

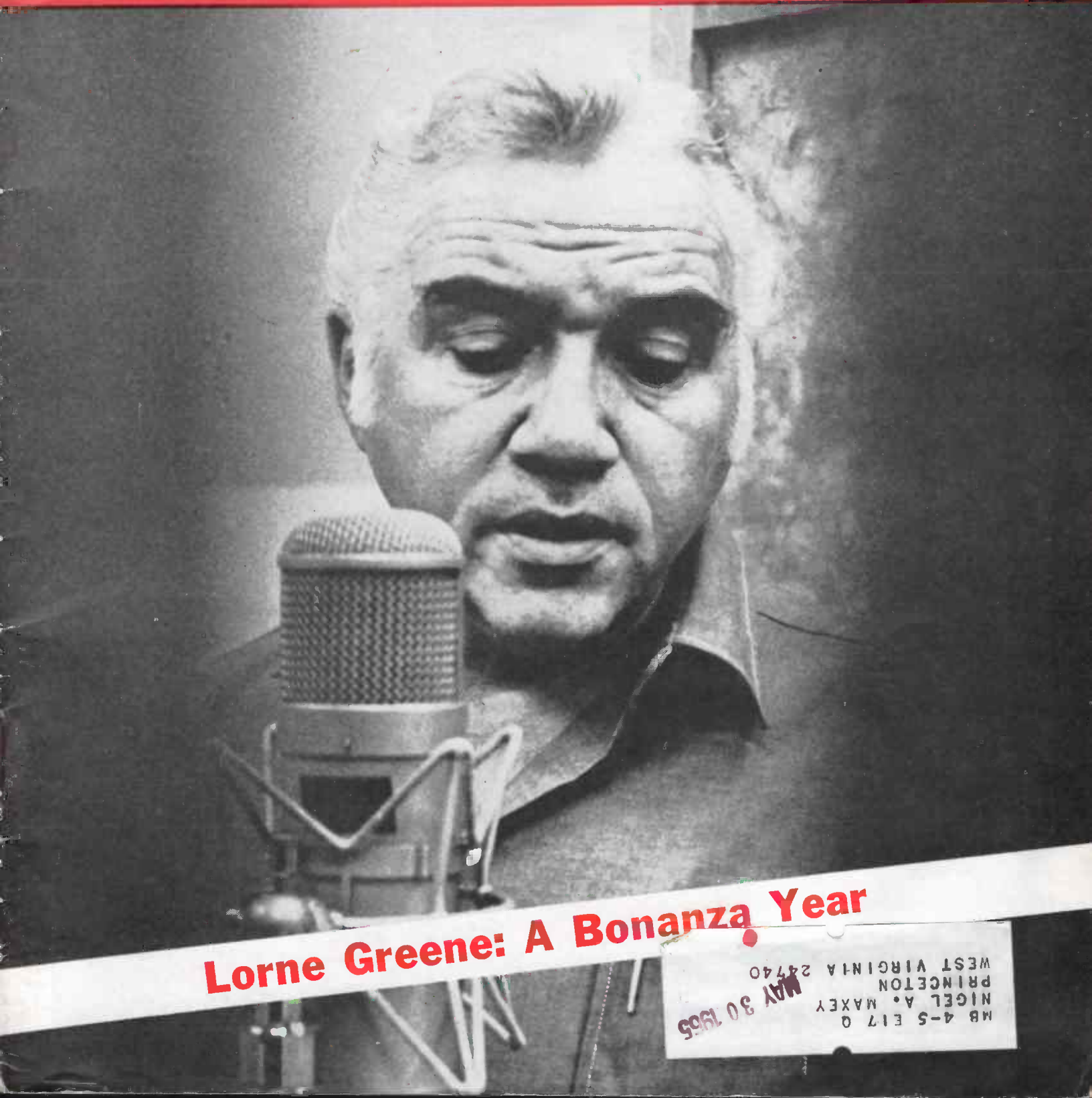
MAY 22, 1965

PRICE 25c

MUSIC BUSINESS

A Talk with the
ROLLING STONES

Vol. II No 9



Lorne Greene: A Bonanza Year

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REVIEW OF THE WEEK

Young World's Fair

Dick Clark has announced plans for a "Young World's Fair", which will be premiered in Chicago on October 27 thru 31, and will visit five other cities during 1965.

Clark, who since being a deejay and host to his own TV series, has netted healthy profits out of his touring package shows, said at a New York press conference that the Fair will be specifically aimed at all industries appealing to young people, and will play in auditoriums and exhibition halls. He added that entertainment will play an integral part in the fair, as will clothes, cars, cosmetics, records and motion pictures.

Other locales announced for the "Young World's Fair" during 1965 are Kentucky (November 5-7), Cincinnati (November 12-14), Detroit (November 17-21), St. Paul (November 24-28) and Los Angeles (December 25-January 3). Clark said the Fair will visit a minimum of 30 cities during 1966.

Warner's Get Kings

The popular King Family, whose weekly series over the ABC-TV network has made them one of the hottest properties in the country, have signed a long term exclusive contract with Warner Bros. Records.

The King Family, which totals 38, includes such well known personalities as The King Sisters, Alvino Rey and Del Courtney. Plans are currently in operation for their first disc, which will be launched through a Warner Bros. tie-in with the ABC Network — following a national publicity and promotion campaign.

The Family begins an extensive coast to coast concert tour in June.

Newport Sets Seeger

The 12th Annual Newport Jazz Festival has been set for its traditional July 4th weekend showcase, according to producer, George Wein. Show runs July 1 to 4 at the new setting, Festival Field, on the Cornell Highway, a mile from the center of the city.

Already set for this year's series is the debut of folk singer, Pete Seeger, who'll take part in an opening night

program, "The Family of Jazz," which will also include Muddy Waters, Memphis Slim and Willie Dixon.

Also already signed for the Festival are Count Basie, Dave Brubeck, Miles Davis, Duke Ellington, Dizzy Gillespie, Stan Getz, Carmen McRae, Joe Williams, the Modern Jazz Quartet, John Coltrane, Thelonious Monk, Herbie Mann, Buddy Rich, Art Blakey, Les McCann, Louis Bellson, Billy Taylor, Bud Freeman, Wes Montgomery, and Wynton Kelly.

Exchange Deal in Force

In recent weeks, the scene between the British and American immigration authorities over the question of British and American acts, has been pretty confusing, not to mention disheartening for all the talent involved.

However, finally, the American Federation of Musicians has announced that there is no disagreement between the AFM and the Musicians Union in Britain, and their long

standing reciprocal arrangement is again back in full effect, following a brief suspension.

This means that as before, providing a suitable exchange is found, British and American talent can go to and fro across the Atlantic — that is from the point of view of the AFM and the MU in England.

But as of presstime, immigration still had clamps down on the issuance of H.I visas, which allow British groups in the country to play any dates they like wherever they like.

Morris Sets Packages

William Morris' pop talent man, Jerry Brandt, is blueprinting a series of upcoming tour packages that figure to keep the agency swinging with British talent, providing, of course, that the bugaboo of getting working permits doesn't interfere.

Already on tap is the return of Chad and Jeremy, due here in late June to commence a month-long July tour incorporating dates across the country. Brandt also hopes to bring in the Searchers and the Zombies as the nucleus of a 30 day package tour to hit the road on or about July 16. On the domestic front, the Morris office is setting the Beach Boys for a tour starting July 2 while the Kingsmen will head out on August 18 for four weeks.

New Paramount Show

Following in his new policy to present rock packages at the newly re-opened Paramount Theatre, Maurice Levy has announced an exciting new show to run from May 28 thru June 3.



Pictured with Charo at the occasion of her signing with the Decca label at the company's New York offices are left to right, Decca vice president Martin P. Salkin; executive vice president Leonard W. Schneider and A & R producer Harry Meyerson, who will supervise all of the songstress' recording sessions.

The thirteen act package will be headlined by The Impressions, with Jerry Butler, Gene Chandler, The Drifters, Betty Everett, Major Lance, The Vibrations, Billy Butler and the Chanters, Walter Jackson, Tammy Montgomery, Lee Lamont, the Jamo Thomas Orchestra, and Joe Tex and his Orchestra.

GAC Tours

General Artists Corporation will bring Britain's Kinks and Moody Blues in for an American tour next month. The groups are expected to arrive here about June 12.

On the docket are appearances in Toronto; Sault St. Marie, Ont.; Worcester, Mass.; Albany; New York City; Philadelphia; Indianapolis; Chicago; Reno; Sacramento and Stockton, Calif.; Tacoma and Seattle. Later, the word is that the groups will appear on the post July 4th Murray the K show at the Brooklyn Fox Theatre.

Dunhill-ABC Tie

Dunhill Records, newly established West Coast discery, will be distributed by ABC-Paramount Records, according to an agreement reached this week between Dunhill president, Jay Lasker, and Larry Newton, president of ABC. Dunhill was formed recently by partners Lasker, Lou Adler, Bobby Roberts and Pierre Cossette, the latter three of whom have been active for some time in Dunhill Production. Initial releases will be by Shelley Fabares and Terry Black.



CAPITOL LAUDS RIDDLE — Sam Riddle, star of KHJ-TV's "9th Street West," accepts award from Capitol Records District Promotion Manager Ken Mansfield. Capitol cited Riddle for work in developing new young talent. He also hosts Four Star Television's "Hollywood A Go Go" series.



Gordon Lightfoot, exciting new Warner Bros. recording artist, his wife (left) and Sylvia Tyson (of Ian and Sylvia) at a recent cocktail party held by Apex Records Ltd., Warners' Ontario distributor, to celebrate the success of Gord's initial Warners' waxing of "I'm Not Saying," his own composition.

IN THE TRADE

Fox's Theater Scene

Fred Fox, president of Sam Fox Publishing, has decided to move into the musical show field. To this end he has set up a production unit for the musical show field, headed by Robert M. Lewis, who has been associated with Broadway productions in various capacities for many years. Lewis has already acquired the publishing right for Fox to the new Ray Golden musical "What This Country Needs," which opens in Hollywood July 14.

NAACP Award

Florence Greenberg, head of Scepter Records, was presented with an award by the Passaic, N.J. branch of the NAACP for her "continuing and untiring efforts in music in behalf of her artists, the Shirelles, Dionne Warwick, Chick Jackson and Maxine Brown. Representing the Passaic branch of NAACP were Mrs. Frances Nelson, Irene Kallen, Catherine Thomas and the President, Robert Jones. It was noted that Mrs. Greenberg has furthered the activities of her artists in radio, TV, and pictures, and has been a constant force in many civic organizations as well as a participant in the civil rights movement. The Award was accepted by her son, Stanley Greenberg.

Decca Sales Meet

Decca Records holds their national sales meeting in New Orleans this weekend, (May 21-22).

The two day confab, hosted by Decca execs, will be attended by national division and branch managers, who will be introduced to new record and phonograph product.

Garner to Gate

Hard on the heels of Vladimir Horowitz's return to the concert stage after 12 years comes another event which is kicking up equal excitement in jazz circles. This is the first night club date in four years by Erroll Garner, insofar as New York is concerned. The fantastic one opens at the Village Gate on April 20 after a triumphal world tour under the banner of S. Hurok.

The booking is significant because it marks a break in the current trend toward concert rather than club dates. Garner is understood to have made the decision for the closer audience contact that club work affords, and he personally selected the Gate as the scene. With the New York club situation erratic at best — many have folded while others, such as Birdland, have gone discotheque — the Gate remains the leading concert-style club available to important talent.



Woody Kling, well known comedy t.v. writer (Red Buttons, Johnny Carson, Jan Murray, Jack Paar, Jackie Gleason and others) and Nicholas Darvas, dancer turned millionaire, turned record producer shown at the recent recording date of Mr. Darvas' new production, "Life With Liz and Dick" on Roulette, it's getting a giant national promotion treatment.



Frank Seymour has joined Tamla-Motown Records as executive assistant to president, Berry Gordy Jr. Seymour formerly operated his own public relations business and was active in broadcasting.

Peter & Gordon Deal

British singing duo Peter and Gordon have signed an independent producing deal with their lead guitarist, Eddie King. King's first disc is released here on Parkway, two weeks prior to its issue in England on the Columbia label there.

Titles are "Always At A Distance" (self penned), and "If You Wish", which was written by Peter and Gordon. The disc was released in the U.S. to coincide with a visit by the three boys, on which they guested on the final edition of "Hullabaloo."

Petula Arrives

GRAMMY Award winner Petula Clark has arrived in the U.S. from her home in France to finalise plans for her fall engagement at New York's Copacabana.

While here, Petula received her Grammy (for the best rock and roll recording) at a special Warner Bros. reception in Beverly Hills. She also received a gold disc for "Downtown".

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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, \$8 a year, \$20 by air; Europe: \$26 per year by air, \$10 by surface mail, payable with order in U.S. funds. Rates for other countries, \$10 per year; \$40 by air, payable with order in U.S. funds.

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Talking with London Records' Rolling Stones

*Jagger and Jones Discuss Jazz,
R&B, Dylan and James Brown*

TEEN SIT-IN. After four hard knocks on the door of room 709, Gotham Hotel, New York, a face appears in a crack of the doorway. "Come on in, but fast," says the face, which turns out to be Rolling Stones lead singer, Mick Jagger, who promptly shuts the door as a half dozen teeners continue their patient sit-in outside.

Inside you find four more patient young ladies, sitting quietly on the couch, cameras in laps, waiting for a Rolling Stone or two to strike a pose, perhaps strumming a guitar or demonstrating a dance movement used in the Stones act. "These are fan club chapter chairmen," says Mick Jagger, suggesting with a gesture that a visitor help himself to coke or beer.

Leaving the chairmen to discuss fan club affairs, you sit down with Jagger, Brian Jones and Keith Richard, and you soon discover a collection of pronounced likes and dislikes which are sorted out and pigeon-holed according to their relative genuineness or phoniness in the Stones' own estimation.

DIG BROWN, WATERS. James Brown, Muddy Waters, Wilson Pickett and Animals lead singer, Eric Burdon, are all singled out as either good or great. About Bob Dylan and blues singer John Hammond Jr., there is a mixed feeling; about Herman's Hermits, Ray Charles, and Britain's Donovan, you can, as the music and record business wags would say, "forget it."

"I'm sure Bob Dylan is probably out of his mind sometimes but he's great. We've been playing his albums more than any other," says Brian Jones. "He's a little frustrating because I'd love to know what he's really saying in some of his things. In a way you have to be almost him to understand him.

"In England there's a kid named Donovan now. He isn't too bad as a singer maybe but the trouble is we think he's plagiarized most of Dylan's stuff. His 'Catch the Wind,' sounds exactly like 'Chimes of Freedom.' He has a song, 'Hey Tangerine Eyes,' and it sounds like Dylan's 'Mr. Tambourine Man.' Most of Donovan's lyrics amount to Dylan cliches."

THE NEW DARLING. "Bobby Dylan is the darling of the sweet young things now," Mick Jagger tells you. "They latch on to him like some people get on to Roland Kirk or some other jazz person, not necessarily because they really like him, but because it has suddenly become the thing, the 'in' thing to do.

"For quite a long time we were the new, hip, 'in' thing, for that awful clique of people who like an artist because he's not popular and big yet. There was a hard core of pseudos who thought we were great because nobody knew about us."

"R. and B. was quite 'in' for a long time," Jones picks up the story. "The first stage was for the hard core to drop us and start moaning in ecstasy about Muddy Waters, John Lee Hooker and any other names they could latch on to. Now they've gone right down to people who aren't good at all, and finally, they're off r. & b. altogether. I'm afraid that's what will happen to Dylan too. They will say he's going commercial, because maybe he's changing his sound a little, therefore he's automatically no good anymore.



Mick Jagger



Brian Jones



Three of the Rolling Stones get in the spirit of things at a recent recording session.

"That seems to be how people's tastes evolve, although I'm sure many people don't really know what they like. It's just that idea about liking something and talking about that something, because nobody else knows anything about that group or that singer.

THE GREENER GRASS. "It's the same thing in a bigger sense with everything in life that's unattainable. If you can't get it easily, you want it. If suddenly, it becomes available easily, like records that you can buy when at one time you couldn't buy them, well then, they lose some of their attraction.

"When we were going through our teens, it used to be terribly smart to buy records from America. You had to if you wanted the Muddy Waters, the Jimmy Reeds, even the Chuck Berrys. It was a lot of bother to go to, and a lot of people got sick of the trouble. But we kept on buying the stuff and importing it and just soaking it up. This was the only way you could learn.

"Keith and Mick and I had a flat in Chelsea and when we'd get new records we'd go out of our minds. We'd just get high on the music. Mick would miss a whole day in college and we'd work on a piece all day by one of those American artists."

ONLY IN AMERICA. "Records were the only way you could learn anything because there was nothing happening in London where you could go listen to a group or a band," Jagger tells you. "There's not a person or a group in England today that I would go to see to learn something. It's that simple; it's all right here in America and you've got to come here to get it."

"We'll go to the Apollo to see Wilson Pickett. We were there at a benefit for the NAACP and Pickett was there, introduced us from the audience and then proceeded to send us up (put us on) with an imitation. I think that means we're accepted," says Jones. "And James Brown at the Apollo calls us and leaves messages. He likes us for what we are, so we must have something if the greatest of them all likes us. Muddy Waters once called us 'his boys' in a magazine story.

"These are the guys we think are great. Ray Charles we don't put in that category. He's a colored artist but he's not in the same great tradition as these others."

BEATLES, BURDON TOPS. "We're as close friends of the Beatles as anybody in the business," Jones continues. "And they are good and I think they like us too, despite the feuds that some of the music papers in England have tried to generate between us. And one of the best of the other groups is the Animals. Eric Burdon is probably the best lead singer in England right now."

"But as far as Herman's Hermits are concerned, I wish people would stop asking us what we think of them," Jagger interrupts. "It's like this. He isn't a bad guy and he's very young. But the truth is that I don't think about them at all. To me their music is kind of wet and watery and doesn't have much significance."

With John Hammond Jr., one of the white American folk-blues stylists (he's also a friend of Dylan's) Jagger and Jones disagree.

"I met him once and he beamed on me," Jagger tells you. I thought that considering the album notes that I saw—which were unbelievable and full of comments from the New York Times—there must be really something here. But I don't think he's much different than the British r. and b. groups playing the London clubs."

DIRECTION LACKING. "I know him very well," says Jones, "And I think he's a fantastic guitarist and singer, but I've told him myself that I don't like his records. He hasn't found a direction yet, but he will. Everybody has to borrow and copy a little before they can develop. Nobody is completely original, even Dylan, and certainly we're not. We spent all those years scratching for any shred of information from the papers in America or the album notes on Jimmy Reed or Bo Diddley or Muddy. All that is a part of the Rolling Stones too but we've developed something of our own as well.

"I've always liked jazz too," Jones continues his story. "I bought the Jelly Roll Morton record of 'Steamboat Stomp' and 'Cannonball Blues' when I was 13. I went through the whole thing, from traditional to modern and found it got so pretentious and false that nobody was talking any sense and I got into the blues thing.

"The last time I was here, I went to the Village Gate with John Hammond and saw Cannonball Adderley. Well jazz changed a little for me right there. Sometimes it's stark and meaningless but here was Cannonball playing with a group of dancers expressing it all in sort of a tableaux with colored lights playing on them. Artistically, it was one of the best things I've seen in jazz."

ROCK AND ROLL MAD. "I've never even liked jazz," says Jagger. "A lot of my friends in school dug it but from 13 on I was rock and roll mad. I bought Little Richard, Chuck Berry and Elvis whenever I could get them."

Today, Bill Wyman and Charlie Watts are the married Stones. The bachelors, Keith, Brian and Mick, still go out a lot between tours and engagements when they spend a week or so unwinding. And they're all still great record fans. Their Gotham Hotel suite is full of albums picked up in New York. As the talk moves to the really good albums, the subject shifts to the Chess Studios in Chicago where many of them were cut. "We'll be recording there next week because the engineer knows exactly the balance we want. We could spend hours in another place trying to get it, but this man is used to doing what we want . . ."

The phones ring and the talk subsides for the moment. As we move to the living room of the suite, the four fan club chapter presidents still sit quietly with rather blank faces, except for an occasional giggle when a Stone does something funny, like answering the telephone.

REN GREVATT



The Stones shown during a visit to America last year when they visited ace New York deejay, Murray "The K" Kaufman.

Backstage at the Dick Clark Show



Little Anthony and the Imperials wait to go on

... an on-the-spot report of what happened when two of Britain's best vied for the favor of 12,000 raving Philadelphians ...

WHO'S ON FIRST? The biggest problem was "Who was to get lead billing"? It was a unique dilemma—two British headlining acts on an otherwise all-American Dick Clark show. To the best of our knowledge, Clark has never used a British act before on one of his road shows. And now there were two.

The scene was Philadelphia's enormous Convention Hall—second night out of the package, which had opened in Johnstown, Pennsylvania the evening before. Herman's Hermits had been booked for the junket last year immediately after they scored here with "I'm Into Something Good." Originally, they were to be featured as "Special Guest Stars," and in those days it was thought that Little Anthony and the Imperials would top the bill.

Philadelphia promoters Don Battles and Hy Lit booked the Rolling Stones as an added attraction on the Clark Show. Until Herman started swiping the battle stakes with one smash after another, it was understood that the Stones would close the show.

HASSLE SETTLED. But inevitably the clash came between the two British groups. GAC's Ron Resnick threatened to pull the Stones from the date if Herman was topping. Herman's manager, Harvey Lisberg, threatened to do the same. It was an unholy mess, and final billing problems weren't sorted out until the evening before the date. After much hassling, it was decided that as originally scheduled, Herman's Hermits would top the Dick Clark package—and, after a 45 minute intermission, The Rolling Stones would play their concert, making it look like a separate entity.

The show started at 8 p.m. At around 7 o'clock, 12,000 people started streaming into the arena. Outside, the poster read, "Don Battles and Hy Lit Present The Dick Clark Show, starring Herman's Hermits." The Stones weren't mentioned. However, their name went above Herman's in plenty of time for their arrival at the hall, which was immediately following their knockout concert in New York the same afternoon.

Backstage, Herman was being feted by local Philadelphians in a variety of different ways. There were at least four enormous cream cakes in his dressing room, and loads of different gifts from young fans strewn around the place. These ranged from a big grey stuffed dog to a small plaster of paris statuette. When the boys weren't backstage chatting with other acts on the show, they were either eating their way through one of the cakes, or posing for photographers.

WILD WARDROBES. Little Anthony and the Imperials' dressing room was jammed. They'd brought their entire wardrobe in from the bus. This included five different sets of stage wear in the striking colors of black, white, blue, purple and cream. They also had shoes to match.

Bobby Vee looked great. He was backstage most of the time either watching the other acts perform or talking. It was a little surprising to see the attention he paid groups like Little Anthony and the Ikettes, but Bobby revealed he's always loved that kind of sound.

Brenda Holloway was consoling the Ikettes. She said that on the opening night, the girls cried because they were so nervous. She talked them out of their bad state, and they went on stage to give a good show.

Suddenly, the long haired rebels arrived. Everyone rushed to see them. The Stones couldn't have been feeling too good. There had been mass riots at their afternoon concert, and while they dug the reception they'd been given, they only narrowly escaped injury. They found their way to the refreshment room, belted down one coke after another and put themselves willingly in the hands of both promoters and press.

BANNERS UNFURLED. On stage, the show was in full swing. Outside in the audience, the 12,000 kids screamed and yelled. Up in the balcony there were an assortment of banners on display. Hermits' fans had such things as "We Luv Herman" draped over the rail, while on the opposite side, Rolling Stones devotees had painstakingly chalked out, "The Rolling Stones Forever." It was almost as if you were viewing both sides against the middle in a friendly duel. But they all behaved themselves.

Freddie Cannon wasn't too happy with his spot on the show. He was sandwiched between Little Anthony and Herman's Hermits. He'd already been switched from his previous spot, but as this is his umpteenth Dick Clark Show, he knew not to complain. Instead, being the trouper he is, he used the spot to his advantage by keeping the audience happy after one great act and supplying them with enough excitement to prepare them for Herman.

Detergents' manager, Dick Gersh, was there to see the group on their merry swing through a dozen States and more. Lots of other people travelled down from New York as well, including booking agents, the press, a photographer, various managers and a record company executive.

Everything ran smoothly until Herman's Hermits emerged from the dressing room to do their bit. Suddenly, every available inch of space backstage was jammed up with people trying to get a look in. The stage manager kept drawing the tabs so no-one could see a thing—only hear. Finally strong protest forced him to keep them back.

ROCKING CONVENTION HALL. Screams at the Convention Hall for Herman matched the roar of the crowd at a Mets home win. They all started jumping up and down, standing on their seats and yelling till it didn't seem possible any more noise could be created. Security guards kept the crowd reasonably controlled, until one girl fan broke through, clambered on the stage and clutched at Derek Leckenby's jacket. She was pulled off before she could reach Herman.

The Hermits gave a good show, and Herman played his personality for all he was worth. The girls loved it when, in his Manchester accent he announced various numbers. Every other act—including the Rolling Stones—was standing by to watch.

The applause was thunderous—Herman's Hermits had to do two encores. The promoters cleaned up on profits and the Dick Clark Show had played another successful date. Long after the outfit was assembled on the bus and had left the hall, the rumble of applause could still be heard in the distance—this time for the Rolling Stones...

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Lorne Greene's Teen Fan Clan



Night club highspot: Greene does the watusi with 14-year-old partner, singer Suzie Wallis at the Nugget, Sparks, Nevada.

Bonanza's Pa Cartwright blossoms as major teen disc idol; adds hot club act to portfolio

Granted Greene is a powerful father figure, he also is something more. "Whatever it is, he's got it!" enthused a pretty 18 year old Greene fan, "He's so good looking, so distinguished. You can tell he knows what it's all about."

Certainly when "Bonanza" first went on the air NBC didn't expect Lorne Greene to attract the teen set. Young Michael Landon, the youngest Cartwright boy, was hired to fill that spot. Pernell Roberts, the second Cartwright son, was supposed to appeal to young sophisticates and Dan Blocker, the third Cartwright boy, was cast for comedy.

STAR STATUS. Audience reaction, though, soon indicated that old Papa Cartwright had more appeal for all ages than his three sons combined, and he quickly emerged as the real star of the series.

One very real reason for Greene's popularity with teenagers is that young viewers instinctively identify with Lorne's enormous vitality and drive—his unswerving determination to get as much out of life and his career today as he did 20 years ago.

Although most actors would be content to rest on their laurels as the star of television's most popular show, Greene has augmented his demanding weekly TV schedule with recording activities, numerous appearances at rodeos and fairs, TV specials, and, now, his night club debut.

This fall, for example, he is booked into San Francisco's Cow Palace for the annual Grand National Horse Show and Rodeo for 10 days starting October 25. This means that he will work a full day on the Bonanza set (under a new \$10,000 a week contract) in Hollywood, and fly up to San Francisco and back every night. His take at the Cow Palace will be a guarantee of \$23,000 against a sizeable percentage.

Nobody as rich as Greene has to be today works that hard unless he loves it, and Lorne obviously loves every minute of it.

A BROADWAY MUSICAL. Singing is his big interest right now. In addition to all of his other chores, Lorne takes three vocal lessons a week in preparation for a Broadway musical which he hopes to do when (and if!) "Bonanza" finally ends its run.

"Ringo" was primarily a "talk-vocal" but Greene actually has a rich, virile singing voice similar in quality and tone to his remarkable speaking voice. Heretofore, for some inexplicable reason known only to themselves, "Bonanza's" producers have permitted practically everybody else on the show to warble while best-selling disk artist Greene has remained song-less. However, Lorne expects the ban will be lifted next season and Pa Cartwright will finally show his boys what really fine singing is all about.

Ottawa-born Greene has been musical all of his life. At the age of eight he started to study the violin and by the time he was 12 his playing was considered of concert caliber. However, one summer day when he was 13, Greene deliberately destroyed his potential career as a violinist when he broke his wrist in a fall while playing baseball. "I did it on purpose," he admits today. "I knew I could never be a great violinist—good but not great."

SEEKS GREATNESS. Perfectionist Greene has to be great in everything he does. He is the only Canadian ever awarded the NBC-Radio Award for Announcing (in 1942) and during his Broadway career he was co-star to the legitimate theater's First Lady, Katherine Cornell.

Today he puts in long hours at home before each recording date — carefully working out each number with the aid of a tape recorder and his wife Nancy, a Sophia Loren look-alike.

Although Lorne doesn't sing rock and roll himself he admires the Beatles and the Rolling Stones because "they do what they do well." Greene believes "There is room for all kinds of music. As long as the people making that music are making good music I don't care what kind of haircuts they have," states Greene firmly.

Maybe that's the real secret of Lorne Greene's popularity with teenagers. No matter what the calendar says (and it says he's the father of college-age twins, a boy and a girl) young people instinctively realized that TV's Pa Cartwright "thinks young."

JUNE BUNDY



Greene practices his singing with enthusiastic help of Mrs. Greene.

Hear all the fanciful, fun-filled music
in Broadway's brightest new show...

Harold Prince's and George Abbott's production of

FLORA THE RED MENACE

Original Cast Recording Available Now!

LOC/LSO-1111



THE ORIGINAL BROADWAY CAST RECORDING

HAROLD PRINCE
The New Musical Comedy



RCA VICTOR
DISC SPECIAL
RECORDING



FLORA THE RED MENACE

with
LIZA MINNELLI
MARY LOUISE WILSON CATHRYN DANMON ROBERT MAYE
SIL PHAROS HALL JAMES CREWSON CORALINE DICKENHORST
JOE E. HARRIS LOUIS GUSS
and **BOB DISHY**

Book by GEORGE ABBOTT and ROBERT RUSSELL
Music by JOHN KANDER Lyrics by FRED EBB
Dances and Musical Numbers Adapted by LEE THEODORE
(Based on the play "Flora in the Garden and Corn" by LESTER KATZ)

Directed and Produced by DON WALKER
Set Design by WILLIAM and JEAN ELLIOTT Costumes by LORRAINE
Music Supervisor DONALD BROOKS Stage Manager THOMAS HUSSER
Music Preparation by GAIL HAYES Director of Photography JAMES BRUCE



RCA VICTOR



The most trusted name in sound



Season's B'way Musical



Liza Minelli, Wiswell and Marek . . . *Flora*



Liza Minelli with Bob Dishy . . . *Flora*

With the opening of "The Roar of the Greasepaint—the Smell of the Crowd" last Sunday at the Shubert Theater, the Broadway musical season came to a close. In review, it came to light that RCA Victor Records has led the field this year in original cast albums. Of nine musicals debuted (and still running) Victor recorded four. In addition to "Roar" they have "Flora, the Red Menace," "Half a Sixpence" and the season's first musical show "Fiddler on the Roof." "Fiddler," incidentally, was awarded the New York Drama Critics' award as the Best Musical of the Year.

For George R. Marek, vice president and general manager of Victor Records, this has been a double banner year in the cast race. Ever since their recording of "Hello Dolly" last season, Marek has been personally responsible for the production of all original cast albums. In discussing his stellar performance this season, Marek explained: "This is an area of extreme responsibility, of course, since the investment is so high and the variables in succeeding are so many. I would like to attribute our current success in this area exclusively to our good judgment, but a measure of good luck never hurts." Then continuing

with characteristic good humor, he said: "Let's put it this way; as long as we're successful we'll say it's our good judgment. If we fail, it will simply be bad luck."

In the production of cast albums for Victor, Marek confessed: "I rely heavily, of course, on both Andy Wiswell and Steve Sholes in the acquisition of properties and the management of the sessions. Decisions have to be made, most often, months in advance of a show's production—sometimes long before the cast is set. These are the variables I was speaking of before. We listen to the score, read the book, discuss it amongst ourselves, consider the strength of the potential cast, and then decide whether we're ready to gamble on a property which doesn't actually exist yet. Yes, it is a gamble."

Twice this season, Victor followed a precedent they had set with the cast recording of "Oliver"—they cut the album in advance of the Broadway opening. "Roar" was recorded and released weeks in advance of the opening, while the show was still out of town. "Flora" was recorded on the Sunday prior to its debut, while the show was running New York previews. Does



Liza Minelli . . . *Flora, the Red Menace*



Joyce Jillson and Anthony Newley . . . *Roar*

Honors to RCA Victor



Marek and Newley . . . *Roar of the Greasepaint*



Marek, Wiswell and Mostel . . . *Fiddler*

this reflect a trend? "Well," explained Marek, "we must give credit for this idea to David Merrick (Broadway producer of "Oliver" and "Roar"). It was his idea in both these cases. The shows were doing tremendous out-of-town business and, most important, these shows were completely set. They expected no changes. Most shows are not that ready. They are being worked on—songs added and dropped—up until opening night curtain. So it isn't necessarily a trend, but it is an advantage to get an album on the market as soon after the opening as possible."

Trend or no, Victor is letting no grass grow under its feet. They already have announced that next season they will record the Alan Jay Lerner-Burton Lane show "On a Clear Day You Can See Forever," starring Louis Jourdan and Barbara Harris. Mr. Marek is particularly enthusiastic about the property: "It is the most beautiful book for a musical in my estimation, since 'My Fair Lady.'" They also have an option on "When in Rome" (based on "Roman Holiday"). "On a Clear Day" opens in New York on October 16. The opening of "Rome" has not yet been announced.

BARRY KITTLESON



Tommy Steele, cast, conductor, Marek . . . *Sixpence*



Zero Mostel with Maria Karnilova . . . *Fiddler*



Tommy Steele . . . *Half a Sixpence*

THE JOCKEY'S BAG:

More Than Meets the Ear

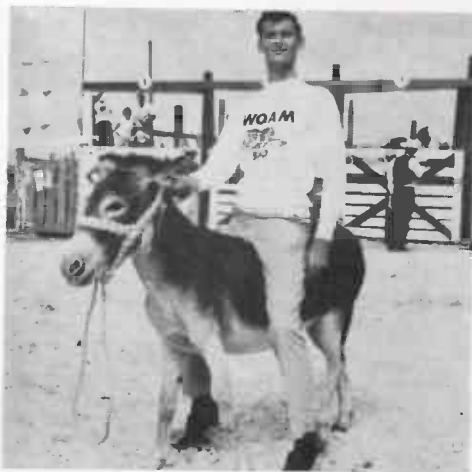
VAN DYKE'S FLASHBACK: "The Dick Van Dyke Show" (CBS-TV) presented a spoof of the deejay marathon broadcast stunts last week with a flashback story about Rob Petrie's days as a disk jockey on the "No. 2 station in a two station market."

It was a funny show, but Van Dyke's attempt to break a stay-awake record of 99 hours was a comparatively pallid, unimaginative ordeal compared to recent horrendous reports of real-life deejay endurance contests. Merely staying awake is old hat these days. You have to have a gimmick, and some stations have come up with promotional twists worthy of the Marquis DeSade.

For example, Ted Sax, KORL, Honolulu, reported last month "We have a man going on roller skates on the top of a drive-in for as long as he can stay up, assisted by station jocks. Going for over 100 hours continuous."

Another Honolulu station KPOI, persuaded deejay, Michael Gwynne to stage an endurance "drumathon," last month, beating the skins for more than 90 consecutive hours.

JOCKEY MARATHONS: A mass marathon contest was staged in April by WLOK, Memphis, Tenn, with three jocks—Hal Atkins, Randy Warren, and Dick Cane Cole—testing their endurance. In succession, the jocks were locked inside the WLOK mobile unit in the parking lot of an auto parts store to see which one



Jim Dunlap, WQAM, Miami, Fla., won the station's "No. One Jack Ass" Award in WQAM's last mule race for deejays.



Dick Van Dyke spoofed disk jockey marathon stunts on his CBS-TV show last week. Here he is after 99 consecutive hours on the air.



Deejays Greg Warren (left) and Al Dunaway, WFUN, Miami, stayed awake for 156 and 147 hours respectively last year in a fund raising promotion for a local hospital.



Jim Barnette and Johnny "T", WIRK, West Palm Beach, Fla., staged a surfing-on-land race recently in a perilous bid for publicity.

could broadcast the longest.

In a jolly pre-marathon report on the contest, WLOK program director Marc Edwards wrote "Following Hal's endurance test we will coolly remove his tired body from the mobile unit and insert sportscaster announcer Randy Warren... WLOK will be giving away 45 singles to everyone stopping by, and the sponsor will be giving away tires, batteries, etc to the person who has the closest estimate on how long each jock will last. It proves to be fun for all." Shades of ancient Rome!

Station WIRK, West Palm Beach, Fla., came up with a surf-board-on-land competition recently as the climax of an on-the-air feud between morning man Jim Barnette and afternoon jock Johnny "T". The two jocks rode surfboards on wheels pulled by bicycles manned by fellow deejays Don Porter and Bob Roberts. The race, which ended in a tie, was held at a local super-market parking lot.

ANNUAL MULE RACE: Other races held in recent months include the second annual WQAM, Miami, Fla., Mule Race, with Jim Dunlap winning the "Jackass of the Year" Award.

Last year Al Dunaway and Greg Warren, WFUN, Miami, logged 147 and 156 consecutive hours of record spinning for the station's "Operation Stay Awake" promotion to raise funds for a local hospital. Dunaway gave the stunt an extra gimmick by getting married on the air during his 82nd hour of broadcasting.

Tom Donahue, KYA, San Francisco, had some interesting comments on the wake-athons in a recent Tempo newsletter. He wrote "It was once my privilege to work at a station with not one, but three devotees of this debilitating promotion. They used to conduct endless discussions about the experience and engage in wild arguments as to which of them had stayed awake the longest, always insinuating that the others had somehow managed to cheat—sleeping in the john perhaps, or catching 40 winks between three and four when no crowds gathered around their glass cages.

"There is much technical information to be gathered while eaves-dropping on such a conversation. For instance, did you ever realize that towards the end it takes two men to hold up the contestant while he showers? . . . All have solemnly assured me that the experience took years off their lives. Yet when some new record is announced, I detect a desire on their part to try again, to once more reduce themselves to a witless, gibbering state that will make them the envy of their fellow disk jockies."

JUNE BUNDY

*Keep Your
Eye On...*

JERRY NAYLOR

Ex member of the Crickets vocal group, who's now gone solo and signed a seven year contract with Tower Records. He celebrates his first disc release with the label this week, with the old Conway Twitty hit, "It's Only Make Believe," backed with "Leave Him."

Jerry Naylor Jackson joined the Crickets in 1960, after the death of Buddy Holly. Then a staff dee-jay at radio station KRLA, the job was offered him through Crickets manager Dan Whitman. Naylor sang lead with the group, and accompanied them to England three years ago.

Prior to his deejay stint, Jerry had worked as a solo singer, and for a while teamed up with Glen Campbell to form a duo on a touring country and western show.

Jerry's professional ambition is to succeed in the industry as a singer, writer, actor, performer and businessman. He says he wants to put into motion every talent he may have or can learn in entertainment—from the mechanics of production and creativity to the execution of the performance.

Already signed for a succession of coast TV Shows, Jerry can be seen nationally when he guests on "Shindig" on June 24.



THINK

EPIC

For
Variety
and
Sales



**Bobby
Vinton**
"L-O-N-E-L-Y"
5-9791



Two fans flash clear "signs" they're thrilled in getting handsome BOBBY VINTON's autograph during the ABC network's recent "Careerathon" tele-show, which the top-selling Epic song star co-hosted with Bruce Morrow for a terrific pitch to America's youth about protecting their futures by remaining in school.

Rolontz To Atlantic

Bob Rolontz, former executive editor of Music Business, has joined Atlantic Records in the capacity of Manager of Foreign Operations. Rolontz will oversee the firm's foreign sales and communications. He will also assist Atlantic executive vice president Nesuhi Ertegun in album production.

The appointment of Rolontz is part of an overall expansion program now underway at Atlantic Records, which encompasses the development of new departments and new areas of operations.

In the first four months of 1965 Atlantic Records has more than doubled its album sales over the same period in 1964. Just last week the firm added Connie Hechter, formerly with Mercury and Philips, as advertising and publicity director. Hechter is also handling the establishment of a national album promotion department at the label.

Prior to his stint with Music Business, Rolontz was with Billboard as music editor. He was a producer for Victor's Vik and Groove labels from 1955 to 1958.

Capitol Names Morgan

Tom Morgan has been named director of eastern operations for Capitol Records, according to CRI president, Alan Livingston. Morgan will also assume the duties of executive a. and r. producer, formerly held by the late Si Rady. Morgan, who has actually been in New York since March, was formerly in the Capitol West Coast headquarters as director of artists contracts and general manager of Beechwood Music. Morgan's former duties will be taken over by Herb Hendler.



Jack La Forge's "OUR CRAZY AFFAIR"

(Drake-Spoliansky)

REGINA R-1327

From the



PICTURE . . .

THE BATTLE OF THE
VILLA FIORITA



Pick of the Week

OUR CRAZY AFFAIR (2:43)
(M. Witmark, ASCAP-Drake, Spoliansky)
JACK LA FORGE (Regina 1327)

88'er La Forge can finally break through as a single seller with this powerful Regina release. The plug lid here, "Our Crazy Affair" is a sweeping lyrical full ork-backed frothy instrumental item with some interesting pounding-blues overtones.

BILLBOARD—April 3, 1965

SPOTLIGHTS



JACK LA FORGE—OUR CRAZY
AFFAIR (Witmark, ASCAP)—

Theme of the forthcoming film, "The Battle of the Villa Fiorita" is given a pulsating workover by pianist La Forge and his big band. Exciting performance.

RECORD WORLD

April 3, 1965

OUR CRAZY AFFAIR
(Witmark, ASCAP)

JACK LA FORGE—Regina 1327

The big piano sound ork La Forge puts together so well and with such commercial promise. Another click.

BILL GAVIN'S RECORD REPORT

MARCH 26

LATE PICK

"Our Crazy Affair"—Regina—Very impressive instrumental tune is from the movie "The Battle of the Villa Fiorita."

Regina RECORDS

NEW YORK
HOLLYWOOD
LONDON

NATIONAL POP 100

Record below Top 10 listed in **BOLD FACE** made the greatest upward rise from last week's chart. Check symbol (✓) indicates new on chart this week.

National popularity based on sales data provided exclusively to Music Business by the nation's largest retail chains, plus radio play and sales by standard retail outlets, one stops and racks

Beach Boys, Supremes, Head For Top

THE MONEY RECORDS

This Week	Last Week	Title	Label
1	1	TICKET TO RIDE	BEATLES, Capitol 5407
2	2	MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER	HERMAN'S HERMITS, MGM 13341
3	3	COUNT ME IN	GARY LEWIS, Liberty 55778
4	8	HELP ME RONDA	BEACH BOYS, Capitol 53453
5	5	SILHOUETTES	HERMAN'S HERMITS, MGM 13332
6	10	BACK IN MY ARMS AGAIN	SUPREMES, Motown 1075
7	4	I'LL NEVER FIND ANOTHER YOU	SEEKERS, Capitol 5383
8	7	JUST ONCE IN MY LIFE	RIGHTEOUS BROTHERS, Phillies 127
9	13	WOOLY BULLY	SAM THE SHAM, MGM 13322
10	11	TRUE LOVE WAYS	PETER & GORDON, Capitol 5406

SALE BLAZERS

This Week	Last Week	Title	Label
11	12	IT'S GONNA BE ALRIGHT	GERRY & PACEMAKERS, Laurie 13293
12	9	CAST YOUR FATE TO THE WIND	SOUNDS ORCHESTRAL, Parkway 942
13	16	REELIN' AND ROCKIN'	DAVE CLARK FIVE, Epic 9786
14	14	BABY THE RAIN MUST FALL	GLENN YARBROUGH, RCA Victor 8198
15	23	CRYING IN THE CHAPEL	ELVIS PRESLEY, RCA Victor 9643
16	17	IT'S NOT UNUSUAL	TOM JONES, Parrot 9737
17	6	GAME OF LOVE	WAYNE FONTANA, Fontana 1503
18	28	ENGINE ENGINE #9	ROGER MILLER, Smash 1983
19	15	I KNOW A PLACE	PETULA CLARK, Warner Bros. 5612
20	21	JUST A LITTLE	BEAU BRUMMEL, Autumn 10

This Week	Last Week	Title	Label
21	29	IKO IKO	DIXIE CUPS, Red Bird 10-024
22	25	DO THE FREDDIE	FREDDIE & DREAMERS, Mercury 72428
23	26	SHE'S ABOUT A MOVER	SIR DOUGLAS QUINTET, Tribe 8308
24	32	QUEEN OF THE HOUSE	JODY MILLER, Capitol 5402
25	30	YOU WERE MADE FOR ME	FREDDIE AND DREAMERS, Tower 127
26	20	OOO BABY BABY	MIRACLES, Tamla 54113
27	19	I'LL BE DOGGONE	MARVIN GAYE, Tamla 54112
28	34	DREAM ON LITTLE DREAMER	PERRY COMO, RCA Victor 8533
29	22	THE LAST TIME	ROLLING STONES, London 8741
30	27	IT'S GROWING	TEMPTATIONS, Gordy 7040

ACTION RECORDS

31	59	BRING IT ON HOME TO ME	ANIMALS, MGM 13329
32	38	CONCRETE AND CLAY	EDDIE RAMBEAU, DynoVoice 204
33	37	YES IT IS	BEATLES, Capitol 5407
34	18	TIRED OF WAITING FOR YOU	KINKS, Reprise 0347
35	35	AND ROSES AND ROSES	ANDY WILLIAMS, Columbia 43257
36	43	L-O-N-E-L-Y	BOBBY VINTON, Epic 9791
37	31	THE ENTERTAINER	TONY CLARKE, Chess 1924
38	33	WE'RE GONNA MAKE IT	LITTLE MILTON, Checker 1105
39	50	VOODOO WOMAN	BOBBY GOLDSBORO, United Artists 862
40	47	FOR YOUR LOVE	YARDBIRDS, Epic 9796
41	49	LAST CHANCE TO TURN AROUND	GENE PITNEY, Musicor 698
42	61	CONCRETE AND CLAY	UNIT FOUR PLUS TWO, London 9751
43	48	NOTHING CAN STOP ME	GENE CHANDLER, Constellation 149
44	46	LET'S DO THE FREDDIE	CHUBBY CHECKER, Parkway 949
45	58	YOU WERE ONLY FOOLING	VIC DAMONE, Warner Bros. 5616
46	24	I'M TELLING YOU NOW	FREDDIE AND THE DREAMERS, Tower 125
47	53	THREE O'CLOCK IN MORNING	BERT KAEMPFFERT, Decca 31778
48	36	ONE KISS FOR OLD TIMES SAKE	RONNIE DOVE, Diamond 179
49	✓	I CAN'T HELP MYSELF	4 TOPS, Motown 1076
50	56	KEEP ON TRYING	BOBBY VEE, Liberty 55790
51	52	THE CLIMB	KINGSMEN, Wand 183
52	55	YOU CAN HAVE HER	RIGHTEOUS BROTHERS, Moonglow 239
53	41	I DO LOVE YOU	BILLY STEWART, Chess 1922
54	65	CATCH THE WIND	DONOVAN, Hickory 1309

55	44	SUBTERRANEAN HOMESICK BLUES	BOB DYLAN, Columbia 43242
56	64	NOW THAT YOU'VE GONE	CONNIE STEVENS, Warner Bros. 5610
57	39	GO NOW	MOODY BLUES, London 9726
58	63	A WALK IN THE BLACK FOREST	HORST JANKOWSKI, Mercury 72425
59	51	COME ON OVER TO MY PLACE	DRIFTERS, Atco 2285
60	42	WOMAN'S GOT SOUL	IMPRESSIONS, ABC Paramount 10647
61	70	HUSH HUSH SWEET CHARLOTTE	PATTI PAGE, Columbia 43251
62	76	SHAKIN' ALL OVER	GUESS WHO?, Scepter 1295
63	69	PEANUTS	SUNGLOWS, Sunslow 107
64	72	MR. TAMBOURINE MAN	BYRDS, Columbia 43271
65	66	THE PRICE OF LOVE	EVERLY BROTHERS, Warner Bros. 5628
66	75	Laurie	DICKEY LEE, TCF-Hall 102
67	80	SOMETHING YOU GOT	CHUCK JACKSON & MAXINE BROWN, Wand 181
68	77	BEFORE AND AFTER	CHAD STUART & JEREMY CLYDE, Columbia 43277
69	67	THE MOUSE	SOUPY SALES, ABC Paramount 10646
70	62	SHE'S COMIN' HOME	ZOMBIES, Parrot 9747
71	74	BOO GA LOO	TOM & JERRIO, ABC Paramount 10638
72	✓	HERE COMES THE NIGHT	THEM, Parrot 9749
73	73	WISHING IT WAS YOU	CONNIE FRANCIS, MGM 13331
74	71	SHE'S LOST YOU	ZEPHYRS, Rotato 5006
75	45	WHAT DO YOU WANT WITH ME	CHAD & JEREMY, World Artists 1052
76	79	LIPSTICK TRACES	O'JAYS, Imperial 66102

77	60	LAND OF A THOUSAND DANCES	CANNIBAL & HEADHUNTERS, Rampart 642
78	68	GEORGIE PORGIE	JEWEL AKENS, Era 3142
79	78	IT AIN'T NO BIG THING	RADIANTS, Chess 13717
80	93	WHAT THE WORLD NEEDS NOW IS LOVE	JACKIE DE SHANNON, Imperial 66110
81	91	APPLE BLOSSOM TIME	WAYNE NEWTON, Capitol
82	81	Laurie DON'T WORRY	FRANKIE PANELLI, RCA Victor
83	✓	I'M THE ONE WHO LOVES YOU	DEAN MARTIN, Reprise 0369
84	97	LIP SYNC	LEN BARRY, Decca 31788
85	89	GLORIA	THEM, Parrot 9427
86	✓	WONDERFUL WORLD	HERMAN'S HERMITS, MGM 13354
87	90	SUPER-CALI-FRAGIL-ISTIC	JULIE ANDREWS & DICK VAN DYKE, Vista 434
88	86	GOOD LOVIN'	OLYMPICS, Loma 2013
89	84	GOODBYE, SO LONG	IKE & TINA TURNER, Modern
90	88	YOU TURN ME ON	IAN WHITCOMB, Tower 134
91	92	LET ME DOWN EASY	BETTY LAVETTE, Calla 102
92	94	ONE'S YOURS	JOHNNY TILLOTSON, MGM 13344
93	✓	YOU REALLY KNOW HOW TO HURT	JAN & DEAN, Liberty 55792
94	✓	GIVE US YOUR BLESSING	SHANGRI LA'S, Red Bird 10-0639
95	✓	GIRL ON THE BILLBOARD	DEL REEVES, United Artists 824
96	✓	BRING A LITTLE SUNSHINE (TO MY HEART)	VIC DANA, Dolton 305
97	98	WELL, ALL RIGHT	BOBBY SHERMAN, Decca 31779
98	99	SWING ME	APRIL STEVENS & NINO TEMPO, Atco
99	✓	NO ONE	BRENDA LEE, Decca 31792
100	96	BABY I'M YOURS	BARBARA LEWIS, Atlantic 2283

THINK EPIC

For Variety and Sales



The Yardbirds "For Your Love"

5-9790

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Music Business in Britain

by Brian Harvey

There is a growing tide of anger among agents, artists and managers at the number of top British recording artists who are being refused work permits to enter the USA.

Latest to almost suffer at the hands of this purely arbitrary ban is jazz bandleader Kenny Ball whose "Midnight in Moscow" topped the charts not so far back.

Kenny, due to leave this week for a tour in exchange for the Louis Armstrong band, heard that the American authorities said he "was not well known enough." And this for a man who is an honorary citizen of New Orleans and who has appeared on the Ed Sullivan TVer! At the last minute clearance was obtained.

Chart topper Sandie Shaw has also suffered, as has Georgie Fame.

Yet unknown American acts are welcomed here by our press, public and trade. Goldie and the Gingerbreads without a hit to their name are working regularly here trying to make the big time.

P. J. Proby, Gene Vincent and The Walker Brothers all were welcomed here before they became known and no doubt there will be others.

Veteran New Orleans musicians and blues singers like T. Bone Walker are welcomed for the artistic merit that they have, whether they be known or unknown.

For years our charts were dominated by American artists, our jazz scene too was almost solely American. Now that the boot is on the other foot our artists get kicked in the teeth.

If in the near future you find top British recording stars refusing to come over there don't be surprised—and don't blame them—blame your own authorities.

Another kick for British artists was of course provided by American tax authorities who, despite an international agreement on income tax, tried to tax the Beatles twice on their American earnings making the boys think twice about touring the States again. After all there's no point in touring there if they don't get paid.

The fabulous foursome finish

work on their new film this week and are then off on holiday separately. Noone's telling where but you might find at least two of them popping up in the Bahamas.

The film was to be called "Eight Arms to Hold You" but this now has been changed to "Help."

That is also the title of the new single which will be released to coincide with the film.

George Harrison, not usually given to wild enthusiasm, is raving over the new one which he says is without doubt their best yet.

The Stones too are preparing a new single and were in the Chess—Chicago studios—last week together with Andrew Oldham. Their 'live' EP is coming out next month and will be followed by the new single.

Decca recently surprised themselves when they released Bing Crosby's original recording of "Where the Blue of the Night" and found that although it didn't make the charts it sold "in thousands." Now they've put out his 1931 recording of "Happy Birthday" backed with "I Apologise" which they say has prompted good advance orders.

Could this start a new boom in the re-issue of old singles? Will the autumn charts be full of Glenn Miller and Deanna Durbin? Stranger things have happened.

The new Burt Bacharach-Hal David song "Trains and Boats and Planes" has attracted terrific interest after an hour long Bacharach TV show here on which the number was debuted by his orchestra and vocal group. Now Decca has rushed out the single and two covers have been hurriedly cut.

The first by Brian Epstein protegee Billy J. Kramer is fairly close to the Bacharach version but has the handsome Billy J. double-tracking with himself. Nems and EMI are putting all their big guns behind this one which they feel could be Billy's biggest hit yet.

Pye has also entered the field with a version but by femme thrush Anita Harris.

Her version is more percussive and dynamic and the backing tends to overshadow the great melody which must be the finest Burt and David have yet penned.

As recently reported, top pop TV show here "Ready Steady Go" recently banned miming to discs and insisted that all artists perform 'live.' This has been the case now for some four weeks or so and now that the show's settled down, general opinion is that it is an improvement. New groups have been introduced and a better showcase has been given to groups like the Animals who really can play 'live' what they put on record.

When CBS topper Goddard Lieberson was here recently for the national conference of British disc shopmen, he told me that in the States the album market was more important than that for singles. "We have artists" he said "who do not have hit singles and yet can sell in the region of 800,000 of a new album."

Peter and Gordon flew in for a few hours before their American tour started, pleased that "True Love Ways" has given them their first hit here for over a year.

The boys are back from the States this weekend and then get down to finishing their new LP and thinking about a new single. In July they'll be back your way with the Dick Clark Caravan but in the meantime they'll have toured (Bonnie Scotland).

Bob Dylan drawing huge crowds on his tour here and creating sales records with his CBS records (when you can get them). After his tour Dylan tells me that he'll stay in London for several weeks before coming back to the States.

During this London rest period he'll negotiate with the TV companies for his own show and may also cut a 'live' LP.

Dylan is accompanied by a huge crowd of 'handlers' on his tour and their presence has not endeared the artist to the press here. Despite this, his warm personality shone through. Among the party incidentally is folk singer Joan Baez who has her first chart rating here with "We Shall Overcome"—no-one is more surprised than Joan!

Dylan and John Lennon got together for a private chat shortly after Dylan's arrival and he's also met his British counterpart Donovan who Dylan said he likes.

THE WEEK IN PICTURES



KEY TO CITY: Gene Kaye, WAEB, Allentown, Pennsylvania presents Herman's Hermits the key to the city of Allentown, Bethlehem, Easton, plus individual plaques for setting a new all-time attendance record at his dance. The Hermits broke Paul Anka's old record set in 1960. The record was set April 19, 1965, the first day of their arrival in the U.S.A.



DOLLY SAYS HELLO: Carol Channing waves to fans who showed up at Korvette's Department store to meet her there last week. Carol autographed copies of her new Command album, "Carol Channing Entertains."



DEBUT SINGLE: Epic records released last week the U.S. debut single by British singing star, Jackie Lee. The tune, "I Cry Along," an established hit already in England, was penned by Hal David and Burt Bacharach.



IT'S HER PARTY: Francoise Hardy, France's Ye Ye girl, was introduced to the music trade in the States last week at a party thrown in her honor by Kapp Records. Left to right: Dave Kapp, President of Kapp Records, MB assistant publisher Ren Grevatt, Miss Hardy, and MB publisher, Sam Chase.



HERE'S DONNA: Songstress Donna Fuller is greeted at the Playboy in Hollywood by her discoverer-arranger-conductor Don Costa, left, and Julian Portman, West Coast editor of M.B.



FOR NAT COLE FOUNDATION: Capital recording artist Ray Anthony, center, receives checks totalling \$475 for the Nat Cole Cancer Foundation from Martin L. Roemer, left, record buyer for the Army and Air Force Exchange Service. Some 600 employees of Exchange Service headquarters in New York participated in an informal one-week drive to pay tribute to Nat Cole. Joe Nania, right, president of the Exchange Service headquarters employee association, looks on.



PREP SECOND LP: The Shenandoah Trio, composed of Dick Torst, Earl Dummer, and Dick Parker, rehearse the folk material they will sing on their second album for Dot Records. Session takes place this month.



RECEIVES ITALIAN DECORATION: Marchese Vittorio Cordero di Montezemolo, Italian Consul General, on behalf of his government, confers the Order of Merit of the Italian Republic upon Leontyne Price. At left is E. Veneria Cattani, Under Secretary for Agriculture for Italy. Miss Price made her debut at La Scala in 1960.

51	GIRL ON THE BILLBOARD... Del Reeves (U.A.)			X		40	30	29	39
54	GIVE US YOUR BLESSING... Shangri Las (Red Bird)								
55	GLORIA... Them (Parrot)	29					33	1	2 9
57	GO NOW... Moody Blues (London)	16	12	80	11				
59	GONNA MAKE HIM BY BABY... April Young (Col.)						46	X	47
68	GOODBYE SO LONG... Ike & Tina Turner (Modern)					38			31
	GOOD LOVIN'... Olympics (Loma)								21
	GOTTA HAVE YOUR LOVE... Sapphires (ABC)			7					
	HAPPY FEET TIME... Montclairs						35		
	HE AIN'T NO ANGEL... Ad Libs (Blue Cal)			60					
4	HELP ME RONDA... Beach Boys (Capitol)	1	3	15	2 6	4 15 2	5 13 6 1	7 8 7 8 2	
72	HERE COMES THE NIGHT... Them (Parrot)			84	P 36	60		44	25 35 34
	(THE) HUMP... Invictas	32							
51	HUSH HUSH SWEET CHARLOTTE... Patti Page (Columbia)			79		1	39	1	38 27
	I CAN'T EXPLAIN... The Who (Decca)	5				27			
49	I CAN'T HELP MYSELF... 4 Tops (Motown)			72	X	X	37	43	X 40
	I DO... Marvelows (ABC Par.)			70					
53	I DO LOVE YOU... Billy Stewart (Chess)			13	32		37	19	
	I GOTTA DREAM ON... Herman's Hermits (MGM)							12	22 3
19	I KNOW A PLACE... Petula Clark (Warner Bros.)	18	9	13		19 25	9 4 11		24 21 9
	I MADE MY CHOICE... Sylvie Vartan (RCA)				23				48
	I WANT NO-ONE BUT YOU... Buck Owens (Capitol)					42			
	I WANT TO GET MARRIED... Delicates (Challenge)					20			
	I WANT YOUR LOVE... Pussycats (Columbia)						7		
	I WANT THAT BOY... Sadina (Smash)							22	
	I WAS THE ONE... Jamie Coe (Enterprise)								
21	IKO IKO... Dixie Cups (Red Bird)			12	11		14 34	26	20
27	I'LL BE DOGGONE... Morvin Goye (Tamlo)					2 23	36 8	9	
	I'LL CRY ALONE... Gale Garnett (RCA)				56				30
	I'LL KEEP HOLDING ON... Sonny James (Capitol)					47			
7	I'LL NEVER FIND ANOTHER YOU... Seekers (Capitol)	10	4	10	12 18	17 8 34	12 3 13 8		21 12 38
	I'LL STOP AT NOTHING... Sandi Shaw (Reprise)	45							
	I'M A RUNAWAY... Runaways						X		
	I'M GONNA NEED YOU... 3 Degrees (Swan)					X			
46	I'M TELLING YOU NOW... Freddie & Dreamers (Tower)	11	16			12			46
83	I'M THE ONE WHO LOVES YOU... Dean Martin (Reprise)	31		83					
	IN PARADISE... Showmen (Swan)	44		57					
	IN THE HALL... Sounds Inc. (Liberty)							5	
	IN THE MEANTIME... Georgie Fame (Imperial)	38		77			49		
	IN THE NIGHT... Freddy Cannon (Warner Bros.)				33				
	INSPIRATION... Cleveland Robinson Jr.						X		
	IS THAT WHAT I GET... Ronettes (Philles)			81					
79	IT AIN'T NO BIG THING... Radicans (Chess)					46			
	IT'S ALMOST TOMORROW... Jimmy Velvet (Philips)			73	19				
11	IT'S GONNA BE ALRIGHT... Gerry (Laurie)			18		21	7 27	20	13 11 28 30
30	IT'S GROWING... Temptations (Gordy)			16		3 35	35 6	31 14	
16	IT'S NOT UNUSUAL... Tam Jones (Parrot)	23	15	16 5 28		21	23	17 4	20 36
	I'VE BEEN LOVING YOU TOO LONG... Otis Redding (Voll)			88		18			
20	JUST A LITTLE... Beau Brummels (Autumn)	12	21	26 23 41		24 31	21 15 3 27	41	14 14 13
	JUST IN CASE... Legends (Parrot)					20			
8	JUST ONCE IN MY LIFE... Righteous Bros. (Philles)			6 10		38 10	22 14 8 14	12 15 5 7 28	
	JUST YOU... Sonny & Cher (Atco)			69					11
50	KEEP ON TRYING... Bobby Vee (Liberty)			68	37			21	24 49
	KISS ME BABY... Beach Boys (Capitol)								8
77	LAND OF 1000 DANCES... Cannibal (Rompert)			5	42	28	38		
	LAND OF 1000 DANCES... Round Robin (Domain)								3
41	LAST CHANCE TO TURN AROUND... Gene Pitney (Musicor)	39		49 37 29		29	45 32	6 45	5 24
29	LAST TIME... Rolling Stones (London)	8		13 4		22	4 42	16 39 6 8	5 24
66	LAURIE... Dickey Lee (Hall)			30 3		59 19		24	35 45
82	LAURIE DON'T WORRY... Frankie Fanelli (RCA)								27 26
	LET ME CRY ON YOUR SHOULDER... Georgia Gibbs (Bell)					X		30	
91	LET ME DOWN EASY... Betty Lavette (Calla)					8			

13	REELIN' AND ROCKIN'... Dave Clark 5 (Epic)	25	17							16	19	19	17	22	26	22	22
	SAD TOMORROWS... Trini Lopez (Reprise)																18
	SAY IT SOFTLY... Bobby Whiteside (Destination)												11				
	SENORITA FROM DETROIT... Jack Nitzsche (Reprise)	47															
62	SHAKIN' ALL OVER... Guess Who (Scepter)	50	62	34									13	10		50	23
23	SHE'S ABOUT A MOVER... Sir Douglas 5 (Tribe)	14	4	7 27						20			31	43	30	32	10 34
70	SHE'S COMIN' HOME... Zombies (Parrot)			17									24			18	49
74	SHE'S LOST YOU... Zephyrs (Rotare)			74										47	23		
	SHINDIG CITY... Dorothy Berry																
	SEVENTH SON... Johnny Rivers (Imperial)																
5	SILHOUETTES... Herman's Hermits (MGM)	9	6	8 3 5						3 6		2 26 26 5	10	14	13	12	
67	SOMETHING YOU GOT... Chuck Jackson/Maxine Brown (Wond)			44													40
	SOME THINGS JUST STICK IN YOUR MIND... Dick & Dee Dee (WB)															17	25 8
	SOMETIMES... Paul Revere (Columbia)																
	SOUR BISCUITS... Wes Dakus (Swan)												X				
	STOP THE MUSIC... Sue Thompson (Hickory)	21															
55	SUBTERRANEAN HOMESICK BLUES... Bob Dylan (Columbia)												29		12 16		
	SUMMER SOUNDS... Robert Goulet (Columbia)																
87	SUPER-CALI-ETC... Andrews/VanDyke (Vista)																23
98	SWING ME... Stevens & Tempo (Atco)															34	25
	TAKE THE TIME... Johnny Mathis (Mercury)												98	X			
	TELL HER EVERY DAY... Frank Sinatra (Reprise)																
	TELL ME WHEN... Freddie & Dreamers (Mercury)																19
	THEY CAN'T MAKE HER CRY... Nat King Cole (Capitol)																
	THIS LITTLE BIRD... Marianne Faithful (London)																46
47	THREE O'CLOCK IN MORNING... Bert Kaempfert (Decca)	34	41	X											21		46
	A THRILL A MOMENT... Kim Weston (Gordy)			97													
1	TICKET TO RIDE... Beatles (Capitol)			2 3 1 3						6 5 4		3 2	6	3 4 4 1 1			
	TIGER A GOGO... Buzz & Bucky (Amy)																16
34	TIRED OF WAITING FOR YOU... Kinks (Reprise)											25	8	19	42	29	11
	TOMORROW NEVER COMES... Glenn Campbell (Capitol)											40					
	TOMORROW'S GONNA BE ANOTHER DAY... Astronauts (RCA)																47
10	TRUE LOVE WAYS... Peter & Gordon (Capitol)	15	30	6 26						14 11 5		20 17 28 28	20			38 17 17	
	TURN ON... Ric-A-Shays (Lola)												X				
39	VOODOO WOMAN... Bobby Goldsboro (U-A)	49	43	31								46 26	30	34 35	21 28 50 44		
58	A WALK IN BLACK FOREST... Horst Jonkowski (Mercury)	26	64	X								37		25			37 16
	WALKIN'... Jimmy Jones (Roulette)		87														
97	WELL, ALL RIGHT... Bobby Sherman (Decca)			38													
38	WE'RE GONNA MAKE IT... Little Milton (Checker)			22									1				26
75	WHAT DO YOU WANT WITH ME... Chad & Jeremy (W-A)			46									41	27			
	WHAT SHOULD I DO... Kris Jensen (Hickory)														50		
80	WHAT THE WORLD NEEDS... Jackie DeShannon (Imperial)												33		25 43	48 P 44	42
	WHAT'S HE DOING IN MY WORLD... Eddy Arnold (RCA)												94				
	WHEN THE SHIP COMES IN... Peter, Paul, Mary (W-B)																
	WHERE THE FOUR WINDS BLOW... Cliff Richard (Epic)												X				
	WHITE SPORT COAT... J. Frank Wilson (Josie)																
	WHY DID I CHOOSE YOU... Barbra Streisand (Columbia)	46										10	52				
73	WISHING IT WAS YOU... Connie Francis (MGM)			63	31												
60	WOMAN'S GOT SOUL... Impressions (ABC)																33
	WONDERFUL TO BE IN LOVE... Ovalsions (Goldwax)																57
86	WONDERFUL WORLD... Herman's Hermits (MGM)			28													X
9	WOOLY BULLY... Sam the Sham (MGM)	33	10	5 9 16								16 3	39 32 1 4			2 2 1 2 4	X
	WORLD OF OUR OWN... Seekers (Capitol)																
	YES I'M READY... Barbara Mason (Arctic)	29	45										10				
33	YES IT IS... Beatles (Capitol)			3 1 11								5 4	3 2 12 6		3 4		1 1
52	YOU CAN HAVE HER... Righteous Bros. (Moonglow)	40	67	43										48	30		28 43
	YOU GAVE ME SOMEBODY TO LOVE... Dream Ladies (W-B)			25													
	YOU GOTTA QUIT KICKIN' MY DOG... New Christies (Col.)	43															
93	YOU REALLY KNOW HOW TO HURT... Jan & Dean (Liberty)														39		X 42 41
90	YOU TURN ME ON... Ian Whitcomb (Tower)			59													15 42 29
25	YOU WERE MADE FOR ME... Freddie & Dreamers (Tower)			20 20 26 32								34 38	26 20 20 33			26 39 29 20	
45	YOU WERE ONLY FOOLING... Vic Damone (Warner Bros.)	41	40											54		40 28 41 39 35	35 32 40
	YOU'LL NEVER WALK ALONE... Gerry & Pacemakers (Laurie)	52															

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R & B BEAT

BY KAL RUDMAN

The 4 Tops' looks like their biggest. . . . Montague is the new morning man at KGfJ, L. A. . . . WIBG, Philly, is functioning as a Pop-R&B station, and is playing a lot of records from (as key jock, Joe Niagara puts it) "Blueberry Hill." Music Director, Dean Tyler, has okayed for play: Otis Redding, Barbara Mason, Esther Phillips, Tony Clark, Billy Stewart, Kim Weston, Jackson & Brown and many other sounds that have to fight for pop play elsewhere. **I Do**, Marvellows, is a Pop and R&B monster in Philly. Ditto Dreamlovers, Sapphires and Ray Pollard. . . . ABC national promo man, Eddie Thomas, threw an unusual steak party in NYC to which he invited the local and national R&B promo men of all labels plus the R&B jocks. Brotherhood was rampant and it was a great success. . . . Flash: **I'll Still Love You**, Jeff Barry, just broke in Detroit off Ernie Durham and the WCHB gang as **Hold On Baby**, Sam Hawkins hits #1, so Motor City is treating George Goldner and Red Bird kindly. . . . Congrats to O. C. White, P.D. and Dr. Bop of WAWA as Milwaukee has come in for over 6,000 of the Otis Redding. Who said you

can't sell R&B in Beer-Town? . . . Tamla-Motown is blessed with some hot LP cuts: **Mobile Lil**, in the new Vandellas LP (hot with Fat Daddy & Larry Dean, Baltimore); **You'll Lose A Precious Love**, from "Temptations Sing Smokey" (played like a single in Detroit with LeBaron Taylor, Donny (Boy Jockey) Brooks, Bill Williams, The Queen and Ernie Durham and Joe Howard; and **Wonderful World, Chain Gang**, and **Bring It On Home To Me**, from "Supremes Sing Sam Cooke" which are red hot all over. . . . Add KDKA, WCAO, and KGfJ to the Yes, **I'm Ready**, Barbara Mason Bandwagon.

Chatty Hatty, WGIV, Charlotte, breakouts: Barbara Mason, Little Esther, Jeff Barry, Sapphires, Knight Brothers, Fred Hughes, Ad Libs, Ovations, Otis Redding, 4 Tops and Betty Lavette, Ike & Tina. Play: Tina Britt, Bouquets, Walter Jackson, Bass & McClure, Ikettes, Joe Haywood, Carol Fran, Betty Everett, and Jackie De Shannon.

Ernie Durham, WJLB, Detroit, reports monster breakouts on: Sam Hawkins, 4 Tops and Fred Hughes. Selling Big: O'Jays, Knight Brothers, Linda Carr, Booker T., Barbara Ma-

son, Carol Fran, Jeff Barry. He picks: Jeff Dale, John R., Jackie DeShannon (integration record of the week), Don Covay, Kelly Brothers (sales), **Money Honey**, Coasters; **Dynamite Lovin'**, Jackie Ross; Lee Dorsey, Jive 5, Lou Rawls, Tony & Tyrone on Columbia, Gloria Lynn, and 3 Degrees.

E. Rodney Jones, WVON, Chicago: Smash LP: Little Milton, and Smash cut: **Who's Cheatin' Who**. Big sales: James Phelps, Knight Brothers, 4 Tops, Dreamlovers, Mighty Joe Young. Starting: Knights & Arthur, Vibrations (also Cleveland & Philly), Sam Hawkins. Picks certain to be Monsters in Chicago: Carol Fran, Fred Hughes, Ovations and **Don't Jump**, Bass & McClure.

Al Garner & Crown Prince, KYOK, Houston, are playing: Ray Charles, **Please Do Something**, Don Covay, Ad Libs, Nancy Wilson, Knight Brothers, Ike & Tina (Modern), Anna King, Bobby Byrd, Tina Britt, Ovations, Booker T., & Knight Brothers.

John Hardy, KDIA, San Francisco, spotlights: B. Byrd, Kim Weston, Sandy Wynns, Knight Brothers, Otis Redding, Tina Britt, Ovations, Ike & Tina, B. B. King and 4 Tops.

John Richbourg, WLAC, Nashville, picks: Carol Fran, B. Byrd, Jeff Dale, Righteous Brothers (Moonglow). Sales: Otis Redding and Chuck Jackson.

Robert B. Q., KATZ, St. Louis, sez watch: **Do This**, Emotions.

Nickie Lee, WAME, Miami, picks: Ike & Tina, Mr. Lee & Cherokees, Jeff Dale, **One Monkey Don't Stop No Show**, Joe Tex. Sales: Dolly, Knight Brothers, Esther Phillips, Jackie DeShannon, Ovations, Ad Libs, Alex Patton. Busted: Tina Britt, Barbara Mason, Otis Redding, Joe Hinton, Dreamlovers, Jr. Parker, Booker T.

Continued on page 24

R & B TOP 30 Back At The Top Again

- 1 BACK IN MY ARMS AGAIN
Supremes—Motown 1075
- 2 I'LL BE DOGGONE
Marvin Gaye—Tamla 54112
- 3 IT'S GROWING
Temptations—Gordy 7040
- 4 WE'RE GONNA MAKE IT
Little Milton—Checker 1105
- 5 OOO BABY BABY
Miracles—Tamla 54113
- 6 NOTHING CAN STOP ME
Gene Chandler—Constellation 149
- 7 IT AIN'T NO BIG THING
Radiants—Chess 1935
- 8 GOT TO GET YOU OFF MY MIND
Solomon Burke—Atlantic 2376
- 9 AND I LOVE HIM
Esther Phillips—Atlantic 2381
- 10 SOMETHING YOU GOT
Chuck Jackson/Maxine Brown—Wand 181
- 11 THE ENTERTAINER
Tony Clarke—Chess 1924
- 12 BOO-GA-LOO
Tom & Jerrie—ABC Paramount 10638
- 13 YES I'M READY
Barbara Mason—Arctic 105
- 14 I DO LOVE YOU
Billy Stewart—Chess 19
- 15 I CAN'T HELP MYSELF
4 Tops—Motown 1076
- 16 A WOMAN CAN CHANGE A MAN
Joe Tex—Dial 4008
- 17 LET ME DOWN EASY
Betty Lavette—Calla 102
- 18 LOVE IS A FIVE LETTER WORD
James Phelps—Argo 5499
- 19 I'VE BEEN LOVING YOU TOO LONG
Otis Redding—Volt 126
- 20 IT'S GOT THE WHOLE WORLD SHAKIN' EASE MY TROUBLIN' MIND
Sam Cooke—RCA Victor 8539
- 21 I NEED YOU
Chuck Jackson—Wand 179
- 22 DUST GOT IN DADDY'S EYES
Bobby Bland—Duke 390
- 23 I DO
Marvelows—ABC Paramount 10629
- 24 THE REAL THING
Tina Britt—Eastern 604
- 25 COME ON OVER TO MY PLACE
Drifters—Atlantic 2285
- 26 LIPSTICK TRACES
O'Jays—Imperial 66102
- 27 TELL HER I'M NOT HOME
Ike & Tina Turner—Loma 2011
- 28 GOTTA HAVE YOUR LOVE
Sapphires—ABC Paramount 10639
- 29 YOU'LL MISS ME WHEN I'M GONE
Fontella Bass & Bobby McClure—1111
- 30 TEMPTATIONS 'BOUT TO GET ME
Knight Brothers—Checker 1107

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RADIO AND TV

Rock May Yet Win William B.

by June Bundy

William B. Williams, who loudly proclaimed his scorn for the Beatles and other rock and roll groups on WNEW, New York, is strangely silent lately. At least he was rather reticent on a recent ABC-TV "Night Life" show when Dave Garroway and Morey Amsterdam were saying nice things about the British group. At this rate he may yet see the light about The Rolling Stones.

Garroway said he had seen the movie "A Hard Day's Night" three times, and Amsterdam expressed admiration for the diplomatic way the Beatles handle some of the more boorish members of the press. For example, Amsterdam said that when the group

was in the Far East, he heard a wise-guy-type Hong Kong newsman ask them "You guys think you have any talent?" To which George Harrison replied "We never did think so but obviously we're wrong."

SOME CANDID QUOTES: Connie Francis, during a recent interview with Steve Rizen, KQV, Pittsburgh, said "I'm a bad actress. I don't like the way I sound and the way I look." . . . Frank Sinatra, in his April 23 Life Magazine article, had some eye-brow raising comments on girl singers. He wrote "Judy Garland and Ella Fitzgerald are technically two of the worst singers in the business. Everytime I see Judy I fall down and of

course Ella is my all-time favorite but they still sing wrong . . . Most women have a tendency to get too breathy when you listen to their records. Maggie Whiting used to sound like she had asthma."

AROUND THE DIAL: Veteran jazz jockey Mort Fega, formerly with WEVD, New York, has joined WRFM, New York. His "Jazz Nocturne, Music for Us Owls" show will be slotted from 12:15-to-5:30 a.m. Monday through Friday, starting this week. In keeping with WRFM policy, Fega will feature stereo disks whenever possible, and he is currently assembling a stereo library. . . . Williams B. Williams, WNEW, New York, has been named permanent co-host of the ABC-TV network's "Nightlife," starting May 24.

Tony Graham is the new program director at KYW, Cleveland. . . . George Michael has been upped from music director to program director at KBTR, Denver. . . . Jim Lowe,

WNEW, New York, has recorded the new movie theme "Mr. Moses" for United Artists. Jim's big hit was "Green Door." . . . The "perfect butler," Arthur Treacher will be a regular on the new syndicated TV series "The Merv Griffin Show," produced in New York by Bob Shanks.

Don Porter, ex-WIRK, West Palm Beach, Fla., has returned to WWYN, Erie, Pa., as program director and is again affiliated with WSEE-TV, Erie, Pa. . . . New spinners at KEWB, San Francisco, are p.d. Buck Herring and Johnny Gilbert. . . . Gene Edwards is new p.d. at WTFM, New York. . . . Jack Hayes has moved to KFVB, Hollywood. . . . Bill Keffury, ex-p.d.-deejay at KYA, San Francisco, has joined KROY, Sacramento, Calif. . . . Frank Evans is now hosting a three hour morning show on KGBS, Los Angeles.

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CERULEAN BLUES MY UNCLE, THE CRITIC

by Dom Cerulli

Like most everyone in the music business, I was shocked to learn that our government had cut the Kenny Ball tour down to three concerts after almost dropping the whole thing. This became really unbelievable when it was learned that the British traditional jazz unit was to have played six concerts in all, and that they were *all sold out* in advance.

What makes the accounts I read of the affair appear to have been penned by Kafka was the reason quoted for the U.S. withholding the band's visas: the band did not have "sufficient status" and was not "unique enough."

My Uncle Sam, the critic.

The Kenny Ball group may not have "sufficient status" for comparison to the financial standing of, say, The Beatles. But this good English Dixieland jazz group does have albums out on the Kapp label in this country. And Kapp does not issue albums to go out of business by. Or to.

The Ball group may not be "unique enough" if you are comparing them in, say, appearance to the Beatles or any of the other lads that have come to us in the name of sufficient status and good music. But Ball and his men know some good old tunes and can play them together.

And they don't have to be ashamed of the way they play or the music they play. Maybe they ought to wince a little when they see the tour they'll play, but there is probably a good reason for those bookings. Being sold out in advance is

good enough for me, even if the original tour was to have taken the band to Los Angeles, San Antonio, Texas; Charleston, West Va.; Grand Rapids, Mich.; Jackson, Miss. and Columbia, S. C.

The trimmed-down tour will take place in the last three cities only.

I can't understand what all the fuss was about. And I don't understand what the government was doing acting as an arbiter of musical taste here. Frankly, I don't think some of the acts we've sent overseas have been so hot. Some have been excellent choices, but some have been ho-hum. I don't know of any Americans who have been booted out of England for reasons of status or unique-ness except one or two junkies.

I resent in front the idea that somebody in Washington decides what we're going to see and hear from abroad, if such is the case. Using the government's present yardstick, I wonder if Picasso or Dali would be allowed in the country, let alone their work, if they first sought to come here today. Or Fellini. And how about "Last Year at Marienbad?"

Maybe this is retaliation for **Down Beat** giving the handling of our affairs in Viet Nam and the Dominican Republic two stars.

Whatever the reason, I wish the government would stay out of at least this end of the music business. Ball & Company, like most jazzmen, have enough trouble finding paying gigs without having entire governments rising up against them.

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R&B Beat (con't)

New at KGFJ, L.A.: Sapphires, Radiants, Ike & Tina.

LeBaron Taylor, WCHB, Detroit, picks: Joy, Al Bragg, Betty Everett (**Gonna Be Ready**), Jackie Ross, **Lonely**, Velvellettes, **Money Honey**, Coasters, **Beeper**, Delegates, and Jan Bradley. Sales: Vibrations, Booker T.

Georgie Woods & Jimmy Bishop, WDAS, Philadelphia, Picks: Don Covay, **Tell Her**, Gladys Knight, **Miss Me**, B & Mc., **Maggie's Farm**, Burke, **Thank You John**, Willie Tee, Billy Butler, Buster Browne, Willie Mitchell. Flip Tip: **Do The Best I Can**, James Phelps, Smash: **I Do**, Marvellows and 4 Tops.

Burke Johnson, WAOK, Atlanta, picks: Sam Hawkins, Gloria Lynne, Tony & Tyrone (Columbia), Dreamlovers. R&B Hit: Tom Jones.

New on WWRL, NYC, Rocky Groce: Knight Brothers, B. Lloyd, Nina Simone, Ikettes, Sandy Wynne, Esther Phillips, Marvellows, Barbara McKay, Fred Hughes, Jackie DeShannon. Hits: Barbara Mason, Jr. Parker, O'Jays. "Integration Hit": Tom Jones.

Larry Dean & Al Jefferson, WWIN, Baltimore. Picks: **Booga Man**, Poindexter Brothers, Roscoe Robinson (of The 5 Blind Boys), Tina Britt, Walter Jackson. Hits: Knight Brothers, Barbara Mason, 4 Tops, Jr. Parker, Royalties, Esther Phillips, Knights & Arthur.

Jerry Thomas, KNOK, Fort Worth, picks: Joe Hinton, Irma Thomas, Betty Everett. Hits: Jackson & Brown, Fred Hughes.

Ed Teamer, WYLD, New Orleans, picks: Carol Fran, Fontella Bass, Don Covay, B. B. King, Kelly Brothers. Sales: Booker T., Elmore James, Ovation.

Porky Chedwick, WAMO, Pittsburgh, picks: John R., Ikettes, Don Covay, Tom Burt, Maggie Thrett, Sapphires, Jr. Parker, Nancy Wilson, Ikettes, **Don't Jump**, B & Mc; Barbara Mason, Carol Fran, Delegates, Knight Brothers, Joe Hinton. No. 1—Bootleg.

Bob King, WWOK-TV and radio picks: Ray Charles, Don Covay, Ikettes, **Don't Jump**, Doc Bagby, Tyler & Brown. Also in Washington, Al Bell, WUST, sales: Barbara Mason, Knight Brothers, Jolly Jacks, Tina Britt, Esther Phillips.

NATIONAL POP LP's

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

Her Name Is Barbra—Her Number Is 9

MONEY ALBUMS

This Week	Last Week		This Week	Last Week		This Week	Last Week	
1	1	MARY POPPINS SOUNDTRACK, Vista BV 4026	11	12	FREDDIE AND THE DREAMERS Mercury MG 21017	21	16	BLUE MIDNIGHT BERT KAEMPFFERT, Decca DL 4569
2	3	THE SOUND OF MUSIC SOUNDTRACK, RCA Victor LSO D2005	12	13	RED ROSES FOR A BLUE LADY VIC DANA, Dolton BLP 2034	22	20	THAT HONEY HORN SOUND AL HIRT, RCA Victor LPM 3337
3	2	INTRODUCING HERMAN'S HERMITS MGM E 4282	13	9	THE ROLLING STONES, NOW! London LL 3420	23	22	YOU'VE LOST THAT LOVIN' FEELIN' RIGHTEOUS BROTHERS, Phillies LP-S 4007
4	5	DEAR HEART ANDY WILLIAMS, Columbia CL 2338	14	21	GIRL HAPPY ELVIS PRESLEY, RCA Victor LPM-3338	24	11	RAMBLIN' ROSE NAT KING COLE, Capitol T-ST 1837
5	6	A SONG WILL RISE PETER, PAUL AND MARY, Warner Bros. 1589	15	17	THIS DIAMOND RING GARY LEWIS, Liberty LRP 3408	25	26	YOUR CHEATIN' HEART SOUNDTRACK, MGM E 4260
6	4	THE BEACH BOYS TODAY! Capitol T-ST 2266	16	31	BRINGING IT ALL BACK HOME BOB DYLAN, Columbia CL 2328	26	30	FIDDLER ON THE ROOF ORIGINAL CAST, RCA Victor LSO 1093
7	10	MY FAIR LADY FILM SOUNDTRACK, Columbia KOL 8000	17	14	KINKS SIZE KINKS, Reprise 6158	27	28	WHERE DID OUR LOVE GO SUPREMES, Motown MT 621
8	8	GOLDFINGER SOUNDTRACK, United Artists UA 4117; UAS 5117	18	18	THE MANTOVANI SOUND London LL 3419	28	24	BEATLES '65 Capitol T 2228
9	✓	MY NAME IS BARBRA BARBRA STREISAND, Columbia CL 2338; CS 9136	19	19	WEEKEND IN LONDON DAVE CLARK FIVE, Epic LN 24139	29	27	DOWNTOWN PETULA CLARK, Warner Bros. 1590
10	7	THE RETURN OF ROGER MILLER Smash MGS 27061	20	15	L-O-V-E NAT KING COLE, Capitol T-ST 2195	30	29	KINGSMEN, VOL. III Wand 662

ACTION ALBUMS

31	32	UNFORGETTABLE NAT KING COLE, Capitol T 357	54	25	20 ORIGINAL WINNERS VARIOUS ARTISTS, Roulette R 25203	77	78	COMMAND PERFORMANCE— LIVE IN PERSON JAN & DEAN, Liberty LRP 34031/LST 7403
32	41	THE TEMPTATIONS SING SMOKY Gordy G-S 912	55	56	JOAN BAEZ/5 Vanguard VSD 79160	78	85	SERENADE FOR ELISABETH GUNTHER KALLMAN, 4 Corners FCL/FCS 4209
33	33	THE BEST OF AL HIRT RCA Victor LPM-LSP 3309	56	49	MY LOVE FORGIVE ME ROBERT GOULET, Columbia CL 2296	79	73	YESTERDAY'S GONE STUART & CLYDE, World Artists WAM 2000
34	36	CHAD & JEREMY SING FOR YOU World Artists WAM 20005	57	61	SHIRLEY BASSEY BELTS THE BEST United Artists UAL 3419	80	77	THE GREATEST STORY EVER TOLD SOUNDTRACK, United Artists UAL 4120
35	38	PEOPLE GET READY IMPRESSIONS, ABC Paramount ABC 505	58	64	THE JIM REEVES WAY RCA Victor LPM/LSP 2968	81	90	AESOP'S FABLES THE SMOTHERS BROTHERS WAY Mercury MG 20989
36	42	THE EARLY BEATLES Capitol T-ST 2309	59	58	A LITTLE BIT OF HEAVEN JOHN GARY, RCA Victor LPM/LSP 2894	82	84	SPY WITH A PIE SOUPY SALES, ABC Paramount 503
37	34	I'M TELLING YOU NOW FREDDIE & THE DREAMERS, Tower DT 5003	60	54	SHE'S NOT THERE ZOMBIES, Parrot 61001	83	100	MR. STICK MAN PETE FOUNTAIN, Coral CRL 57473
38	23	FERRY ACROSS THE MERSEY GERRY & THE PACEMAKERS, United Artists UAL 6387	61	69	INTRODUCING THE BEAU BRUMMELS Autumn 103	84	63	PEARLY SHELLS BILLY VAUGHN, Dot DLP 3605
39	40	HAVE YOU LOOKED INTO YOUR HEART JERRY VALE, Columbia CL 2313; CS 9113	62	92	THE MONSTER JIMMY SMITH, Verve V 8618	85	97	DO THE MOUSE SOUPY SALES, ABC Paramount 517
40	57	RED ROSES FOR A BLUE LADY WAYNE NEWTON, Capitol T-ST 2335	63	67	I GO TO PIECES PETER & GORDON, Capitol ST 2324	86	83	GETZ/GILBERTO Verve V/V6-8545
41	50	GREATEST HITS FROM THE BEGINNING MIRACLES, Motown 254	64	62	THE WINDMILLS ARE WEAKENING BOB NEWHART, Warner Bros. W 1588	87	88	I KNOW A PLACE PETULA CLARK, Warner Bros. WS 1598
42	43	PEOPLE BARBRA STREISAND, Columbia CL 2215; CS 9015	65	66	I'VE GOT A TIGER BY THE TAIL BUCK OWENS, Capitol T/ST 2283	88	86	ROGER WILLIAMS PLAYS THE HITS Kapp KL 1414
43	35	PORTRAIT OF MY LOVE LETTERMEN, Capitol T-ST 2270	66	45	DEAR HEART HENRY MANCINI, RCA Victor LPM/LSC 2990	89	✓	THE SEEKERS THE SEEKERS, Marvel MLP 2060/MLPS 3060
44	53	WE REMEMBER SAM COOKE SUPREMES, Motown 629	67	68	GETZ AU GO GO STAN GETZ, Verve V/V6-8600	90	95	DO I HEAR A WALTZ ORIGINAL CAST, Columbia KOL 6370
45	47	JAMES BOND THRILLERS ROLAND SHAW, London LL 3412; PS 412	68	76	GERRY & PACEMAKERS GREATEST HITS Laurie 2031	91	99	MANY FACES OF GALE GARNETT RCA Victor LPM/LSP 3325
46	39	DEAN MARTIN HITS AGAIN Reprise R 6146	69	70	MEXICAN PEARLS BILLY VAUGHN, Dot DLP 3628	92	93	CONNIE FRANCIS SINGS FOR MAMA MGM E/SE 4294
47	51	ROAR OF THE GREASEPAINT ORIGINAL CAST, RCA Victor LOC-LSO 1109	70	52	DEAR HEART JACK JONES, Kapp KL 1415	93	✓	THE GENIUS OF JANKOWSKI HORST JANKOWSKI, Mercury MG 20993
48	59	MY KIND OF TOWN JACK JONES, Kapp KL 1433	71	71	COME SHARE MY LIFE GLENN YARBROUGH, RCA Victor LPM/LSP 3310	94	96	ZORBA THE GREEK SOUNDTRACK, 20th Century Fox TFM 3167
49	46	THE NANCY WILSON SHOW Capitol SKAO 2136	72	48	JOHNNY RIVERS IN ACTION Imperial LP 9280	95	91	BAKER STREET ORIGINAL CAST, MGM
50	55	MUSIC TO READ JAMES BOND BY VARIOUS ARTISTS, United Artists UAL 3415; UAS 6415	73	74	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087	96	87	THE BIRDS AND THE BEES JEWEL AKENS, Era EL 110
51	44	THE FOLK ALBUM TRINI LOPEZ, Reprise 6147	74	60	KNOCK ME OUT VENTURES, Dolton BLP 2033	97	✓	THE NAT KING COLE SONGBOOK SAMMY DAVIS JR., Reprise R 6164
52	65	THE GAME OF LOVE WAYNE FONTANA & MINDBENDERS, Fontana MGF 27542	75	94	WHIPPED CREAM HERB ALPERT'S TIJUANA BRASS, A&M 110	98	✓	SOMEBODY ELSE IS TAKING MY PLACE AL MARTINO, Capitol T/ST 2312
53	37	BEACH BOYS CONCERT Capitol TAO/STAO 2188	76	72	APPLES AND BANANAS LAWRENCE WELK, Dot DLP 3629	99	✓	CAST YOUR FATE TO THE WINDS SOUNDS ORCHESTRAL, Parkway P/SP 7046
						100	✓	NOTHING BUT A MAN SOUNDTRACK, Motown 630

ALBUM PICKS

This Week's Block Busters



MY NAME IS BARBRA
BARBRA STREISAND
Columbia CL 2336



HALF A SIXPENCE
ORIGINAL CAST
RCA Victor LSO 1110



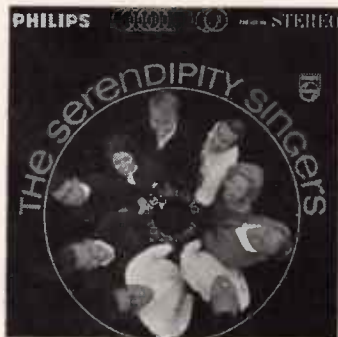
THE LOVE ALBUM
TRINI LOPEZ
Reprise 6165



BLOCKBUSTERS
JAY AND THE AMERICANS
United Artists UAS 6417



STAY AWHILE
THE KINGSTON TRIO
Decca DL 74656



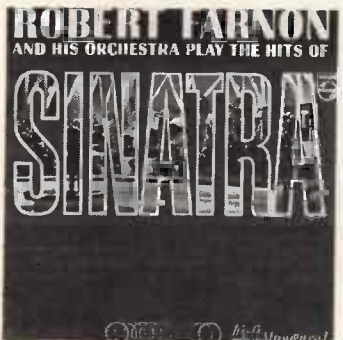
WE BELONG TOGETHER
THE SERENDIPITY SINGERS
Philips PHS 600-180



BEGIN TO LOVE
ROBERT GOULET
Columbia CL 2342



ORGAN SHINDIG
DAVE "BABY" CORTEZ
Roulette R25298



THE HITS OF SINATRA
ROBERT FARNON ORK
Philips PHM 200-179



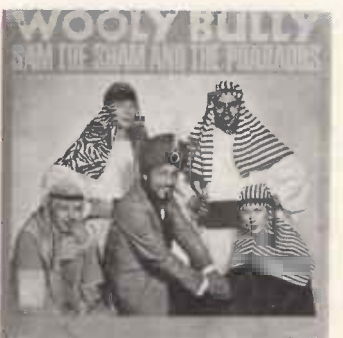
BEETHOVEN: PIANO CONCERTO
RUDOLF SERKIN/TOSCANINI
RCA Victor LM 2797



EARLY MORNING RAIN
IAN AND SYLVIA
Vanguard VSD 79175



TODAY IS THE HIGHWAY
ERIC ANDERSON
VRS 9157



WOOLLY BULLY
SAM THE SHAM
MGM E-4297



WE'RE GONNA MAKE IT
LITTLE MILTON
Checker 2995



LIFE AND LOVE ITALIAN STYLE
JIMMY ROSELLI
United Artists UAS 6429



A TASTE OF HAMP
LIONEL HAMPTON
Glad-Hamp 1009

SINGLE PICKS

Another Big One for Herman

Chart Picks

HERMAN'S HERMITS

MGM 13354
WONDERFUL WORLD (Kags, BMI)
(1:57)—Cooke-Adler-Alpert
Flip is "Travelling Light" (Alamo,
ASCAP) (2:31)—Tepper-Bennett
Herman gives the Sam Cooke hit a
good treatment with a light beat.
One of his biggest in England—
could be tremendous here.

BOBBI MARTIN

Coral 62452
I LOVE YOU SO (Bark, ASCAP)
(2:52)—Jerome
Flip is "When Will The Torch Go
Out" (Bigtop, BMI) (2:09)—Kruse
Strong country oriented ballad of the
type which has given Bobbi two
big hits in the past few months.

VELVELETES

V.I.P. 25017
LONELY LONELY GIRL AM I (Jo-
bete, BMI) (2:11) — Whitfield,
Holland, Kendricks
Flip is "I'm The Exception to the
Rule" (Jobete, BMI) (2:20) —
Whitfield
New single by the gal group has a
very strong Detroit sound and is
their best effort since the chart
making "Needle In A Haystack"

JUMPIN' GENE SIMMONS

Hi 2092
FOLSOM PRISON BLUES (Hi-Lo,
BMI) (2:19)—Cash
Flip is "Mattie Rea" (JEC, BMI)
(2:07)—Harris, Emmons
Best yet from Gene Simmons, who
gives the Johnny Cash composition
a good country beat with a Mem-
phis sounding undertone. Could be
a big one.

JERRY LEE LEWIS

Sun 396
CARRY ME BACK TO OLD VIR-
GINIA (P.D.) (2:25)
Flip is "I Know What It Means"
(Knox-Beckie, BMI) (2:30) —
Kesler
Romping, thumping treatment from
Jerry Lee's old days back at Sun.
He plays some pretty wild piano
and lets rip on the vocals.

SHIRLEY ELLIS

Congress 238
THE PUZZLE SONG (Gallico, BMI)
(2:18)—Chase
Flip is "I See It, I Like It, I Want It"
(Gallico, BMI) (2:38)—Chase
Shirley follows "Name Game" and

NEW TALENT DISCOVERIES

BERNADETTE PETERS

ABC-Paramount 10669
WAIT JOHNNY FOR ME (T. M.,
BMI) (2:30)—Resnick, Young
Flip is "We'll Start the Party
Again," (T. M., BMI) (2:25)—
Resnick, Young
Here's a new thrush with a power-
ful teen sound and a song to
match. It's much in keeping with
the season and it has a strong
chance.

DINO, DESI AND BILLY

Reprise 0367
I'M A FOOL (Atlantic, BMI)
(2:49)—Cooper, West
Flip is "So Many Ways," (Atlan-
tic, BMI) (2:20) — West,
Cooper
Sons of Dean Martin and Desi
Arnaz team up with a buddy
here (Billy) and turn in a whale
of a good group sound. Lads
merit a lot of play.

THE KIMBERLYS

Columbia 43287
YOU CAN'T ROLLER SKATE IN
A BUFFALO HERD (Tree, BMI)
(2:14)—Miller
Flip is "Four Long Seasons," (Ton-
kawa, BMI) (2:26)—Gay

"Clapping Song" with another play
on words, again written by her
manager, Lincoln Chase. You need
a clear head to learn this one.

FONTELLA BASS & BOBBY McCLURE

Checker 1111
DON'T JUMP (Chevis, BMI) (2:53)
—Smith-Davis-Miner
Flip is "You'll Miss Me (When I'm
Gone)" (Chevis, BMI) (2:34) —
Barge-Davis
The singing duo recently had a na-
tional hit with the R & B "Don't
Mess Up A Good Thing". This one,
with the same kind of sound, is al-
ready showing action in R & B
markets.

RUBY & THE ROMANTICS

Kapp 665
YOUR BABY DOESN'T LOVE YOU
ANYMORE (Highwood, BMI)
(3:07)—Weiss

A good new folk-pop type group
in the Christys groove with a
bright ditty by Roger Miller.
Could Happen.

BILLY CARR

Epic 9801
GOODBYE GIRL (Screen Gems-
Columbia, BMI) (2:35)—Lee
Flip is "Don't Cry Donna," (Screen
Gems-Columbia, BMI) (2:25)—
Mann, Weil
A new boy with a good pop sound
much in the teen groove. Tune
has a lot of appeal and with
exposure, the side could move
out.

THE KNIGHTS AND ARTHUR

Roulette 4606
I WANT TO GO BACK (Chi-
Sound, BMI) (2:44) — Krass,
Mayfield
Flip is "I Can Tell the World,"
(Chi-Sound, BMI) (2:14) —
Krass, Mayfield
A fine new act here with a smart
song and a good arrangement
to back them up. The name
alone could catch on but the
side's good too.

Flip is "We'll Meet Again" (High-
wood-Primary, BMI) (2:06)—Weiss-
Anisfield
Beautiful ballad is given a wonder-
ful group treatment by Ruby and
the Romantics. Easy on the ear and
in the current hit vein.

JIMMY ROSELLI

United Artists 866
LAUGH IT OFF (Pera, BMI) (2:40)
—Ruben-Badner
Flip is "Why Don't We Do This More
Often" (Bregman, Vocco & Conn,
ASCAP) (2:26)—Newman-Wrubel
Roselli produced his first single for
his new label, and does a tremen-
dous job. Good ballad with a fine
string treatment. New voice ap-
proach too.

SHANGRI LAS

Red Bird 10-0030
GIVE US YOUR BLESSINGS (Trio,
BMI) (3:03) — Barry-Greenwich

Flip is "Heaven Only Knows" (Trio,
BMI) (2:20)—Barry-Greenwich
Definitely a stronger offering than
their past couple of records. An-
other Jeff Barry-Ellie Greenwich
composition in the slow ballad
vein with lots of talking.

EYDIE GORME

Columbia 43302
WHERE ARE YOU NOW (Leeds,
ASCAP) (2:50)—Tony Hatch
Flip is "Just Dance On By" (Valley,
BMI) (2:25)—Byers-Wayne
Eydie fights Jackie Trent for hit stakes
on this great new Tony Hatch bal-
lad. Well treated and beautifully
arranged by Bob Mersey.

KRIS JENSEN

Hickory 1311
WHAT SHOULD I DO (Acuff Rose,
BMI) (2:15)—Melson-Folger
Flip is "That's A Whole Lotta Love"
(Fred Rose, BMI) (2:46)—Carter
It's a long time since Kris Jensen had
a really big one, but this new one
could make a big comeback to the
charts.

GAYLE HARRIS

DCP 1144
AIN'T GONNA LET IT GET ME
DOWN (South Mountain, BMI)
(2:35)—Hart-Weistein-Randazzo
Flip is "Here I Go Again" (South
Mountain, BMI) (2:20)—Tony May
A fine new talent comes up in a big
sounding ballad groove crossing
between Detroit and Phil Spector,
but with an unmistakable Don Costa
arrangement.

STEVE ALAIMO

ABC Paramount 10680
CAST YOUR FATE TO THE WIND
(Friendship, BMI) (2:20)—Guar-
aldi
Flip is "Mais Oui" (Leeds, ASCAP)
(2:40)—Curtis, Pinchi, Donida.
True to fashion, here's the vocal ver-
sion of "Cast Your Fate", which is
already showing strong action and
could be a real winner.

TOM JONES

Tower 126
LITTLE LONELY ONE (Rogers)
(2:28)—Brass-Levine
Flip is "That's What We'll All Do"
(Ivy, ASCAP) (2:14)—Myron-Byron
This record is already happening in
international markets for Tom Jones
and could well repeat the success
of his current smash, although it's
on a different label.

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

An average of four new markets are being added each week to the new syndicated TV series, the **Bill Anderson** show, now seen in 22 markets from Charleston, S.C. to Bakersfield, Calif. Bill Anderson Enterprises has just opened an office at 726 Sixteenth Ave., S. in Nashville. The office is managed by **Moneen Carpenter**, Pamper Music songwriter. Moneen was formerly with WQUA in Moline, Ill.

Wesley Rose, Acuff-Rose Publications prexy, has signed **Jimmy Elledge** to an exclusive songwriter's contract, as well as a management and booking contract with Acuff-Rose Artists Corp., and a recording contract with Hickory Records. Elledge, who had a top record in "Funny How Time Slips Away," for RCA Victor a short while back, is getting the full promotion services of the Rose organizations.

Buck Owens and the **Buckaroos**, back from a European tour, have reported large crowds throughout their continental stay. Owens and the Bucks kicked off another tour May 12 at Dickinson, N.D. The rest of the month they are making appearances in Duluth, Aurora, Ill., Milwaukee, Hammond, Ind., Savannah, Ga., and Cocoa, Miami, Orlando, Jacksonville and Tampa, Fla. . . . The "Blue Kentucky Girl"—**Loretta Lynn**, is much, much busy this month. Besides her PA's in North Dakota, Michigan, Wisconsin, Illinois, Iowa and Virginia, and her TV filmings, she is now working into the rodeo circuit. The Loretta Lynn Rodeo is set for Goodlettsville, Tenn. near Nashville for June 5 and 6, with top cowboys and cowgirls. . . . **The Wilburn Brothers** (Teddy and Doyle) are hitting one nighters through Texas, Oklahoma City, and then back to Nashville for filming for the Wilburn Brothers TV show. Later they're set for North Carolina and Virginia.

Pre-Derby Show

WTID's first "Big T. Jamboree" (Newport News, Va.) last week got off to a flying start with Nashvillians **Bill Anderson**, **Melba Montgomery** and **Jimmy Gately's** Po' Boys Band headlining matters at the Langley Field Speedway. It benefitted the Grand National Racing Wives Auxiliary. . . . A sizeable portion of Music City's entertaining population temporarily evacuated last week for the Louisville, Ky. performance of the annual Pre-Derby C&W show at the Fairgrounds Coliseum. It's one of the largest single shows of its type in the U.S. and for eight consecutive years has been sponsored by the Philip Morris Co. It was handled by Moeller Talent Inc. chief, **W. E. (Lucky) Moeller**. Average attendance has been 22,000. **Rose Maddox**, on the road continuously since Jan. 1, is on a six weeks tour of Japan and the Far East. Thence she flies to Europe for three weeks, opening in Wiesbaden, Germany, June 11. . . . **Jimmy Dean** was in the midst of one of the year's biggest C&W promotions last week, arranged by KOOO in Omaha and KSIR, Wichita—owned by **Mack Sanders**. The show in conjunction with the promotion was produced and directed by **Harry (Hap) Peebles**. In addition to Dean, the show included **Carl Smith**, **Faron Young** and the **Deputies**, **Roy Clark**, **Wanda Jackson**, **George Morgan**, **Jean Shepard**, **Mac Wiseman**, the **Cates Sisters**, **Del Reeves**, **Moon Mullican**, **Jackie Phelps** and **Darrell McCall**.

The week of May 24 has been designated "Third Annual Country Music Week in Delaware" with five shows to be presented in Wilmington, Milford, and a special performance at the Veterans Hospital. The artists are booked again this year through the Hubert Long Talent Agency of Nashville.

Hank Thompson and his Brazos Valley Boys have been in such demand that his manager, **Jim Halsey**, is now setting dates for February, March and April of 1966. For the balance of this year only a scattering of dates remain. He has more fairs and rodeos booked this season than ever before, says Halsey.

New C&W Stations

Among stations recently changing over to the C&W format are KAWA, Waco, Texas; WHCO, Spartanburg, S.C.; KXLR,



Paul Cohen, Kapp Records Nashville A&R Rep, shakes hands with Dolph Hewitt, leader of the WGN Barn Dance, on signing the group to an exclusive Kapp Records contract. Surrounding them are (l to r) Bob Atcher, Red Blanchard, Tiny Murphy, Lino Frigo, Edith, Ruth and Mary Jane Johnson, Toby Nix, Bobbie and Bob Thomas and Jimmie Hutchinson, all members of the WGN Barn Dance. Group will have their first album release in August.

Little Rock; KBLE-FM, Seattle; WMOO, Mobile; KWJJ, Portland, Ore.; KAGT, Anacortes, Wash.; KAOH, Duluth; WLAU, Laurel, Miss.; WTID, Newport News, Va.; KPNG, Port Neches, Texas; WEXT, West Hartford, Conn.; WMAS, Springfield, Mass. . . . Music City's **Herb Shucher** reports that before the first week of **Slim Whitman's** recent six-week South African tour had been completed, he had been asked to return for another tour in the spring of 1966. Shucher, as Whitman's manager, said the dates will be announced soon. Whitman recorded an album in Africa in the Afrikaans language. (We've heard that there are over 200 tribal languages and dialects in Africa. Which one, Slim?) Shucher said Whitman's new Imperial record "Reminiscing" was getting impressive sales and air play. To jocks needing copies, write to Shucher at 801 17th Ave., S., Nashville. . . .

Buddy Lee, national tour director for **Hank Williams Jr.**, has announced he is now handling **Claude King** as exclusive manager in all fields. Lee's current "Tiger Woman" is a voracious chart rider. . . . **Clyde (Eager) Beavers** is afire with prospects of his new record "I'd Rather Fight Than Switch." The Beaver is making promo tapes for radio stations and a "name the sound" contest. Beavers and company have just returned from a tour of Greenland. . . . Vice-prexy Larry Moeller of Moeller Talent Inc., was much involved with arrangements for ABC's "Night Life" TV show which during the week of May 10 featured C&W talent. . . . Artists of the Acuff-Rose Artists Corp. covered the country during May. Among the most active ones: **Ernest Ashworth**, **George Hamilton IV**, **Bobby Lord**, **Oswald and the Smokey Mountain Boys**, **Tom Jones**, **Tex Ritter**, **Lonnie (Pap) Wilson Band**, **The Newbeats**, **Johnny Cash**, **Roy Acuff**, **Bob Luman**, **Stoney Cooper unit**, and **Warner Mack**. RCA-Victor's funny man, **Don Bowman**, is busy promoting his new LP, "Fresh From the Funny Farm." He's now doing a string of one-nighters set by the Bob Neal Agency. . . . **Charlie Louvin** is back on his feet after a bout with pleurisy. . . . **Jimmy Newman** is back home after touring the south and midwest. . . . **Buddy Meredith** has just finished a four week stand in Minneapolis. . . . WWCC radio in Bremen, Ga., has changed to all C&W music and would like to get records from the various country labels and artists, says PD **Jerry Ray**. Another Switcheroo is that of WKZI at Casey, Ill., which goes C&W in the morning hours, says announcer **John McDaniel**.

CONTINUED ON PAGE 30

Letters To The Editor

A Scot Speaks Out

Dear Sir:

In the end, every country and individual turns to America for help, and we do likewise. We, a group and team of Scottish songwriters, ask America for help!

For years we have tried hard to break into the pop field in the United Kingdom. But if one is not English or related to someone in the inner circle, one wastes one's time and money.

The British pop world is mediocre, neurotic and corrupt. Is America the same, or is there a publisher or record company willing to give Scotland a chance to prove that it is Scotland the rave and not Scotland the grave pop-wise?

Anyone interested, contact me at the above address and I'll prove Scotland is as good as England any day.

Sincerely,
Bill Lipscomb
28 Boswall Terrace
Edinburgh, Scotland

A Rave For Shannon

To the editor,

Now that WINS in New York is no longer a music station, we in New York have lost another fine disc jockey in Joel Sebastian. Just recently, Murray the K left New York radio. Because of this lack of good disc jockeys and radio stations in New York, I, and many of my friends have been listening to some fine stations out of town. I'd like to call to the attention of those who read your fine magazine that there is one very fine disc jockey who is on CKLW in Detroit-Windsor. He is Tom Shannon, formerly of WKBW in Buffalo, and he is on every evening from 6:30-11:30. He plays a good amount of new records, and he is very well informed about the pop music situation in the world. CKLW is at 800 on the radio dial, and it is a fine station. I hope many people take note of Tom Shannon, the best DJ in the business.

It is too bad that in New York, one station plays only 28 different songs a week, and the other is totally mediocre. Thank God there is a Tom Shannon and CKLW.

Sincerely,
Jon Stroll
127 Circle Drive
Roslyn Heights, L.I., N.Y.
11577

Hullabaloo Take Note

Dear Sirs:

It seems to me that when a TV show discriminates against a group, it goes all out. The show? "Hullabaloo." The group? The Rolling Stones. To my knowledge, The Stones have never appeared on this show. If a performer makes an appearance on a TV show because of hit records, talent, and novel appeal, then the Rolling Stones should have been high on the list. Even when "Hullabaloo" reviews the top singles and LP's of the week, the Rolling Stones seem to be left out.

There is no excuse for such neglect. The Stones have been in New York many times and I am sure they could have appeared on the show at least once. If public demand determines who appears on a TV show, the Stones should have been on numerous times. From what I see, it doesn't.

Sincerely yours,
Cheryl Bernfeld
1480 Popham Avenue,
Bronx, N.Y. 10453

Stones Are Too Clean!

Dear Miss Bundy:

In reply to Jennifer Arnold's letter in your May 8th issue—.

Bob Dylan is a great writer and he may well be dirty, but it's a little too much for me to stand when someone says that the Stones are dirty! I personally know that they have a shower each day and they wash their hair at least 3 times a week! Now you can't call that dirty, can you?

As for their "I don't care if I'm dirty. I'm a rebel" attitude, well it's just non-existent. They do admit to being against wearing what society wants, and they also admit to being rebels in other matters. But . . . they are by no means dirty!

As for their writing—they write what they feel. They write R&B. Bob Dylan writes folk music. There's quite a difference. Anyway, what's happening to Bob Dylan? His new album is filled almost completely with 'pop.' At least the Stones know what they like, and stick to it!

Yours,
Kris Pedersen
Bloomfield, N.J.

**BUT YOU
CAN
HELP YOURSELF...**

*Just stock up on
the new smash hit*

**"I CAN'T
HELP
MYSELF"**

by the

Four Tops

Motown 1076

Hits Are Our Business

TAMLA MOTOWN RECORDS

2640 W. GRAND BLVD., DETROIT, MICHIGAN

Bill Williams, the versatile promotion mastermind at Nashville's WSM, keeps folks enthralled with his notes and comments about WSM's Grand Ole Opry through his frequent news bulletins. But even if his items weren't newsy, he'd still keep his hordes of readers with his glib and slick poetry. It's the rage around Opry-town. . . . On the serious side, Williams reports a C&W show headlined by **LeRoy Van Dyke** broke all existing records at the Los Angeles Coliseum recently. Other headliners were **Porter Wagoner**, **The Wilburns** and **Loretta Lynn**. Turnstiles clicked to 13,600. . . . **Sonny James** is playing 16 dates in May which take him from Clearwater, Fla. to Halifax, Nova Scotia and to Prince Edward Island. . . . **Bill Anderson**, **Skeeter Davis** and others have featured parts in a new full length, wide-screen color movie to be released around July 1. The movie, "The Forty Acre Feud" was shot entirely in Nashville with production at the "Bradley Barn."

Ol' Mike Oatman, PD at Wichita's WFDI radio, proudly announces the addition of two top deejays—**Ron Chrisco** who'll be music director from 2 to 7 pm. He comes from KINT in El Paso. Also the arrival of **Don Powell**, formerly of KHEY in El Paso and KPBM in Carlsbad, N.M. who'll hold down the 7 p.m. to midnight shift. . . . **Ray Karol** announces the formation of a sassy new C&W label, Arkay Records, in Philadelphia. First release due out in May. . . . **Tex Justus**, C&W jockey on WBNL radio, Boonville, Ind. recently celebrated his 26th anniversary behind the mike. He's been on the air continuously since 1939, playing C&W exclusively, live and recorded.



Ernest Tubb's 25th anniversary with Decca Records was celebrated last week at a luncheon at the Friars Club, New York. Tubb also received a gold record for "Walkin' the Floor over You." Shown during the presentation: (l. to r.) Syd Goldberg, vice president, Decca Distributing Corp.; Milton Rackmil, Decca president; Tubb, MB's Ren Grevatt; Decca Nashville a. and r. chief, Owen Bradley; Leonard Schneider, executive vice president, Decca; Martin P. Salkin, vice president, Decca Records; and Leonard Salidor, head of Decca promotion and publicity.

Ritter to Opry

Tex Ritter, veteran country singer and current president of the Country Music Association, has been signed as a regular member of WSM's Grand Ole Opry. He'll shortly begin co-hosting the Opry Star Spotlight all-night show with Grant Turner.

Ritter, who has starred in 78 movies and has been a regular on radio for many years, will move to Nashville from his present home in California. He'll also make his first Nashville recording date, June 11.

Jerden Expands

Jerden Records has made its debut into the national market with four releases — which include three English masters.

Three British decks are "If This World Were Mine" (The Greenbeats), "I Want A Steady Guy" (Lesley Duncan) and "The Last One to be Loved" (Billie Davis).

Fourth record comes from Jerden's own production company and is titled "Tomorrow's Gonna Be Another Day" by Sir Raleigh and the Cupons. The Jerden firm is also the producers of the Ian Whitcomb discs on the Tower label.

NARM Board Meets

NARM Directors met in Chicago this week (May 17-18) to discuss and finalise plans for the NARM Mid Year Meeting and Sales Conference, to be held on September 8 and 9 in Chicago.

New Sales Chiefs

Phil Picone and **Ed Barsky**, both well known in disc sales circles, have been appointed to new sales management positions.

Picone has been named Director of Sales for Roulette Records and all its subsidiaries. He joins the company direct from Mainstream and Time, and will report to **Morris Levy** and **Hugo and Luigi**.

In addition to working on new albums in both the Roulette and Tico catalog, Picone will concentrate on the new single, "I Want To Go Back" by the Knights and Arthur, which is beginning to break.

At MGM Records, Barsky has been appointed Sales Manager for Metro Records. MGM/Verve's Budget line. Prior to his appointment, he spent fifteen months as National Sales Manager for Living Language Courses. For some years, Barsky also headed his own indie distributorship in Philadelphia.

Mexican Capitol

Capitol Records has established a new firm in Mexico, known as Discos Capitol De Mexico, S. A. According to Capitol president, **Alan Livingston**, American Capitol will own the Mexican firm jointly with **Emilio Azcarraga**, head of Mexican TV.

Heading the firm will be Capitol vice president, **Lloyd W. Dunn**, while **Andre Midani**, long-time exec of Odeon in Brazil, becomes general manager. The new company expects to have initial product on the market by July 1. Discos Capitol will have exclusive rights to product of Capitol, Angel, Tower and EMI and its worldwide subsidiaries. The move, according to Livingston, is a "pivotal step in an international marketing plan designed to increase the label's penetration in all Latin American nations."

Liberty Buys World Pacific

Liberty Records has acquired World Pacific Records. Liberty president **Al Bennett**, and **Dick Bock**, head of World Pacific, entered into an agreement last week which brings "the business and substantially all the assets of World Pacific" into the Liberty fold. At the same time, Bock will sign a five-year employment contract to act as vice president and general manager of the W-P line. The deal involves the W-P, Pacific Jazz and Aura labels, publishing affiliates and a recording studio.

Moelis' London Trip

Columbia Pictures — Screen Gems Music have set up their own offices in London, England.

Herb Moelis, VP in charge of Administration and International, has returned from Great Britain having completed arrangements. He was accompanied on his trip by **Chuck Kaye**, professional manager of the company in Los Angeles.



Visiting British maestro, **Stanley Black**, of London Records (right) chats with WNEW's **Gertie Katzman** and **Bob Taylor**, during recent U. S. promotion tour.

Disc Star Portraits

A Miami Beach merchandising company — Portrait Company of America — is offering 5' x 4' giant sized photographs of over 100 names in the record industry.

The impressive list of stars is headed by **The Beatles** and **Rolling Stones**. The original success of these life sized portraits started with one of **President Johnson**, and later expanded to the record industry.

Now decals and gummed photographs of artists are available. Apart from the Beatles and Stones, these include **Mary Wells**, **Connie Francis**, **The Zombies**, **The Animals** and **Peter and Gordon**, in addition to personalities in the Country field.

BEATLE NEWS!

Every Week in
"Music Echo"
 (formerly Mersey Beat)

Regular stories on The Stones, Kinks, Peter & Gordon, etc. For sample copy, send your name and address to

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81a Renshaw Street
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 (Postage: airmail 15¢,
 sea mail 11¢)

BIG 50 COUNTRY HITS

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

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 4 | WHAT'S HE DOING IN MY WORLD
Eddy Arnold—RCA Victor 8516 | 26 | 27 | BEFORE YOU GO
Buck Owens—Capitol 5410 |
| 2 | 2 | YOU DON'T HEAR
Kitty Wells—Decca 31749 | 27 | 28 | THE OTHER WOMAN
Ray Price—Columbia 43264 |
| 3 | 3 | SEE THE BIG MAN CRY
Charlie Louvin—Capitol 5369 | 28 | 40 | I'M GONNA FEED YOU NOW
Porter Wagoner—RCA Victor 8524 |
| 4 | 1 | GIRL ON THE BILLBOARD
Del Reeves—United Artists 824 | 29 | 30 | MATAMOROS
Billy Waller—Columbia 43223 |
| 5 | 5 | THIS IS IT
Jim Reeves—RCA Victor 8508 | 30 | 31 | ENOUGH MAN FOR YOU
Ott Stephens—Chart 1205 |
| 6 | 23 | A RIBBON OF DARKNESS
Marty Robbins—Columbia 43258 | 31 | 32 | THE VILLAGE IDIOT
Justin Tubb—RCA Victor 8550 |
| 7 | 8 | THINGS HAVE GONE TO PIECES
George Jones—Muscor 1067 | 32 | 34 | TROUBLE IN MIND
Hank Snow—RCA Victor 8548 |
| 8 | 9 | CERTAIN
Bill Anderson—Decca 31743 | 33 | 39 | ARMS FULL OF YOU
Pamela Miller—Tower 141 |
| 9 | 22 | ENGINE, ENGINE #9
Roger Miller—Smash 1983 | 34 | 37 | I'M LETTING YOU GO
Billy Grammer—Decca 31757 |
| 10 | 10 | I CRIED ALL THE WAY TO THE BANK
Norma Jean—RCA Victor 8518 | 35 | ★ | I CAN'T REMEMBER
Connie Smith—RCA Victor 8551 |
| 11 | 13 | BLUE KENTUCKY GIRL
Loretta Lynn—Decca 31750 | 36 | 38 | BE GOOD TO HER
Carl Smith—Columbia 43266 |
| 12 | 12 | I HAD ONE TOO MANY
Wilburn Brothers—Decca 31764 | 37 | 35 | ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia 43206 |
| 13 | 20 | SHE'S GONE, GONE, GONE
Lefty Frizzell—Columbia 43256 | 38 | 50 | HE STANDS REAL TALL
Little Jimmy Dickens—Columbia 43243 |
| 14 | 14 | I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT
Gene Pitney and George Jones—Muscor 1066 | 39 | 29 | A DEAR JOHN LETTER
Skeeter Davis and Bobby Bare—RCA Victor 8496 |
| 15 | 17 | I'LL KEEP HOLDING ON
Sonny James—Capitol 5375 | 40 | 41 | MY OLD FADED ROSE
Johnny Shen—Phillips 40267 |
| 16 | 16 | QUEEN OF THE HOUSE
Jody Miller—Capitol 5402 | 41 | ★ | GETTING MARRIED HAS MADE US STRANGERS
Dottie West—RCA Victor 8525 |
| 17 | 6 | I WASHED MY HANDS IN MUDDY WATER
Stonewall Jackson—Columbia 43197 | 42 | ★ | WANTED
Bill Phillips—Decca 31781 |
| 18 | 18 | STILL ALIVE IN '65
Jim Nesbitt—Chart 1200 | 43 | 33 | TEN LITTLE BOTTLES
Johnny Bond—Starday 704 |
| 19 | 19 | COUNTRY GUITAR
Phil Baugh—Longhorn 559 | 44 | 15 | YOU CAN'T STOP MY HEART FROM BREAKING
Wilma Burgess—Decca 31750 |
| 20 | 21 | BLAME IT ON THE MOONLIGHT
Johnny Wright—Decca 31740 | 45 | 45 | A TOMBSTONE EVERY MILE
Dick Curless—Tower 124 |
| 21 | 24 | THE BRIDGE WASHED OUT
Warner Mack—Decca 31174 | 46 | 36 | UP THE PATH AND IN MY DOOR
Ruby Wright—Rite 157 |
| 22 | 7 | LOVING YOU, THEN LOSING YOU
Webb Pierce—Decca 31737 | 47 | 47 | THANK THE DEVIL FOR HIDEAWAYS
Bob Gannon—Hickory 1300 |
| 23 | 11 | JUST THOUGHT I'D LET YOU KNOW
Carl & Pearl Butler—Columbia 43210 | 48 | 48 | SOMEONE'S GOTTA CRY
Jean Shepard—Capitol 5392 |
| 24 | 25 | BECAUSE I CARED
Ernest Ashworth—Hickory 1304 | 49 | 49 | THE FIRST THING EVERY MORNING (AND THE LAST THING EVERY NIGHT)
Jimmy Dean—Columbia 43263 |
| 25 | 26 | SUNNY SIDE OF THE MOUNTAIN
Jimmy Martin—Decca 31748 | 50 | ★ | WE'D RATHER FIGHT THAN SWITCH
Don Whitley and Joyce Duke—Chart 1210 |

Country Single Picks

- CLAUDE GRAY
Columbia 43294
THANK YOU NEIGHBOR
(Garpax/Alanbo, BMI) (1:57)—Paxton, Mize
Flip is "Kinderhook Bill," (Vanjo, BMI) (2:46)—Brock, Smith
- ERNEST TUBB AND LORETTA LYNN
Decca 31793
WE'RE NOT KIDS ANYMORE
(Sure-Fire, BMI) (2:36)—Lynn
OUR HEARTS ARE HOLDING HANDS
(Moss-Rose, BMI) (2:33)—Anderson
- STAN HITCHCOCK
Epic 9802
BACK IN MY BABY'S ARMS
(Talmont, BMI) (2:07)—Montgomery
Flip is "Thumbing My Way Home," (Window, BMI) (2:33)—Davis
- JOHNNY DARRELL
United Artists 869
GREEN, GREEN GRASS OF HOME
(Tree, BMI) (2:35)—Putnam
THE DEEPENING SNOW
(Pamper, BMI) (2:40)—Howard
- WAYLON JENNINGS
RCA Victor 8572
THAT'S THE CHANCE I'LL HAVE TO TAKE
(BMI) (2:02)—Jackson, King
Flip is "I Wonder Just Where I Went Wrong," (BMI) (2:18)—Jennings, Bowman
- KENNY ROBERTS
Starday 716
TAVERN TOWN
(BMI) (2:32)—Chambers
Flip is "Guitar Ringing" (BMI)—Spurlock
- DAVE RICH
Bragg 210
RIG HANDS
(BMI) (2:58)—Langston
Flip is "Sin Pays" (BMI) (2:55)—Rich
- BILL GOODWIN
Chart 1215
TROUBLE IN MY HEAVEN
(SESAC) (2:20)—Goodwin, Allen
Flip is "You Did These Things to Me," (SESAC) (2:59)—Goodwin, Robbe
- BOB LUMAN
Hickory 1307
GO ON HOME BOY
(BMI) (1:49)—Loudermilk
Flip is "Jealous Heart," (BMI) (2:22)—Carson
- SONS OF THE PIONEERS
RCA Victor 8575
DESTINY
(ASCAP)—Robertson, Blair
Flip is "Green Ice and Mountain Men," (BMI) (2:15)—Hamblen
- NELL McBRIDE
Capitol 5415
DESPERATELY
(BMI) (2:22)—Stephens, Hedden
Flip is "I Don't Want you Around Me Anymore," (BMI) (2:25)—Parton, Owens

BIG COUNTRY LP's

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 1 | THE RETURN OF ROGER MILLER
Smash/MGS 27061 (M) SES 00761 (S) | 11 | 11 | TALKING STEEL AND SINGING STRINGS
Pete Drake—Smash MGS 27064/SRS 67064 |
| 2 | 5 | YOUR CHEATIN' HEART
Soundtrack/Hank Williams Jr.—MGM E 4260 (M) SE 4260 (S) | 12 | 12 | CONNIE SMITH
RCA Victor LPM/LPS 3341 |
| 3 | 3 | THE JIM REEVES WAY
RCA Victor LPM/LSP 2968 | 13 | 13 | TUNES FOR TWO
Skeeter Davis and Bobby Bare—RCA Victor LPM/LSP 74726 |
| 4 | 4 | SONGS FROM MY HEART
Loretta Lynn—Decca DL 4260/DL 74720 | 14 | 14 | HITS FROM THE COUNTRY HALL OF FAME
RCA Victor LPM/3318 (M) LSP 3319 (S) |
| 5 | 2 | I'VE GOT A TIGER BY THE TAIL
Buck Owens—Capitol T/ST 2263 | 15 | 15 | BURNING MEMORIES
Kitty Wells—Decca DL 74712 |
| 6 | 7 | TURN THE LIGHTS DOWN LOW
Marty Robbins—Columbia CL 2309/CS 9104 | 16 | 20 | YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol T 2209 (M) /CS 2209 (S) |
| 7 | 8 | GEORGE JONES AND GENE PITNEY
Muscor MM 2044 (M) MS 3044 (S) | 17 | 17 | THE BEST OF JIM REEVES
RCA Victor LPM 2890 (M) /LSP 2890 (S) |
| 8 | 6 | ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia CL 2309 (M) SE 4260 | 18 | 18 | HANK SNOW SINGS YOUR FAVORITE COUNTRY HITS
RCA Victor LPM/3317 |
| 9 | 9 | TEN LITTLE BOTTLES
Johnny Bond—Starday SLP 333 | 19 | 19 | TROUBLE AND ME
Stonewall Jackson—Columbia CL 2278/CS 9078 |
| 10 | 10 | LESS AND LESS/I DON'T LOVE YOU ANYMORE
Charlie Louvin—Capitol T 2208 (M) ST 2208 (S) | 20 | ★ | THE RACE IS ON
George Jones—United Artists UAL 3422/UAS 6422 |



DINO, DESI & BILLY

On Shindig last Saturday night (May 12) you witnessed the electrifying debut of the nation's newest, youngest R & R group¹ for which an all-engulfing groundswell demand was demonstrated weeks before its initial performance². The Reprise rush release of its first single³ will tap a built-in pre-sold reservoir of clamorous teen response seldom paralleled in all the years of Rock & Roll.

1 | **DINO MARTIN**
DESI ARNAZ JR.
BILLY HINSCHÉ

2

A picture and story spread in SIXTEEN magazine, intimating their formation as a singing group, triggered the most voluminous fan mail deluge ever recorded at Warner Bros. and Desilu studios.

3

I'M A FOOL

B/W

SO MANY WAYS

0367

R & R VOLATILITY FROM

