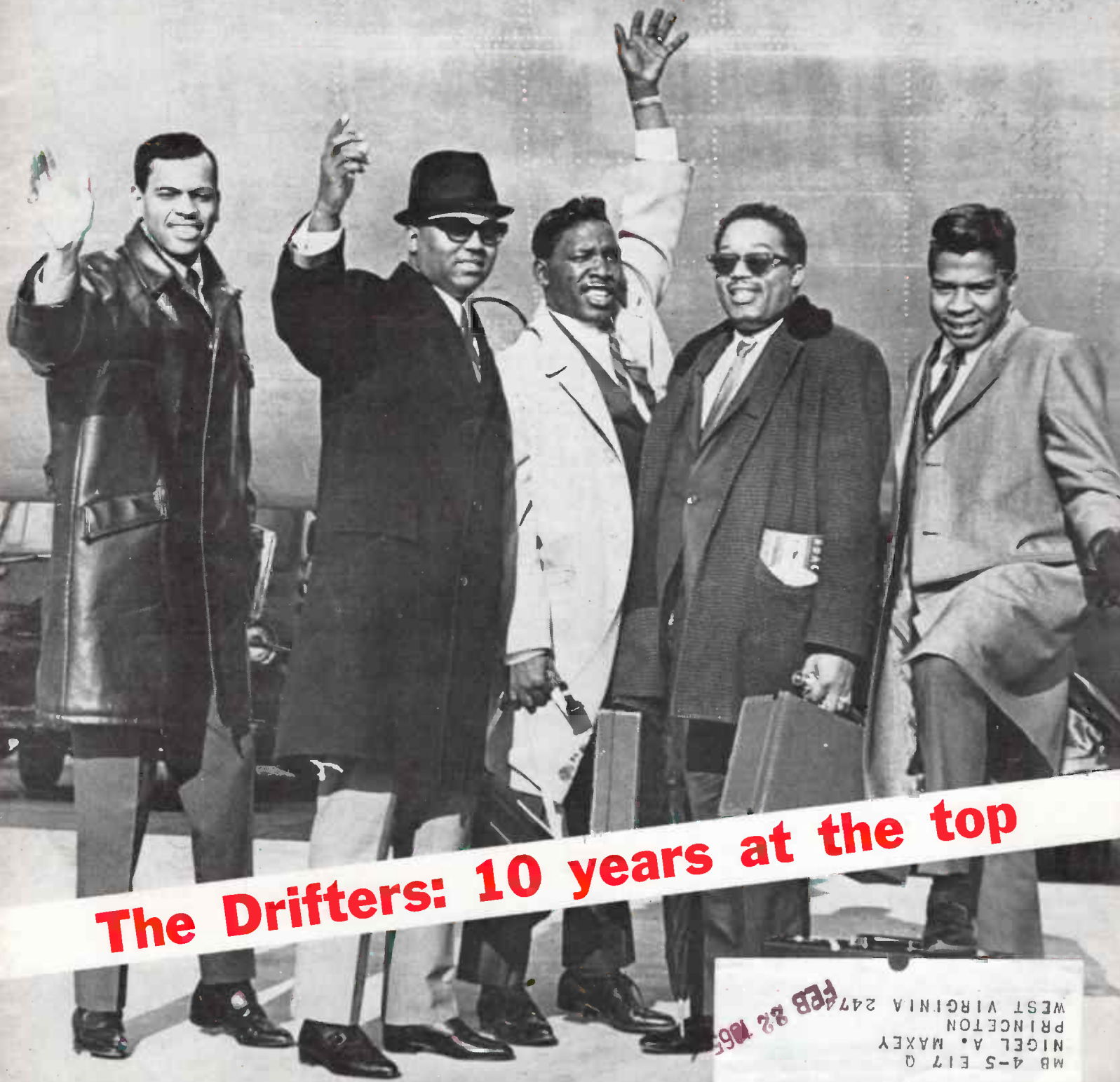


MUSIC BUSINESS

Incorporating music reporter

Vol. IX No. 27

**A Look At The Company
That Leonard Chess Built**



The Drifters: 10 years at the top

MB 4-5 E17 Q
NIGEL A. MAXEY
PRINCETON
WEST VIRGINIA 24744
FEB 22 1965

TWO BRAND NEW BEATLES SONGS

AVAILABLE ONLY ON THIS CAPITOL SINGLE!

THE BEATLES

EIGHT DAYS A WEEK
I DON'T WANT TO SPOIL THE PARTY



5371

Beatles' Visit Set

Brian Epstein has now completed arrangements for the Beatles next visit here, and also for their second movie, which they start shooting for producer Walter Shenson at the end of this month.

The four Liverpool lads will arrive in this country on August 15 for a fifteen day stay, which will swing them through nine projected dates in the U.S. and Canada, a scheduled one nighter in Mexico City, and an Ed Sullivan taping.

They will open in New York, probably at Shea Stadium, and play two dates at the Hollywood Bowl, on August 29 and 30.

It is reported that the Beatles themselves have selected the cities in which they will be appearing, and in addition to those already mentioned, tentative places are Atlanta, Georgia; San Francisco; Toronto; Minneapolis; Houston; Chicago and Detroit. On the ten day tour they are expected to earn \$1,000,000, against the \$1.5 million they took out from their last visit.

Working title of the new Beatles movie, scheduled to start shooting in Nassau in the Bahamas on February 22, is "Beatles Film Number Two." The unit will spend two and a half weeks in the Bahamas, and then fly to the Austrian Alps for further sequences. The final six weeks shooting will be spent at London's Twickenham Studios and on location in the city.

"Beatles Film Number Two" will be premiered in London in August with British general and an American opening to follow. According to producer, Walter Shenson, the Beatles will play themselves 'in a fairy tale setting.'

Further Beatle plans for 1965 include a brief European tour before coming to America. The group will play dates in July in France, Spain and Italy.

After they return from the U.S., the Beatles are expected to start work on their third movie, which would exclude the possibility of a Fall British tour. They are not now expected to go out on the road in England until early next year.

Fame Trip Off

Plans to bring Georgie Fame, Britain's hottest new disc property, to the U. S. in time for Murray the 'K's' Easter Show at the Brooklyn Fox have failed.

Fame, who is happening here with his British hit "Yeh Yeh" (on Liberty) is unable to break plans for a projected Irish tour, but is hoping to make a trip across later in the year.

However, this week, Brian Epstein confirmed that Gerry and the Pacemakers will make their third visit here in April, to appear in Murray's show from April 17 thru 25. While here, the group will also appear on the Ed Sullivan Show on April 11.

Cilla Black, the only girl singer in Epstein's stable will arrive here at the beginning of April, and make her American TV debut on the Sullivan Show on April 4.

Another British group, Freddie and the Dreamers, consistently in the English charts, but without a hit record here, arrive in New York on Monday (8) for a ten day stay, which will include a promotional trip to Detroit. If immigration clearance can be obtained, the group will guest on "Hullabaloo," and tape a "Shindig" spot.

Going to England, where both are scoring in the British charts are The Shangri-La's and Del Shannon, who open a three week tour with Herman's Hermits on February 27. Both acts are currently represented in the English charts — the Shangri La's with "Leader of the Pack," and Del Shannon with "Keep Searchin'".

N.Y. Jock Shakeup

The disc jockey's lot is notoriously nomadic, but the industry's revolving door policy was working overtime last week in New York City. Two of the town's biggest deejays, Scott Muni and Murray "the K" Kaufman, were out of jobs and some fascinating rumors were circulating in the trade about the departures.

Top-rated jock Muni was dropped by WABC after four years, and Kaufman announced that he would end a seven year tenure at WINS on February 27.

Muni's abrupt departure from WABC (Friday, Jan. 29) was shrouded in mystery but reliable sources opined the firing stemmed from a long-standing feud between Muni and WABC program director Rick Sklar. An explosive post-firing scene is said to have taken place between the two men last Tuesday (2).

Officially, WABC said the decision not to renew Muni's option was made "because station management felt WABC could further strengthen our already strong night time position by having one performer (Bruce Morrow) throughout the evening hours."

Morrow, also a top-rated jock at WABC, now runs from 7:20 to 11 p.m., and Bob Lewis fills the 11 p.m. to midnight spot. Muni formerly occupied the 7:20-10 p.m. time slot.

Kaufman's exodus from WINS was supposedly arranged on a friendly basis. At any rate it had a surface appearance of serenity. WINS issued a gracious press release

about an "amicable settlement," and Kaufman said he planned to devote full time to TV and "other projects," including a trip with the Beatles.

The most persistent rumor in the trade about Kaufman is that "the K" will take over Muni's time slot at WABC when he returns to the U.S. in April. The deal supposedly would include plans Kaufman has "to break new ground in television."

Another rumor going the rounds is that Kaufman will hitch his wagon to Brian Epstein and work with him and the Beatles on a full time basis.

Stan Z. Burns will move into Kaufman's night time period at WINS, and it is expected that the station will eliminate the rock and accentuate a middle-of-the-road music policy.

Other recent changes on the chaotic New York radio scene include Dick Biondi, whose network disk show was terminated by the Mutual Broadcasting System January 30; Pete "Mad Daddy" Myers (now at WNEW) dropped by WINS a few weeks ago; Freddie Robbins, who was replaced at WNEW by Myers, and long-time WNEW music programmer Al Trilling succeeded by Gertrude Katzman of WIP, Philadelphia.

Trilling one of most knowledgeable of the record librarians had been with WNEW since the great days of Martin Block and Bernice Judis.

Beatles In Nassau

Word that the Beatles would soon be in Nassau (February 22) has set off a flurry of action at the radio station level in terms of both coverage from the British-owned Caribbean island resort as well as the possibility of staging listener contests with prizes including flights to Nassau to meet the Beatles.

Miami, for example, is only 185 air miles from Nassau (a 40 minute flight) and it's known that the two top pop voices there, WQAM and WFUN, are both trying to work out arrangements for their own version of project Beatles in Nassau.

WFUN exec, Joyce Monroe said the station's Larry Kane, who was on the Beatles last American tour, was making personal contact with Brian

Continued on page 30



MURRAY THE "K" KAUFMAN



SCOTT MUNI

Everything happens in New York, baby . . .

BRITAIN'S TOP 20

- 1 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers—London
- 2 GO NOW Moody Blues—Decca
- 3 YEH YEH Georgie Fame—Columbia
- 4 YOU'VE LOST THAT LOVIN' FEELIN' Cilla Black—Parlophone
- 5 COME TOMORROW Manfred Mann—HMV
- 6 TIRED OF WAITING FOR YOU Kinks—Pye
- 7 CAST YOUR FATE TO THE WINDS Sounds Orchestral—Piccadilly
- 8 TERRY Twinkle—Decca
- 9 FERRY CROSS THE MERSEY Gerry and the Pacemakers—Columbia
- 10 GIRL DON'T COME Sandie Shaw—Pye
- 11 BABY PLEASE DON'T GO Them—Decca
- 12 KEEP SEARCHIN' Del Shannon—Stateside
- 13 I FEEL FINE Beatles—Parlophone
- 14 SOMEWHERE P. J. Proby—Liberty
- 15 DOWNTOWN Petula Clark—Pye
- 16 WALK TALL Val Doonican—Decca
- 17 THREE BELLS Brian Poole and the Tremeloes—Decca
- 18 I'M LOST WITHOUT YOU Billy Fury—Decca
- 19 I COULD EASILY FALL Clifford Richard and the Shadows—Columbia
- 20 LEADER OF THE PACK Shangri-Las—Red Bird

Impressions ABC Pact

The Impressions have signed a new long term contract with ABC-Paramount Records. The trio, one of the top groups in the country, has come up with a flock of hits for ABC-Par over the past two years, including "Gypsy Woman," "It's All Right," "Keep On Pushing," and "Amen."

CHARTS & PICKS

Pop 100	16
Pop LP's	24
Country Chart	32
Single Picks	28
Radio Exposure Chart	18
Album Picks	29
R & B Chart	33
British Chart	4

Likes Johnny Too

Dear Mr. Editor:

Cheers, cheers and more cheers for the splendid article featured in the January 23rd edition, page 14, entitled "An artist with conviction, Johnny Tillotson."

I find that I must agree 100% with the entire article with the emphasis on the last line, "Johnny's a real nice guy."

I got to know Johnny while he was stationed at Fort Jackson, serving a stretch for Uncle Sam. I was working for a Columbia station, WNOK. Perhaps if the other Dee Jay's could meet and get to know Johnny as I was able to, his annual sales would pick up. He depends on no gimmicks, hair do's or fancy clothes to make him successful. He is Johnny Tillotson, the son of a service station operator. I could go on and on because I know that he is what he is, in short, "Johnny's a real nice guy."

Now I realize that the above sounds as though it would come from his manager or some other business associate, but it doesn't. Believe me it comes from "One of the world's most mis-used, underpaid, mis-treated people in existence, seldom referred to as a radio announcer."

Sincerely,
Mike "Zero" Cloer
WDKD, Kingstree, S. C.

Radio Stations Reply

Dear Sirs:

I have never written a letter to the editor before, but after reading the letter of Johnny Young in your January 23rd edition, I'm slightly peeved. It's not everyday that I get peeved about things like this, but I feel very sincerely that Mr. Young's letter is very unfair and unjust to small market radio stations.

I would like to point out a few facts of life to Mr. Young. Granted, Sir, that small town stations aren't the same as a

Letters To The Editor

KYW or a WBZ or a WLS, but ask yourself this question. Suppose you are a record company promotion man and you send a copy of a record that becomes a hit to only the biggest stations in the country and only they give it the play which makes it a hit. Just how many copies of this record will the American public buy in comparison with a record that becomes a hit that has received exposure in practically every pop music station in both large and small areas?

Mr. Young, let me point out something to you. We don't expect the same treatment as KYW, WBZ, or WLS, but then they receive as many as ten copies of the same hit record. We only ask for **one** of them and we manage to get by with only **one** copy. Have you ever tried to go out and buy perhaps five hit records every week to keep up? It gets a bit expensive, doesn't it? We don't ask the distributors and companies to send us albums—we know we're not big enough to warrant this—we only ask them to send us a copy of the singles that they can spare. And most of them that service our area are very wonderful to us. Mel Cardinal of Heilcher Brothers, Bernie Krane of Columbia and Jack Taylor of Jather all in Minneapolis and Stan Hoffmann of Mid-America in Des Moines help us out whenever we ask for a favor.

Yes, we feel sorry for promotion men who are away quite a bit and have to work. But then we also work our you know what's off too in small stations. We are not in the big time where we can come in and do our show and then take off again. We work a good sixty hours a week many times without batting an eye.

Very sincerely,
Terry Havel
Program Director
KGRN, Grinnell, Iowa

Gentlemen,

I have just finished reading this weeks excellent edition of your fine mag. And to say the least I think it is the greatest. I could go on and tell you all of the features I enjoy but I don't want to take up so much space. There is one thing that does disturb me though. In your letters to the editor column, there is an article written by a gentleman who evidently does not understand the radio and record promotion business as well as he should. He states that he is sick of seeing letters from small town deejays crying for record service. I believe that he should be enlightened to a few facts.

For instance many of the new records, in fact a goodly portion of the new records, are broken and given a big start in small town markets by the so called small town deejays. Many of the larger stations will not take a chance on a new record like a small station will. In fact very few if any at all of the larger stations will play a record until it has hit the charts.

This proves my point. Before you go knocking small stations in small markets please sit back and review the facts. Understand I do not work for a small station and I do not have trouble with record service, I am just standing up for these stations. Take for instance the letter a few weeks ago from the manager of a college station saying how they are overlooked by record promoters. Even at a small college station a record can be broken locally. A record that a big station would not play until it reached the top forty.

I have been looking for a good excuse to write to you and I have finally found it. I enjoy your magazine immensely.

Thank you,
Ben Barber
WCMB Radio
Harrisburg, Penna.

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**SU
BIG
IT TAKES
5 PAGES
TO TELL
THE STORY**

20

MY GUY
Mary Wells

courtesy of
MOTOWN

QUICKSAND
Martha
& The Vandells

courtesy of
BUDY

STEAL AWAY
Jimmy Hughes

courtesy of
FAME

JUST BE TRUE
Gene Chandler

courtesy of
CONSTELLATION

I STAND ACCUSED
Jerry Butler

courtesy of
VEEJAY

PRINTED IN U.S.A.

20



ORIGINAL WINNERS OF

MY GUY
Mary Wells

courtesy of
MOTOWN

MY BOY LOLLIPOP
Millie Small

courtesy of
SMASH

C'MON AND SWIM
Bobby Freeman

courtesy of
AUTUMN

QUICKSAND
Martha
& The Vandellas

courtesy of
LOBBY

(Just Like)
ROMEO & JULIET
The Reflections

courtesy of
GOLDEN WORLD

SHOOP SHOOP SONG
(It's In His Kiss)
Betty Everett

courtesy of
WHEAT

STEAL AWAY
Jimmy Hughes

courtesy of
FAME

HAVE I THE RIGHT
The Honeycombs

courtesy of
INTERPHON

**YOU'VE REALLY GOT
A HOLD ON ME**
The Miracles

courtesy of
TAMLA

JUST BE TRUE
Gene Chandler

courtesy of
CONSTELLATION

SAND IN MY SHOES
The Drifters

courtesy of
ATLANTIC

**LEADER OF THE
LAUNDROMAT**
The Detergents

courtesy of
ROULETTE

I STAND ACCUSED
Jerry Butler

courtesy of
VEEJAY

**I WANT YOU
TO BE MY BOY**
The Exciters

courtesy of
ROULETTE

PUPPY LOVE
Barbara Lewis

courtesy of
ATLANTIC

1964

**UNDER
THE BOARDWALK**
The Drifters

courtesy of
ATLANTIC

**YOU'RE A
WONDERFUL ONE**
Marvin Gaye

courtesy of
TAMLA

WHAT A GUY
The Raindrops

courtesy of
JUNO

CALIFORNIA SUN
The Rivas

courtesy of
U.S.A. RECORDS

**MIXED UP,
SHOOK-UP GIRL**
Patty & The Emblems

courtesy of
HERALD

R 25293

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of

’65’

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WWRL—New York, N. Y.	WCOL—Columbus, Ohio	KRLA—Los Angeles, Calif.
WADO—New York, N. Y.	WING—Dayton, Ohio	KGFJ—Los Angeles, Calif.
WIBG—Philadelphia, Pa.	WKNR—Detroit, Mich.	KJR—Seattle, Wash.
WMEX—Boston, Mass.	WXYZ—Detroit, Mich.	KISN—Portland, Ore.
WBZ—Boston, Mass.	WHK—Cleveland, Ohio	KNEW—Seattle, Wash.
WILD—Boston, Mass.	WDGY—Minneapolis, Minn.	WNOE—New Orleans, La.
KQV—Pittsburgh, Pa.	KDWB—Minneapolis, Minn.	WTIX—New Orleans, La.
WAMO—Pittsburgh, Pa.	KYA—San Francisco, Calif.	KAAY—Little Rock, Ark.
KXOK—St. Louis, Missouri	KEWB—San Francisco, Calif.	WCAO—Baltimore, Md.
WIL—St. Louis, Missouri	KLIV—San Jose, Calif.	WQAM—Miami Beach, Fla.
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QUICKSAND Martha & The Vandellas <small>courtesy of VEE JAY</small>	(Just Like) ROMEO & JULIET The Reflections <small>courtesy of GOLDEN WORLD</small>	SHOOP SHOOP SONG (It's In His Kiss) Betty Everett <small>courtesy of VEE JAY</small>	YOU'RE A WONDERFUL ONE Marvin Gaye <small>courtesy of TAMLA</small>
STEAL AWAY Jimmy Hughes <small>courtesy of FAME</small>	HAVE I THE RIGHT The Honeycombs <small>courtesy of INTERPHON</small>	YOU'VE REALLY GOT A HOLD ON ME The Miracles <small>courtesy of TAMLA</small>	WHAT A GUY The Raindrops <small>courtesy of JUBILEE</small>
I'VE BEEN TRUE Gene Chandler <small>courtesy of CONSTELLATION</small>	SAND IN MY SHOES The Drifters <small>courtesy of ATLANTIC</small>	LEADER OF THE LAUNDROMAT The Detergents <small>courtesy of ROULETTE</small>	CALIFORNIA SUN The Flippers <small>courtesy of U.S.A. RECORDS</small>
I STAND ACCUSED Jerry Butler <small>courtesy of VEE JAY</small>	I WANT YOU TO BE MY BOY The Exciters <small>courtesy of SMASH</small>	PUPPY LOVE Barbara Lewis <small>courtesy of ATLANTIC</small>	MIXED UP, SHOOK-UP GIRL Patty & The Emblems <small>courtesy of HERALD</small>

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ROULETTE RECORDS is proud to announce this exclusive release and acknowledges, with gratitude, the cooperation of the following Record Companies for making this great album possible. • Atlantic • Autumn • Constellation • Fame • Golden World • Gordy • Herald • Interphon • Jubilee • Motown • Smash • Tamla • U. S. A. Records • Vee Jay. (LISTED ALPHABETICALLY)



The Drifters:

They have managed to remain one of the few stable vocal groups today than when they had

Group sound revolution. During the past 10 years or so the group sound has undergone, violent, drastic change. Ten years ago "bird" groups were the vogue, like the Penguins, the Orioles, the Ravens, the Crows, etc. A little later the r. & b. groups took over, like the Clovers, the Coasters, and others of that genre. In the 1960's the group sound was a little sweeter, and

smoother, and groups such as the Platters, the Fleetwoods, the Four Freshmen, the Kingston Trio, and the Brothers Four were tops.

There is little need to detail the group sound revolution in 1964. The English groups: the Beatles, the Rolling Stones, the D. C. Five, the Animals, The Kinks, The Hullaballos, et. al., created the wild-

est group scene in the record field in the past 10 years.

Drifters stayed on top. Through this revolutionary period, from the bird group to the English group sound one group, the Drifters, has managed to retain its popularity and has come up with a string of smash hits on records, every year from 1955 to 1965. Many of these hits were mil-

The Drifters: from left to right: Gene Pearson, Johnny Terry, Charles Thomas and Johnny Moore and Guitarist Billy Davis (seated).



10 years at the top

groups during an era of violent change, and are hotter their first hit 10 years ago



Jerry Wexler, Atlantic v.p., and Bert Berns, have produced their most recent hits.

lion sellers. The Drifters have also remained a top act on the one-nighter and concert circuit, and in clubs during this past decade as well.

There is no doubt that the sound of the Drifters must have been a pretty good one for the group to stay on top long after most of the other groups that started when they did faded away. There are also a number of other reasons for the Drifter's staying power, which includes the material they have recorded and the quality of their recordings.

Started with Clyde. To diverge for a moment, the Drifters started back in 1953, mainly as a back-up group to an exciting Atlantic Records acquisition, Clyde McPhatter. They made their debut in back of Clyde on his debut waxing for Atlantic called "Money Honey" which turned out to be a smash hit. They backed Clyde on many other hits until Clyde went into the Army.

The Drifters decided to continue on their own without Clyde. They came up with a smash, two-sided hit, "Adorable" and "Steamboat." A few months later they followed it up with another two-sided smash "Ruby Bay," and "Your Promise To Be Mine." By the time Clyde McPhatter received his honorable discharge from the Army, the Drifters were a big group on their own and Clyde and the group never went back together again. **Spawned Ben E. King.** McPhatter had really spawned the Drifters but the Drifters spawned another lead singer who also

became a big star as a single. His name was Ben E. King, who was the lead with the Drifters during the late 1950's until he went out on his own in the early 1960's. Rudy Lewis followed King as the Drifters lead singer until he died suddenly in the summer of 1964. Since then Johnny Moore has handled the lead singing role. The other Drifters are Johnny Terry, Charlie Thomas and Gene Pearson. Guitarist Bill Davis is the accompanist of the group.

To return to the songs that the Drifters have recorded it is interesting to note that they have always had top material by hit pop writers of the day. "Save The Last Dance For Me," was penned by Doc Pomus and Mort Shuman. "Dance With Me," was written by S. Libisch and J. Glick. "There Goes My Baby" by Ben Nelson, L. Patterson and George Treadwell.

Among their most recent hits, "Under The Boardwalk" is from the pen of Artie Resnick and Kenny Young. "I've Got Sand In My Shoes," was composed by the same pair and "Saturday Night At The Movies," was written by Barry Mann and Cynthia Well.

Sociological songs. The Drifters material has always been aimed at the teen, or young adult set, but their material has often cut deeper than songs about happy or broken love affairs. At times their material has bordered on the sociological. These include a group of songs they made hits in the 1960's like "Up On The Roof," which concerned a young lad who fled to the rooftops anytime he couldn't take the tensions of life any longer, and "On Broadway" which told about a lad who promised himself that someday he would be a star "On Broadway." ("Up On The Roof" was written by Carol King and Gerry Goffin, and "On Broadway" by Cynthia Weil, Barry Mann and Jerry Leiber and Mike Stoller.)

The Drifters also had a social commentary piece of material way back then that never did become a hit. It was called "Mexican Divorce," and was a critical and emotional slap at quickie divorces. (Writers were Burt Bacharach and Bob Hilliard).

Pop and R. & B. The Drifters were one of the first r. & b. groups that broke through to the pop area and yet managed to retain their r. & b. following. Even today they have managed to continue to hit both fields simultaneously, and their releases are always up on the pop and r. & b. charts at the same time.

Over the past 10 years the Drifters have sold, both singles and albums, close to 15 million records throughout the world. Their million sellers include "Save The Last Dance For Me," and "There Goes My Baby." "Up On The Roof," sold 900,000 and "Under The Boardwalk" matched that figure.

The Drifters have been recorded by some of the top record men of the era. Their first four smashes were recorded by Nesuhi Ertegun. Since then Ahmet Ertegun, Jerry Leiber and Mike Stoller, and Jerry Wexler and Bert Berns, have recorded their hits. Their fresh record concepts and the Drifters' swinging sound and style have helped keep the group on top in the record world over the years. **Ready for top clubs.** Drifters have not been seen as much as they should have been over the years in some of the top clubs in the big cities, like the Copa in New York. Their upcoming appearance on the "Shindig" TV show may help them make them so familiar, even to the squares, that they will get the club dates that their many years of success should entitle them to.

On the one-nighter trail they are one of the biggest names in the business. They have done remarkably well on various Dick Clark Show tours, and they are constantly on the road playing one-nighter dates and concert dates in arenas, auditoriums and on college campuses throughout the country.

First European tour. Right now their first European tour is being set up for them by manager George Treadwell and booking agency Shaw Artists. It will take them to England and the Continent starting in March, with most of their appearances to be made in England, both in concert and on TV. They have become very popular there due to their smash hits during 1964, which happened in England as well as the U.S.

Currently the Drifters have a new record taking off called "At The Club." It could even turn out to be a two sided hit, since the flip side "Answer The Phone," is now starting to get action too. For the first time in their long career on Atlantic, the group has an LP out which is not made up of previously issued singles releases. It is called "The Good Life with the Drifters," and 11 of the 12 new standard tunes in the tunes were recorded just for the album. It indicates the Drifters are now such an established act that they can sing songs they didn't introduce on record, and make them sound like they did.

BOB ROLONTZ

The Chess Records Story:

R. & B. Hits

Chess Records was founded on r. & b. There're still with that scene, but now they have pop and jazz and radio stations as well.

HOUSE OF BLUES. Fifteen blocks of Chicago's South Michigan Avenue—from ten hundred to twenty-five hundred, constitute the Windy City's indie record row. To r. and b. and more specifically, good solid blues fans around the world, it has an even greater significance. Number 2120 is the home of one of the prime sources of the blues on records—the Chess-Checker-Argo axis.

Leonard Chess, the head man, has been turning out historic blues records from his south side address for nearly 20 years—records with such memorable artists as Chuck Berry, Bo Diddley, Muddy Waters, Howlin' Wolf, L'il Walter and L'il Milton. These are the names that warm the heart of any blues fan at their very mention.

DID IT ALONE. "I used to do it all by myself," Chess recalled last week, while at the same time noting with satisfaction his firm's current success—smack in the middle of the great r. and b. revival—with five singles on the charts. "Yes, I remember those days well enough," Chess continued. "My competitors? Well there were quite a few. I can remember Modern, RPM, Exclusive, Specialty, Apollo, Aladdin, Atlantic and Imperial.

"Most of them are gone now. I guess Atlantic is the only one left besides me. In the old days I can remember, recording the sides, pressing 'em and dumping a couple thousand in the back of the car and driving over to Detroit and selling them myself to the record dealers.

OLD SOUNDS GOOD TOO. "Today, they all talk about sound, Detroit, Nashville, Liverpool . . . even the Chess sound. Well sure, we have a terrific studio here, and I'm glad the Rolling Stones thought so much of it that they wanted to come here to record. But really, this stuff about sound with the German echo chambers and all the new equipment, forget it.

"I think I was making records just as good as any today when I had my old little two by four joint. 'Maybelline,' was the best record we ever made and Chuck Berry cut that in the two by four studio. I think any good engineer can duplicate a sound in 15 minutes. I can tell my boys to give me a Nashville sound like they get in Bradley's studio and they'll do it.

A BETTER BEAT. "Today you've got good acts and good material and you've got a better beat. That's what's doing it. And you get hits from all over. Not just one city, and you get white and colored hits too. That's helped because today you don't have to be white to get a white audience and you don't have to be colored to get a colored audience. Everybody buys

both kinds of records. And everybody is discovering what we knew a long time ago; there's nothing like good r. and b.

Even a Muddy Waters or a Howlin' Wolf could make it today in the pop field. Why not? The beards in Greenwich Village and in Old Town in Chicago have suddenly discovered guys like Muddy. They call them folk so they buy them.

CHESS' BEST YEAR. "We had a great year with Chuck last year. In fact it was our biggest year. And we're planning to get a lot bigger. Chuck will stay big. I know it. Now he's over in England again touring. He's already cut some sides over there so we can get another album out soon.

"We're doing very well with our girl artists. We're very excited about Mitty Collier. Jackie Ross is doing good for us too. Jan Bradley has a new hit. Keep watching out for Sugar Pie De Santo. She's going to make it big too one of these days.

ARGO GOES POP. "Argo has had a good bit of jazz in the past with Ramsey (Lewis) and Ahmad (Jamal) but we're going to be pointing that label more and more to top 40. Etta James has had her big hits and we're going to try hard to bring her back with good ballads like 'At Last'. And we have Johnny Nash on Argo too. I think the record he has now is his biggest yet.

"The way I see our future is this. We'll never leave r. and b. That's the goose that laid the golden egg for us. It's the foundation of everything and you never sell the foundation. But we also want to overcome the idea that that's all we do. Vic Damone just signed with Warner Brothers. Before he went with them, we were actively negotiating with him. We'll be going after artists like that."

STRONG OVERSEAS. Another area of action on the Chess calendar is the overseas market. Some of the most fanatical fans of Chess-Checker artists are to be found in Great Britain. True folk blues for years has been important to the British. Now it's almost as though the carbon copy r. and b. being spooned out by such acts as the Rolling Stones and the Animals, has awakened the British all over again to the appeal of the authentic r. and b.

"We've had our records out in England through Pye," Chess said. They'll continue to distribute us but we'll have our own Chess label over there. February 14, my son Marshall is taking a group of our artists to England to promote the records, do a series of one-nighters and some television. Johnny Nash will be going and so will Jackie Ross and Buddy Guy. Billy Davis, one of our producers, is going too. After England, they'll go on to Paris and Germany. We've had an 80 percent increase in our foreign business in the last year and a half and my son Marshall's job as the head of the foreign department is to keep it going up."

NOW A QUARTERBACK. Leonard Chess was once largely a one-man show. Now he's regarded as the quarterback—the key man—in what has become a tightly knit team operation. This is because he splits his time between the record company, the studio, the pressing plant, radio station WVON, in Chicago, (which he owns) and a Chicago FM station which he's just bought.

"I'll continue to cut Chuck Berry and a few others," he said "but I have to get involved in the other things. My brother Phil has been in business with me for a long time and he picks up the reins completely when I'm not around. Then I have Dick LaPalm and Max Cooperstein in the sales and administration and promotion. The Argo LP line, with people like Jamal, Ramsey Lewis, Illinois Jacquet and Jean DuShon, is being handled by Dick, while Max takes care of the singles and the Chess and Checker LP's. Our record producers include Billy Davis, Gene Barge and Esmond Edwards. With Marshall, that's about the team. Paul Gayton, my first employee, heads our West Coast operation.


LOVES RADIO BUSINESS. "I love the record business and I'm sure I'll always be in it. Being in radio has been great too. We took over a Negro station a few years ago in Chicago and think it's brought the level of Negro radio right up to the top class of any white station. We're rating third and fourth in the market most of the time and second behind WLS during some time segments. We play about 60 records a week with maybe 10 new ones and our jockeys like E. Rodney Jones are doing a terrific job.

"Our FM station started on the air February 1. Right now it's WHFC but that will change in 30 days. We're using jazz, pop, some r. and b., and a staff of announcers that are like the whole United Nations."

REN GREVATT

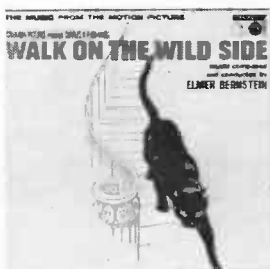
THIS IS ELMER BERNSTEIN MONTH & THIS IS THE SOUND TRACK FOR '65

MUSIC FROM THE MOTION PICTURE
BABY THE RAIN MUST FALL
 A FAKULA-MULLIGAN PRODUCTION STARRING
 STEVE McQUEEN • LEE REMICK • DON MURRAY
 A COLUMBIA PICTURES RELEASE
 MUSIC COMPOSED AND CONDUCTED BY
ELMER BERNSTEIN
 THE WE THREE TRIO SING: BABY THE RAIN MUST FALL • SHINE ON ME



ava RECORDS
 THE NEW WORD FOR BRILLIANCE

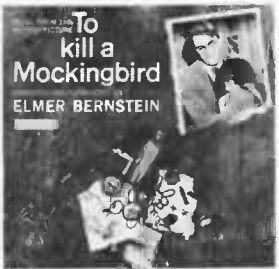
A-53-ST



WALK ON THE WILD SIDE A/4 ST AS/4 ST



MOVIE AND TV THEMES A/11 AS/11



TO KILL A MOCKINGBIRD A/20 ST AS/20 ST



THE CARETAKERS A/31 ST AS/31 ST



THE CARPETBAGGERS A/45 ST AS/45 ST

AS OF JAN. 1 ALL AVA SOUND TRACK ALBUMS \$3⁹⁸ \$4⁹⁵

Percy Faith prepares to record another Broadway show score

"Do I Hear A Waltz?" is next on the agenda for Percy, who started instrumental albums of show music with "Kismet" many years ago



Richard Rodgers and Percy Faith backstage at the rehearsals of the upcoming Rodgers-Stephen Sondheim show "Do I Hear A Waltz?" Show is based on Arthur Laurents' "The Time Of The Cuckoo" which later was made into the movie "Summertime."

A traditional visit. Percy Faith was in New York last month to make what has now become a traditional visit. He went to the rehearsals of the new Richard Rodgers-Stephen Sondheim musical "Do I Hear A Waltz?" To visit rehearsals of a show whose score he is going to record has become a tradition with Percy, and he is going to make an instrumental record of the music from "Do I Hear A Waltz?" It will be released before the show opens in New York March 18.

"I've gone to the rehearsals of all of the shows I've recorded," said Percy, starting with "Kismet". I've done it with "Little Abner," "House Of Flowers," "Most Happy Fella," "My Fair Lady," "Sound Of Music," and "Camelot."

Getting the mood. "The reason I go is to get the mood and feeling of the show, and the scenes in the show. When I do my instrumental arrangements I try to make the violins, the brass, the woodwinds — whichever is carrying the melody — mouth the words. The violins or brass have to transmit what the lyrics are saying. If you can capture this on a rec-

ord, then it has a chance for a long life. "I try never to destroy the original intent of the composer or the lyricist, and yet still insert a part of myself in the arrangements. If I've had any success with my instrumental versions of show scores, it's due to that."

"Another thing I always try to do to maintain the mood of the show, is to put the songs in the same order as they are in the show. Then when someone who has seen the show hears my album he'll feel every song is in its proper place. Sometimes I use songs that are not fully utilized in the show. In my record of "My Fair Lady," for example, I used all of the "Embassy Waltz," even though it isn't completely performed in the show, in order to maintain the proper mood."

A big seller. Although Percy Faith has become the top seller of instrumental show LP's over the past decade, he is also just as big a seller with all the other types of albums he has recorded for Columbia Records. They now total 42 and they include such favorites as "Bouquet," "Viva," "Music of Brazil," and the Faith-

styled versions of rock and roll tunes like "Themes For Young Lovers," "More Themes For Young Lovers," and his newest "Latin Themes For Young Lovers."

"Young Lovers" series. How did Faith, a non-rock and roll man, ever get involved in recording rock tunes? "Well, after you've recorded 40 or so albums you run out of ideas," said Percy last week. "Columbia suggested I look into the songs on the Top 100, and I did. I found out that after you take away the frantic arrangements, strip the song down to its bare essentials, denude it, there are a number of hit rock songs that are not bad at all. So I thought I'd try it. I happened to have written a song called "Theme For Young Lovers," and we decided to use that as our LP title."

"These albums have done well for me. They sell well and I think they have gained for me a whole new young audience who hardly knew I existed. At the same time, in doing these albums, I did not destroy myself artistically. Anyway, it's time to close the gap between so-called "good" music and so-called "bad" music, and I hope that I can help do it. You know, you can't sit still in this business or you'll go backwards."

"Summer Place" sales. Faith's biggest single record hit in the past five years was "Theme For A Summer Place," which by now has sold close to two million throughout the world. "That record took four months to happen," noted Percy. The picture had to get out to the suburbs and the kids had to see it. The picture became a big favorite with the kids, and so did the theme. I received lots of mail about my record. One youngster wrote me and said everytime she heard my record she cried."

Over the past year Faith has become one of the most active conductor-arranger-composers in Hollywood. He has written the scores to three movies, "I'd Rather Be Rich," one of the Tammy pictures, and the upcoming movie "Love Goddesses." In December he went to Europe for a vacation, and at the same time he did four shows for the BBC TV program "The Best Of Two Worlds," in which top orchestra leaders from both the U.S. and Britain perform on alternate weeks. According to Percy it has done very well.

Faith also gets a chance now and then to get out and play his favorite game: golf. (He plays in the low 80's). "But not as much as I'd like to," says Percy. I'm still too busy."

B.R.


This album follows a long list of successful collaborations with Glenn Osser and such lovely songs as HEAVENLY, SMALL WORLD, MARIA, TONIGHT, and MISTY. These are just a few reasons for my special fondness and appreciation of Glenn Osser and his music.

Johnny Mathis


GREAT ARTISTS, GREAT MUSIC, GREAT NEW ALBUM!

JOHNNY MATHIS
Love Is Everything

AN AFFAIR TO REMEMBER
THIS IS ALL I ASK
LONG AGO AND FAR AWAY
NEVER LET ME GO
GO AWAY LITTLE GIRL
YOUNG AND FOOLISH



LOVE IS EVERYTHING
PEOPLE
ONE MORE MOUNTAIN
A THOUSAND BLUE BUBBLES
COME RIDE THE WIND WITH ME
DANCING IN THE DARK



ARRANGED & CONDUCTED BY GLENN OSSER

SR 60991/MG 20991

Produced by Global Records
G. A. C. Agency



FEBRUARY 13, 1965

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

Gary Lewis Heads For The Top

THE MONEY RECORDS

This Week	Last Week		
1	1	YOU'VE LOST THAT LOVIN' FEELIN' RIGHTIOUS BROTHERS, Phillies 124	
4	4	THIS DIAMOND RING GARY LEWIS, Liberty 55756	
3	3	THE NAME GAME SHIRLEY ELLIS, Congress 230	
14	14	MY GIRL TEMPTATIONS, Gordy 7038	
5	5	SHAKE SAM COOKE, RCA Victor 8486	
6	2	DOWNTOWN PETULA CLARK, Warner Bros. 5494	
7	7	LET'S LOCK THE DOOR JAY & THE AMERICANS, United Artists 805	
9	9	ALL DAY & ALL OF THE NIGHT KINKS, Reprise 0334	
12	12	BYE BYE BABY FOUR SEASONS, Philips 40260	
10	6	HOLD WHAT YOU GOT JOE TEX, Dial 4001	

SALE BLAZERS

This Week	Last Week		
16	16	I GO TO PIECES PETER & GORDON, Capitol 5335	
22	22	JOLLY GREEN GIANT KINGSMEN, Wand 172	
13	15	THE 'IN' CROWD DOBBIE GRAY, Charger 105	
25	25	BOY FROM NEW YORK CITY AD LIBS, Blue Cat 102	
18	18	HEART OF STONE ROLLING STONES, London 9725	
16	17	NO ARMS CAN EVER HOLD YOU BACHELORS, London 9724	
20	20	TELL HER NO ZOMBIES, Parrot 9723	
18	8	LOVE POTION #9 SEARCHERS, Kapp KJB 27	
24	24	TWINE TIME ALVIN CASH & THE CRAWLERS, Mar-V-Lus 6002	
20	21	LOOK OF LOVE LESLEY GORE, Mercury 2372	

This Week	Last Week		
35	35	KING OF THE ROAD ROGER MILLER, Smash 1965	
33	33	LEMON TREE TRINI LOPEZ, Reprise 0336	
27	27	LAUGH, LAUGH BEAU BRUMMELS, Autumn 3	
11	11	GIVE HIM A GREAT BIG KISS SHANGRI-LA'S, Red Bird 10-018	
26	26	HAVE YOU LOOKED INTO YOUR HEART JERRY VALE, Columbia 43181	
28	28	PAPER TIGER SUE THOMPSON, Hickory 1284	
10	10	HOW SWEET IT IS MARVIN GAYE, Tamla 54107	
37	37	AT THE CLUB DRIFTERS, Atlantic 2263	
40	40	RED ROSES FOR A BLUE LADY BERT KAEMPFFERT, Decca 31722	
13	13	KEEP SEARCHIN' DEL SHANNON, Amy 6239	

ACTION RECORDS

59	32	GOOD NIGHT ROY ORBISON, Monument 873
34	33	THANKS A LOT BRENDA LEE, Decca 31728
36	42	SOMEWHERE IN YOUR HEART FRANK SINATRA, Reprise 0332
39	35	FOR LOVIN' ME PETER, PAUL & MARY, Warner Bros. 5496
50	36	FANCY PANTS AL HIRT, RCA Victor 8487
31	37	FERRY ACROSS THE MERSEY GERRY & THE PACEMAKERS, Laurie 3284
31	37	USE YOUR HEAD MARY WELLS, 20th Fox 555
62	38	THE BIRDS AND THE BEES JEWEL AKENS, Era 3141
49	39	LITTLE THINGS BOBBY GOLDSBORO, United Artists 810
53	40	(I'VE GOT A) TIGER BY THE TAIL BUCK OWENS, Capitol 5336
44	41	HELLO PRETTY GIRL RONNIE DOVE, Diamond 176
19	42	I FEEL FINE BEATLES, Capitol 5327
54	43	A CHANGE IS GONNA COME SAM COOKE, RCA Victor 8486
69	44	HURT SO BAD LITTLE ANTHONY & THE IMPERIALS, DCP 1123
46	45	BREAK AWAY NEWBEATS, Hickory 1290
71	46	CAN'T YOU HEAR MY HEARTBEAT HERMAN'S HERMIT'S, MGM 13310
23	47	COME SEE ABOUT ME SUPREMES, Motown 1068
63	48	WHAT HAVE THEY DONE TO THE RAIN SEARCHERS, Kapp 644
✓	49	YEH, YEH! GEORGIE FAME, Imperial 66086
68	50	WHOSE HEART ARE YOU BREAKING TONIGHT CONNIE FRANCIS, MGM 13303
78	51	NEW YORK'S A LONELY TOWN TRADE WINDS, Red Bird 10-020
55	52	WHENEVER A TEENAGER CRIES REPARATA & DELERONS, World Artists 1036
56	53	COMING ON TOO STRONG WAYNE NEWTON, Capitol 5338

66	55	MY HEART WOULD KNOW AL MARTINO, Capitol 5341
52	56	VOICE YOUR CHOICE RADIANTS, Chess 1904
74	57	IT'S ALRIGHT ADAM FAITH, Amy 913
41	58	THOU SHALT NOT STEAL DICK & DEE DEE, Warner Bros. 5482
32	59	I'LL BE THERE GERRY & THE PACEMAKERS, Laurie 3279
30	60	THE JERK LARKS, Money 106
58	61	ODE TO THE LITTLE BROWN SHACK BILLY EDD WHEELER, Kapp 617
100	62	ASK THE LONELY FOUR TOPS, Motown 1073
90	63	MIDNIGHT SPECIAL JOHNNY RIVERS, Imperial 66087
93	64	GOLDFINGER SHIRLEY BASSEY, United Artists 790
✓	65	COME HOME DAVE CLARK FIVE, Epic 9763
65	66	THE MAN LORNE GREENE, RCA Victor 8490
70	67	HE WAS REALLY SAYIN' SOMETHIN' VELVELETES, VIP 25013
✓	68	DON'T LET ME BE MISUNDERSTOOD ANIMALS, MGM 13311
57	69	DO WHAT YOU DO DO DO WELL NED MILLER, Fabor 137
73	70	DUSTY RAG DOLLS, Mala 493
✓	71	CRY RAY CHARLES, ABC Paramount 10615
79	72	MARRIED MAN RICHARD BURTON, MGM 13307
96	73	LIKE A CHILD JULIE ROGERS, Mercury 72380
80	74	REAL LIVE GIRL STEVE ALAIMO, ABC Paramount 10620
99	75	HELLO, DOLLY! BOBBY DARIN, Capitol 5359
83	76	IT'S GOTTA LAST FOREVER BILLY J. KRAMER, Imperial 66085
82	77	DIAMOND HEAD VENTURES, Dolton 303

✓	78	BORN TO BE TOGETHER RONETTES, Phillies 126
85	79	RED ROSES FOR A BLUE LADY VIC DANA, Dolton 304
72	80	DEAR HEART JACK JONES, Kapp 635
75	81	LEROY NORMA TRACEY, Day-Dell 1005
81	82	EVERYDAY ROGUES, Columbia 43190
95	83	TRY TO REMEMBER ED AMES, RCA Victor 8483
94	84	CRYING IN THE CHAPEL ADAM WADE, Epic 9752
✓	85	CUPID JOHNNY RIVERS, Imperial 66087
89	86	DON'T COME RUNNING BACK TO ME NANCY WILSON, Capitol 5340
✓	87	ANGEL JOHNNY TILLOTSON, MGM 13316
97	88	GO NOW MOODY BLUES, London 9726
97	89	I'M OVER YOU JAN BRADLEY, Chess 13574
✓	90	IT'S GONNA BE ALRIGHT MAXINE BROWN, Wand 173
92	91	COME ON DOWN BABY, BABY ORLONS, Cameo 352
✓	92	DON'T MESS UP A GOOD THING FONTELLA BASS & BOBBY MCCLURE, Checker 1097
92	93	ORANGE BLOSSOM SPECIAL JOHNNY CASH, Columbia 43206
91	94	I WANNA BE YOUR EVERYTHING MANHATTANS, Carnival 507
98	95	JERK AND TWINE JACKIE ROSS, Chess 1920
✓	96	DOES HE REALLY CARE FOR ME RUBY & ROMANTICS, Kapp 646
87	97	I WANT MY BABY BACK JIMMY CROSS, Tollie 9039
✓	98	GOLDFINGER BILLY STRANGE, Crescendo 334
✓	99	IF I RULED THE WORLD TONY BENNETT, Columbia 43220
✓	99	THIS SPORTING LIFE IAN WHITCOMB, Tower 120
✓	100	THIS IS MY PRAYER RAY CHARLES SINGERS, Command 4059

Roy Orbison's new
Monument single,
"GOODNIGHT" #873,
is already up to
number 31. You
haven't seen anything
yet!

PA

6	DON'T WAIT TOO LONG... Bettye Swann (Money)	2	3	1	12	0	2	14	12	2	5	3	6	3	3
69	DUSTY... Reg. Della (Mala)	67	29	35											
81	EL PUSSYCAT... Jorge Santamaria (Col.)				13	34									
35	FANCY PANTS... Al Hirt (RCA)	32	26	15	35			X	23	37				25	
36	FERRY ACROSS MERSEY... Gerry & Pacemakers (Laurie)	44	85	25	6	37	48	39	44						26
34	FOR LOVIN' ME... Peter, Paul, Mary (W.B.)	32	18	38	57	38	38	25	19	9	X	41	21	18	50
24	GEE BUBBY I'M SORRY... 3 Degrees	26							54				31		
87	GOLD FINGER... S. Bussey (U-A)	17	17			1	17					10			41
31	GOOD NIGHT... Roy Orbison (Monument)	P	P	52	41	50	39	50	P						40
25	HAVE YOU LOOKED... Jerry Vale (Col.)	5	28	7					5			17	26	21	12
74	HELLO DOLLY... Bobby Darin (Capitol)	42													
41	HELLO PRETTY GIRL... Ronnie Dove (Diamond)	11	10	4	P	4	1					17	10	7	31
27	HOW SWEET IT IS... Morvin Gaye (Tamla)	6	15	6				11	31			16		28	
44	HURT SO BAD... Little Anthony (DCP)	40	26	83					25	P	46	36	44		
42	I FEEL FINE... Beatles (Capitol)	34				43			26		18	21	8	30	
11	I GOT TO KNOW HIM... Kittens (ABC)	43	17	13	24	18	10	10	8	15	8	X	7	12	7
93	I WANNA BE... Manhattans (Carnival)	19	33						58						
96	I WANT MY BABY BACK... Jimmy Cross (Tollie)	48							56						
58	I'LL BE THERE... G. & Pacemakers (Laurie)	10						X	19	18					46
88	I'M OVER YOU... Jan Bradley (Chess)	92							31						
56	IT'S ALRIGHT... Adam Faith (Amy)	15	14	13	32	52	17		9	11	31	11	11	25	
89	IT'S GONNA BE ALRIGHT... Maxine Brown (Wand)	48	81	46					47	24					
75	IT'S GOTTA LAST FOREVER... B. J. Kramer (Imp.)	54	41			39	16		42						42

73	PLAYING THE FIELD... Tony Conigliaro (Penn)	90	36											18	
78	PLEASE DON'T SAY GOODBYE... Townsman (Col.)	37	59	43					11	X					
29	POOR UNFORTUNATE ME... J. J. Barnes (Rine)	17	45	19	X				36	5	38	47	X	19	22
73	REAL LIVE GIRL... Steve Laing (ABC)	86													26
78	RED ROSES FOR BLUE LADY... Vic Dana (Dolton)	22													35
29	RED ROSES FOR BLUE LADY... B. Kayemfert (Decca)	27													
5	SHAKE... Sam Cooke (RCA)	6	9	2					3	3	13	24	34	27	29
33	SOMEWHERE IN YOUR HEART... Sinatra (Reprise)	30													
17	TALKIN' TO YOUR PICTURE... Tony Martin (Motown)	7	19						30	20	32	22	26	X	9
32	THANKS A LOT... Brenda Lee (Decca)	2							59	33	22	28	38		33
2	THIS DIAMOND RING... Gary Lewis (Liberty)	10	69						32	2	4	7	3	1	8
100	THIS IS MY PRAYER... Ray Charles Singers (Command)	5	5	4	15										4
99	THIS SPORTING LIFE... Ian Whitcomb (Tower)	77	26												31
57	THOU SHALT NOT STEAL... Dick & Dee Dee (Warner Bros.)	8	29	25	X				51	6	15	16	2	X	22
82	TRY TO REMEMBER... Ed Ames (RCA)	24	27	12					57						30
19	TWINE TIME... Alvin Cash (Mar-V-Lus)	29	34												
37	UMBRELLAS OF CHERBOURG... Kai Winding (Verve)	75													9
55	VOICE YOUR CHOICE... Radients (Chess)	45													
48	WHAT HAVE THEY DONE TO THE RAIN... Searchers (Kapp)	22	47	29	48							36	41	36	39
52	WHENEVER A TEENAGER CRIES... Reperata & Delrons (W.A.)	12	36												
50	WHOSE HEART ARE YOU BREAKING... Connie Francis (MGM)	42	28	7					55	38				31	48
49	YOU'D BETTER GO... Chance Eden (Roulette)	53													38
1	YOU'VE LOST LOVIN' FEELIN'... Righteous Br. (Philles)	7	14	1	19	2	8	3							5

WATCH THIS CHART EVERY WEEK AND YOU WILL SEE THE LEADING RADIO STATIONS
IN THE COUNTRY JUMP ON THE GREAT NEW HIT

PLEASE DON'T SAY GOODBYE

The Townsman

Columbia 43207

It's a Kama-Sutra Production! It's a Big Record!

Two young men moving up

Indie record producers Pete Udell and Gary Geld are riding high with hits by Gene Pitney and a lucrative music company. Now they'd like to try a Broadway musical

ON WAY UP. Peter Udell munched on the chromium plated stem of his funny looking pipe and remarked that he would like to compose a Broadway musical. Preferably with his inseparable partner in crime, Gary Geld.

Peter Udell and Gary Geld are just the sort of twosome who could write a Broadway musical. The kind that might be a smash hit like "Hello Dolly" or "Funny Girl." Chances are however, that might not be for several years yet.

Right now, the pair are gaining momentum in the songwriting, record producing and publishing field, for which their activities are quartered in a fairly large, but unpretentious suite of offices on West 57th Street, N.Y.C. The offices, which they share with Brian Hyland's manager, Sam Gordon, who also controls most of the publishing interests, are loaded with gold discs and ASCAP citations. These awards, which embrace several branches of the music industry, were earned by sheer hard work.

STARTED THREE YEARS AGO. Geld-Udell enterprises is just about three years old. It started with the Jackie Wilson million seller "Tear of the Year" and ranges uphill and down dale to the current Gene Pitney release.

In the early days when Pete Udell and Gary Geld were almost on the breadline, and before they teamed up to become one of the most enterprising companies in the music industry, they lived next door to each other in New York's Greenwich Village.

"I was writing lyrics and Gary was writing music," said Pete, "And even though we were neighbors for a year, we didn't meet until we ran across each other in the same music publisher's office. That's where the association began."

WROTE JACKIE WILSON HIT. In the beginning, it was pretty difficult for the boys to get off the ground, but through an introduction to Nat Tarnapol, Jackie Wilson's manager, they broke into the scene via the r & b route with Wilson's million selling "Tear of the Year." In the same field, they followed up with "The Way I Am."

When questioned on their background for writing r & b hits, Pete said, "Well, I spent a lot of time in the South, and

the writing came naturally to me. By the same token, I've written a lot of country music."

The boys still keep a hand in the r & b groove, but soon after their success with Jackie Wilson, they turned to Brian Hyland, who'd had a sticky period after the smash of "Itsy Bitsy Teeny Weeny . . ." and was unable to sustain his initial impact.

BROUGHT BACK HYLAND. For Brian, they wrote and produced "Let Me Belong To You," "Sealed With A Kiss," "Ginny Come Lately," "I May Not Live To See Tomorrow," and other songs which led him back to the charts.

"Between Hyland sessions, and writing arrangements for other artists such as Ray Peterson and Joni James, we'd run down to Nashville" said Gary. "In the last eighteen months we've spent a lot of time there and written and cut demos of loads of country songs.

"Even though we come from New York, we were lucky enough to be accepted right from the start by Nashville musicians and producers and when we cut at the Bradley—now Columbia—studios, we have nothing but the finest people on our sessions."

COUNTRY HITS TOO. Country music circles quickly accepted the simplicity of Udell's lyrics and Geld's instrumentation with the result that several artists such as Skeeter Davis, Margie Singleton and George Jones have used their material.

As a matter of fact, Geld-Udell won an ASCAP award for their composition "He Says The Same Things To Me," which was a Skeeter Davis hit last year.

The team's producing career started with Hyland and, including several country artists, runs up to the last two Gene Pitney singles.

STRONG WITH PITNEY. "When 'I'm Gonna Be Strong' with Gene Pitney was a smash, it gave us back the confidence we needed," said Pete. "Until then, the scene had been pretty quiet for some time. When it happened, we had requests to cut everyone, but we decided to take slow and calculated action rather than rush into anything.

"Ultimately we cut a new session with Gene. The songs we recorded at that session took a month to prepare and ar-



GARY GELD



PETE UDELL

range. Like Gene, we wanted every side to be treated with equal importance. It's as important to us as producers and songwriters to have quality as it is to Gene to have a hit."

LUCRATIVE MUSIC FIRM. Now, in addition to songwriting and producing records, Geld-Udell have a lucrative music publishing business in operation. In the last four months or so, it has received a great deal of their attention, and they have a couple of writers under contract.

"This doesn't necessarily mean we're going to pull from our own music catalog every time we record an artist," said Gary. "In fact, we're in the unique position of going to other publishers for material. Believe me there's so little good stuff around that we can't afford to go no further than our own shelves.

"Neither do we restrict our catalog to material associated only with the artists we record ourselves. We operate on a regular basis, and often pick up copyrights on stuff we hand out to other singers. That's the only way to expand."

In the future, Geld-Udell have a lot of exciting deals coming up, including a movie soundtrack score (title still on the secret list), and new sessions with Gene Pitney, and some other big names out of Nashville.

JUNE HARRIS

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its way to you . . . for additional
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Baltimore has a winner in Bobbi Martin

Her smash hit makes up for the collapse of the Orioles and the Colts last year.

BALTIMORE WINNER. Blonde, blue-eyed, 22-year-old Bobbi Martin is giving Baltimore its first winner of the year, as one jockey put it, following the collapse last fall of the baseball Orioles and the football Colts.

"I was really shook up about both of them," Coral's bright new singing hope told us last week during a visit to Decca-Coral's Park Avenue headquarters. "I've always been a sports fan and I've played baseball and football too. You probably wouldn't believe it, but when I was a teenager in Baltimore I was a softball pitcher and in one seven inning game, I had 19 strikeouts.

LITTLE MISS TOMBOY "I played football when I was 12 and 13, even up to 14 I guess. I was the only girl on the team. We played tackle football on cement. If that wasn't exciting enough, we sometimes would jump off roofs and see who could jump from the highest point without breaking something.

"It was rough, sure, but I came through all of that all right. I could always run pretty fast. As far as singing goes, I started that in school too, in my teens and before I was old enough to work in night clubs, I'd go out on packages, through neighboring cities and sing. I started working in a bank when I was 16. I had to lie a little about my age but I got the job.

NEW YORK WITH \$60. "Nothing was really happening in Baltimore so when I finally got to be 18, I put \$60 in my purse and took off for New York to take the place by storm."

Bobbi bunked in with the daughter of a friend from Baltimore. The daughter, a dancer, made it possible for the 18 year



old hopeful to make her \$60 last for six weeks. "I refused to work until I found something I really wanted, like getting into the recording business, but finally I just had to do something and I got a job with the National Maritime Union," Bobbi continued.

SANG IN HOSPITALS. In short order, Bobbi met Miriam Love, described as "a singer who gave up her own singing to manage me," and became active singing in hospitals and Armed Forces locations in a program underwritten by the 52 Club, a combine of millionaires whose endowments made such entertainments possible.

Bobbi finally took a crack at the record business in a sort of home made product (with her new manager calling the signals) on one of her own songs, "Is It True What They Say About Al?" which was put out on the Maypole label in New York only. That apparently was enough to catch the ear of Coral a. and r. man, Henry Jerome, who got excited about the potential and signed Bobbi.

THE LONG, LONG WAIT. "I signed with Coral eight months after I got to New York but I recorded six different times over almost three years before I saw anything happening," she said. "And it took my first hit, "Don't Forget I Still Love You," months to really make it.

"Maybe it was better this way. I've had to really scrape to get by at times and I've sung for just about every kind of audience. So I've had the experience. Now when I go out and do a television date whether I'm singing or just promoting a record, I probably come off a lot better. I do want to become an all-round entertainer so I'm happy for the experience and the chance to make my mis-

takes before anybody knew who I was."

STUDYING ACTING TOO. Bobbi, who lives on New York's Upper West Side, is taking acting lessons with coach Jack Manning and is getting herself groomed for the night club circuit as well. In addition, she's one of those successful young songwriters with no particular training. "I studied voice for about six months. That's the only music I've had. But I've tried writing. Some of them have been published and one is on my first album, which has just been released.

"I've had one song recorded by Joannie Sommers called "I Need Your Love" and Miriam says another singer is cutting a song of mine. I like writing. It's the only hobby I've got. Once in awhile I record my own things, but there are so many good songs around, I'd never limit myself to my own.

SOUNDS LIKE PATSY CLINE. "You know, it's interesting that some people think I sound like Patsy Cline on my big record. It's the first time I've ever been told that and it was completely unconscious. Actually I was a fan of hers; had even written a song for her called "I'm a Fool," but she died a week later and never even heard it.

"If I sound at all like Patsy, it may even be because my big record was made in Nashville. The others were made in New York with no success and Henry (Jerome) felt we should give Nashville a try, which we did last Spring. That's how long ago it was and how long it took the record to happen. But it must have been just the right song and those Nashville people that did it. The musicians down there are really terrific. You can hardly help having a hit with them on your side."

4 GOOD REASONS WHY YOU SHOULD READ MUSIC BUSINESS EVERY WEEK

1 INSIDE ANALYSES OF THE RECORD BUSINESS

In-depth analytical articles about the artists, records, executives and companies that are making news now, written by the most experienced staff of editors covering the disc scene and not available in any other publication.

2 PERSONALITY FEATURES—WITH A DIFFERENCE

Giving you the backgrounds and viewpoints of the best-selling record artists ... offering fresh insight into their popularity and record-selling ability.

3 THE TOP AVERAGE IN PICKING TOMORROW'S HITS

The record industry's leading panel of reviewers picks the hits of the future from each week's batch of single and album releases, with outstanding accuracy. And Music Business Discoveries pin point the brightest new talent every week.

4 POPULARITY CHARTS—THE INDUSTRY'S BAROMETER

The exciting and exclusive Radio Exposure Chart, which clearly shows local and regional popularity of nearly 300 singles via standings in the newest surveys of leading radio stations across the country. And the national popularity barometers of the record industry: the Pop 100, Pop LP and Big C&W charts.

FEBRUARY 13, 1965

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

Lucky 7 For Righteous Brothers

MONEY ALBUMS

This Week	Last Week	Album	Label	This Week	Last Week	Album	Label	This Week	Last Week	Album	Label
1	1	BEATLES '65	Capitol T 2228	11	9	PEOPLE	BARBRA STREISAND, Columbia CL 2215; CS 9015	48	48	SOME BLUE EYED SOUL	RIGHTEOUS BROTHERS Moonglow MLP-SLP 1002
2	2	MARY POPPINS	FILM SOUNDTRACK, Vista BV 4026	12	14	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LSP 2999	22	28	MR. LONELY	BOBBY VINTON, Epic LN 24136
3	3	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621	13	10	BOBBY VINTON'S GREATEST HITS	Epic LN 24098	23	37	THE BEST OF AL HIRT	RCA Victor LPM-LSC 3809
4	5	MY FAIR LADY	FILM SOUNDTRACK, Columbia KOL 8000	14	13	JOAN BAEZ #5	Vanguard VSD 79160	24	16	12 X 5	ROLLING STONES, London LL 3402-PS 402
5	4	BEACH BOYS CONCERT	Capitol TAO-STAO 2198	16	24	DEAR HEART	JACK JONES, Kapp KL 1415	25	23	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
7	7	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia CL 2296	17	12	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623	26	33	RIGHT NOW	RIGHTEOUS BROTHERS, Moonglow M 1001
17	17	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Philles LP-S 4007	18	18	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 1013	27	22	YOU REALLY GOT ME	KINKS, Reprise 6148
8	8	COAST TO COAST	DAVE CLARK FIVE, Epic LN 24128	19	15	YESTERDAY'S GONE	STUART & CLYDE, World Artists WAM 2000	28	25	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
9	6	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093	20	19	GETZ AU GO GO	STAN GETZ, Verve V-V6-8600	29	20	THE BEATLES STORY	Capitol STBO 2222
10	26	GOLDFINGER	FILM SOUNDTRACK, United Artists UA 4117; UAS 5117					30	35	DEAR HEART	HENRY MANCINI, RCA Victor LPM-LSC 2990

ACTION ALBUMS

31	27	GOLDEN BOY	ORIGINAL CAST, Capitol VAS 2124	54	42	INCOMPARABLE MANTOVANI	London LL 3392	8	92	THE NANCY WILSON SHOW	Capitol SKAO 2136
32	29	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005	55	61	TOUR DE FARCE	SMOTHERS BROTHERS, Mercury MG 20948	79	84	HAWAII TATTOO	WAIKIKIS, Kapp KL 1366
33	32	ALL SUMMER LONG	BEACH BOYS, Capitol T-ST 2110	56	62	WITH A LITTLE BIT OF HEAVEN	JOHN GARY, RCA Victor LPM/LSP 2994	80	52	BEST OF JIM REEVES	RCA Victor LPM/LSP 2890
34	21	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613	57	60	BURL IVES SINGS 'PEARLY SHELLS'	Decca DL 4578	81	90	PETE'S PLACE	PETE FOUNTAIN, Coral CRL 57453
35	53	PEARLY SHELLS	BILLY VAUGHN, Dot DLP 3605	58	54	THE CAT	JIMMY SMITH, Verve V/V6 8587	2	93	FROM HELLO DOLLY TO GOODBYE CHARLIE	BOBBY DARIN, Capitol T/ST 2194
36	31	GETZ/GILBERTO	Verve V-V6-8545	59	44	THE MANFRED MANN ALBUM	Ascot ALS 16015	83	75	TRINI LOPEZ—LIVE AT BASIN ST. EAST	Reprise RS 6134
37	34	SOMETHING NEW	BEATLES, Capitol T-ST 2108	60	70	YOUR CHEATIN' HEART	SOUNDTRACK, MGM E 4260	4	✓	JOHNNY RIVERS IN ACTION	Imperial LP 9280
38	38	SUGAR LIPS	AL HIRT, RCA Victor LPM-LSP 2965	61	67	GREATEST LIVE SHOW ON EARTH	JERRY LEE LEWIS, Smash MGS 27056	85	88	PRESENTING THE FABULOUS RONETTES	Philles PHLP 4006
39	36	WHO CAN I TURN TO	TONY BENNETT, Columbia CL 2285	62	72	THAT HONEY HORN SOUND	AL HIRT, RCA Victor LPM/LSP 3337	86	77	GOLDEN MILLIONS	LAWRENCE WELK, Dot DLP 3611
40	40	I STARTED OUT AS A CHILD	BILL COSBY, Warner Bros. 1567	63	50	SONGS FOR SWINGIN' LIVERS	ALLAN SHERMAN, Warner Bros. 1569	87	96	HOLD WHAT YOU'VE GOT	JOE TEX, Atlantic 8106
41	39	PETER, PAUL & MARY IN CONCERT	Warner Bros. 2W 1555	64	74	SOUTH OF THE BORDER	HERB ALPERT & TIJUANA BRASS, A&M 108	88	65	HOW GLAD I AM	NANCY WILSON, Capitol T/ST 2155
42	64	THE FOLK ALBUM	TRINI LOPEZ, Reprise 6147	65	56	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor MM 2019/MS 3019	9	✓	WE COULD	AL MARTINO, Capitol T/ST 2200
43	30	POPS GOES THE TRUMPET	AL HIRT & THE BOSTON POPS, RCA Victor LM-LSC 2721	66	58	COTTON CANDY	AL HIRT, RCA Victor LPM/LSP 2917	90	82	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount 493
44	55	SAM COOKE AT THE COPA	RCA Victor LPM-LSP 2970	67	81	THE RETURN OF ROGER MILLER	Smash MGS 27061	91	94	BEST OF SAM COOKE	RCA Victor LPM/LSP 2625
45	46	THE KENNEDY WIT	RCA Victor VDM 101	68	✓	SHAKE	SAM COOKE, RCA Victor LPM/LST 3367	92	✓	GENE PITNEY'S BIG 16, VOL. 2	Musicor MM 2043/MS 3043
46	41	FUNNY GIRL	ORIGINAL CAST, Capitol VAS 2059	69	59	PETER & THE COMMISSAR	ALLAN SHERMAN, RCA Victor LM/LSP 2773	93	97	THE JIM REEVES WAY	RCA Victor LPM/LSP 2968
47	47	SIDEWINDER	LEE MORGAN, Blue Note 4157	70	69	INVISIBLE TEARS	RAY CONNIF, Columbia CL 2264	94	✓	THE JERK	LARKS, Money 1102
48	45	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136; KS 3364	71	63	MORE OF ROY ORBISON'S HITS	Monument MLP 8024	95	100	THE NAME GAME	SHIRLEY ELLIS, Congress CGL/CGS 3003
49	51	THE KINGSTON TRIO	Decca DL 74613	72	83	THE GOOD LIFE WITH THE DRIFTERS	Atlantic 8103	96	95	I'M ON THE OUTSIDE (LOOKIN' IN)	LITTLE ANTHONY & IMPERIALS, DCP 3801
50	49	WELCOME TO THE PONDEROSA	LORNE GREENE, RCA Victor LPM-LSP 2843	73	73	PINK PANTHER	HENRY MANCINI, RCA Victor LPM/LSP 2795	97	98	DOWNTOWN	PETULA CLARK, Warner Bros. 1590
51	68	STANDING OVATION	JERRY VALE, Columbia CL 2273	74	71	KINGSMEN, VOL. 2	Wand 659	98	✓	LATIN THEMES FOR YOUNG LOVERS	PERCY FAITH, Columbia CL 2279; CS 9079
52	43	THE PEOPLE'S CHOICE	FERRANTE & TEICHER, United Artists UAL 3385	75	66	SHE CRIED	LETTERMEN, Capitol T/ST 2142	99	✓	COWBOYS & INDIANS	NEW CHRISTY MINSTRELS, Columbia CL 2303; CS 9103
53	57	BLUE MIDNIGHT	BERT KAEMPFERT, Decca DL 4569	76	85	THE BEST OF PETER NERO	RCA Victor LPM/LSP 2978	100	✓	ANYONE FOR MOZART	SWINGLE SINGERS, Philips PHM 200-149



CERULEAN BLUES

Better Than Nothing?

by Ferris Benda

(Pinch-hitting for Dom Cerulli this week is the remarkable Mr. Benda, writer on popular music and other sounds. His reviews have appeared in *The Poultry Grower's Annual*, *The Delineator*, and *The Operating Manual for the 1959 Mercury*.)

Football Music . . . Who Needs It?

Recently while idling away a few hours riffling through the current Schwann Long Playing Record Catalog (you riffle what you like, I'll riffle what I like), I ran across a very interesting statistic. Well, *fairly* interesting.

A company called Fleetwood Records currently has available, for anyone who's interested, a catalog of 55 different 12-inch albums of drum and bugle corps music. Think of it . . . roughly 50 hours of drums and bugles! Almost enough to last through World War III.

Anyway, that started me to thinking about what happens at half time all over the world. And it's a discouraging thought. For instance, in the more flamboyant areas of California, beauty contests, twist demonstrations, and speeches by far-right spokesman are presented at half time while the local drum and bugle corps plays "Blues In The Night March." In Louisiana, a Dixieland band takes the field and plays the old-time, down and - dirty Story ville kind of jazz while, it is rumored, certain painted ladies take up their posts under the stands. . . .

And you all remember what happened in Germany

at half time, time after time. That little guy and his crew got to swinging so good on the speeches and the marching around, the game got lost for all that half-time ing. In France they just used to knock out a new government at half time until DeGaulle came back and ruined that. Now they taste canned wine, make faces, and get drunk anyway.

March Time At Stadium

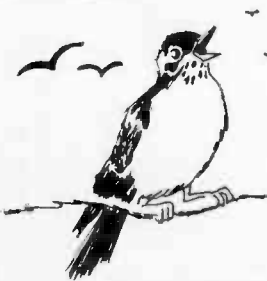
In this country, at least in the civilized portions of it, the half is usually consumed by several marches. The fifth is usually consumed by the half. First is that march made by long-suffering husbands and finances to the refreshment stand for maraschino cherries or hot toast or some other delight for her. Second is that determined march made by those wild-eyed devils seeking someone who will lay off a piece of action that has turned very stale, indeed. Last, and perhaps least important of all, is that hardy little band of youngsters who march

cleanly onto the field, paced by a high-stepping gal with ice-blue legs or three fruity freshmen in ice cream pants and sort of white turtle-neck sweaters. They play *On Wisconsin* or *Swanee* or *Buckle Down Winssocki* to a crowd that is intent on going to the john, getting something to eat, looking for some action.

Inevitably the trumpet player's lip sticks to the mouthpiece of his horn. The glockenspiel player ad libs a couple of hot licks and throws the bass drummer off the beat. The new trombone player turns and struts smartly for two steps before he realizes left is not right.

Football music . . . who needs it? Not at half-time, anyway. Later. Like, in the parking lots when everyone is trying to find a blue 1963 Chevie with whitewalls and flabby seat covers. Then, and *only* then, do we really need the kind of sustaining vigor that you get when you hear a marching band.

But during the game . . . bah! who listens?



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CAPITOL WELCOME: Voyte Gilmore, vice-president of Capitol's Artists and Repertoire Department, welcomes Steve Douglas to the department. Douglas will work out of Capitol's headquarters in Hollywood.



CHAMP MEETS CHAMP: Al Hirt receives instructions on how to throw a touchdown pass from Alabama University star Joe Namath, who recently signed with the New York Jets. Hirt gave Namath some instructions on trumpet.



NEW CMA MEMBER: Lorne Greene, seen here on the set of "Bonanza," receives his card for lifetime membership in the Country Music Association from CMA President Tex Ritter.



A HAPPY TIME: It was a happy time for Karen Morrow, one of the stars of "I Had A Ball," the new Broadway musical, when Kenny Myers, Mercury executive, introduced her to distributors at the label's recent product meetings. Mercury has the original cast album of the show.



BOBBY FINDS KEY: Bobby Bare (center), shown with Doc Holliday (left) and Jimmy Key (right) of Key Talent, has joined the Nashville agency for personal appearance bookings. Charlie Williams of Universal Talent in Hollywood will continue to manage Bobby.



PAIR OF HITMAKERS: Liberty promotion man Harvey Goldstein points out far-reaching success of Mel Carter and Matt Monro records to duo while Bob Skaff, vice president of Liberty looks on. Mel's hit is "Richest Man Alive"; while Matt's new LP is "Walk Away."



JOINS "SHINDIG" SHOW: John Andrea, newest discovery of Bob Marcucci (left) signs with "Shindig" producer Jack Good (right) to become a regular on the highly-rated TV show.



RADIO AND TV

Anka Helps "Hullabaloo"

by June Bundy

"Hullabaloo" (NBC-TV) was much better on its second night out, and host Paul Anka was largely responsible. His brassy self-confidence and vital drive (sometimes too overpowering on more sedate variety telecasts) is in perfect harmony with "Hullabaloo's" live-young format.

Bouncing around like a rock and roll Milton Berle, Anka worked solo and with practically every act on the bill including Liza Minelli, Johnny Rivers, and Dionne Warwick. If the "Hullabaloo" producers decide to drop their rotating-emcee policy and feature a regular host, Anka is obviously their man.

Ironically, "Hullabaloo" did better rating-wise on the first show than the second. However, Joey Heatherton, destined to be this generation's Lana Turner, will wiggle her way through another provocative dance routine on "Hullabaloo" later this month, which should help raise the rating temperature.

Music-Minded Web

The CBS-TV publicity department is now issuing regular "Music Notes" releases to the press, thereby pointing up the growing importance of musical programming on network TV. The web sent out a fascinating press package on "Tipperary and All That Jazz," a special about songs of World War I, which will

be aired Sunday, February 21, from 6:30 to 7 p.m. EST. The show, narrated by Robert Ryan, will feature the Robert de Cormier Singers and Alfredo Antonini and the CBS Orchestra.

The press kit included reproductions of the original song covers "Hello Central Give Me No Man's Land," "It's a Long, Long Way To Tipperary," "Over There," etc. and background material on each tune. One of the songs—"Where Do We Go From Here" by Howard Johnson and Perry Wenrich—sounds like a forerunner of today's hot-rod-story lyrics.

The lyric "tells the story of a New York taxi driver, Paddy Mack, who enlisted, wanted to slip a pill to Kaiser Bill, ended up with a dead soldier next to him on the battlefield and whispered in his ear the words, "Where do we go from here?"

Around The Dial

John Krance, music director of WPAT, New York, was a guest conductor of the Mason City Iowa Band in the world premiere of his composition, "Symphonic Fanfares," at the 16th Annual Northwest Band Festival in Moorhead, Minn. February 6. Ron Toller has joined WFFG, Marathon, Fla., in the morning time slot. . . . Jeff Edwards is the new program director at KHJ, Los Angeles.

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Beatles New Disc A Smash!

Chart Picks

THE BEATLES

Capitol 5371
EIGHT DAYS A WEEK (Maclen, BMI) Lennon, McCartney
I DON'T WANT TO SPOIL THE PARTY (Maclen, BMI) Lennon, McCartney
Jocks have been playing the "Eight Days" side from the Beatles album, which should make it the choice here. "Party" is strong too.

DEAN MARTIN

Reprise 0344
SEND ME THE PILLOW YOU DREAM ON (4-Star, BMI) (2:32)—Locklin
I'LL BE SEEING YOU (Williamson, ASCAP) 2:40)—Kahal, Fain
Two great efforts by Dino and like his most recent hit, this one could go both sides. Both are familiar and both have the Martin trademark.

MANFRIED MANN

Ascot 2170
COME TOMORROW (Noma/Sylvia, BMI) (2:43)—Elgin, Augustus, Phillips
Flip is "What Did I Do Wrong," (Coppa, BMI) (2:40)—McGuinness
The Manfreds come through with another winner. It's a little less on the gimmick lyric side than the earlier two, but it has a big sound.

GENE PITNEY

Musicor 1070
I MUST BE SEEING THINGS (Sea-Lark, BMI) (2:37)—Koooper, Brass, Levine
Flip is "Mary Ann" (January/Pitfield, BMI) (2:35)—Pitney
Another of Pitney's familiar ballads, done with much feeling and to a smart arrangement. Theme has strong teen appeal.

SANDIE SHAW

Reprise 0342
GIRL DON'T COME (Spectorious, BMI) (2:10)—Andrews
Flip is "I'd Be Far Better Off without You," (Spectorious, BMI) (2:55)—Andrews
Another slick effort by the British thrush and she could go bigger here than with her first hit, "Always Something There to Remind Me." Watch it.

ROUND ROBIN

Domain 1420
LAND OF A THOUSAND DANCES (The Na Na Song) (Tune-Kel, BMI) (2:29)—Kenner
Flip is "Yea Yea," (Popcorn, BMI) (2:02)—Romans, Fink, Gold
Robin's disks are now being distributed by Challenge Records and they've got a good one to start with here. Great dance effort. Strong play indicated.

MUSIC BUSINESS DISCOVERIES

THE ASCOTS

M. B. S. 106
MISS HEARTBREAKER (Eastwick, BMI) (2:36)—Powell Armour, Powell
Flip is "This Old Heartache," (Eastwick, BMI) (2:33)—Powell
A bright, swinging new group sound here with a big snappy arrangement. Group could land well up on the charts with this one.

MICKEY DENTON

World Artists 1043
DON'T THROW MY TOYS AWAY (Tender Tunes BMI) (2:53)—Saunders, Anisfield
Flip is "One More Time" (Vicki, BMI) (2:27)—Browner
A fine new singer is launched here by the Pittsburgh label. Denton has a distinctive piece of material, a little offbeat, but with plenty of appeal.

BOBBY SHERMAN

Decca 31741
IT HURTS ME (Beechwood, BMI) (1:58)—Abeyta, Usher
Flip is "Give Me Your Word," (Off Shore, BMI) (2:30)—Abeyta, Christian
Decca's new find is a solid artist on this big ballad effort and the side gets a big push via "Shindig" outings February 10 and 17.

BOBBY BARE

RCA Victor 8509
TIMES ARE GETTIN' HARD (Central BMI) (2:32)—Bare
Flip is "One Day at a Time," (Pamper, BMI) (2:14)—Nelson
Bobby has a fine folkish ballad here with a social, anti-automation message. It's done handsomely with nice recitation spots.

THE RAY CHARLES SINGERS

Command 4059
THIS IS MY PRAYER (Chappell, ASCAP) (2:18)—Kay, Springer, Pazeri-Nisa
Flip is "A Toy for a Boy," (Northridge, ASCAP) (2:46)—Sanford
The classy vocal ensemble does an Italian melody here with new English lyrics that should continue their hit string.

KIM WESTON

Tamla 54110
I'M STILL LOVING YOU (Jobete, BMI) (2:40)—Stevenson, Moy, Hunter

BOBBY JAMESON

London 9730
ALL I WANT IS MY BABY (Hollis, BMI) (2:33)—Oldham, Richard
Flip is "Each and Every Day," (Hollis, BMI) (2:38)—Jagger, Richard
Like P. J. Proby, Jameson is an American artist who went to Britain to cut his best side. Tune was written by Andy Oldham and Rolling Stone, Keith Richard.

DAVE AND THE ORBITS

American Arts 14
CHILI BEANS (Gomba, BMI) (2:20)—Yorko, Balk
Flip is "Cheetah's Uncle," (Gomba, BMI) (2:03)—Yorko, Balk
Here's an interesting new instrumental combo that features organ. The side has a sound and it could move fast.

Flip is "Go Ahead and Laugh," (Jobete, BMI) (2:55)—Stevenson, Hunter
Miss Weston comes through fine on this pretty ballad and the side could move her up with the firm's top hitmakers.

THE GESTURES

Soma 1426
DON'T MESS AROUND (Ringneck, BMI) (2:19)—Menten
Flip is "Candlelight," (Ringneck, BMI) (2:23)—Menten
Here's a good, solid, group record that's generated nice action in the Minneapolis area. It's good enough to go national.

JOE HENDERSON

RIC 149
LIKE A CHILD (Ponderosa, BMI) (2:47)—J. and L. Breedlove
Flip is "Honey 'on My Lips," (Marks, BMI) (2:27)—Montgomery, Stafford, Putnam
The late singer recorded this a few days before he died and it's a moving ballad, expertly handled. Side can share the pie with the Julie Rogers version.

THE EXCITERS

Roulette 4594
ARE YOU SATISFIED (Big Seven, BMI) (2:35)—Martin, Northern, Rooney

JUST NOT READY (Big Seven, BMI) (2:15)—Reid, Rooney, Pope
The wild sounding mixed group that toured with the Beatles last summer, could have a big revival here. Both sides have plenty of drive and excitement.

THE IMPRESSIONS

ABC-Paramount 10622
PEOPLE GET READY (CHI-Sound, BMI) (2:37)—C. Mayfield
Flip is "I've Been Trying," (Curton, BMI) (2:45)—C. Mayfield
Following their "Amen" smash, here's another spiritual-based song done in slow, soulful tones. Could be a big one.

IKE AND TINA TURNER

LOMA 2011
TELL HER I'M NOT HOME (Ludix, BMI) (3:20)—Bruno
Flip is "I'm Through with Love," (Placid/Real Blue, BMI) (2:10)—I. Turner
From the opening phone bell ring and brief conversation, this one's a gas. A groovy, slow-beat dance side. Watch it.

JIM REEVES

RCA Victor 8508
THIS IS IT (Acclaim BMI) (3:03)—C. Walker
Flip is "There's That Smile Again," (Open Road, BMI) (2:31)—Davis, Reeves
The late Jim Reeves in a pleasant croon job with spoken phrases. Tune is one of the best from the pen of Cindy Walker. Could be a big pop winner.

JERRY WALLACE

Challenge 59278
YOU'RE DRIVING YOU OUT OF MY MIND (4-Star BMI) (2:54)—Bellew, Fuller
Flip is "Helpless," (4-Star BMI) (2:00)—Morris
Here's another strong country-tinged ballad that could put Jerry back in the chart scene. Compares well to "Misty Moonlight," last year's big one.

HANK WILLIAMS JR.

MGM 13318
IS IT THAT MUCH FUN TO HURT SOMEONE (LY-RANN, BMI) (2:50)—Williams Jr.
Flip is "I'm So Lonesome I Could Cry," (Fred Rose, BMI) (2:12)—Williams
Hank Jr. proves himself a capable writer as well as singer in this ballad effort and it could have a strong pop impact.

This Week's Block Busters



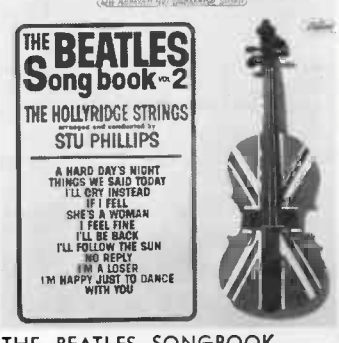
FERRY CROSS THE MERSEY
(SOUNDTRACK)
GERRY AND THE PACEMAKERS
United Artists UAS 6387



SHE'S NOT THERE: TELL HER NO
THE ZOMBIES
Parrot 61001



THE FIVE FACES OF MANFRED
MANN
Ascot ALS 16018



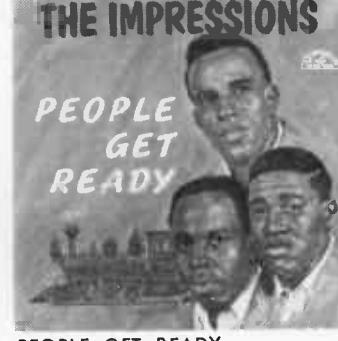
THE BEATLES SONGBOOK,
VOLUME 2
THE HOLLYRIDGE STRINGS
Capitol St 2202



GOIN' OUT OF MY HEAD
LITTLE ANTHONY AND THE
IMPERIALS
DCP 6808



SHAKE
SAM COOKE
RCA Victor LSP 3367



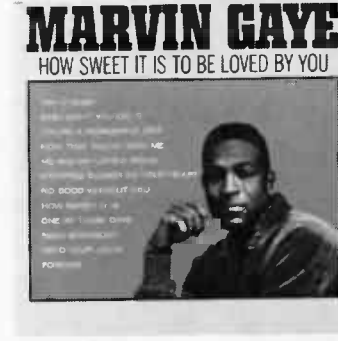
PEOPLE GET READY
THE IMPRESSIONS
ABC-Paramount ABC 505



TOP TEEN HITS
BRENDA LEE
Decca DL 74626



LIVE IN CONCERT
RAY CHARLES
ABC-Paramount ABC 500



HOW SWEET IT IS TO BE LOVED
BY YOU
MARVIN GAYE
Tamla TM-258



FRIENDLY PERSUASION
RAY CONNIFF CHORUS AND ORK
Columbia CL-2210



THE ANIMALS ON TOUR
MGM E-4281



THE FOUR TOPS
Motown 622



HERMAN'S HERMITS
MGM E-4282



THE VOICE OF WINSTON
CHURCHILL
London RB 100



THE HULLABALOOOS
Roulette R25297

REVIEW OF THE WEEK

Continued from page 4

Epstein, Beatles manager in England.

Miss Monroe added that her station was planning an all-day celebration Saturday (13) of the first anniversary of the Beatles arrival at Miami International Airport. The wild airport excitement of a year ago will be recaptured all day with playbacks of the tapes made at the airport on that chaotic day.

Meanwhile, WQAM program director - deejay, Charlie Murdock, said he was working through private sources, "close to the Beatles" to pull off what he termed "a few surprises" in connection with the Nassau Beatles visit. Murdock added that WQAM is planning an all-day Beatles blast commemorating their first visit to the city last year.

In New York, jockey Murray "the K" Kaufman, who leaves his nighttime slot on WINS the end of this month, revealed his intention of being on the Nassau beat with the Beatles. "I can't say anything more than that now," he said, "But I do have some big plans. You'll hear it all later."

Capitol Gets Track

Capitol Records is expected to have the soundtrack album for the next Beatles motion picture. The film, tentatively titled "Beatles Film Number Two," will commence shooting later this month in Nassau, the Bahamas.

United Artists Records had a two million seller with the soundtrack to the Beatles first film, "Hard Day's Night" last year. It's understood that the original UA track deal was made in the fall of 1963, following the Beatles initial disk release here on Swan Records, before Capitol had brought

out its first Beatles discs. Now, according to a qualified source within the Capitol organization, its parent firm, EMI in England, has passed the word down that since the Beatles are exclusive contract artists on EMI and Capitol, all future soundtrack product will be the property of these labels.

VeeJay Exec Trip

VeeJay Records' top executive team is making the European scene. President, Randy Wood; executive vice president Jay Lasker, and label founder, Jimmy Bracken, started their tour at the San Remo Music Festival and followed with stops in Milan, Paris, Hamburg and Berlin to meet with international reps in the Philips organization for their various lines.



DONNA'S HERE: Her full name is Donna Fuller, and she's just been signed to DCP Records. Her first album will be called "Who Is Donna Fuller" but it's doubtful if anyone won't know by the time it is released. Right now she's starring at the New Orleans Playboy Club.

Nina's Settlement

Premier Records and Nina Simone have reached an out-of-court settlement of a case brought by the singer against the firm last year. Miss Simone sued the company for alleged unauthorized release of an album titled "Starring Nina Simone," which she said was issued without her knowledge or consent. The singer is receiving a cash settlement plus a five percent royalty on total domestic and foreign sales of the 98-cent album.

UA Albums

United Artists Records, which had the track to the Beatles film "A Hard Day's Night" last winter, have another hot track from an English picture ready for release. It is called "Ferry Cross The Mersey" and it features Gerry and the Pacemakers in a film about the clubs where the English beat got started. The film may turn out to be another hit like the Beatles flick did, and the LP certainly should do well under any circumstances.

Other UA releases this month spotlight a looker named Donna Fuller, a new LP by Little Anthony and The Imperials on DCP (which UA distributes) film themes from "The Umbrellas of Cherbourg" and other movies by Don Costa, and a Monster dance album based on pop songs, like "The Ghoul From Impanema."

Alan Kayes Upped

Alan Kayes has been named to the post of Manager of Marketing with the Cx RCA Victor Record. Kayes was formerly manager of recording club operations in liaison with the Reader's Digest. Victor split its club from the Reader's Digest operation last month.

Dave Clark Goldie

The Dave Clark Five has received the first gold record certification from the RIAA for 1965. Certification was given to the D.C. Five LP called "Glad All Over," for passing the \$1 million sales mark. It was the first LP to win a gold record in the history of Epic Records (Bobby Vinton won one for his single "Roses Are Red" in 1962).

Joy Expands

Joy Music is spending over \$100,000 on its new offices, recording equipment, studio facilities and increased personnel, according to Eddie Joy, head of the Joy and Select Records labels. Parent firm, headed by veteran publisher, George Joy, is also streamlining its operation and now will aggressively seek new material for artists and producers.

A new wing of the firm, known as Talent Productions Inc. (TPI) to be headed by Bob Schwaid, will produce master and demo sessions and seek out new talent as well as working with outside indie producers. The expansion incorporates expanded duties for the firm's exec line-up including special projects director, Al Ham; national sales chief, Chet Woods and national promotion manager, Johnny Farrow.

Fade Out Re-opens

Carol Burnett, now recovered from her long illness, returns to Broadway Monday (15) in the starring role in the hit "Fade Out Fade In," which she created last year, and ABC-Paramount is expecting to reap new rewards from its original cast album.

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Mickey Denton

WORLD ARTISTS
1043



Music Business in Britain

by Brian Harvey

A major change is imminent in the record promotion policy of EMI Records in Great Britain. Since the pop record boom of the last ten years their records have been promoted in three ways.

Firstly by the buying of program time on Radio Luxembourg, the most listened to commercial station easily received here. Secondly by press advertisements in the popular music papers. Third method has been by 'plugging,' i.e., the persuasion of DJs to use plugs in radio shows on BBC (non-commercial) radio and TV.

EMI now plans to drop all press advertising for singles and to concentrate on their promotion through radio and TV only. The press advertising campaign will instead be switched to push EMI's vast range of albums.

Already rows are brewing over the policy switch as artists and managers naturally feel that if the discs are not being advertised in the trade press then there will be a consequent fall in sales. The lack of coverage namewise in the press is considered by artists also to be harmful to their individual reputations.

Another argument against the new plan is that it endangers the security of the 'trade' press which the record companies and artists badly need for publicity. For years these papers have earned a major part of their income from record promotion advertising but now will have to look elsewhere in a quietening scene for extra income. There's little doubt that there will not be enough advertising to go round.

Another change in the face of EMI promotion is the use of promotion man **Peter Prince** to secure radio and TV appearances before the release and during the early life of new singles.

EMI is keen to improve their image with the record buying public and all these moves are seen as efforts towards that end. Further changes will come in the company. Board of di-

rectors re-shuffle is on the cards and a re-think of the record producer scene will come shortly.

And all this comes on top of the announcement that EMI owns a large share in Britain's largest record club—World Record Club—and the recent discovery that they are also buying into the retail scene by acquiring groups of retail disc stores.

Briefs

Chuck Berry on tour here with **Moody Blues** not attracting full houses and embarrassed by their No. 1 hit as he is bill topper and hasn't had a hit here for some time.

Beatles will set to recording new material once their short holiday is over and recording manager **George Martin** also returns from holiday.

Rolling Stones new British release (single) is a **Mick Jagger-Keith Richard** composition. It's release closely follows the falling chart position of "Little Red Rooster" which was hyped to the No. 1 spot and caused much comment.

1965 is expected to see a new trend in the frequency of release of **Beatles** and **Stones** singles. In '64 they were infrequent owing to the possibility of over-exposure. Now there is a slump in the group scene and the fortunes of the leaders are thought to be more fragile singles and LPs will flow more frequently.

Righteous Brothers overtook local girl **Cilla Black** in the battle of "You've lost that Loving Feeling." Cilla covered the Brothers version for EMI and Decca flew in the Brothers for TV spots in what they thought was a lost cause. The twosome however created such a big impact on their TV spots that these together with **Andrew Oldham's** intervention by way of controversial advertisements have created great interest here in the two. It's now hoped that they'll return for a tour.

The Cavern, founding home of the **Beatles** and many other Liverpool groups has started its own recording studio.

Verve
YOUR HEARTLINE
TO HITVILLE

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Jimmy Smith
GOLDFINGER
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Kai Winding
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Love Theme From "Umbrellas
of Cherbourg" VK-10343

Stan Getz /
Astrud Gilberto
ONLY TRUST YOUR
HEART and THE TELEPHONE
SONG VK-10336

Gary McFarland
AND I LOVE HER
VK-10342

Verve

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

MUSIC BUSINESS

BIG 50 C&W HITS

FEBRUARY 13, 1965

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

- | | | | |
|----|----|--|--|
| 1 | 1 | HAPPY BIRTHDAY | Loretta Lynn—Decca 31707 |
| 2 | 2 | ODE TO THE LITTLE BROWN SHACK
OUT BACK | Billy Edd Wheeler—Kapp 617 |
| 3 | 3 | YOU'RE THE ONLY WORLD I KNOW | Sonny James—Capitol 5280 |
| 4 | 5 | SITTIN' IN AN ALL NITE CAFE | Warner Mack—Decca 31684 |
| 5 | 7 | I'LL REPOSESS MY HEART | Kitty Wells—Decca 31705 |
| 6 | 6 | HALF OF THIS, HALF OF THAT | Wynn Stewart—Capitol 5271 |
| 7 | 4 | IT AIN'T ME BABE | Johnny Cash—Columbia 43145 |
| 8 | 8 | I WON'T FORGET YOU | Jim Reeves—RCA Victor 8461 |
| 9 | 9 | I THANK MY LUCKY STARS | Eddy Arnold—RCA Victor 8445 |
| 10 | 13 | I'VE GOT A TIGER BY THE TAIL | Buck Owens—Capitol 5336 |
| 11 | 11 | TRUCK DRIVING MAN | George Hamilton IV—RCA Victor 8462 |
| 12 | 21 | KING OF THE ROAD | Roger Miller—Smash 1965 |
| 13 | 10 | I'M GONNA TIE ONE ON TONIGHT | Wilburn Bros.—Decca 31617 |
| 14 | 14 | THE RACE IS ON | George Jones—United Artists 751 |
| 15 | 15 | IN ITS OWN LITTLE WAY/DIDN'T I | Dottie West—RCA Victor 8467 |
| 16 | 16 | LESS AND LESS | Charlie Louvin—Capitol 5296 |
| 17 | 17 | (MY FRIENDS ARE GONNA BE)
STRANGERS | Roy Drusky—Mercury 72376
Merle Haggard—Tally 179 |
| 18 | 18 | WHAT I NEED MOST | Hugh X. Lewis—Kapp 622 |
| 19 | 27 | THEN AND ONLY THEN | Connie Smith—RCA Victor 8489 |
| 20 | 20 | WHAT MAKES A MAN WANDER | Jan Howard—Decca 31701 |
| 21 | 28 | ORANGE BLOSSOM SPECIAL | Johnny Cash—Columbia 43206 |
| 22 | 22 | DO WHAT YOU DO DO WELL | Ned Miller—Fabor 137 |
| 23 | 23 | PLEASE PASS THE BOOZE | Ernest Tubb—Decca 31706 |
| 24 | 12 | CLOSE ALL THE HONKY TONKS | Charlie Walker—Epic 9727 |
| 25 | 30 | WALK TALL | Faron Young—Mercury 72375 |
| 26 | 26 | A TEAR DROPPED BY | Jean Shepard—Capitol 15304 |
| 27 | 29 | I'LL WANDER BACK TO YOU | Earl Scott—Decca 31693 |
| 28 | 33 | TEN LITTLE BOTTLES | Johnny Bond—Starline 704 |
| 29 | 19 | MULTIPLY THE HEARTACHES | George Jones & Melba Montgomery—
United Artists 784 |
| 30 | 34 | A TIGER IN MY TANK | Jim Nesbitt—Chart 1165 |
| 31 | 32 | BETTER TIMES A-COMING | Jim & Jesse & The Virginia Boys—Epic 9729 |
| 32 | 36 | BILLY BROKE MY HEART
AT WALGREENS
(I CRIED ALL THE WAY TO SEARS) | Ruby Wright—Ric 145 |
| 33 | 35 | THREE A.M. | Bill Anderson—Decca 31681 |
| 34 | 38 | I WASHED MY HANDS IN
MUDDY WATER | Stonewall Jackson—Columbia 43197 |
| 35 | 31 | FOUR STRONG WINDS | Bobby Bare—RCA Victor 8443 |
| 36 | 44 | BIG CITY | Margie Singleton, Faron Young—Mercury 72313 |
| 37 | ★ | THEY'RE PLAYING OUR SONG | Tompall & The Glaser Bros. 31736 |
| 38 | 39 | A THING CALLED SADNESS | Ray Price—Columbia 43124 |
| 39 | 24 | DO-WACKA-DO | Roger Miller—Smash 1947 |
| 40 | 37 | CROSS THE BRAZOS AT WACO | Billy Walker—Columbia 43197 |
| 41 | 40 | WHEN IT'S OVER | Carl Smith—Columbia 43124 |
| 42 | 25 | THE LUMBERJACK | Hal Willis—Sims 207 |
| 43 | 43 | ONCE A DAY | Connie Smith—RCA Victor 8416 |
| 44 | 47 | DON'T BE GOOD TO ME | Margie Singleton—Mercury 72363 |
| 45 | 41 | 'CAUSE I BELIEVE IN YOU | Don Gibson—RCA Victor 8445 |
| 46 | 46 | ANNE OF A THOUSAND DAYS | LeRoy Van Dyke—Mercury 72360 |
| 47 | 48 | I SPELL LOVE Y-O-U | Ott Stephens—Chart 1145 |
| 48 | 49 | TAKE YOUR HANDS OFF MY HEART | Ray Pillow—Capitol 5323 |
| 49 | 50 | I WANT YOU | Tom Tall & Ginny Wright—Chart 1170 |
| 50 | ★ | SHAME ON YOU | Red Foley—Decca 31727 |

BIG C&W ALBUMS

- | | | | |
|----|----|--|---|
| 1 | 2 | THE BEST OF JIM REEVES | RCA Victor LPM 2840 (M)/LSP 2890 (S) |
| 2 | 4 | TOGETHER AGAIN/MY HEART SKIPS
A BEAT | Buck Owens & His Buckeroos—
Capitol T 2135 (M) |
| 3 | 3 | I DON'T CARE | Buck Owens & His Buckeroos—Capitol T 2186 |
| 4 | 5 | HAVE I TOLD YOU LATELY
THAT I LOVE YOU | Jim Reeves—Camden 842 |
| 5 | 1 | BITTER TEARS | Johnny Cash—Columbia CL 2248/CS 9048 |
| 6 | 6 | LOVE LIFE | Ray Price—Columbia CL 2189 |
| 7 | 7 | THE FABULOUS SOUND OF
FLATT AND SCRUGGS | Columbia CL 2255/CS 9055 |
| 8 | 9 | COUNTRY MUSIC TIME | Kitty Wells—Decca DL 4554/DL 74554 |
| 9 | 14 | SONGS OF TRAGEDY | Hank Snow—RCA Victor LPM/LSP 2901 |
| 10 | 10 | FAITHFULLY YOURS | Eddy Arnold—
RCA Victor LPM 262 (M)/60931 (S) |
| 11 | 13 | BILL ANDERSON SHOWCASE | Decca DL 4600/DL 74600 |
| 12 | 11 | COUNTRY DANCE FAVORITES | Faron Young—Mercury MG 20931 (M)/60931 (S) |
| 13 | ★ | YOU'RE THE ONLY WORLD I KNOW | Sonny James—Capitol T 2209 (M)/ST 2209 (S) |
| 14 | 16 | THANK YOU FOR CALLING | Billy Walker—Columbia CL 2206 (M)/CS 9006 (S) |
| 15 | 15 | THE PICK OF THE COUNTRY | Roy Drusky—
Mercury MG 20973 (M)/SR 60973 (S) |
| 16 | 17 | GEORGE JONES SINGS
LIKE THE DICKENS | United Artists UAL 3364 (M)/UAS 6364 (S) |
| 17 | 8 | I GET LONELY IN A HURRY | George Jones—
United Artists UAL 3388 (M)/UAS 6388 (S) |
| 18 | 18 | R.F.D. | Marty Robbins—Columbia CL 2220/CS 9020 |
| 19 | 19 | YESTERDAY'S GONE | Roy Drusky—Mercury MG 20919/SR 60919 |
| 20 | 12 | THE BEST OF BUCK OWENS | Capitol T 2105 (M)/ST 2105 (S) |

Country Single Picks

GEORGE JONES
Musicor 1067
WEARING MY HEART AWAY
(Glad, MBI) (2:27)—Jones, Ed-
wards
Flip is "Things Have Gone to
Pieces,"
(Glad, MBI) (2:52)—Payne

MERLE KILGORE
Epic 9762
IT'S ALL OVER NOW
(Al Gallico, BMI) (2:20)—Sher-
rill, Sutton
Flip is "Everyday's a Holiday,"
(Al Gallico, BMI) (1:55)—Vick-
ery

ERNEST TUBB
Decca 31742
DO WHAT YOU DO WELL
(Central, BMI) (2:53)—Miller
Flip is "Turn Around, Walk Away,"
(Ernest Tubb, BMI) (2:34)—Tubb,
Abercrombie

JOHNNY AND JONIE MOSBY
Columbia 43218
WRONG COMPANY
(Jat, BMI) (2:18)—Howard
Flip is "Strawberry Wine,"
(Pamper, BMI) (2:09) — Kirby,
Bynum

MOON MULLICAN
Hall-Way 1208
BIG, BIG CITY
(Hall-Clement, BMI) (2:00) —
Foster, Rice
MR. TEARS
(Hall-Clement, BMI) (2:41) —
Forman, Gann

Country Album Picks

SONGS FROM MY HEART
LORETTA LYNN
Decca DL 74620

FIRST OF THE FAMOUS
BUCK OWENS, WANDA JACK-
SON AND OTHERS
Capitol T-2275

BURNING MEMORIES
KITTY WELLS
Decca DL-74612

TURN THE LIGHTS DOWN LOW
MARTY ROBBINS
Columbia CL 2304

COUNTRY GOLD
THE WILBURN BROTHERS
Decca DL 74615

MEMORY NUMBER 1
WEBB PIERCE
Decca DL 74604

BREAKIN' IN ANOTHER HEART
HANK THOMPSON
Capitol ST 2274

THE VOICE OF COUNTRY MU-
SIC
ROY ACUFF
Capitol DT 2276

MR. AND MRS. COUNTRY MU-
SIC
JOHNNY AND JONIE MOSBY
Columbia CL-2297

I WANT TO LIVE AND LOVE
CARL SMITH
Columbia CL 2293



INSIDE R & B

By Kal Rudman

The top LP cut with Burke Johnson, WAOK, Atlanta is **YOU BETTER GET IT**-Joe Tex, Dial. He feels there is hit potential in **THE TOUCH OF VENUS**-Sandy Wynns, Champion, and **SHE'S GONE**-Nolan Chance, Constellation. **PLL STEP ASIDE**-Wallace Brothers, Sims, is a big request item. After learning that Chatty Hatty, WGIV, Charlotte, was first to break both sides of the Invincibles on Warner Brothers **I'LL COME CRAWLIN'** and **HEART FULL OF LOVE**, he went on the latter side and there is good reaction. Ditto on that side with Fred Hanna, WAME, MIAME. Breaking big with Chatty, Burke and all over the place are Mr. Pitiful and **THAT'S HOW STRONG MY LOVE IS**-Otis Redding, Volt; **DON'T MESS UP A GOOD THING** - Fontella and Bobby, Checker; and, **TIME WAITS FOR NO ONE**-Eddie and Ernie, Eastern.

Big in requests with Bob King on his WOOK-TV Bandstand is **COME SEE ABOUT ME**-Choker Campbell, Soul. Hitting for Bob and Al Bell at WUST are: **HOW DO YOU QUIT**-Carla Thomas, Atlantic, **I DO LOVE YOU**-Billy Stewart, Chess; **AT THE CLUB**-Drifters, Atlantic; **CAN'T BELIEVE YOU'RE GONE**-Bobby Harris, Atlantic; **CAMEL WALK**-Ikettes, Modern (breaking in Cleveland and Baltimore also); **THE SHOTGUN**-Jr. Walker, Soul; and, **HE WAS REALLY SAYIN' SOMETHIN'**-Velvelettes, VIP. Top LP bands reported are: **YOU BETTER GET IT**, **ONE MONKEY DON'T STOP NO SHOW**, **YOU GOT WHAT IT TAKES**-all in Joe Tex LP, Dial; and, **I NEED YOUR LOVE SO BAD**-Irma Thomas, Imperial.

Breaking for (Happy) Johnny Pettitt, WGOK and Ruben (Sugar Daddy) Hughes, WMOZ, both in Mobile, are: **TRUE LOVE** - Joe Hinton, Backbeat; **GET DOWN WITH IT** - Bobby Marchan, Dial; **MAKE IT FOR THE DOOR**-Pat Lundy, Heidi; **MY BABE**-Righteous Brothers, Moon-glow; **I'M OVER YOU**-Jan Bradley, Chess; **SUDDENLY I'M ALL ALONE**-Walter Jack-

son Okeh (Fat Daddy says this is "going all the way" in Baltimore); **SHOTGUN** - Jr. Walker, Soul; **JERK AND TWINE** - Jackie Ross, Chess; and, **HOW DO YOU QUIT**-Carla Thomas, Atlantic.

Oliver Moss, KCAC, Phoenix confirms blues action on **STRUNG OUT** - James Crawford, Mercury. The big blues with Porky Chedwick at WAMO, Pittsburgh is **THE WORST THING IN MY LIFE**-B. B. King, Kent. He also confirms the Ikettes, Otis Redding, the Velvelettes and reports action starting on **FINDERS KEEPERS**-Nella Dodds, Wand, and **I WANT TO GET MARRIED** - Delicates, Challenge.

GIRLS HAVE FEELINGS TOO - Barbara Mason, Arctic is a solid smash in Philly, Baltimore, and Cleveland. The aforementioned Fred Hanna, WAME, Miami and Jerry Thomas, KNOK, Ft. Worth-Dallas confirm the reports from Chatty Hatty and Burke Johnson that **HEART FULL OF LOVE**-Invincibles, Warner Brothers is a solid winner.

Ken Hawkins, WJMO, Cleveland reports the station pick as **SHE'S GONE** - Nolan Chance, Constellation which supports glowing predictions made on this record by Fat Daddy and Ed Wright. Ken is also keen on the Sharon Soul, Walter Jackson, Jackie Ross, and **BABY DON'TCHA WORRY**-Vernon Harrell, Decca.

Georgie Woods and Jimmy Bishop, WDAS, Philly are enthusiastic about: **I'LL BE ALRIGHT**-Maxine Brown, Wand; **CRY**-Ray Charles, ABC Paramount; **STRONG FEELING**-Johnny Nash, Argo, **DON'T FORGET ABOUT ME**-Jeff Dale, Atco; and both sides of the new Impressions.

WE ARE IN LOVE-Bobby Byrd, Smash was broken in NYC by a WWRL's "Diamond of the Week" shot. Sales also in Balt.-Wash., Miami, New Orleans, and Houston. . . **GEE BABY I'M SORRY**-3 Degrees, Swan broke in NYC off WWRL and Jocko Henderson, WADO play. It went on WINS, NYC and KDKA, Pittsburgh. It is getting R&B play at WAMO, Pittsburgh (Porky Chedwick),

R & B TOP 30

- 1 MY GIRL
Temptations—Gordy 7038
- 2 TWINE TIME
Alvin Cash & the Crawlers—
Mar-V-Lus 8002
- 3 HOLD WHAT YOU'VE GOT
Joe Tex—Dial 4001
- 4 SHAKE—A CHANGE IS
GONNA COME
Sam Cooke—RCA Victor 8486
- 5 I WANNA BE (YOUR EVERY-
THING
Manhattans—Carnival 507
- 6 SUDDENLY I'M ALL ALONE
Walter Jackson—Okeh 7215
- 7 THE "IN" CROWD
Dobie Gray—Charger 105
- 8 HOW SWEET IT IS
Marvin Gaye—Tamla 54107
- 9 THE BOY FROM NEW YORK
CITY
Ad Libs—Blue Cat 102
- 10 THAT'S HOW STRONG MY
LOVE IS/MR. PITIFUL.
Otis Redding—Volt 124
- 11 THE WORST THING IN MY
LIFE
B. B. King—Kent 415
- 12 SEVEN LETTERS
Ben E. King—Atco 6328
- 13 IT'S BETTER TO HAVE IT
Barbara Lynn—Jamie 1292
- 14 SHOTGUN
Junior Walker & All Stars—Soul 35008
- 15 THE NAME GAME
Shirley Ellis—Congress 230
- 16 USE YOUR HEAD
Mary Wells—20th Century-Fox 553
- 17 VOICE YOUR CHOICE
Radiants—Chess 1904
- 18 NO FAITH, NO LOVE
Mitty Collier—Chess 1918
- 19 GET OUT
Harold Melvin—Landa 703
- 20 YOU'VE LOST THAT LOVIN'
FEELIN'
Righteous Brothers—Philles 124
- 21 HE WAS REALLY SAYING
SOMETHING
Velvettes—V.I.P. 25013
- 22 FINDERS KEEPERS, LOSERS
WEEPERS
Nella Dodds—Wand 171
- 23 JERK AND TWINE
Jackie Ross—Chess 1920
- 24 CAMEL WALK
Ikettes—Modern 1003
- 25 THE CRYING MAN
Lee Lanont—Back Seat 542
- 26 DON'T MESS UP A GOOD
THING
Fontella Bass & Bobby McClure—
Checker 109
- 27 CRY
Ray Charles—ABC-Paramount 10615
- 28 HOW DO YOU QUIT
Carla Thomas—Atlantic 2272
- 29 I LOVE YOU BABY
Dottie & Ray—LeSage 701
- 30 I WANT A LITTLE GIRL
Joe Hinton—Back Seat 545

KYOK - Fort Worth - Dallas, and WJLB, Detroit (Ernie Durham).

FLASH: The following major pop stations went on **SHOTGUN**-Jr. Walker, Soul: KEWB & KFWB, L.A.; WHK, Cleveland; CKLW, Detroit; KQV, Pittsburgh and Boston. By the time you read this, there will be many more. R&B sales are solid with over 20,000 sold in Chicago off WVON play. I predict top 10 pop. Berry Gordy produced it himself.

YOU'RE BREAKING MY HEART-Ascots, M.B.S. is being played on most important R&B stations, and Ken Hawkins, Cleveland, reports a breakout off WJOM play.

HOW CAN I GET TO YOU-Sharon Soul, Wild Deuce has been broken R&B by KNOK, Dallas; WVON, Chicago; and, WWRL, NYC. It is getting pop

play and sales in Fort Worth and Dallas, Hartford (I hear Bertha Porter picked it), Cleveland, and Milwaukee. When I first heard it, I thought it was Mary Wells.

PPM, Dean, Goldies

Warner Bros. albums by Peter, Paul and Mary, and Dean Martin both earned gold records last week when they passed the million dollar mark in retail sales. The PPM LP is the one called "In Concert," and the Dean Martin LP named after his big single hit "Everybody Loves Somebody."

The new gold album for PPM continues their hot LP streak. It is the fourth album released by the trio, and all of them have passed the million dollar mark in sales. Their fifth album will be issued by WB shortly.

Maryann Miles' answer to
"Don't Open The Door" is

**I'LL
BE GONE**
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WHERE IT'S AT
THE NEW BLOODS**



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Dateline Music City

Music Business in Nashville
CHARLIE LAMB



Most popular man for the last half year in British Discland was the late U.S. country singer, **Jim Reeves**, according to Patrick Doncaster writing in the New Musical Express magazine of London. Reeves was killed in an airplane crash last July 31 but his records went on booming.

"Before he died," says the New Musical Express, "Reeves was already making his mark in Britain." In the six months period Reeves' sales mounted with three LP's at one time in the album parade apart from his singles. It was the singles that made him man of the year, according to The Melody Maker Pop Thirty.

"Jim's our man and the Beatles come fourth. This is not to say that Reeves sold more discs than The Beatles. They did a million in a month. But Reeves was there after they faded. Reeves hit in February with "I Love You Because." In June another of his discs started to click—"I Won't Forget You," and it stayed in the chart till November. In mid-November another Reeves disc hopped into the best-seller lists—"There's A Heartache Following Me." There is no doubt that 1964 was his year."

The popularity line-up in Britain for the six months, according to the writer, was: 1. **Jim Reeves**; 2. **Roy Orbison**; 3. **Rolling Stones**; 4. **The Beatles**; 5. **The Bachelors**.

Country Stations Meet

Owners and operators of many major C&W stations will meet at Los Angeles' Sheraton-West Hotel Feb. 22-23 for an exchange of sales and programming ideas, it has been announced by **Dan McKinnon** of KSON, San Diego, who is coordinating the meeting. The meeting stems from plans hatched at the C&W disk jockey festival in Nashville last November. Most country stations have been contacted, McKinnon said, but all are invited.

Gordon Woodward PD at San Francisco's KSAY reports that immediately upon receipt of the **Glasers'** "Winner Take All" and "Baby They're Play-



HONORARY MAINE CITIZEN: Governor John H. Reed of Maine, right, presents honorary Maine Citizenship certificates to "Doc" and "Chickie" Williams, WVA Country Music stars during their recent visit to the state capitol in Augusta, Maine, where they have been on tour.

ing Our Song," they pushed it and it became a pick hit! . . . KEXO in Grand Junction, Colo. lost 90 pct. of its building and contents in a fire the night of Jan. 5, according to Mrs. **Ruth Poley** by way of KEXO's **Max Lee**. They saved a few albums but all singles were lost. They were back on the air Jan. 15 and are currently operating from a mobile van. C&W records in urgent need. . . . A new C&W TV series, **The Bill Anderson Show**, has gone into syndicated production and is slated for national distribution shortly, according to **A. O. Stinson** of Atlanta's Programming Inc., producing the series. Featured are Anderson, **Jean Shepard**, **Grandpa Jones** and **Jimmy Gateley**.

Opry Birthday Date

Promotion Director **Bill Williams** of WSM is thinking ahead. The Grand Ole Opry will celebrate its 40th birthday next Oct. 21-23, which is a mite earlier than usual. . . . R. P. M., Canada's only music industry weekly, just two years old, carries a story telling how the U. S. music biz is doing it better than the folks at home. Maybe it's a case of distant fields always looking greener.

Ernest Tubb has done a cover on **Ned Miller's** hit "Do What You Do, Do Well" and Decca is rushing a special release. . . . **Cedarwood Chips**, issued by Cedarwood pubbery, features

the recent emergence of **Hugh X. Lewis** as one of Nashville's leading songwriters. The publication becomes a monthly from now on. . . . **Hickory** has just released an LP, "Paper Tiger," by **Sue Thompson**, based on the smash success of her single by the same title."

Johnson To "Auctioneers"

Jimmy Johnson has joined **Leroy Van Dyke's** "Auctioneers," replacing **Jack Eubanks**. Eubanks who has been with Van Dyke for several years, joins the **Joe Wright Talent Agency**. Johnson who comes from Windsor, Ontario, will join Van Dyke for a series of one nighters prior to his opening at the Shamrock Hilton Hotel in Houston. . . . **Pete Kerr**, disc potentate at Kuik, Hillsboro, Ore., expects big things for **Stonewall Jackson's** "I've Got to Change" and **Margie Bowes'** new "Big City"; also for the **Tom Tall**, **Ginny Wright** disc.

Judy Lynn's \$75,000 wardrobe and instrument collection which accompanies her all over the country requires a caravan of two trucks, a trailer and a station wagon. Judy, whose style is a reversion to good old melody reflects that today most top pop singers are so interested in phrasing and styling gimmicks that the melody is lost. "**Rosemary Clooney** once said that you're only as hot as your last recording," Judy comments. "This doesn't apply to good country singers.

The public just keeps buying."

Finish the Poem

Jesse Travers at WCMS in Norfolk, Va. reports that a promotion is under way to issue backstage passes to listeners at the station's Feb. 28 Opry spec. Listeners are invited to complete the following poem in two lines on a post card. "I wish that I could be the one to be backstage for all the fun." Entries will be judged by the WCMS "Four Horsemen"—**Joe Hoppel**, **Sheriff Tex Davis**, "**Carolina**" **Charlie** and **Jesse**. The six lucky families will be admitted free and given a backstage tour and have their pictures taken. The stars include **Porter Wagoner**, **Norma Jean**, **Ray Price**, **Roy Drusky**, **Jimmie Martin**, **Ernest Bivins** and others. . . . "Your Cheatin' Heart", featuring songs from the just released MGM movie on the life of the great **Hank Williams** has just been re-released by Fred Rose Music. "The original recording", says the announcement. . . . **Billy Deaton** has just taken over the management of **Rusty and Doug**. For bookings, contact him at 108 University, San Antonio, Texas.

George Hamilton IV headlined the Tidewater Barn Dance performance. Jan. 30. Show was co-promoted by **WTID** and **Bob Vieno**. . . . **WTID** presented the premiere of the **Hank Williams** story, "Your Cheatin' Heart" Feb. 5 in Newport News. A capacity crowd with **Gus Thomas**, **Dick McClain**, **Johnny Eustace**, **Tommy Dee**, **Bruce Wright** and **Fred Newton** helping to entertain. . . . **The Browns**, RCA Victor recording stars were starred on the **Harvey's Record Department** portion of WSM's Grand Ole Opry Jan. 30. They won hearty applause for their rendition of selections from their album, "Three Shades of Brown".

Warner Mack was released from a Nashville hospital last week after his second operation as a result of an automobile crash in Indiana in late November. Mack wants all the deejays to know how appreciative he is of their help in keeping his song going while he's been out of circulation.

Musicor Meets

Musicor Records held a series of three winter distributor meetings last week to introduce its initial 1965 album product. Present at the sessions in Chicago, New York and Los Angeles were Art Talmadge, president; sales chief, Chris Spinosa; Morris Zitlin, secretary; and vice president and country a. and r. head, Pappy Daily.

New albums feature Gene Pitney and country star George Jones in their first LP together; Pitney's "Big Sixteen, Volume Two," and sets by Tito Rodriguez, George Jones (by himself), Vinnie Bell, Ralph Marterie, Gus Vali, Al Soyka and Les Barnet.

Monument Changes

Monument Records has named Jack Kirby as Director of Operations, and Joe Cash as national promotion director. Firm has not yet set a replacement for Johnny Sippel but expects to do so shortly. And if anyone knows a good man for Monument as West Coast rep, call Fred Foster or Jack Kirby in Hendersonville Tenn., at 530 West Main Street (615-824-6565).

New Jobim Songs

The Richmond Organization has acquired directly from Brazil a new group of songs written by bossa nova king Antonio Jobim. Rights were acquired for English speaking territories. The firm is distributing this week to performing artists and recording executives a professional folio of the Jobim songs.

NARAS Rolls On

First NARAS ballots and NARAS eligibility lists went out last week to all NARAS members. On the eligibility lists are a total of 3,500 selections for the year 1964, in the pop, classical, country, jazz areas, as well as songs, liner notes, etc. Members are supposed to only vote in those categories they are familiar with. Ballots are to be returned by February 16. Top five selections in each category will be on the final ballot, which will be mailed out in March.

NARM Sessions Set

The role of the rack jobber in the current record industry picture will be the dominant theme at the upcoming annual conclave of the National Association of Record Merchand-

isers at the Fairmont Hotel in San Francisco, starting Feb. 28. A record number of top echelon manufacturer execs are expected to be present for business meetings with the rackers on the general theme: "Appraisal and Assessment—What Is Our Worth."

Archie Bleyer, former head of Cadence Records, will be the keynoter. He will be followed by a running "dialogue," between Capitol Records Distributing Corp., president, Stanley Gortikov and Charlie Schlang, head of Mershaw of America. Gortikov will discuss the manufacturer's view of the racker, while Schlang will explain the rack jobber's attitude toward his suppliers.

Following this exchange, a panel of top names will take up the points one by one. Participants will include Al Bennett, Liberty Records; Mike Maitland, Warner Brothers-Reprise Records; Irwin Steinberg, Mercury Records; and Gortikov. Speaking for the rackers, in addition to Schlang, will be John Billinis, Carl Glaser and James Tiedjens.

The second business session will involve an all-industry panel discussion including Dave Rothfeld of E. J. Korvette for the retailers; Jerry Blaine of Cosnat Distributing for distributors; Sammy Ricklin of California Music for the One-Stops. Manufacturers will be represented by Bill Gallagher (Columbia) and Harry Jenkins (RCA Victor). Jack Goldbart of Atlanta will be among the racker spokesmen.

New AGAC Contract

The American Guild of Authors and Composers proposed last week a new contract for 1965, which calls for copyrights to new music to be in the writer's name. The proposed agreement will be presented to the publishers shortly.

The new AGAC contract will not be the same as the yellow AGAC contract of 1947, which became a standard writer's agreement for a great many publishers. There is an Option clause which gives the publisher the right to market material for six months for a payment of \$250 to the writer; a Contract clause which becomes operative when a commercial recording is made and released, and a Standard terms clause which means that the contract will be kept on file by AGAC to prevent it being changed by writers or publishers.

The new AGAC pact is of less importance to new young

writers, especially BMI writers, who nowadays have their own publishing firms. It is more important to those ASCAP writers without firms of their own who deal with many different publishers.

Cross-Channel Hits

P. J. Proby, an American, had to go to Britain to find stardom as a disk artist. The Hullabalooos, a blonde-thatched British group, were found and recorded first by the American producers, Hugo and Luigi, of Roulette Records. Now the transAtlantic switch may be about to happen again, according to Mike Jeffries, British manager of the Animals.

"I found a new American girl group, Goldie and the Gingerbreads, when I was here with the Animals last time," Jeffries said. "I've signed them to a personal management deal. They're over in England now where they've been working for nothing so far because they don't have working permits. The girls have two guitars, a drum and an organ and they sing. They killed them at the Olympia in Paris and the Beatles, the Stones and the Animals all dig them. The first record is already cut and they'll be out in America on Atlantic. These girls are too much."

Red Roses Revival

Songwriters Sid Tepper and Roy Bennett, Mills Music, Decca Records and Dolton Records were all celebrating this week on the successful revival of "Red Roses for a Blue Lady."

The writers, the publisher and Dolton can tip their hats to Decca and German maestro, Burt Kaempfert. Kaempfert recorded the tune for an album originally, and it was put out as a single by Decca late last year. A slow builder, the disk began picking up good airplay right after the Holidays.

Decca confidently expects the side to become a hit equaling or bettering the original hit records of the tune back in 1949. One of these was by another Decca artist, Guy Lombardo. The other, by Vaughn Monroe, was on RCA Victor.

The Kaempfert success has sparked a lot of new activity. Dolton's Vic Dana appears to have a hit vocal cover of the tune. The singer may thus be repeating a feat pulled off last year when he successfully covered another Decca smash, "Shangri-La," by harpist, Rob-

ert Maxwell.

Yet another version is out by Wayne Newton on Capitol, despite the fact that Newton already has a budding hit out only three weeks in "Coming On Too Strong."

Trade Chatter

Capitol Records is issuing a two LP set of Winston Churchill Speeches . . . RCA Victor harpist Gene Bianco has signed a one-year composer and arranger contract with Mills Music . . . Sidney Mills has been at Columbus Hospital in East 19th Street in New York for the past two weeks with pleurisy. He is expected to be discharged some time this week . . . Joe Spellman will handle promotion for Buddy Kaye's Budd Music and Greenleaf Music . . . United Artists Records has signed Azie Mortimer, the G-Clefs, and Puerto Rican singer Chucho Avellanet.

The Coronados, the night club act, have cut their first recording for Four Corners Records, the Kapp Records subsidiary . . . Mike Merrick has opened an office in Los Angeles. Vice President of the operation in charge of the West Coast is David Horowitz who has merged his public relations firm into the Merrick company . . . Alfred Hindle, who retired as custom sales manager of RCA Victor's Hollywood operation, was honored by a testimonial dinner at the Beverly Hills Hotel last week. Hindle joined RCA in 1926 . . . George B. Storer, chairman of Storer Broadcasting Company, has been named recipient of the National Conference of Christians and Jews highest recognition, the Silver Medallion Brotherhood Award. . . . Dave Kapralik has been named executive producer of the Bobby Vinton TV package.



VIC GOES DRAMATIC: Vic Dana (left) hit the dramatic trail last week with a guest shot on "Burke's Law," the ABC-TV Show. The Dolton star, shown here with Dick Glassner, label exec, appeared on the Les Crane Show on his trip to New York last week.

Dot RECORDS PROUDLY PRESENTS THE BEST SELLERS COAST TO COAST



ALBUMS



3605 Pearly Shells
Billy Vaughn



3611 The Golden
Millions
Lawrence Welk

3609 12 Immortal Songs... Dick Contino •
3606 Near You... Pat Boone • 3583 Great Accor-
dion Hits!!!... Myron Floren • 3574 Jo
Ann Castle Plays Great Million Sellers • 3567

Great Country Hits... The Andrews Sisters •
3563 My Most Requested... Liberace • 3556
The World I Used To Know... Jimmie Rodgers
• 3545 Sugar Shack... Jimmy Gilmer • 3541

Golden Organ Hits... Jerry Burke • 3538 More
... Steve Allen • 3536 Myron Floren Polkas •
3535 Wipe Out... The Surfaris • 3431 Vaughn
Monroe - His Greatest Hits • 3412 Moon River
... Lawrence Welk • 3366 Orange Blossom
Special & Wheels... Billy Vaughn • 3359 Cal-
cutta... Lawrence Welk • 3358 Polkas: Great-
est Hits!... Six Fat Dutchmen • 3314 More
Million Sellers... Johnny Maddox • 3292 The
Lennon Sisters Sing Twelve Great Hits • 3276
Theme From A Summer Place... Billy Vaughn
• 3249 Ragtime Piano Gal... Jo Ann Castle •
3165 Blue Hawaii... Billy Vaughn • 3157 The
Mills Brothers' Great Hits • 3071 Pat's Great
Hits... Pat Boone • 3068 Hymns We Love...
Pat Boone • 3057 Lure Of The Islands... Hal
Aloma • 110 The Man With The Banjo... Eddie
Peabody •



SINGLES

16664 Pearly Shells Billy Vaughn
16697 Apples And Bananas Lawrence Welk
Theme from "The Addams Family"
16694 Bon Soir, Mademoiselle Jimmie
(My Friends Are Gonna Be) Rodgers
Strangers
16689 Satan's Waitin' Mike Minor
Me And My Shadow

16691 Mexican Fun George Tomasco &
Evermore The Dots
16692 Yummie Yama Papa The Fireballs
Baby, What's Wrong?
16705 Welcome Home The Mills Brothers
You're Making The Wrong Guy Happy
16704 River Goodbye Dale Ward
Dirty Old Town
16702 Sing A Little, Little! The Blanch Family
Maker Of Raindrops & Little Jewel
& Roses

16701 The Square Dick Whittinghill
Tribute To A Dog
16700 All Night Long The Opposite Six
Come Straight Home
16699 Blueberry Hill Pat Boone
Heartaches
16687 Break His Heart For Me Jimmy Gilmer
Cinnamon Cindy



NEW RELEASES



3619 The Square
Dick Whittinghill



3616 My First of 1965
Lawrence Welk



3615 Silver Dollar
Ace In The Hole
Mike Minor



3614 Deep Purple
Jimmie Rodgers



3601 Best Be The Tie
That Binds
Pat Boone &
David Lipscomb Singers



DOT RECORDS ALL TIME HIT SINGLES

45-100 Last Date, Yellow Bird Lawrence Welk	45-120 Dark Moon Gale Storm	45-143 Honeycomb Jimmie Rodgers
45-101 Calcutta Lawrence Welk	Memories Are Made Of This	Kisses Sweeter Than Wine
45-102 Wheels Billy Vaughn	45-121 Young Love Tab Hunter	45-144 Wipe Out, Surfer Joe The Surfaris
Orange Blossom Special	45-122 Paper Doll, Glow Worm Mills Brothers	45-145 Pipeline, Move It Chantays
45-103 Blue Tomorrow Billy Vaughn	45-123 Near Your Pardon Francis Craig	45-146 Pink Shoe Laces Dodie Stevens
Berlin Melody	45-124 Confidential, Jail Bird Sonny Knight	45-148 (The Original) The Joe Liggins
45-104 A Swingin' Safari Billy Vaughn	45-125 Auctioneer Leroy Van Dyke	Honeydripper
Blue Hawaii	45-128 (The Original) So Rare Jimmie Dorsey	(The Original) I've Got A Right To Cry
45-105 Melody Of Love Billy Vaughn	I Fell In Love With A Pony-Tail	45-149 Side By Side Pat and Shirley Boone
Sail Along Sil'vy Moon	45-129 Rainbow At Midnight Jimmie Rodgers	The Hawaiian Wedding Song
45-110 The Shifting Whispering Billy Vaughn	Jay Dee's Boogie Woogie	45-150 Black Land Farmer Wink Martindale
Sands, Part I	45-129 Rainbow At Midnight Jimmie Rodgers	Deck Of Cards
The Shifting Whispering	45-131 All Nite Long Rusty Bryant	45-151 I'll Be Home Pat Boone
Sands, Part II	45-132 The Green Door, Four Walls Jim Lowe	I Almost Lost My Mind
45-107 Moody River Pat Boone	45-133 Come Go With Me Dell-Vikings	45-152 San Antonio Rose Johnny Maddox
Speedy Gonzales	45-134 Dark Moon Bonnie Guitar	Long Gone
45-108 Ain't That A Shame Pat Boone	Mister Fire Eyes	45-153 Hot Pastrami The Dartells
A Wonderful Time Up There Pat Boone	45-135 Susie Darlin' Robin Luke	Dartell Stomp
45-109 Don't Forbid Me, April Love Pat Boone	Living's Loving You	45-155 Till Then Mills Brothers
Love Letters In The Sand Pat Boone	45-136 You Cheated, Nature Boy The Shields	You Always Hurt The One You Love
45-110 Love Letters In The Sand Pat Boone	45-137 Does Your Chewing Gum Lose Its Flavor Lonnie Donegan	45-156 Lazy River, Opus One Mills Brothers
A Wonderful Time Up There	45-139 Am I Easy To Forget Debbie Reynolds	45-157 Racing With The Moon Vaughn Monroe
45-112 P.S. I Love You, Trying The Hilltoppers	45-142 Dutchman's Gold Walter Brennan	Riders In The Sky
45-114 Till Then The Hilltoppers		45-158 There! I've Said It Vaughn Monroe
Only You (And You Alone)		Again
45-116 Coconut Grove Johnny Maddox		Ballerina
In The Mood		45-159 There's No Tomorrow Tony Martin
45-117 The Crazy Otto Johnny Maddox		Begin The Beguine
Eight Beat Boogie		45-160 My Blue Heaven, Ramona Gene Austin
45-119 I Hear You Knocking Gale Storm		45-161 It Isn't Fair, I'll Walk Alone Don Cornell
Ivory Tower		