quinn, formerly our correspondent from WZUM, Pittsburgh, has joined the staff of WUST, Washington where Al Bell starts records in the early AM. . . . William (Butterball) Crain who worked at WYNR and WBEE, Chicago has joined WCHB, Detroit. . . . Lon Dyson, a power at WBEE, has decided to leave the business. . . . Ray Meadows has joined WDAO, Dayton where George Truehart is Music Director and Assistant Program Director. . . . The

Supremes have been all over the TV scene lately spreading the word about the fabulous Detroit sound to the general public. . . . Joyce Miller checked in from the new headquarters of Tres Productions in Hollywood. She has the Mary Ann Miles record on Celeste that is the answer to the blues hit, *Don't Answer the Door*.

Donny (the Boy D.J.) Brooks who delights the teens via KATZ, St. Louis tells us Dot will distribute *How High Can You Fly*—Willie Small that is starting there. . . . Getting heavy play in St. Louis are: J. J. Barnes; Willie Tee; Barbara Mason; Eddie & Ernie; Nolan Chance; Bobby Byrd; Maxine Brown; Jerry Butler; and Shi-lites. The Jan Bradley and Fontella Bass are in the top 5 in sales.

OK Revamps Format

Tom Collins, Program Director of the OK Group (5 key city stations) has announced a revamping of format. They are incorporating "Big Hits" of the top 40 tunes into the basic R&B format. Bill Moss tells us that this format has worked very well for WVKO in Columbus, Ohio, and given them a high general market rating. Conversely there are many markets where this could be a kiss of death. As stated last week, this is being done by WAAA, Winston-Salem, but near-by WGIV, Charlotte tried it and went back to the Chatty Hatty brand of solid, up-to-the-minute R&B.

Ernie Durham, WJLB, Detroit is getting good action on *Every Night*, Music City Soul Brothers; *Be Yourself*, Companions, General American (which is going pop); Willie Tee; Otis Laevill; Maxine Brown; Z. Z. Hill; Impressions; Eddie & Ernie; and Jackie Wilson.

Porky Chedwick, WAMO, Pittsburgh reports action on Aretha Franklin; 3 Degrees; Dottie and Ray; Maxine Brown; Jackie Ross; and *Mr. Pitiful*. *Shotgun* is an all out smash as it is everywhere. As predicted, it has broken open pop.

Breakouts are reported on *Don't Wait Too Long*—Bettye Swann, *Money* by Johnny Pettitt, WGOK and Ruben (Sugar Daddy) Hughes, WMOZ, both of Mobile; Al Bell,

R & B TOP 30

"Shotgun" Shoots Up!

<p>1 MY GIRL Temptations—Gordy 7028</p> <p>2 SHAKE/A CHANGE IS GONNA COME Sam Cooke—RCA Victor 8486</p> <p>3 TWINE TIME Alvin Cash & The Crawlers— Mar-VLUS 6002</p> <p>4 HOLD WHAT YOU'VE GOT Joe Tex—Dial 4001</p> <p>5 HOW SWEET IT IS Marvin Gaye—Tamla 54107</p> <p>6 THAT'S HOW STRONG MY LOVE IS/MR. PITIFUL Otis Redding—Volt 124</p> <p>7 I WANNA BE (YOUR EVERY- THING Manhattan—Carnival 507</p> <p>8 SHOTGUN Junior Walker & All Stars—Soul 35008</p> <p>9 THE BOY FROM NEW YORK CITY Ad Libs—Blue Cat 102</p> <p>10 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers—Philles 124</p> <p>11 THE 'IN' CROWD Dobie Gray—Charger 105</p> <p>12 DON'T MESS UP A GOOD THING Fontella Bass & Bobby McClure— Check 109</p> <p>13 THE NAME GAME Shirley Ellis—Congress 230</p> <p>14 SUDDENLY I'M ALL ALONE Walter Jackson—Okeh 7215</p>	<p>15 THE WORST THING IN MY LIFE B. B. King—Kent 415</p> <p>16 CAMEL WALK Ikettes—Modern 1003</p> <p>17 ASK THE LONELY Four Tops—Motown 1073</p> <p>18 IT'S BETTER TO HAVE IT Barbara Lynn—Jamie 1202</p> <p>19 USE YOUR HEAD Mary Wells—20th Century-Fox 555</p> <p>20 THE CRYING MAN Lee Lamont—Back Seat 542</p> <p>21 NO FAITH, NO LOVE Mitty Collier—Chess 1918</p> <p>22 JERK & TWINE Jackie Ross—Chess 1920</p> <p>23 GET OUT Harold Melvin—Landa 703</p> <p>24 HOW DO YOU QUIT Carla Thomas—Atlantic 2273</p> <p>25 HE WAS REALLY SAYING SOMETHING Velvelettes—V.I.P. 25013</p> <p>26 FINDERS KEEPERS, WEEPERS LOSERS Nella Dodds—Wand 171</p> <p>27 I LOVE YOU BABY Dottie & Ray—LeSage 701</p> <p>28 LET HER LOVE ME Otis Lavill—Blue Rock 4002</p> <p>29 LITTLE MISS RAGGEDY ANN Aretha Franklin—Columbia 43202</p> <p>30 PEOPLE GET READY Impressions—ABC Paramount 10622</p>
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WUST, Washington; Ed Teamer, WYLD, New Orleans.

Burke Johnson, WAOK, Atlanta, is getting strong reaction on the 4 Tops which is a solidly established national hit. The Eddie & Ernie broke into Burke's top 15 in sales. (In NYC it went on WINS & WMCA.)

WWIN Charity Show

WWIN, Baltimore packed the Douglas H.S. auditorium with a live benefit show on behalf of Rosewood Hospital for the Mentally Retarded. Charge was \$1.50 a head and every penny went to the hospital. Larry Dean, Al Jefferson, Kelson (Chop, Chop) Fisher, Hot-Rod, et. al., em-cee'd. P.S. Director, Kitty Broady put it together. Billy Stewart headlined the acts, and his record *I Do Love You* is big in Balt.-Washington. The WWIN pick is *Danny Boy* by Jackie Wilson.

The big "integration" record with Ed Wright, WABQ, Cleveland, is *Downtown*. As MB reported in its feature article on Petula Clark, Tony Hatch cut it deliberately with an R&B feel. Ed agrees with Chatty and Burke on the potential of *Touch of Venus* by Sandy Wynne. Wright, Teamer, and Ken Hawkins, WJMO, Cleveland are excited about *Shotgun Wedding* by Clay Hammond, Camel Walk-Ikettes is a hit in Cleveland, and we enjoy hearing Lloyd Fatman, WHAT, Philly "turn himself on" from the crazy drummer on the *Camel Walk* side.

Picks at KYOK, Houston in-

clude *I Don't Care*, James Crawford; *He's The One*, Ike & Tina Turner; and *Soul Time*, Jackie Wilson. Crown Prince, Al Garner, A.F.D., and Chet McDowell are cookin'.

E. Rodney Jones and his main man Pervis are using Aretha Franklin as the headliner at the Regal in Chicago Feb. 13-20. Selling in Chicago are: Sugar-Pie DeSanto; Fontella Bass; Maxine Brown; Jr. Walker; the new Gene Chandler, *You Can't Hurt Me No More*; Drifters; Joe Hinton; 4 Tops; Impressions; Eddie & Ernie; and Wilson Pickett.

WRBD, Ft. Lauderdale and KNOX, Ft. Worth picked the Bobby Byrd which is cooking at WWRL, New York. Rocky Groce reports the new Irma Thomas starting to sell well in the Big Apple.

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OPERA REVIEW

Sutherland, Horne, Dazzle Bostonians In "Semiramide"

BOSTON

It has been some sixty years since Rossini's "Semiramide" was staged in this country. For two very good reasons a concert version was given in New York last season. For these same two reasons—Joan Sutherland and Marilyn Horne—"Semiramide" was given the full treatment by Sarah Caldwell's Boston Opera group last Friday (5) and repeated on Sunday (7), at the Back Bay Theater.

It was a gala evening. When Miss Sutherland and/or Miss Horne were on stage—which, fortunately, was most of the time—it was an evening of extraordinary vocal beauty and matchless technical display. It is difficult to imagine a finer pair of mistresses of bel canto style, even in the golden age of Grisi, Pasta, Lind and Sontag. They were simply breathtaking.

Miss Sutherland's art, of course, was no great surprise

to the large audience at the Back Bay Theater. Hers is, after all, one of the greatest voices of the century. What does startle one, however, is that the voice is actually as perfectly placed, open, and free in person—time and time again—as it is on her many recordings. She is simply superhuman in her consistency.

Marilyn Horne's Triumph

The audience, however, was less prepared for the dazzling abilities of Miss Horne, making her Boston debut. The well-earned ovation which followed her first aria literally stopped the performance, and if it is possible, from that point on she simply got better and better. Her rich contralto is even from top to bottom, more flexible than most sopranos, and delivered with some rare fringe assets—excellent diction and dramatic conviction. Hers was an evening of absolute triumph.

Unfortunately it was not a perfect evening. "Semiramide" is not the most stageworthy of operas, suffering from a very dull libretto, and including some of Rossini's least effective music along with some of his most superb. While we do have a Sutherland and a Horne, there simply are not enough male singers who can handle this music to even raise our interest. With the exception of Guus Hoekman's Pinzali-like basso, the men brought nothing of value to the performance. Unfortunately this goes for conductor Richard Bonyngue as well. Granted, Rossini's is not the easiest music to conduct, but then that's all the more reason not to conduct it if you're incapable of the task.

Some Magnificent Music

Still, the positive qualities of the evening far out-distanced the negative ones. While the overture and the aria "Bel raggio" are quite familiar to the public, there is an abundance of magnificent music in the opera's set pieces which deserve a good hearing. One could hope for a complete recording of the opera while we have this perfect pair of bel canto singers in our midst.

For those who are not already aware of the fact, Joan Sutherland and Marilyn Horne can be heard together on London's "Age of Bel Canto" album and on the February release of Bellini's "Norma" on RCA Victor. They know no peers.

B.K.

"Greasepaint" Songs

"The Roar of The Greasepaint" is the new show by Tony Newley and Leslie Bricusse, (writers of "Stop The World I Want To Get Off") which stars Newley and Cyril Ritchard. It opened last week in Washington to excellent reviews. The score of the show (which will be waxed by RCA Victor) has already been widely recorded, and The Richmond Organization, which published the highly successful score from "Stop The World," expects the same smashes with "My First Love Song," "A Wonderful Day Like Today," "This Dream" and others, and already has a hit with "Who Can I Turn To?" TRO attributes its success with Greasepaint songs to a policy of no restriction on the songs. This policy encompassed licensing RCA Victor to release a Tony Newley LP (cut in London) with the songs from the show.



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CERULEAN BLUES

Beginnings

by Dom Cerulli

I went to the January Film Program of the Jazz Arts Society recently, and it was, in many ways, a moving experience.

To begin with, the films were, as Thorne Smith might have said, old and rare. There was an Artie Shaw band short with a very young Buddy Rich, a likewise Tony Pastor, and a likewise Georgie Auld among the sidemen. A slim and svelte Helen Forrest sang.

Louis Armstrong sang *Shine* with his big band. Anita O'Day sang with Gene Krupa's mid-War band while Roy Eldridge blew a trumpet that looked three feet long. Cab Calloway's band, with Milt Hinton and Cozy Cole among the sidemen, did *Minnie The Moocher*.

There was a documentary

on the blues that had a bad sound track or was projected by a bad machine. In fact, projection and sound were rocky throughout the program. Also on hand were a short featuring, alternately, Duke Ellington's band of the late 1940s and Peggy Lee with a rhythm section; a Benny Carter-scored art short, and the now-classic *Jammin' The Blues*.

The Jazz Ensemble

What really got to me more than the shadow show out of the past or the musical relics of other years was a brief interlude by the New York School and Jazz Ensemble.

These young musicians, nervous and earnest, were unable to read music just four short months ago, we were told. Their playing was rigid and forceful, but it was also the sound of young peo-

ple embarked on an adventure, one perhaps a bit over their heads, but dazzling and eternally promising. The sight of them there, on the same floor level with the audience; and the sound of them, reading and playing for all they were worth; brought back to me a memory that had been buried for most of my life.

In the summer of 1936, my grandmother brought me to an evening concert sponsored by the W.P.A. in the hall of the Protestant church. God knows whose band it might have been. But the song they played several times during the evening, sung by a male vocalist, was *Until The Real Thing Comes Along*.

Extraordinary Evening

I can remember that the hall grew steadily warmer, and that the band played the second half in shirt-sleeves. I can see dimly the dark faces, the flashing smiles, the glistening instruments. I can almost hear the smack of the ensemble as they drove home the up

tempo tunes. I recall that I nearly leaped into my grandmother's lap when the drummer fired a barrage at the close of the opening number.

I have no idea what my grandmother or the other adults in the audience felt about the concert. They were mostly immigrant Italian and Irish workers, struggling toward middle class.

But one memory stands out crisply. When the concert was over and we went into the steaming summer night, I held my grandmother's hand and fought sleep and what must have been my first full-blown headache.

She asked me if I wanted an ice cream and I shook my head negatively.

You see, I was walking along with my eyes closed and with myself all contained in me so that none of this wild and crashing music would escape from me.

And judging by my reaction to the youngsters of the School of Jazz Ensemble, it never did.

"DON'T BE GOOD TO ME"

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MARGIE SINGLETON

B/W "IT'S TOO MUCH"

Thanks, D.J.'s, for giving this record the exposure that is making it a top chart contender.



D.J. copies available. Box 352, Madison, Tennessee

REVIEW OF THE WEEK

Continued from page 3

Kurland has been with Columbia for three years. He was involved with a number of major Columbia artists including Barbra Streisand, Vladimir Horowitz, Bob Dylan, The New Christy Minstrels, Glenn Gould, Robert Goulet and The- lonious Monk, among others. He came to Columbia in 1961, working under Debbie Ishlon, then head of Creative Services at the label, and was placed in charge of the Columbia and Epic publicity department.

Before joining Columbia Kurland was with RCA Victor, where he worked in the advertising, promotion and publicity departments. At that label he helped launch campaigns for The Limelighters, Ann Margret and Peter Nero.

Kurland, who recently wed Linda Schreiber, talent scout for 20th Century-Fox Pictures in New York, in addition to his musical production, is also working on a novel which is slated for publication in 1966.

Csida Quits Ric

Joe Csida resigned last week as president and director of Ric Records (Recording Artists Corp.) Frank Baraone also resigned as a director and the corporation's assistant secretary.

Ric Records will continue to operate, as a Nashville company, concentrating mainly on singles. The new Ric firm will be headed by Lester Vanadore one of the firm's founders.

Csida will take over the Ric album line on a lease basis from the company, and will convert the line into an LP catalog for his own label, JJC Records. These include all the previously issued Ric LP's plus LP's by Jimmy Roselli. Csida will use the same distributors for JJC as have handled the

Ric label. Csida will reactivate his talent management (he manages John Gary), music publishing and other show business enterprises in the near future.

Biondi To KRLA

The much-travelled deejay, Dick Biondi, seems to be heading back to KRLA, Los Angeles, with an announcement about his re-affiliation expected momentarily.

Biondi, affectionately known as "The Wild Italian," had cut a major swath in Chicago prior to his stint on the Coast. He has been with the Mutual network in recent months. His departure from that scene has enabled him to head back to KRLA, the station from which he operated prior to his affiliation with Mutual.

The move also points up the heightened competitive situation in the Los Angeles market. KRLA has been realigning itself for the battle and has recently named Mel Hall its program director. A new factor in the local air situation is the push for supremacy being made against the entrenched KRLA and KFVB by KBLA, which is headed by ex-New Yorker Mel Leeds.

Big Distrib Merger

Two giants in the record distribution picture joined hands in New York last week. Involved in the "consolidation and merger" were veteran rack jobber Manny Wells' firm, New York Record Distributors, and New Deal Record Service, operated jointly by Al Levine and Lou Klayman, both of whom are also long-term figures on the Manhattan disc scene.

The new firm will be known as Interstate Record Distributors Inc., with Wells serving

as president. Klayman becomes executive vice president, while Levine will be secretary-treasurer.

NARM Members

Five new record manufacturer members have been admitted to the National Association of Record Merchandisers and will participate in the upcoming NARM convention, to be held in San Francisco, February 28 to March 1.

Attending the confab for their firms will be Larry Uttal and Peter Hess, Bell (Amy-Mala) Records; Marv Schlachter and Pete Garris, Scepter Records; Chuck Chellman, Starday Records; Herb Cor-sack, Vanguard Records and Bill Jelley and Cy Jackson, Word Records.

NARAS TV Show

NARAS (the National Academy of Recording Arts and Sciences) will have its second TV show on the air in May. It will be called "The Best On Records," and will be presented by NBC-TV on May 18. Show, which will be produced by Ted Bergman, will be based mainly on the 1965 Grammy Awards winners, which will be made known on April 13. The show will be on the air from 8:30 to 9:30 EST, and will preempt "Hullabaloo." (Don't worry kids, many of the same performers will be on the NARAS show.)

Tiomkin Awards

Dimitri Tiomkin took top honors for best score and for best song in the Foreign Press Association's Golden Globe Awards last week. He won the Best Score award for "The Fall Of The Roman Empire," and Best Song for "Circus World." Tiomkin's latest film score is "36 Hours."

Glenn Miller Ork

The Glenn Miller Orchestra has signed with Epic Records. Len Levy, v.p. and general manager of the label secured the famous ork to a long term, exclusive contract.

Bogart's New Post

Neil Bogart, formerly with Cash Box Magazine, has joined MGM Records. He will be a field promotion manager for the label, operating out of and will cover the Boston to Chicago territory. He will concentrate on disc jockey contact.

Back Again

A few months ago we reported that George Lee and Artie Mogull had exchanged jobs, with George going to the Warner's Music firms in Artie's executive slot, and Artie going to Warner Bros. Records in George's old post as Eastern executive head. Now we can report that Artie has returned to the music firm to assist Victor Blau (new head of Warner's MPHC) and George has returned to the Warner Bros. Records division as head man in the East, under president Mike Maitland.

"Kelly" Unloved

Before "Kelly" opened on Broadway, ads all around town were saying "Everybody Here Loves Kelly." Well, it wasn't so. "Kelly" opened and closed in one night (Saturday, February 6) marking the quickest exit of any musical in years.

It was presented by Joseph Levine, David Susskind and Danny Melnick, with music by Moose Charlop and book and lyric by Eddie Lawrence. Columbia had backed the show to the extent of \$50,000, but at least the label doesn't have to worry about cutting an original cast recording.

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- Leiber & Stoller
- Joe Jones
- Wyatt Earp

JOE JONES

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- Babe Ruth
- The Shangri-Las
- The Dixie Cups

THE DIXIE CUPS

WHAT WAS RED BIRD'S FIRST ALBUM?

- The Shangri-Las
- You Talk Too Much
- Chapel of Love

THE DIXIE CUPS
Chapel of Love

WHO WAS THE FIRST HIT ARTIST ON
TIGER RECORDS?

- Yogi Bear
- Dee Dee Warwick
- Alvin Robinson

ALVIN ROBINSON
Something You Got

WHO PRODUCED "HOW CAN I GET
OVER YOU" ON BLUE CAT
by Alvin Robinson

- Cassius Clay
- Lieber & Stoller
- Joe Jones

JOE JONES

WHO ARRANGED "HOW CAN I GET
OVER YOU"?

- Lieber & Stoller
- Joe Jones &
Wardell Quezzerque
- Wm. Shakespeare

WARDELL QUEZERQUE
and JOE JONES

WHO WROTE "HOW CAN I GET OVER
YOU"?

- Lieber & Stoller
- Steven Foster
- Robert Mosely

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Loretta Lynn—Decca 31707 | 28 | 32 | BILLY BROKE MY HEART AT
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(I CRIED ALL THE WAY TO SEARS)
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Stonewall Jackson—Columbia 43197 |
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Kitty Wells—Decca 31705 | 30 | 29 | MULTIPLY THE HEARTACHES
George Jones & Melba Montgomery—
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| 6 | 12 | KING OF THE ROAD
Roger Miller—Smash 1965 | 31 | ★ | LOVING YOU THEN LOSING YOU
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Charlie Walker—Epic 9727 |
| 10 | 19 | THEN AND ONLY THEN
Connie Smith—RCA Victor 8489 | 35 | 36 | BIG CITY
Margie Singleton, Faron Young—Mercury 72313 |
| 11 | 17 | (MY FRIENDS ARE GONNA BE)
STRANGERS
Roy Drusky—Mercury 72376
Merle Haggard—Tally 179 | 36 | 26 | A TEAR DROPPED BY
Jean Shepard—Capitol 15304 |
| 12 | 22 | DO WHAT YOU DO DO WELL
Ned Miller—Fabor 137 | 37 | 50 | SHAME ON YOU
Red Foley—Decca 31737 |
| 13 | 6 | HALF OF THIS, HALF OF THAT
Wynn Stewart—Capitol 5271 | 38 | ★ | WISHING WELL
Hank Snow—RCA Victor 8488 |
| 14 | 20 | WHAT MAKES A MAN WANDER
Jan Howard—Decca 31701 | 39 | 48 | TAKE YOUR HANDS OFF
MY HEART
Ray Pillow—Capitol 5323 |
| 15 | 18 | WHAT I NEED MOST
Hugh X. Lewis—Kapp 622 | 40 | 49 | I WANT YOU
Tom Tall & Ginny Wright—Chart 1170 |
| 16 | 16 | LESS AND LESS
Charlie Louvin—Capitol 5296 | 41 | ★ | SHE CALLED ME BABY
Carl Smith—Columbia 43200 |
| 17 | 28 | TEN LITTLE BOTTLES
Johnny Bond—Starday 704 | 42 | 44 | DON'T BE GOOD TO ME
Margie Singleton—Mercury 72363 |
| 18 | 7 | IT AIN'T ME BABE
Johnny Cash—Columbia 43145 | 43 | 43 | ONCE A DAY
Connie Smith—RCA Victor 8416 |
| 19 | 11 | TRUCK DRIVING MAN
George Hamilton IV—RCA Victor 8402 | 44 | 45 | 'CAUSE I BELIEVE IN YOU
Don Gibson—RCA Victor 8445 |
| 20 | 27 | I'LL WANDER BACK TO YOU
Earl Scott—Decca 31693 | 45 | 33 | THREE A.M.
Bill Anderson—Decca 31681 |
| 21 | 15 | IN ITS OWN LITTLE WAY
Dottie West—RCA Victor 8467 | 46 | 46 | ANNE OF A THOUSAND DAYS
LeRoy Van Dyke—Mercury 72360 |
| 22 | 81 | WON'T FORGET YOU
Jim Reeves—RCA Victor 8461 | 47 | ★ | BLAME IT ON THE MOONLIGHT
Johnny Wright—Decca 31740 |
| 23 | 30 | A TIGER IN MY TANK
Jim Nesbitt—Chart 1165 | 48 | ★ | I STILL MISS SOMEONE
Lester Flatt & Earl Scruggs—Columbia 43204 |
| 24 | 25 | WALK TALL
Faron Young—Mercury 72375 | 49 | ★ | ALONG CAME YOU
Wayne Kemp—Phils 1002 |
| 25 | 14 | THE RACE IS ON
George Jones—United Artists 751 | 50 | ★ | FREIGHT TRAIN BLUES
Roy Acuff—Hickory 1291 |

BIG C&W ALBUMS

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 1 | THE BEST OF JIM REEVES
RCA Victor LPM 2840 (M)/LSP 2890 (S) | 11 | 11 | BILL ANDERSON SHOWCASE
Decca DL 4600/DL 74600 |
| 2 | 2 | TOGETHER AGAIN/MY HEART
SKIPS A BEAT
Buck Owens & His Buckeroos—
Capitol T 2135 (M) | 12 | ★ | THE JUDY LYNN SHOW
United Artists UAL 3390 (M); LSP 2901 (S) |
| 3 | 3 | I DON'T CARE
Buck Owens & His Buckeroos—Capitol T 2186 | 13 | 14 | THANK YOU FOR CALLING
Billy Walker—Columbia CL 2206 (M)/CS 9006 (S) |
| 4 | 4 | HAVE I TOLD YOU LATELY
THAT I LOVE YOU
Jim Reeves—Camden 842 | 14 | 16 | GEORGE JONES SINGS
LIKE THE DICKENS
United Artists UAL 3364 (M)/UAS 6364 (S) |
| 5 | 7 | THE FABULOUS SOUND OF
FLATT AND SCRUGGS
Columbia CL 2255/CS 9055 | 15 | 15 | THE PICK OF THE COUNTRY
Roy Drusky—
Mercury MG 20973 (M)/SR 60973 (S) |
| 6 | 5 | BITTER TEARS
Johnny Cash—Columbia CL 2248/CS 9048 | 16 | 8 | COUNTRY MUSIC TIME
Kitty Wells—Decca DL 4554/DL 74554 |
| 7 | 6 | LOVE LIFE
Ray Price—Columbia CL 2189 | 17 | 12 | COUNTRY DANCE FAVORITES
Faron Young—Mercury MG 20531 (M)/60931 (S) |
| 8 | 13 | YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol T 2209 (M)/ST 2209 (S) | 18 | 18 | R.F.D.
Marty Robbins—Columbia CL 2220/CS 9020 |
| 9 | 9 | SONGS OF TRAGEDY
Hank Snow—RCA Victor LPM/LSP 2901 | 19 | 19 | YESTERDAY'S GONE
Roy Drusky—Mercury MG 20919/SR 60919 |
| 10 | 10 | FAITHFULLY YOURS
Eddy Arnold—
RCA Victor LPM 262 (M)/60931 (S) | 20 | 20 | THE BEST OF BUCK OWENS
Capitol T 2105 (M)/ST 2105 (S) |

Country Single Picks

BOOTS TILL
Capa 125
WHERE DID YOU GO
(Law, BMI) (2:57)—Allen
Flip is "Thirteenth Dance"
(Law, BMI) (2:15)—Hopkins

BILL GOODWIN
Chart 1175
DEAD AMONG THE LIVING
(Peach, SESAC) (2:58)—Goodwin, Allen
Flip is "My Baby Don't Live Here Anymore"
(Peach, SESAC) (1:46)—Goodwin, Robbe

JIM REEVES' BLUE BOYS
RCA Victor 8515
YONDER COMES A SUCKER
(Tree, BMI) (1:58)—Reeves
Flip is "I'm a Hit Again"
(Acclaim, BMI) (1:52)—Reeves, Baker

CARL DOBKINS, JR.
Colpix CP762
A LITTLE BIT LATER ON DOWN THE LINE
(Sea-Lark, BMI) (2:31)—Taylor
Flip is "His Loss Is My Gain"
(Premier, BMI) (2:23)—Barkan, Sawyer

LAWTON WILLIAMS
RCA Victor 47-8514
WAR ON POVERTY
(Western Hills, BMI) (2:11)—Williams
Flip is "The Power of Love"
(Western Hills, BMI) (2:20)—Williams

BILL ANDERSON
Decca 31743
CERTAIN
(Moss-Rose, BMI) (2:36)—Anderson
Flip is "You Can Have Her"
(Big Billy, BMI) (2:32)—Cook

CHARLIE LOUVIN
Capitol 5369
SEE THE BIG MAN CRY
(Tuneville/Lyn Lou, BMI) (2:23)—Bruce
Flip is "I Just Don't Understand"
(Pamper, BMI) (2:35)—Nelson

JIMMY NEWMAN
Decca 31745
CITY OF THE ANGELS
(New Keys, BMI) (2:37)—Hall, Newman
Flip is "Back in Circulation"
(New Keys, BMI) (2:06)—Hall

Country Album Picks

MR. COUNTRY AND WESTERN MUSIC
GEORGE JONES
Musicor MM-2046

ORANGE BLOSSOM SPECIAL
JOHNNY CASH
Columbia CL-2309

YOUR FAVORITE COUNTRY HITS
HANK SNOW
RCA Victor LPM 3317

Dateline Music City

Music Business in Nashville
CHARLIE LAMB



Country music star Margie Singleton of Music City was married Jan. 31 in Montgomery, Ala. to Leon Ashley, Dot recording artist and owner of several radio stations including Montgomery's WAPX. He is also known in the radio business as Leon Walton. While most of Ashley's Dot records have been country, his Leon-Ashley show has played many of the better night clubs.

Mercury Record's Margie has enjoyed huge sales of her country records and her PA's are generally sell-outs. She is also the writer of a number of hit songs such as "Lie to Me" recorded by Brook Benton; "She Understands Me", recorded by Johnny Tillotson, and others. The wedding was planned by Montgomery deejays and fans during Margie's appearance at the Copa club. A reception given by Dixie Hatfield of WBAM Radio and Jimmy Lewis of WMGI Radio followed, and both bride and groom were awarded honorary citizenship certificates. The couple will work out of Nashville after a vacation in Mexico. . . .

Pamper Music's Wayland Stubblefield has announced the re-signing of Hank Cochran to a long term writer's contract. Cochran's great success as a song writer in both the pop and country fields covers such hits as "A Little Bitty Tear", "I Fall To Pieces", "Make the World Go Away", "Funny Way of Laughing", "Go On Home", "Same Old Hurt" and many others.

Flatt-Scruggs Recalled

Lester Flatt and Earl Scruggs made a return appearance on the Les Crane Show on ABC-TV network. Feb. 12. On Feb. 14 they appeared in concert at Chicago's Aire Crown Theater. The group recently entertained for a debutante ball in Birmingham, Ala. with 700 attending. . . . Bonnie Brown, popular Opry performer, is the new president of the Pope-Yell Medical Auxiliary. What's that? Pope and Yell are two Arkansas counties in which her doctor-husband practices medicine. Bonnie is also president of an art group at her home town of Dardanelle, Ark. . . . The Osborne Brothers recently moved to Nashville the hard way. Driving their own truck,



BEFORE THE SESSION: Songwriter Kay Arnold who wrote Billy Walker's hit, "Cross the Brazos at Waco," rehearses one of the songs with Walker on Walker's new album prior to the recording session. Kay moved to Nashville from Waco last year. She also wrote the follow-up to "Brazos," scheduled for release soon.

they made four round trips between Nashville and Dayton, Ohio to haul furniture to their new homes in the same block at nearby Hendersonville. . . . George Hamilton IV and his pretty wife will be parents again next August. He'll be named George V . . . If! Sounds like a royal dynasty. . . . Del Wood who recently played a Vero Beach (Fla.) engagement and brought back greetings to Opry stars, says that her one year old Wesley had a big Christmas. Got a tricycle he can't ride, a phonograph which he can't operate, a French harp which he can't play.

Lonzo and Oscar know how to tell weather stories. After three weeks in Japan where there was an earthquake, they spent two on Okinawa where there was another typhoon. Returning to the states where they had several West coast dates, they were stopped by the California-Oregon floods. . . . The Browns—Bonnie, Jim Edward and Maxine—are making plans for a tour of the Orient late in the summer and possibly a trip to England. . . .

WQIK Festival

WQIK's fifth annual southeastern country music festival, set for Jacksonville, Fla. March 13, will be their biggest ever.

Attendance planned for 13,000. Entertainers to be Ray Price, Sonny James, Dave Dudley, Porter Wagoner, Norma Jean, Connie Smith, Roy Drusky and others. . . . Bill Anderson's 30-minute tele series will be seen in approximately 75 markets. Singer-writer Anderson will host and star. Appearing as regulars will be his own band, the "Po" Boys, Jean Shepard, Grandpa and Ramona Jones, Jimmy Gately plus special guests. "This is the break of my life," says Anderson. . . . Salt Lake City's K-SOP says it's been the best January for sales in 10 years and gives C&W the biggest credit. . . . Tompall and the Glasers, riding the sales crest of their new Decca release "Winner Take All" backed with "Baby, They're Playing Our Song", are set for Minneapolis Feb. 15-20 and for Davenport, Iowa, Feb. 21.

Mercury and Philips Records, introducing the first album being made by "Peyton Place" co-star Chris Connelly, have set an unprecedented promo budget of \$25,000, says recording exec Nick Venet. . . . WPLA Radio at Plant City, Fla. played host at two big Opry shows recently which headlined Ernest Tubb. The station's own Joe Penny who only recently

returned to his hometown, did the emcee chores. . . . WHOL at Allentown, Pa. became a full time C&W station starting Feb. 8. Station is owned and operated by Jim Herbert and Carl Stuart.

Radio response to Boots Till's "Where Did You Go" backed with "Thirteenth Dance" is 99 pct. favorable, based on reports from 32 states, says CAPA prexy Doc Whiting. . . . Bob Maickel at Country Jamboree Productions, P.O. Box 123, Floral Park, Ill., which produces a country show for WAPC, needs country records. Its Suffolk County Jamboree is the only C&W show on the air in eastern Long Island, he says. . . . Billy Parker, C&W deejay and recording artist, formerly of KTOW, has taken over the turntables at Station WFMJ at Tulsa, Okla.

Tapp Joins Van Dyke

Demetriss Tapp, C&W recording artist, will join LeRoy Van Dyke and his company as guest star for their engagement at the Shamrock Hilton in Houston Feb. 18 through March 3. . . . Columbia star Claude King invites deejays who haven't received a copy of his latest release, "Whirlpool", to write to him at 806 Pine Tree Drive, Shreveport, La. . . . Richmond, Va. producer Jim Gemmill announces that lovely trush Barbara Allen has been booked as feature grandstand attraction of the Warren County Fair in Front Royal, Va. for the second consecutive year. She'll be busy with other dates scattered through spring and early summer.

Key Talent reports that Bobby Bare has just finished a 10-day tour ending in Seattle. . . . Dave Dudley has spent two weeks in Florida, while Jimmy Newman was working Georgia, New Mexico, Louisiana and Mississippi. . . . Billy Walker also has a packed February schedule while Buddy Meredith is concluding a three weeks stand in Montana. . . . Quentin "Reed" Welty, of B-W Music, and manager of Kathy Dee, says Kathy is spending four weeks in glacier covered Greenland. . . . Jim Small, veteran of the C&W field for 32 years, has moved his entire operations to Nashville on a permanent basis.

Don Pierce, Starday Prexy, Back From Japanese Visit



Japanese country band on stage in Tokyo. (Photo by Don Pierce and Mike Higashi.)

Don Pierce, head of Nashville's Starday label, returned last week from a month's trip through the Pacific Islands and Japan. According to Pierce country music is experiencing

a tremendous upsurge not only in Japan, but many other areas of the Far East.

In Honolulu, Pierce said, Radio KAHU, with deejays Cec White, Hal Bradberry and

Don Gabriel, working closely in coordination with program director John Livingston, is doing a great job of making Hawaii a country music state. George Mardikian, owner of San Francisco's Omar Khayyam Restaurant, and the owner of country stations KEEN, in San Jose, Calif., KCVR in Lodi, Calif., and KVEG in Las Vegas, is also a part owner of KAHU.

While in Tokyo Pierce arranged for stepped up advertising and promotion of Starday Records, and more Starday releases, with Kazua Takeda of King Records of Japan, who handle the label there. Pierce also visited with Michio Matsueda who handles the Starday Music catalog in Japan.

Pierce met with many Japanese country stars in Tokyo, including Michio Higashi, who was a smash when he performed on Grand Ole Opry three years ago in Nashville. The Starday president was interviewed by disc jockey Biji Kuroda and critic Hiroyoki Takayama.

The interest in country music is so intense in Japan, Pierce said, that close to five per cent of all records sold are country records. This has been accomplished in only three

Heading For A Hit!

Boots Till "WHERE DID YOU GO" b/w "13th DANCE"

Capa 125

She sings her guts out!
D.J.'s missed write:

CAPA Records
803-R Government St. Mobile, Ala.

years through broadcasts on the one commercial radio network and the Armed Forces Radio Network, Pierce noted.

P. Heinecke's 80th

Paul Heinecke, the founder and president of the world-wide licensing agency, SESAC, celebrated his 80th Birthday last week (2). He also began his 66th year in the music business. A special testimonial dinner was held in his honor on his 80th Birthday.



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Eddy Torres
Booking Agt.
Jack Irvin
Phone: 714 YU 3-1679



Music Business in Britain

by Brian Harvey

Brian Epstein has booked top British singing star Cilla Black into New York's plushiest niterie the Persian Room of the Hotel Plaza. Cilla is to play three weeks there in July.

Her record of "You've Lost that Loving Feeling" is currently high in the British charts having been beaten, like every other single at the moment, by the Righteous Brothers version which is No. 1.

Her first LP titled simply "Cilla" was released last week (5th Feb) to a chorus of heavy advance orders.

"Hullabaloo" Tapings

At Teddington TV studios near London Brian Epstein has today been recording new inserts for the top TVer "Hullabaloo". He introduces each artist. In the current series, on American TV screens soon, are chart toppers the **Moody Blues**, **Georgie Fame** and the **Blue Flames**, Liverpool's own **Searchers**, **Billy J. Kramer** and the **Dakotas**, **Joe Brown** and the **Bruvvers** and **Wayne Fontana** and the **Mindbenders**.

The latter group is a Manchester combination who had big success here recently with a recording of the old Major Lance hit "um,Um,Um,Um,Um". Their newie "Game of Love" shot into the British Top 100 for the first time last week and looks like a future number one.

The Joe Brown group is not among chart toppers these days but was some time ago. Like old stagers Johnny Ray and over here Tommy Steele they've made the grade to more adult entertainment. Joe is a typical London cockney and his humor, bright approach and all round professional approach pull big crowds and steady record sales the year round. He could build big in the States.

P. J. Proby Banned

Most sensational news of the week there has been the banning from many theatres of **P. J. Proby** top attraction throughout the country at the moment. He was booked by Brian Epstein and promoter **Arthur Howes** to co-star in a touring package with Cilla Black.

All went well until on each of the four opening concerts his pants split. On the fifth occasion the theatre management (ABC) rang down the curtain and banned him from all their venues saying his act was indecent.

Indecent or no he turned up the following night at the next date and was barred from the theatre door even after offering to appear in denims and hand-cuffs 20 feet from the stage edge! His appearances have been causing riots similar to those over Presley ten years back.

He will however be able to appear on some ABC theatre dates with the package. Meanwhile Cilla is topping in his place. Proby by the sensational publicity surrounding him has rapidly become the hottest attraction here since the Beatles—and it is still growing. There's little doubt that if he does modify his act and conform more to rules and regulations he'll rival Presley. His last single "Somewhere" was a smash here and his next "My Prayer" is already attracting huge advances.

All this for an American who before he came to Britain, was unknown. His real name is **James Marcus Smith**—at least so he tells me!

Pye's Big Deals

In a new series of deals announced by Managing Director **Louis Benjamin** this week Pye is set fair to become Britain's second largest company.

They announced a re-signing of their contract with Reprise and as expected will soon take over from Decca release of the Warner Brothers line. This deal has been expected since WB and Reprise tied up in the States. Both labels will have their own identity.

Benjamin also announced that Chess is to have its own label here. This will be launched with a massive new disc list when **Marshall Chess** visits shortly.

To tie in with the growing popularity of Continental rec-

ords here Benjamin also has tied up with the French Vogue label—the French breakthrough has been led by the hit single "Et Meme" by **France Hardy**, which is on **Vogue First Vogue** releases will include LPs by **Pet Clark**, **Bobby & Dizzy Gillespie**.

To cope with the growing importance of Pye and its growing sales Benjamin also announced a series of personnel appointments which include the promotion of Assistant General **Les Cocks** to the Board of Directors. He also becomes A & R director. Company controller **George Mar-Grave** becomes a director.

Benjamin also announced that this week he has completed a deal with the Command label whereby their product will be manufactured and distributed here by Pye. He as yet could not reveal any details but if the deal is in line with Pye's usual policy Command will be given its own identity.

The Chess deal means that each of the Chess labels, ie, **Checker** and **Argo** will be released under their own identity and the first release is set for February 19th.

The Warner Brothers deal was concluded personally between **Louis Benjamin** and **Mike Maitland**, head of WB.

Decca lost Warner Brothers and United Artists because of this refusal to give American labels their own identity, and some time back had to give in to RCA over the same questions. Pye recently gave **Red Bird** its own identity and immediately had a hit with "Chapel of Love" and then "Remember Walking in the Sand." Now "Leader of the Pack" is proving that there is no trade resistance to singles which will sell even if they are on new labels.

Pye led in this new thinking which is earning them the respect not only of dealers here but also of American manufacturers whose British sales they have lifted to new heights.

Pye's chief A & R man **Allan Freeman** who was a founder member of the label some years back has resigned to form his own independent production and management company. **Louis Benjamin** announced however that **Freeman** will continue to record the same artists that he has previously been responsible for, and that Pye will have exclusive rights to his indie produced material.

BRIAN HARVEY

BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers—London
- 2 TIRED OF WAITING FOR YOU Kinks—Pye
- 3 GO NOW Moody Blues—Decca
- 4 COME TOMORROW Manfred Mann—HMV
- 5 YOU'VE LOST THAT LOVIN' FEELIN' Cilla Black—Parlophone
- 6 KEEP SEARCHIN' Del Shannon—Stateside
- 7 CAST YOUR FATE TO THE WINDS Sounds Orchestra!—Piccadilly
- 8 BABY, PLEASE DON'T GO Them—Decca
- 9 TERRY Twinkle—Decca
- 10 YEH YEH Georgie Fame—Columbia
- 11 GIRL DON'T COME Sandie Shaw—Pye
- 12 I'LL NEVER FIND ANOTHER YOU Seekers—Columbia
- 13 FERRY CROSS THE MERSEY Gerry and the Pacemakers—Columbia
- 14 THE SPECIAL YEARS Val Doonican—Decca
- 15 I'M LOST WITHOUT YOU Billy Fury—Decca
- 16 SOMEWHERE P. J. Proby—Liberty
- 17 THREE BELLS Brian Poole and the Tremeloes—Decca
- 18 LEADER OF THE PACK Shangri-Las—Red Bird
- 19 DOWNTOWN Petula Clark—Pye
- 20 WALK TALL Val Doonican—Decca

Breaking Big!

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b/w

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