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MUSIC BUSINESS

Incorporating music reporter

Vol. IX No. 29

**Nat King Cole:
A Man To Remember**



Lloyd Thaxton: New Star on TV

1965
MB 4-S E17 Q
NIGEL A. MAXEY
PRINCETON
WEST VIRGINIA
24 740
MAY 24 1965

A
personal
statement...

Nat Cole is gone and I know that I should find solace in the recordings that remain. But I cannot. His records convey the wonderful voice but not the wonderful man. I thank God I knew him long and well, and in his memory I find reassurance for the future of all our lives. / Nat Cole's fame rested not on hit records or on-stage performances, but on his conduct as a human being. Certainly he set a magnificent example for his own race; but even more, he set an example for all races. He won the admiration of people throughout the world with his unique voice, his matchless demeanor, his natural grace. We must lament his sudden departure from life, but we must also revel in how well that life was lived. / It is comforting to know that the human race is still capable of producing a Nat Cole. We must be grateful for the lessons he taught: lessons of love, tolerance, work, art, dedication. It is a cliché to suggest that "we are better men for having known him." But in Nat's case, the clichés are fitting and true: great artist, musician's musician, nice guy. No artist has ever meant so much to me before; none can ever mean so much again. / I pray that Nat has found eternal rest, secure in the love of his fellow men.



Glenn E. Wallich

Glenn E. Wallich
Chairman of the Board
Capitol Records, Inc.

Nat Cole: A man to remember

"Forget the trends and just be honest with yourself and your fans," Nat Cole once advised his younger competitors. Celebrating a great single hit reviving with "Ramblin' Rose," Cole had pointedly added, "Some of these young kids have talent, but they come on awful strong. They try to be hip like an old-timer. They should try being themselves. I think I could smooth a lot of them out in no time. . . ."

Cole, as a record artist, a performer, and a man, was a model on which any aspiring performer might well have patterned his career. Musicality was the keynote of his style. He never played, or sang, an unmusically note in his life. In his later career, as the velvet croon became more a part of his total picture, his earlier jazz days gave him the honest and instinctive rhythmic sense that made the swinging beat an equally identifiable trademark.

Like many of the great and near great in pop and jazz, Nathaniel Adams Coles derived much of his music from the church where he sang and played organ as a youth. His own style evolved and developed through a jazz instrumental stage to that of a highly polished night club balladeer, and he built a following that made him one of the giants in the field of pop music from 1944 on. During most of his career he was a Capitol Records artist, where he had his first hit, "Straighten Up and Fly Right," in 1944.

As many a young artist discovered, it's not so easy to come back after the first smash hit and get another. They can again take a lesson from Mr. Cole, who had more lives as

a record hit-maker than a score of cats. Nat had an answer for this too: "There are no real trends in this business that aren't tied up with just plain good songs. A good song can make it anytime, no matter what the trends might be."

Beyond all this, once Cole had established himself out of his trial and error period as the leader of a jazz trio, he followed his own advice: that "a fellow has to keep active, doing new things. A lot of artists may tell you they don't care about record hits anymore. They're foolish. Every artist who's really honest with himself will admit he likes and needs a record hit anytime he can get one. I never have stopped trying for the hits."

Nat Cole never stopped getting them over a span of two decades. Even after his remarkable success with the Joe and Noel Sherman tune, "Ramblin' Rose," three years ago, he came through again a year later with "Those Lazy Hazy Crazy Days of Summer." His singles smashes are legend, and things like "Mona Lisa," "The Christmas Song," "Pretend," "Too Young" and "Nature Boy" have already become classics. Less of a seller, but of equal fascination for fans was the unique "Calypso Blues." He reportedly sold over 50 million records in his career.

On the album front, Cole was also a giant, having recorded dozens of LP's for Capitol Records, including several radical departures from what might normally have been expected. Following several successful sorties into the Latin American territory, Nat hit on the idea of trying a Latin al-

bum with lyrics in Spanish and Portuguese. It was indeed a pioneering approach at the time for a pop singer, and "Cole Espagnol" proved an artistic as well as commercial success. A successor was "A Mis Amigos."

On another occasion, Cole devoted an entire album to original love song compositions by a single, relatively unknown composer. This too found a substantial degree of favor. More recently, Cole had teamed with pianist George Shearing, which turned out to be a fortunate pairing. The album remained on the charts for months.

During the past two years, intermixed with the more traditional "good music" attitude in recording, Cole adopted the standard pop technique of patterning and titling an album after a hit single. This was the case with both "Ramblin' Rose" and "Lazy Hazy, Crazy Days of Summer," and in recent months with "L.O.V.E.," an album which is currently on the best-seller charts.

These recent hits, perhaps, represented Cole's closest approach to a modified rock and roll format, although he always claimed, as his special material tune asserted, "Mr. Cole. Won't Rock and Roll." But even if he declined to identify himself with the rock, he accepted it and tolerated it. "I can put up with it, of course," he once explained. "After all, my teenage daughter is playing it all the time so I can't escape."

Cole was directly involved in the struggle of the American Negro to achieve equality in the economic and civil rights area, especially during

Continued on page 18



The **NEW** Chartbuster's *release*
**"BREAKIN'
 MY HEART"**

c/w **"CAN'T YOU HEAR ME CALLIN' "**

MUTUAL #511

MUTUAL RECORDS INC. 1697 Broadway, New York 19, N.Y. LT 1-6206

Radio Exposure Chart

Dear Sir:

I just could not wait to say thank you for the new and better Radio Exposure Chart that once again features the current position of records on various stations. The method used before could give an indication of a record's breakout but this new way just is fab! Now we know city by city, station-by-station just what's happening. I wrote last year when you changed to the system you just replaced complaining and now am happy that the old way is made even better. Please include more stations (there's room) and more titles.

Repeating, it's great and thanks.

P.S.: I'm a disc jockey out of work and attending Catholic University part-time for graduate work.

Sincerely,
Michael Hoyer
Washington

Dear Mr. Rolontz:

As a song writer and a regular reader of *Music Business*, I'd like to applaud you on your new Radio Exposure Chart. It's the most comprehensive effort of any trade magazine to keep a pulse on the record market.

Again, thanks
Harold W. Berry
N. Bellmore, N.Y.

Johnny Young's Letter

Dear Sir:

Never in my life have I seen such a wild reaction to the recent letter of Johnny Young of Nashville. I believe that Mr. Young was trying to bring out a point that your readers have missed.

We find a letter from a Pennsylvania disc-jockey who has been looking for a reason to write *Music Business*. He said that Mr. Young did not know much about the record/radio business. I hope that this world will not become a place where the only time a person writes a letter is when he wants to tell the other fellow how wrong he is and how stupid he is. Most of the replies you have printed tell Mr. Young how wrong he is. I do not feel he would have subscribed to the *Music Reporter* for more than a year until it was sold unless he had some knowledge or interest in the record business.

Letters To The Editor

A disc-jockey from Georgia evidently has forgotten what radio really is. I feel that radio is a means of entertainment for the American public. This man has figured that if he was paid for every record he played, he should receive \$3. He seems to say that radio is nothing but advertising time with a few records thrown in. It was meant to be entertainment mixed in with a few commercials. The records the man receives are his only means of offering entertainment to people. He might give record men better respect if he realized how important music was to his show.

I think that Mr. Young's letter was well written and well planned. I hope many more people will understand that all he was saying was that the record promoter should not be criticized so much. Disc-jockeys, your manager always says that you are to be, "Happy, Happy, Happy!!!" Let's don't let your temper show just because you do not agree with what someone said!

Sincerely yours,
Jack Bell
Cookeville, Tennessee

Salutes Promo Men

Dear June:

I have read in numerous trade magazines and newsletters how deejays are always complaining about the service their respective record promotion men give them.

As far as I'm concerned, these men deserve a large pat on the back. I have met many, many promotion men and only a small, very small percentage have ever failed to be cooperative in any way. They have supplied me with new records (sometimes before national release time), extra records for hops and give-aways, and talent for hops and shows. This is not counting the amiable conversation about the activities of other jocks at stations in other markets.

Namely, I would like to especially commend such hard workers in the record business as Matty 'The Humdinger' Singer, Bill Mulhern, John Rosica, Charlie Rice, Dick Ware, Mike Gratz, Jim Saltzman, Johnny Mahan, Bruce Davidson, George Jay, Bernie Binnick, Jack Perry, Lester Rose, Ronnie Singer, Gunter Hauer, Ed Cotlar and so many

others it would be impossible to list them. Some of these men have gone on to bigger and better things due to their top ability. Many thanks, fellas, from one appreciative jock.

Best regards,
Johnny Canton
WHAM Radio
Rochester, N.Y.

Alan Freed

Dear Sam:

Congrats to you and Bob Rolontz for the best—and most deserving—story on Alan Freed that I have ever read.

Sincerely,
Irwin Zuker
Hollywood

Dear Bob:

My congratulations to you on a great article about Alan Freed.

Stay beautiful,
Ray Lawrence,
Colpix Records,
Los Angeles,

Pen-Pal Wanted

Dear Sir:

I got the address of Music Business from my American friend. He said you would print my name for pen friends, and I hope you will.

As for me, I'm a Finnish girl, 15 years old. My hobbies are: music, skiing, skating, movies, languages, landscape cards, stamps, reading and drawing.

I'd like to correspond with 13-16 year old American girls and 15-17 year old American boys.

Sincerely,
Miss Pirjo-Anneli Paloranta
Ravilinna 2.,
Kausala 4 kp,
Finland



HAPPY SINGER: Her name is Rita Curtis and she is flipped over signing with Wolff Records of Canada, new indie label out of Toronto. Rita is 15 years old and still in school.

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AND STILL SELLING LIKE A BEST SELLER "I'VE GOT A TIGER BY THE TAIL"-CAPITOL SINGLE 5336



LLOYD THAXTON

New Star on TV

Personality, humor and expert lip-synching have made his syndicated TV show the hottest disc package since the Dick Clark Bandstand. It now is seen in 73 markets



HOT POP DISC PACKAGE. One of the biggest fads among teenagers today is an electronic version of an ancient Roman art form of pantomime—lip and finger synching to records. The man most responsible for its current popularity is Lloyd Thaxton, whose syndicated TV show is the hottest pop record package since the heyday of Dick Clark's daily ABC-TV series.

Although the Thaxton show has only been in syndication since September, the series has already been sold in 73 markets (two thirds on a five-day-a-week-strip basis) and is rated No. 1 in its time slot in the majority of those markets.

Visual showmanship is the all-important ingredient in Thaxton's overwhelmingly successful revival of the heretofore dying video deejay format. Unlike most record show hosts, Lloyd is a visual performer. He is also a master pantomimist and the best synchronization artist in the business.

His expert lip-synch pantomimes to vocal records by top artists and his finger-synch interpretation of instrumental disks have been admired by everybody from classical conductor Arthur Fiedler to Hollywood columnist Louella Parsons.

Miss Parsons paid Thaxton the ultimate compliment when—after being part of the studio audience at one of his shows—she described him in her column the next day as "a very talented singer."

SUPERVISES ENTIRE SHOW. The 37-year-old Thaxton, who has a bachelor degree in speech from Northwestern University, is a versatile, extroverted showman and, above all, a perfectionist. During a busy 10 hour day he personally supervises every production facet of each 60 minute show.

At the same time he puts in lengthy practice sessions for each vocal or instrumental disc-synch number (finger-synching piano platters is the most difficult) and he has been known to spend two hours rehearsing a gimmick that will only run two and a half minutes on the air.



A variety of visual gimmicks, polished to perfection, enabled Thaxton to build his show—then a local KCOP, Hollywood telecast—from No. 7 in 1961 to No. 1 in one year. Today, two and a half years later, the program is still No. 1 in its market. Thaxton's shows are packed with youthful verve and spontaneity but there is nothing accidental about their content. Each hour is carefully plotted to assure proper pacing, balance and movement.

TASTEFUL CLOTHES AND DANCES.

The selection of the 15 young couples featured on the show each day is as carefully made as the rest of the program. The youngsters must dress with decorum, dance tastefully and be 16 years of age or older. "Junior High School students will watch high school students on TV," explains Lloyd "but kids in high school just aren't interested in the younger set."

Youngsters who want to appear on the show, booked as much as two months in advance, must first assemble their own group of 30 dancers. Then they call Thaxton's office for an appointment and undergo an elaborate screening process.

Thaxton sometimes invites a particularly good group back during the year, but he carefully avoids having "regulars" on the show. "Regulars become prima donnas," claims Thaxton. "They are no longer starry eyed and consequently don't groove into the show. I like fresh, new faces every day."

One of the most important contributory factors to the success of the show, according to Thaxton, is the 40 minute briefing session he holds with each group just before air time.

40 MILLION VIEWERS. "I remind them they will be watched by nearly 30 or 40 million people," says Thaxton "and that they owe it to those viewers to conduct themselves accordingly. I point out that what might be a funny gag at a party—two boys dancing together for example—just wouldn't be funny on TV. Our motto on the show is 'If you're not sure, don't do it.'"

"On the other hand, I also advise not

to worry about making mistakes. You can get away with almost anything on television if it's unintentional. Only intentional rudeness or vulgarity is offensive to viewers."

Extensive exposure for a record on the Thaxton show doesn't necessarily mean it's a hit. The prime requisite for getting a record played is that it have visual appeal. Thaxton frequently plays relatively unknown disks because a lyric or arrangement lends itself to visual presentation.

Sam Ashe, who books guests for the show, screens all new records received each day and narrows them down to eight or nine possibilities. Then Thaxton listens and decides which—if any—have visual potential.

HAS STARTED HITS. Nevertheless Thaxton has launched his share of hits, including "Paper Tiger," "Dang Me," "The Jerk" and "This Diamond Ring." If the trend continues artist and repertoire men may very well start thinking in turns of "sight" as well as "sound."

In addition to a multitude of visual gimmicks (lip-synch contests for teen guests, faces painted on his fingers, face masks on his hands, animated album covers, etc.) Thaxton spotlights a different recording artist in person each day.

Shows featuring "Top 40" stars are usually selected for airing in markets where Thaxton is only carried once a week. Lloyd likes unusual guests (Erroll Garner, Elmer Bernstein, Laurindo Almeida) as well but their appearances are usually limited to markets where the series is on an across-the-board basis.

FAVORITE OF WOMEN. These out-of-the-ordinary guests may partially account for the fact that Thaxton is the No. 1 rated favorite of women from 18 to 39—as well as teenagers—in many markets. Thaxton himself thinks older women watch the show because the discotheque trend has made them more aware of the new dances. His own pixy-styled good looks and hip sense of humor are undoubtedly also contributory factors.

Although Lloyd has ambitions to become an all-around star performer and

expects to make a picture at Universal, he surprisingly has no interest in doing a network show, ala "Shindig" and "Hullabaloo." However, he is planning a network special for later this year.

"My show is carried in more markets than some network programs," says Thaxton "and I can make more money in syndication." He owns 60 per cent of the tape-package which is syndicated nationally by MCA.

CALLS OHIO HOME. Born May 31 1927, Lloyd Thaxton lived in Memphis, Tenn. until he was two. However, his parents moved to Toledo, O., and Lloyd calls Ohio his home state today. After two years in the U.S. Navy and stints as dance band drummer, Thaxton joined Toledo TV station WSPD in 1950 as a floorman. By 1957 he was the star of his own show on the same station.

Then—with no more mountains to conquer in Toledo he loaded his wife and three children in a one wheel trailer and set out for California. His first break came three months later when he landed a job selling used cars on TV. KCOP hired him as a staff announcer and finally he rated his own show again, but this time in one of the biggest TV markets in the country.

WATCHES OVER YOUNGSTERS.

Thaxton—father of two teenaged boys and a 10 year old daughter—has a paternal, protective attitude towards the youngsters who dance on his show. Recently some TV columnists have objected to the dancing on the show and claimed the teenagers were actually doing "bumps and grinds."

"The kids may get carried away sometimes" admits Thaxton "but in their own minds they certainly aren't doing what those columnists suggest, even though lack of coordination on the Jerk say, might make it look that way. The adults are just thinking dirty."

Then he smiled reflectively. "The other day on the show I called a 'slow dance,' and when I looked around at the kids dancing close together, adult-style, I suddenly realized 'Now that's sexy dancing.' Remember, it was once considered immoral to dance the waltz!"

JUNE BUNDY



An extraordinary musician

Roland Kirk

He can and does play one, two, or three instruments at a time—and he plays them all beautifully. Listening to him is an unusual experience.



ONE MAN QUARTET. Sure. Four men *should* equal one quartet. That's not unreasonable. But then things don't always have to be what they *should* be, do they? So if one of a given four men happens to be Roland Kirk, don't be disturbed if you find yourself listening to a quintet, a sextet—yes, even a septet. It'll happen that way. Honest. And why not? Kirk's an extraordinary musician . . . an extraordinary man.

Still, it is rather startling to see this blind musician mounting the stand under one of the heaviest burdens of musical equipment in performance history—tenor sax, manzello, stritch, flute, siren whistle, castanets and whatever else might be handy, all strapped to his person. And when he plays them—one, two, three at a time—it takes a few moments to adjust. But once you do—such beautiful music. Kirk is on the side of the angels.

A PRODIGIOUS TALENT. Quite simply, Kirk is one of the most prodigious talents and engaging personalities on the jazz scene today. His abilities transcend any norm. What he does is no gimmick. It's strictly legit. Currently on tour, Kirk and company (Horace Parlan, piano; Michael Fleming, bass; and Steve Ellington, drums) recently completed a month-long engagement at New York's Five Spot, one of his favorite clubs. "I like the crowd we get here. They're real jazz fans, not merely businessmen out on the expense account trying something 'different.'" From his performance, it was evi-

dent that Kirk is still in the process of an endless growth which will only lead to further prominence in the jazz community.

Things haven't always gone so smoothly for the maestro. It took a good deal of exposure before serious jazzmen learned to accept his unusual talents. "I remember about three years ago, Ornette Coleman asked me why I needed more than one instrument to express myself. One instrument was enough for one man to master, he insisted. But I notice that now Ornette is playing the violin and the trumpet in addition to his sax. What do you suppose that means?"

GOES OWN WAY. Regardless of opinion, Kirk has continued to go his own way, accepted or not. In addition to his tenor sax, he has mastered the manzello, stritch, flute and nose-flute in any combination—sometimes all at once. The remarkable thing is that he not only plays chords on the instruments but counterpoint as well. "I've just been learning to play two melodies at once," said Kirk, which he then demonstrated with a magnificent treatment of "Goin' Home" coupled with "Sentimental Journey."

The beauty of Kirk's art is that he is constantly testing new limits. The tonal variety he gets from any one instrument is an achievement in itself. His flute, for instance, is played in the usual fashion, and then, by placing the instrument against the microphone, manipulating the keys and humming the pitch into it, he gives a total effect of two instruments plus voice. One of the effects is akin to the Japanese samisen.

Besides the instruments mentioned, Kirk has now taken up the oboe. And at any given moment he may come up with special effects from a music box, castanets, his famous siren-like whistle, or a pre-recorded tape fastened to the microphone.

HARD CORE TO EXPERIMENTAL. The Kirk sound ranges from hard-core jazz to the experimental. The common qualities in all his work are a driving sense of freedom, an openness and a large degree of humor. "Some people think I have too much of a sense of humor in my music, but I like to perform. Anyway, I learned a long time ago, you can't please everybody . . . but I still try."

While every fiber of Kirk's being is employed in performance, he is cool, reserved, and soft-spoken off the stand, and when introducing a number. He can't resist employing his wry humor at every opportunity.

Kirk's Mercury albums are near classics, from "We Free Kings," to "Reeds and Deeds." He has recently moved to Mercury's subsidiary jazz label, Limelight. His first album for Limelight will be out in March, and will feature the artist on flute only. Why? "Well, I feel the variety of expressive sounds you can get from a flute have not been fully exploited. We came up with some very daring sounds this trip. Not that I've gone the limit yet, but it is very exciting. I'm very happy with it." The title? "I Talk With the Spirits." Indeed, he may.

BARRY KITTLESON



***The Horn
Of Plenty
With But
Plenty***

AL HIRT'S
*swinging
single*

FANCY PANTS

c/w

STAR DUST

VICTOR 8487

RCA VICTOR
The most trusted name in sound

THE SOUND OF MUSIC

Soundtrack Blockbuster of 1965



Charmian Carr



Julie Andrews



Julie Andrews and Christopher Plummer

A NOTABLE YEAR. 1964 was a notable year for soundtrack albums. Four of the hottest track albums in many years were issued over the 12 month period and they all turned out to be blockbusters. They were the tracks from "My Fair Lady," "A Hard Day's Night," "Mary Poppins," and "Molly Brown."

If 1964 was a sensational year, 1965 could be even more so. For it is starting off with the issuance of a long-awaited sound track from one of the most beloved of Rodgers and Hammerstein musicals, "The Sound Of Music," now a 20th Century Fox movie. It stars a young lady who has become a movie favorite after years as Broadway's fairest lady, Julie Andrews.

The album only started to ship last week, two weeks before the picture was due to open in the U.S. on March 2. But anticipation that this would be the year's top soundtrack set ran so high that RCA Victor had orders for 250,000 LP's in advance.

GIGANTIC CAMPAIGN. Obviously, with an album of these gigantic proportions, RCA Victor had worked out a gigantic campaign to carry the word about "The Sound Of Music" to every city, town and hamlet in these United States. The campaign is probably the biggest, most lavish, and most complete ever placed behind any single album in the history of RCA Victor. The cost of the program, covering all communication media (newspapers, magazines, radio and TV) is expected to run in excess of \$100,000. The LP has been designated RCA Victor's "Album of The Month" for March.

By the time the Victor and the 20th Century Fox campaigns on the picture and the sound track are concluded, it is doubtful if there will be many people in the U.S. who are not aware of "The Sound Of Music."

The last time Victor went out on a campaign like this it was for another Rodgers and Hammerstein musical called "South Pacific." Over a million were sold. Victor hopes to do even better with "The Sound Of Music."

BOB ROLONTZ



"The Trapp Family" with Julie Andrews and Christopher Plummer

**BROOK BENTON
BEAUTIFUL LYRICS
BIG RECORD**



BITTERSWEET YEARS, THE IN-BETWEEN YEARS, THOSE TEEN-AGE YEARS!
BROOK CAPTURES THEIR MAGIC IN HIS NEW MERCURY SINGLE...

"THE
SPECIAL
YEARS"
72398



FEBRUARY 27, 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's Blockbuster Hits The Top

THE MONEY RECORDS

This Week	Last Week	Record	Label
2	2	THIS DIAMOND RING GARY LEWIS, Liberty 55756	Liberty 55756
3	3	MY GIRL TEMPTATIONS, Gordy 7038	Gordy 7038
3	1	YOU'VE LOST THAT LOVIN' FEELING RIGHTEOUS BROTHERS, Phillies 124	Phillies 124
10	10	JOLLY GREEN GIANT KINGSMEN, Wand 172	Wand 172
13	13	TWINE TIME ALVIN CASH & THE CRAWLERS, Mar-V-Lus 0002	Mar-V-Lus 0002
6	5	SHAKE SAM COOKE, RCA Victor 8486	RCA Victor 8486
12	12	BOY FROM NEW YORK CITY AD LIBS, Blue Cat 102	Blue Cat 102
9	9	I GO TO PIECES PETER & GORDON, Capitol 5335	Capitol 5335
11	11	THE 'IN' CROWD DOBIE GRAY, Charger 105	Charger 105
14	14	TELL HER NO ZOMBIES, Parrot 9723	Parrot 9723

SALE BLAZERS

This Week	Last Week	Record	Label
11	4	THE NAME GAME SHIRLEY ELLIS, Congress 230	Congress 230
17	17	KING OF THE ROAD ROGER MILLER, Smash 1965	Smash 1965
13	8	BYE BYE BABY FOUR SEASONS, Philips 40260	Philips 40260
14	6	DOWNTOWN PETULA CLARK, Warner Bros. 5494	Warner Bros. 5494
65	65	EIGHT DAYS A WEEK BEATLES, Capitol 5371	Capitol 5371
19	19	LAUGH, LAUGH BEAU BRUMMELS, Autumn 8	Autumn 8
21	21	RED ROSES FOR A BLUE LADY BERT KAEMPFFERT, Decca 31722	Decca 31722
22	22	BIRDS AND THE BEES JEWEL AKENS, Era 3141	Era 3141
19	20	LEMON TREE TRINI LOPEZ, Reprise 0336	Reprise 0336
31	31	HURT SO BAD LITTLE ANTHONY & THE IMPERIALS, DCP 1128	DCP 1128

This Week	Last Week	Record	Label
21	24	GOOD NIGHT ROY ORBISON, Monument 813	Monument 813
27	27	FERRY ACROSS THE MERSEY GERBY & THE PACEMAKERS, Laurfe 3284	Laurfe 3284
29	29	YEH, YEH! GEORGIE FAME, Imperial 66086	Imperial 66086
7	7	ALL DAY AND ALL OF THE NIGHT KINKS, Reprise 0334	Reprise 0334
28	28	I'VE GOT A TIGER BY THE TAIL BUCK OWENS, Capitol 5336	Capitol 5336
32	32	LITTLE THINGS BOBBY GOLDSBORO, United Artists 810	United Artists 810
42	42	GOLDFINGER SHIRLEY BASSEY, United Artists 790	United Artists 790
23	23	PAPER TIGER SUE THOMPSON, Hickory 1234	Hickory 1234
30	30	FOR LOVIN' ME PETER, PAUL & MARY, Warner Bros. 5496	Warner Bros. 5496
37	37	CAN'T YOU HEAR MY HEARTBEAT HERMAN'S HERMITS, MGM 13310	MGM 13310

ACTION RECORDS

31	34	WHAT HAVE THEY DONE TO THE RAIN SEARCHERS, Kapp 044	Kapp 044
32	33	IT'S ALRIGHT ADAM FAITH, Amy 913	Amy 913
33	18	HOLD WHAT YOU'VE GOT JOE TEX, Dial 4001	Dial 4001
45	45	ASK THE LONELY FOUR TOPS, Motown 1073	Motown 1073
35	35	FANCY PANTS AL HIRT, RCA Victor 8487	RCA Victor 8487
47	47	COME HOME DAVE CLARK FIVE, Epic 9763	Epic 9763
49	49	MIDNIGHT SPECIAL JOHNNY RIVERS, Imperial 60087	Imperial 60087
38	39	BREAK AWAY NEWBEATS, Hickory 1290	Hickory 1290
39	41	NEW YORK'S A LONELY TOWN TRADE WINDS, Red Bird 10-020	Red Bird 10-020
40	40	A CHANGE IS GONNA COME SAM COOKE, RCA Victor 8486	RCA Victor 8486
59	59	PEOPLE GET READY IMPRESSIONS, ABC Paramount 10622	ABC Paramount 10622
42	16	LET'S LOCK THE DOOR JAY & THE AMERICANS, United Artists 805	United Artists 805
69	69	SHOTGUN JUNIOR WALKER, Soul 35008	Soul 35008
✓	✓	STOP IN THE NAME OF LOVE SUPREMES, Motown 1074	Motown 1074
45	25	NO ARMS CAN EVER HOLD YOU BACHELORS, London 9724	London 9724
60	60	DON'T LET ME BE MISUNDERSTOOD ANIMALS, MGM 13311	MGM 13311
47	26	AT THE CLUB DRIFTERS, Atlantic 2268	Atlantic 2268
68	68	RED ROSES FOR A BLUE LADY VIC DANA, Dolton 304	Dolton 304
63	63	SEND ME THE PILLOW YOU DREAM ON DEAN MARTIN, Reprise 0344	Reprise 0344
50	50	MY HEART WOULD KNOW AL MARTINO, Capitol 5341	Capitol 5341
74	74	IF I LOVED YOU CHAD & JEREMY, World Artists 1041	World Artists 1041
16	16	HEART OF STONE ROLLING STONES, London 9725	London 9725
88	88	I DON'T WANT TO SPOIL THE PARTY BEATLES, Capitol 5371	Capitol 5371

55	55	CRY RAY CHARLES, ABC Paramount 10615	ABC Paramount 10615
61	61	CUPID JOHNNY RIVERS, Imperial 66087	Imperial 66087
53	53	DUSTY RAG DOLLS, Mala 493	Mala 493
43	43	WHOSE HEART ARE YOU BREAKING TONIGHT CONNIE FRANCIS, MGM 13303	MGM 13303
46	46	LOVE POTION #9 SEARCHERS, Kapp KJB 27	Kapp KJB 27
36	36	THANKS A LOT BRENDA LEE, Decca 31728	Decca 31728
67	67	BORN TO BE TOGETHER RONETTES, Phillies 126	Phillies 126
94	94	STRANGER IN TOWN DEL SHANNON, Amy 919	Amy 919
44	44	LOOK OF LOVE LESLEY GORE, Mercury 2372	Mercury 2372
66	66	LIKE A CHILD JULIE ROGERS, Mercury 72380	Mercury 72380
✓	✓	I MUST BE SEEING THINGS GENE PITNEY, Musicor 1070	Musicor 1070
48	48	HAVE YOU LOOKED INTO YOUR HEART JERRY VALE, Columbia 43181	Columbia 43181
75	75	DON'T MESS UP FONTELLA BASS & BOBBY McCLURE, Checker 1097	Checker 1097
71	71	ANGEL JOHNNY TILLOTSON, MGM 13316	MGM 13316
62	62	HELLO, DOLLY! BOBBY DARIN, Capitol 5359	Capitol 5359
52	52	COMING ON TOO STRONG WAYNE NEWTON, Capitol 5338	Capitol 5338
70	70	IT'S GOTTA LAST FOREVER BILLY J. KRAMER, Imperial 66085	Imperial 66085
73	73	DIAMOND HEAD VENTURES, Dolton 303	Dolton 303
72	72	REAL LIVE GIRL STEVE ALAIMO, ABC Paramount 10620	ABC Paramount 10620
64	64	HE WAS REALLY SAYIN' SOMETHIN' VELVEETTES, VIP 25013	VIP 25013
82	82	I WANNA BE YOUR EVERYTHING MANHATTANS, Carnival 507	Carnival 507
78	78	GO NOW MOODY BLUES, London 9726	London 9726
83	83	GIRL DON'T COME SANDIE SHAW, Reprise 0342	Reprise 0342

79	79	NOT TOO LONG AGO UNIQUES, Paula 219	Paula 219
✓	✓	DO THE CLAM ELVIS PRESLEY, RCA Victor 47-8500	RCA Victor 47-8500
76	76	WHIPPED CREAM HERB ALPERT & TIJUANA BRASS, A & M 760	A & M 760
96	96	COME TOMORROW MANFRED MANN, Ascot 2170	Ascot 2170
✓	✓	FOR MAMA CONNIE FRANCIS, MGM K-13325	MGM K-13325
84	84	GOLDFINGER BILLY STRANGE, Crescendo 334	Crescendo 334
✓	✓	THE RACE IS ON JACK JONES, Kapp 651	Kapp 651
89	89	YOU'RE NEXT JIMMY WITHERSPOON, Prestige 341	Prestige 341
85	85	THIS SPORTING LIFE IAN WHITCOMB, Tower 120	Tower 120
✓	✓	YOU GOT WHAT IT TAKES JOE TEX, Dial	Dial
✓	✓	DO YOU WANNA DANCE BEACH BOYS, Capitol 5372	Capitol 5372
92	92	IF I RULED THE WORLD TONY BENNETT, Columbia 43220	Columbia 43220
✓	✓	FROM ALL OVER THE WORLD JAN & DEAN, Liberty 55766	Liberty 55766
95	95	THIS IS MY PRAYER RAY CHARLES SINGERS, Command 4059	Command 4059
91	91	ORANGE BLOSSOM SPECIAL JOHNNY CASII, Columbia 43206	Columbia 43206
93	93	POOR MAN'S SON REFLECTIONS, Golden World 20	Golden World 20
✓	✓	NOWHERE TO RUN MARTHA & VANDELLAS, Gordy 7039	Gordy 7039
✓	✓	IT HURTS ME BOBBY SHERMAN, Decca 31741	Decca 31741
99	99	LAND OF 1000 DANCES CANNIBAL & HEADHUNTERS, Rampart	Rampart
98	98	LET HER LOVE ME OTIS LEAVILLE, Blue Rock	Blue Rock
✓	✓	FOR MAMA MATT MONRO, Liberty 55766	Liberty 55766
✓	✓	GEE BABY I'M SORRY 3 DEGREES, Swan	Swan
✓	✓	LAND OF 1000 DANCES MIDNITERS, Chattanooga	Chattanooga
✓	✓	HERE SHE COMES DUSTY SPRINGFIELD, Philips 40228	Philips 40228



CERULEAN BLUES

We Get Letters by Dom Cerulli

Dear Mr. Cerulli:

I have just read the Feb. 13 edition of Cerulean Blues. I can't blame you for what Ferris Benda says in your space. But I am surprised to see Mr. Benda use this space to discuss something he knows nothing about.

He opens by saying that Fleetwood Records has listed in the Schwann Catalog 55 albums of Drum and Bugle Corps Music for "anyone who's interested." From the tone of his typewriter I would say he doesn't think many people would be interested. But, in a few short years Fleetwood has grown from a catalog of only two or three records to a catalog of 55, excluding other types of recordings they now make, a publishing firm and the large shows they promote in the Northeast. They don't need defending, but the drum corps movement does.

Fight Delinquency

In fighting delinquency, drum corps are second only to Little League and Boy Scouts in effectiveness, millions of people involved and millions of dollars spent for this type of organization. Most corps are sponsored by the American Legion, VFW, PAL, churches (of all faiths), Fire Departments and the Boy Scouts.

Many of our leaders, including President Johnson, support the movement. Congress is expected to pass a

Drum Corps Week August 15-22, 1965. Among the most active supporters are the Senators Kennedy. The late John F. Kennedy was a lifetime member and organizer of one of Boston's largest drum and bugle corps.

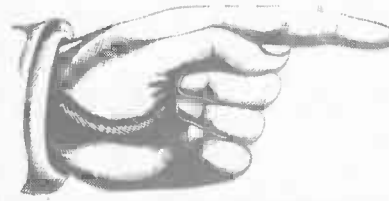
Smart Men

What really hurts is although Mr. Benda starts discussing drum corps, he winds up with marching bands. Most of what he says is true. But drum corps are just the opposite of most bands. Where bands are often sloppy, a corps, even an average corps, is a great example of precision. But the greatest difference is that a large band of the type usually seen at football games was instrumented for peak performance indoors. Outside their instruments are cumbersome, making it hard to march. Therefore, the drill is simple and the show usually dull. Because of instrumentation (they even march with bassoons) the music is muddy. For these reasons, some musical directors refuse to take their bands outdoors. Smart men.

But a drum and bugle corps is just the opposite! The sonority of the bugles makes their music sharp and clear in the open air. They can play any musical composition in any key. They have valves and rotaries, come in size and pitch from soprano to contra-base and can be easily handled while marching. You seldom see them at football games, they appear mostly at their own competitions.

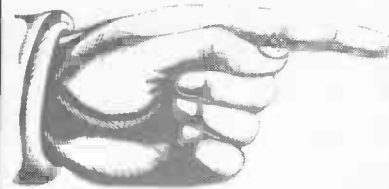
I hope you, Mr. Cerulli, hurry back. Mr. Benda seems to be the type of critic who will tear anything apart for the humor value rather than offering constructive or sincere criticism.

Thank you,
Steve Rosenstein
Drum Corps Publicists
Association,
New York



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ATLANTIC 8106 (DIAL SERIES)

"HOLD WHAT YOU'VE GOT"

BE SURE TO WATCH JOE TEX ON THE
"SHINDIG" & "LLOYD THAXTON" TV SHOWS

ATLANTIC



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SELF SERVICE

b/w

FOUND A LOVE, WHERE IT'S AT



THE
NEW
BLOODS
Fox — 554

The Ultimate in Entertainment

Warner Mack: Fightin' Back And On His Way Up

Nashville

Warner Mack, spunky Decca records artist with such country clicks as "Surely" and "Is It Wrong" to his credit, refused to let a near fatal auto wreck put him on the entertainment world sidelines.

Despite being chained to a hospital bed with severe internal injuries which almost cost the young singer his life, Warner managed to ramrod the promotional activities necessary to give his current Decca release the push it needed to make the national country charts.

Warner's wife and mother, the latter being his personal manager and head of their newly organized Talent House Talent Agency, handled the physical end of those promotional duties.

Letters to deejays, fans, distributors and others along the promotional beat, were dictated by the ailing country star. His wife, Peggy, and his mother, Mrs. Bessie McPherson, also handled the mail bags of get well cards which poured in after news of Warner's November 29 wreck broke in the national press.

That accident came during a vicious snow storm which clobbered the mid-west just as

Warner and his wife headed home from a show date in Wisconsin. Some 12 hours after they started the trip, the Mack car slammed into another auto which had stalled in the middle of the highway near Princeton, Indiana. The blizzard made the car invisible until seconds before the collision.

Mrs. Mack was hurled half way through the windshield despite Warner's desperate grab to hold her back. The lunge which saved his wife cost him dearly. Warner sustained serious internal injuries which almost claimed his life and nearly left him crippled for life.

Warner fought desperately for life as his temperature soared as high as 106°. Complications pushed him even closer to death. He made it through the crisis and doctors transferred him from the Princeton, Indiana hospital to one in Nashville.

Two operations and more than two months later, Warner received word that he "may possibly" return to recording and playing show dates the first of March.

In the meantime, as Warner Mack gets better, so do sales of smash single, "Sittin' In An All Night Cafe"!



Even a near-fatal auto wreck couldn't keep spunky Warner Mack off the nation's best-seller list in the Country Music department. Here, Warner, his wife Peggy, left and his mother-manager Mrs. Bessie McPherson, pose with the stack of more than 3,000 get well cards that poured in the first few weeks after the car crash which almost killed the Decca Records star. While the cards and letters were pouring in, sales of his Decca smash, "Sittin' In An All Night Cafe" went straight up.

New York Becoming A Swinging TV Town

TV disk jockey shows are twisting up a new local programming storm on both coasts, and WPIX, New York, is shaping up as the hippest station of them all.

The New York Daily News video station currently features local jock Clay Cole four nights a week and Lloyd Thaxton's syndicated series twice a week. Still another syndicated jockey show, Sam Riddle's "Hollywood A Go Go," will be launched by WPIX in March in the 7:30-8:30 p.m. time period.

The management at WPIX has also been talking to Murray the K Kaufman, who leaves WINS shortly. However, it is understood that Kaufman, who reportedly wants to do an afternoon across-the-board TV show, has also been holding confabs with WCBS-TV and WABC-TV.

Both Thaxton and Riddle operate from Hollywood. Thaxton, syndicated in 73 markets by MCA, (see story elsewhere in this issue) is on WCOP and Riddle, syndicated in more than 40 markets by 4 Star, is

on KHJ-TV. Riddle also emcees another local Hollywood TV dance show, "9th Street West."

All in all it adds up to a full week of programming—both local and network—for the "Pop 40" set in New York. **Sunday:** Thaxton (a repeat) 4:30-5:30 p.m. and Cole (repeat) 8-9 p.m. (opposite New York Daily News columnist Ed Sullivan) on WPIX; **Monday:** Bruce Morrow's "Go! Go!" 7-8 p.m., WABC-TV; Riddle, 7:30-8:30 p.m., WPIX; **Tuesday:** Thaxton, 7:30-8:30; "Hullabaloo" 8:30-9:30 p.m., NBC; **Wednesday:** Cole, 7:30-8:30 p.m.; "Shindig," 8:30-9:30 p.m., ABC; **Friday:** Cole (repeat) 11:20 p.m.-12:20 p.m.; **Saturday,** Dick Clark, 1-2 p.m., ABC. Cole, 6:30-7:30 p.m.

WOR-TV, New York, has also entered the musical variety picture with Mike Douglas' syndicated Monday through Friday series, 5-6:30 p.m. However, Douglas spotlights a more varied lineup of disk talent. His first week (Feb. 15-19) included Jan Peerce, Della Reese, Cab Calloway, Jerry Vale, and Felicia Sanders.

RADIO AND TV

Chad & Jeremy TV Hit

by June Bundy



Chad (Stuart) and Jeremy (Clyde) may turn out to be the finest all-around British talents exported to the "colonies" yet, and we don't exclude the Beatles.

The World Artists duo quietly took over U.S. television this month in a strikingly versatile demonstration as actors, singers and witty raconteurs.

On Wednesday (Feb. 10) they kidded themselves (playing a zany, cockney disc team) on Dick Van Dyke's CBS-TV situation comedy series. Later that same night they made a live appearance on Les Crane's ABC-TV "talk" program as their charming upper-class selves.

Last week they portrayed still another type (wholesome juveniles) on Patty Duke's ABC-TV show—an episode coyly titled "Patty Pitts Wits: Two Brits Hits." And we'd like to hear the boys' private opinion of that

title!

Chad and Jeremy were polished, articulate and smoothly outspoken on the Crane show. And it wasn't easy. Actor Tony Randall, also a guest, seemed determined to needle them into a controversy over the respective merits of London and New York.

We expected Les Crane to accord Chad and Jeremy respectful introductions as singers, but we were happily surprised that the Van Dyke show also treated their vocals as legitimate entertainment, rather than fodder for gags. It was a refreshing change from the sly-dig-presentations given some young disk stars by so-called adult shows.

The insults are particularly reprehensible since the programs are obviously hoping to cash in on the rating pull of the artist whose performance they're ribbing.

Trade Chatter

The BMI Awards

BMI tried something different this year. Instead of presenting its Citation of Achievement Awards to songwriters and publishers at the BMI dinner, as it had in other years, BMI split the award and dinner scene into two parts. The awards were given out in the afternoon at Town Hall, and the dinner had no speeches.

Although BMI had been pressed for years to split the awards and the dinner affair into two separate parts, we liked it better the old way. True, the dinner was long, and it often ran over onto the wee hours. But this year the awards presentation was rather cut and dried at Town Hall and the dinner lacked the glamour of dinners past.

So next year we'd like to suggest that BMI reunite its annual dinner in New York with its annual awards presentation. Perhaps the writers and publishers should be introduced at their tables rather than take that long walk to the stage to receive their scrolls.

That would save time. But let's get the awards and the dinner together again. It's more fun that way.

Bits and Pieces

A survey taken in Boston by two Top 40 radio stations indicates that they lose their audience every Wednesday night for an hour when "Shindig" is on TV. . . . One of the largest of the record firms couldn't lure away from a smaller label one of the top LP artists in the country, even though they made a concerted effort to do so. Artists' initials? T.L. . . . Sammy Davis is re-recording all of his vocals on the "Golden Boy" album. He didn't like the first recording date, when he was hoarse after the exhausting three months when the show was on the road. The LP will also have a new cover with a picture of Davis. . . . That lawsuit between Sammy Weiss and Leiber-Stoller and Red Bird Records was settled out of court. Weiss got a nice settlement. . . . Peter Reilly, we hear, could succeed to John Kurland's old post at Columbia Records.

Della on Groove

Seventeen year old **Della Rae**, new Grove Records artist, signed and recorded by **Chet Atkins**, has been booked as guest star on the **Jimmy Dean** show for Feb. 25. The deal was set by the Morris office and Della Rae's manager, **Si Siman**, long-time producer of the **Red Foley Ozark Jubilee** show. . . . Where will the **Blackwood Brothers Quartet** be during February? Name almost any state east of the Mississippi and you'll be right. It's a busy month. . . . The **Tillman Franks** household of Shreveport, La., had puppies last week—nine of them. Credit goes to Sweet, Sweet Judy, a dachshound. No, Judy's name is not being bold-faced, though she has that musical touch. . . . **WTLS**, Tallahassee, Ala. needs records. They play from the top 100—C&W, pop and rock. . . . **KWNT** radio in Davenport, Iowa, arranged through the **Bob Neal Agency** for an all-country show. It was a complete sell-out despite a howling blizzard.

Rita Curtis

Canada's Wolff Records label (Ontario) has signed pretty

Rita Curtis to a record pact. Her first single will be out shortly. . . . **Sparton of Canada** will distribute the two Canadian labels, **Acadia** and **Mountain**, starting March 15. . . . **Jim Weatherly**, University of Mississippi football star and singer has been signed to a record contract by 20th Century Fox Records. . . . **Sal Mineo** is associated with **Lewis Harris** in a film production company, **Salmark Productions, Inc.**

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

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BE GONE**
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RADIO EXPOSURE CHART

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

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

Table with columns: M. B. P. O. O. C. H. A. R. T., EAST, SOUTH, MIDWEST, WEST, TITLES, and station codes (W, K, W, W, W, W, K, K, W, W, W, K, K, K, K, K, R, L, R, L, A).

Table with columns: M. B. P. O. O. C. H. A. R. T., EAST, SOUTH, MIDWEST, WEST, TITLES, and station codes (W, K, W, W, W, W, K, K, W, W, W, K, K, K, K, K, R, L, R, L, A).

13	EVERY DAY A WEEK... Beatles (Capitol)	22 28 28 10	1	39	1	2	25 25	31 13 12 35
35	FANCY PANTS... Al Hirt (RCA)	34						29
22	FANNIE MAE... Righteous Bros. (Moonglow)	22 27 16 20	4	33 41 17	27 13 24 22		43	31
5	DOLLARS... Pitney/Jones (United Artists)	42 52					19	8 30 18
29	FOR LOVIN' ME... Peter, Paul & Mary (Warner Bros.)	50		19 19 7 16	31	33	39	27 41
81	FOR MAMA... Connie Francis (MGM)	54	48					44
	FOR MAMA... Vic Damone (Warner Bros.)			43 58				
97	FOR MAMA... Matt Monro (Liberty)			59				
	FOR MAMA... Jerry Vale (Columbia)	54						
89	FROM ALL OVER THE WORLD... Jan & Dean (Liberty)		X					
	FOUR BY THE BEATLES... (Capitol)						10	
98	GEE BABY I'M SORRY... 3 Degrees (Swan)	43					14	
76	GIRL DON'T COME... Sandie Shaw (Reprise)	48		54				
75	GO NOW... Moody Blues (London)			8 44 18				40 50
	GOLDFINGER... John Barry (United Artists)			5				
27	GOLDFINGER... Shirley Bassey (United Artists)	25 42	35	8 6 19 5	7	42	1 1 33 49	
82	GOLDFINGER... Billy Strunge (Crescendo)		35	24			1	
21	GOOD NIGHT... Roy Orbison (Monument)	25 22 27	31	29 25 28	19 50 31 36		23 26 26	
	GREATEST STORY EVER TOLD... Ferante & Teicher (U.A.)				42			
65	HAVE YOU LOOKED... Jerry Vale (Columbia)	14		24 12			28	17
52	HEART OF STONE... Rolling Stones (London)	8 22 16			9		37 11 26	32 20 23 26
68	HELLO DOLLY... Bobby Darin (Capitol)	44					X	
100	HERE SHE COMES... Dusty Springfield (Philips)		X					
73	HE WAS REALLY SAYIN'... Velvettes (VIP)							34
33	HOLD WHAT YOU'VE GOT... Joe Tex (Dial)	13	41	17 14 16				21 17 38 22
20	HURT SO BAD... Little Anthony (DCP)	12 33 8 36		57 55 34	13 28 20			30 14 46
	I CAN'T EXPLAIN... The Who (Decca)						8 P	
53	I DON'T WANT TO SPOIL... Beatles (Capitol)	22 28 46 10 20		39	2	25 25		35
8	I GO TO PIECES... Peter & Gordon (Capitol)	15 11 6		13 22 13 19	9 8 8	6 11 3 16		
	I JUST CAN'T GO TO SLEEP... Formula 1 (Warner Bros.)			37				
64	I MUST BE SEEING THINGS... Gene Pitney (Musicor)	31 56 44		P	23 P P			
	I UNDERSTAND... Freddie & Dreamers (Mercury)		34					
74	I WANNA BE... Manhattans (Carnival)	19						27
	I WILL WAIT FOR YOU... S. Lawrence (Columbia)			26				
51	IF I LOVED YOU... Chad & Jeremy (World Artists)	57		55		P 45	20 25 19 43	
88	IF I RULED THE WORLD... T. Bennett (Columbia)		51	49				
	IF YOU LOVE ME... Jesse Young (DCP)							
	I'M NOT WORTH IT... Rocky & the Visions				16			
9	'IN' CROWD... Dobie Gray (Charger)	11 9 13 18		26 15	7 23		36 22 23	
94	IT HURTS ME... Bobby Sherman (Decca)	47	49					
32	IT'S ALRIGHT... Adam Faith (Amy)	55 20		58		10 27 21 38		
	IT'S BETTER TO HAVE IT... Barbara Lynn (Jamie)		7					
70	IT'S GOTTA LAST... B. J. Kramer (Imperial)	46		31	26 12			
25	I'VE GOT A TIGER... Buck Owens (Capitol)	32 35		21 15	47 36 27 18	14 37		
4	JOLLY GREEN GIANT... Kingsmen (Wand)	17 3 9 3		36 2	6 6 5	8 9 5 4		
	JUST FOR YOU... Freddie & Dreamers (Mercury)		P					
	JUST LIKE A BOY... Ginny Arnell (MGM)		43					
	KAREN... Surfari (Decca)		15					
12	KING OF THE ROAD... Roger Miller (Smash)	7 7 24 26 7		1 5 11	14 21 19 34	14 6 11 13		
	LA CAHUATA... Sunglows			37				
95	LAND OF 1000 DANCES... Cannibal (Rampart)		30		4			5
99	LAND OF 1000 DANCES... Midnites (Chattahoochee)	42						11
16	LAUGH LAUGH... Beau Brummels (Autumn)	9 20 37 25 22		17 28 21	12 19 12 24 3			8

92	PLEASE LET ME WONDRA... Beach Boys (Capitol)	43						11
	POOR MAN'S SON... Reflection (Golden World)	43						26
	POOR UNFORTUNATE ME... J. J. Barnes (Ring)							48
	PSYCHO... Sonics							
	QUIT KICKIN' MY DOG... New Christys (Columbia)							50
	RACE IS ON... George Jones (U.A.)							34
83	RACE IS ON... Jack Jones (Kapp)	53	X					P
72	REAL LIVE GIRL... Steve Alaimo (ABC)	26					14	
17	RED ROSES... B. Kaempfert (Decca)	8 4 14	26				27 20 23	1 16 18 7 31 33
48	RED ROSES... Vic Dana (Dalan)		26				23	1 18 7 47 14
	RED ROSES... Wayne Newton (Capitol)		26					12
	RICHEST MAN ALIVE... Mel Carter (Imperial)							29
	RIVER GOODBYE... Dale Ward (Dot)		X					
49	SEND ME THE PILLOW... Dean Martin (Reprise)	36 50	47				40 33	48
6	SHAKE... Sam Cooke (RCA)	5 15 11					3 20 4 20	34 15 40 28
43	SHOTGUN... Junior Walker (Soul)	23 49					14 53	15 8 P 29 44 15 20
	SOMEWHERE... Brothers Four (Columbia)							
44	STOP IN THE NAME... Supremes (Motown)	27 58 P P 38					60	17 P 50 40 21
61	STRANGER IN TOWN... Del Shannon (Amy)	38 57 29 P					52 25	P 48
	STRANGERS... Jimmie Rodgers (Dot)		50					
10	TELL HER NO... Zombies (Parrot)	10 2 12 1					15 23	3 18 5 19 45 23 4 12
59	THANKS A LOT... Brenda Lee (Decca)						27	35 42
	THINK SUMMER... Susan Wayne (Columbia)							31
1	THIS DIAMOND RING... Gary Lewis (Liberty)	2 1 3 4 23					11 4 6 4	4 2 3 2 2 2 6
	THIS IS IT... Jim Reeves (RCA)							37
90	THIS IS MY PRAYER... R. Charles Singers (Command)	45	X					
85	THIS SPORTING LIFE... Ian Whitcomb (Tower)	41					59	33 15
	TIME WAITS FOR NO ONE... Eddie & Ernie (Sue)		52					
	TIRED OF WAITING... Kinks (Reprise)		44					
	TOKEN OF LOVE... Sunny & Sunliners							P
	TRY TO REMEMBER... Ed Ames (RCA)		35					
5	TWINE TIME... Alvin Cash (Mar-V-Lus)	19 14 15					4 32 26	36 14 6 4 16 9
	WAKE UP... Minets (DCP)		X					
	WALK... Fenways (Imperial)							1
	WARMTH OF THE SUN... Lancers							42
	WATUSI '64... Jay Huntley (Crescendo)							10
	WE WERE LOVERS... Sandra Barry (Parkway)		51					
	WE WERE LOVERS... Darin D'Anna (World Artists)						57	49
31	WHAT HAVE THEY DONE... Searchers (Kapp)	40 17 14 40					35 48	34 33 30 41 47
	WATCHA D DING... Beatles (Parlophone L.P.)		11					
57	WHOSE HEART... Connie Francis (MGM)		17				43 24	33 26 40 47 36
79	WHIPPED CREAM... Herb Alpert (A&M)						54	
	WHIPPED CREAM... Stokes (Alon)							
	WHY DON'T THEY UNDERSTAND... T. Conigliare (Penn)		32					
	WITCH... Sonics (Etiquette)							9
	WORDS OF LOVE... Beatles (Parlophone L.P.)		8					
23	YEH YEH... Georgie Fame (Imperial)	30 23 21 10					38 42 7	9 7 32 33 24 45
86	YOU GOT WHAT IT TAKES... Joe Tex (Dial)	47						
	YOU'LL BE GONE... Elvis (RCA)		X					
	YOUNG DOVE'S CALLING... Castaways (Prism)							43
	YOU'RE BREAKIN' MY HEART... Chartbusters (Mutual)		15					
84	YOU'RE NEXT... Witherspoon (Prestige)						41	18 41
	YOU'RE MY GIRL... Everly Bros. (Warner Bros.)		39					
	YOUR LOVE... Johnny Randell							45
	YOUR TURN TO CRY... Dave Clark 5 (Epic)							38
3	YOU'VE LOST THAT LOVIN'... Righteous Bros. (Phillys)	1 17 2 31 24					1 2 2 8	1 13 4 26 4 24 1



"DICK WILLIAMS' KIDS SING FOR BIG PEOPLE"

(Argo LP & LPS-4041)

Youth isn't wasted on the young. And to prove it—this album.

Twelve (12) Great Standards Sung by Kids and supported by lush strings and drivin' brass. It swings! It's exciting! It's unlike any album you've ever heard. And chances are, you'll write us a love letter about it.

ARGO Chicago, Ill. 60616

REVIEW OF THE WEEK

Continued from page 3

the late 50's and early 60's. He was an activist in the cause.

In 1959, he entered into an ambitious project with Harry Belafonte. The resulting firm was called Cole-Belafonte Enterprises. "We hoped to do a lot of things to help build the image of the Negro as a performer," he once declared. "Our aim was to produce plays and musicals and concerts and television programs which would spotlight performances by Negroes."

The venture foundered, but it was not for the lack of trying. Cole also conducted his own NBC-TV television variety show in the late fifties with the sole aim of "showing that a Negro could handle his own featured show. We had top guest artists but still they couldn't get the sponsors to cover the show in the South. It was costing me a fortune to try to prove a point so we finally gave it up after a year. There were too many other things to do."

In line with his advice to the younger performers to keep active doing new things, Cole practiced what he preached. For years, he operated his own publishing firms in New York, which were helmed by his long time colleague, Jackie Gales. Beyond this, he started his own independent record company, Kee-Cee Records. On a few occasions he operated as a record producer in recording various artists for his label. He also operated a production firm for making movies and TV films as well as his own concerts.

Cole, for a long, long time, was a giant on the concert and one-nighter circuit. Starting in 1951, the veteran agent, Tim Gale of the Gale Agency, promoted Cole's tours for three years with such stars as Duke Ellington and Sarah Vaughn also included in the bill. The shows were blockbusters, playing op arenas and indoor and outdoor stadiums across the land. Cole ultimately took over the tours himself with Gale setting them up. On one of the shows at Carnegie Hall in 1954, the presentation had to be cancelled when Cole fell ill and was rushed to a hospital. He returned later to the one-nighter scene and his continuingly successful tours were regarded by many as the forerunner of the great era of rock and roll package tours of the mid and late fifties.

Now Nat Cole's name is added to the astonishing list of great music and record industry names lost over the past year or so. He is survived by his wife, Maria; his son, Nat Kelly; and four daughters, Carol, Natalie and twins, Casey and Timolin.

He has left a rich heritage of his own—the vast library of recordings made during his remarkable career of over a quarter century. For his art and for the man himself, he'll not be soon forgotten.

BRITAIN'S TOP 20

- 1 TIRED OF WAITING FOR YOU
Kinks—Pye
- 2 YOU'VE LOST THAT LOVIN' FEELIN'
Righteous Bros.—London
- 3 KEEP SEARCHIN'
Del Shannon—Stateside
- 4 I'LL NEVER FIND ANOTHER YOU
Seekers—Columbia
- 5 GO NOW
Moody Blues—Decca
- 6 COME TOMORROW
Manfred Mann—HMV
- 7 THE SPECIAL YEARS
Vai Doonican—Decca
- 8 CAST YOUR FATE TO THE WINDS
Sounds Orchestral—Plecadilly
- 9 THE GAME OF LOVE
Wayne Fontana and the Mindbenders—Fontana
- 10 BABY PLEASE DON'T GO
Them—Decca
- 11 YOU'VE LOST THAT LOVIN' FEELIN'
Cilla Black—Parlophone
- 12 DON'T LET ME BE MISUNDERSTOOD
Animals—Columbia
- 13 TERRY
Twinkle—Decca
- 14 LEADER OF THE PACK
Shangri-Las—Red Bird
- 15 FUNNY HOW LOVE CAN BE
Ivy League—Plecadilly
- 16 THREE BELLS
Brian Poole and the Tremeloes—Decca
- 17 YEH YEH
Georgie Fame—Columbia
- 18 FERRY CROSS THE MERSEY
Gerry and the Pacemakers—Columbia
- 19 I'M LOST WITHOUT YOU
Billy Fury—Decca
- 20 IT HURTS SO MUCH
Jim Reeves—RCA



Michael Steinberg

INSIDE MUSIC



Harlem to Warsaw

SAM CHASE

People in the music field have long known that they are dealing with a force which has the power to bridge almost every kind of difference—social, political, racial. And it did just that during the past week, in what surely is one of the most fascinating human interest stories in a long while.

The story concerns one of 10 young American concert pianists who were invited to Warsaw, Poland, to participate in the 7th Annual Chopin Competition which opens there on Monday, February 22. This gifted youth, Michael Steinberg, was faced with the financial problem of getting to Poland and back (his expenses while there are covered by the sponsors of the Competition).

A unique concert was given by pianist Steinberg last Sunday afternoon at St. James Presbyterian Church in Harlem, at 141st St. and St. Nicholas Ave. The concert was attended mainly by the youngsters who have been studying piano with Steinberg at the School of the Arts at the Church's community center. They and their families jammed the nearly 1,000 seats and contributed to a fund to help pay the pianist's expenses to the Competition.

Dorothy Maynor

An interesting sidelight is that the "Bon Voyage Recital" was held with the assistance of Dorothy Maynor, famed soprano of a couple of decades ago. Miss Maynor operates the school and is married to the church's pastor, Rev. Shelby Brooks. She has been instrumental in the drive to get Mr. Steinberg to Warsaw.

The New York Times got wind of the situation and devoted nearly a column to it in their edition of Saturday, Feb. 13. This, in turn, alerted the other newspapers, wire services and

broadcasters. CBS-TV hastily installed lights and sent a camera crew up to film the concert for presentation on the Robert Trout show, "Eye on New York," some two weeks hence. The Journal-American, Daily News and Post followed up with stories of their own. The wire services too have been covering all angles of the story.

CBS-TV is now in negotiations with the Polish government for visas, to send a film crew over to follow young Steinberg's activities in Warsaw, in and out of the Competition. At press time, determination of this had not yet been resolved.

Bread on the Water

It is a strange and pleasurable turn of events to see how "bread on the water" has been returned. Michael Steinberg is a Juilliard graduate for whom many predict a brilliant musical career. For the past year, he has been giving much time and devotion to the underprivileged Negro and Puerto Rican children who are served by Miss Maynor's remarkable enterprise, which opened only in December 1963.

The pianist's deep feeling for his students obviously is returned. It was a touching sight at the conclusion of the concert to see the children cluster about the pianist and Miss Maynor, as the latter presented Steinberg with the proceeds which made possible his trip.

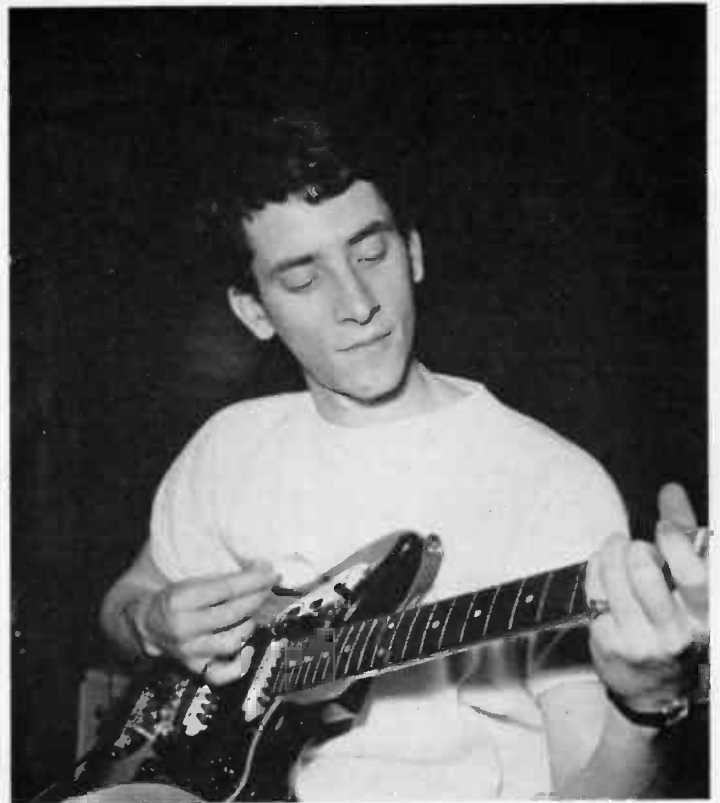
As for the bon voyage all-Chopin recital, it showed that Mr. Steinberg will give a good account of himself in Warsaw and this country is the richer for having him as one of its representatives.

Whatever happens in Warsaw, Michael Steinberg knows that he has good friends rooting for him in Harlem, and waiting for him to come back to them when the Competition is over.

ARTIST OF THE MONTH

February 1965

GARY LEWIS



"One day . . . I don't remember exactly when, my Mom said to me, "Gary, why don't you learn to do something your father can't do?" So I went and studied clarinet and saxophone for seven years. I already know how to play the drums, but now and then I play a little guitar. These are four things my father can't do. . . ." Gary Lewis also has the distinction of a smash hit with his first disc, "This Diamond Ring."

Gary, eldest of the six Lewis's, says his father has played a tremendous role in helping his show business career so far. "As a parent, he has shown a terrific amount of interest. Mom too, has been really wonderful, and didn't even scream when I gave up college just a little while ago to concentrate on my career full time.

"In fact it was Mom (Patti Lewis), who persuaded me and the group to record "This Diamond Ring". And it was Mom who loaned us the money to buy all our equipment. We've paid her back since then."

Until just a few months ago, Gary Lewis was at Drama School in California. At night he worked in a Hollywood men's wear store. All the Playboys went to college and had

jobs. Their first big job was at Disneyland in August. They auditioned and were hired on the spot. They played a lot of dates there during the summer and became solid favorites among the young folk on the West Coast.

"It took us seven hours to cut both sides of the disc," said Gary. "We weren't used to a recording studio and it took a little while to settle down. Snuffy Garrett produced the disc. When he played back the finished master, I laughed. I really didn't believe it was us. I mean, how could he get such a sound out of Gary Lewis and the Playboys.

"Then my heart turned upside down because it sounded like it might be a hit record. I got scared. When I first heard the record on the radio, I sang along with it. After a little while, it didn't seem so scary to have a hit disc."

Now Gary Lewis is thinking along the lines of his next release, and there's an album already completed. He has spent much of his time working on the West Coast, but comes East for his first big tour in March and then joins Murray the K's Easter Show at the Brooklyn Fox in April.

JUNE HARRIS

FEBRUARY 27, 1965

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

Lovin' Feelin' 001—Goldfinger 002

MONEY ALBUMS

This Week	Last Week	
3	3	YOU'VE LOST THAT LOVIN' FEELIN' RIGHTEOUS BROTHERS, Phillies 4007
5	5	GOLDFINGER SOUNDTRACK, United Artists UA 4117; UAS 5117
3	1	BEATLES '65 Capitol T/ST 2228
4	2	MARY POPPINS SOUNDTRACK, Vista BV 4026
5	4	WHERE DID OUR LOVE GO SUPREMES, Motown MT 621
7	7	COAST TO COAST DAVE CLARK FIVE, Epic LN 24128
7	6	MY LOVE FORGIVE ME ROBERT GOULET, Columbia CL 2296
8	8	BEACH BOYS CONCERT Capitol TAO/STAO 2198
11	11	DEAR HEART JACK JONES, Capitol KL 1415
10	9	MY FAIR LADY SOUNDTRACK, Columbia KOL 8000

This Week	Last Week	
14	14	RIGHT NOW RIGHTEOUS BROTHERS, Moonglow M 1001
12	10	FIDDLER ON THE ROOF ORIGINAL CAST, RCA Victor LSO 1003
16	16	SOME BLUE-EYED SOUL RIGHTEOUS BROTHERS, Moonglow 1002
17	17	BEST OF AL HIRT RCA Victor LPM/LSP 3390
21	21	DEAR HEART HENRY MANCINI, RCA Victor LPM/LSP 2990
16	13	ROUSTABOUT ELVIS PRESLEY, RCA Victor LPM/LSP 2999
28	28	THE FOLK ALBUM TRINI LOPEZ, Reprise 6147
18	12	PEOPLE BARBRA STREISAND, Columbia CL 2215, CS 9015
19	15	SOFTLY AS I LEAVE YOU FRANK SINATRA, Reprise 1013
20	18	JOAN BAEZ/5 Vanguard VSD 79160

This Week	Last Week	
19	19	HARD DAY'S NIGHT BEATLES, United Artists UAL 3366
22	20	MR. LONELY BOBBY VINTON, Epic LN 24186
23	23	GETZ AU GO GO STAN GETZ, Verve V-V6 8600
29	29	YOU REALLY GOT ME KINKS, Reprise 6143
27	27	PEARLY SHELLS BILLY VAUGHN, Dot DLP 3605
24	24	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087
37	37	BLUE MIDNIGHT BERT KAEMPFFERT, Decca DL 4569
25	25	YESTERDAY'S GONE CHAD & JEREMY, World Artists WAM 2000
22	22	BOBBY VINTON'S GREATEST HITS Epic LN 24098
30	30	GOLDEN BOY ORIGINAL CAST, Capitol VAS 2124

ACTION ALBUMS

42	42	STANDING OVATION JERRY VALE, Columbia CL 2273, CS 9073
32	31	12 X 5 ROLLING STONES, London LL 3402
41	41	SAM COOKE AT THE COPA RCA Victor LPM/LSP 2970
55	55	THE NANCY WILSON SHOW Capitol SKAO 2136
35	26	A BIT OF LIVERPOOL SUPREMES, Motown MLP 623
36	33	MY FAIR LADY ANDY WILLIAMS, Columbia CL 9005
49	49	A LITTLE BIT OF HEAVEN JOHN GARY, RCA Victor LPM/LSP 2994
38	32	EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise RS 613
39	36	THE DOOR IS STILL OPEN DEAN MARTIN, Reprise R 6140
40	38	GETZ/GILBERTO Verve V-V6 8545
41	46	GREATEST LIVE SHOW ON EARTH JERRY LEE LEWIS, Smash MGS/SRS 27056
42	34	THE BEATLES' STORY Capitol STBO 2222
43	45	THE KINGSTON TRIO Decca DL 74613
52	52	YOUR CHEATIN' HEART SOUNDTRACK, MGM E 4260
45	35	SUGAR LIPS AL HIRT, RCA Victor LPM/LSP 2965
68	68	L-O-V-E NAT KING COLE, Capitol T/ST 2195
47	40	ALL SUMMER LONG BEACH BOYS, Capitol T/ST 2110
60	60	THE RETURN OF ROGER MILLER Smash MGS 27061
49	54	SOUTH OF THE BORDER HERB ALPERT & TIJUANA BRASS, A & M 108
50	48	FUNNY GIRL ORIGINAL CAST, Capitol VAS 2059
51	57	SHAKE SAM COOKE, RCA Victor LPM-LSP 3367
52	47	SOMETHING NEW BEATLES, Capitol T-ST 2108
53	39	I STARTED OUT AS A CHILD BILL COSBY, Warner Bros. 1567

58	58	THAT HONEY HORN SOUND AL HIRT, RCA Victor LPM-LSP 3337
66	66	JOHNNY RIVERS IN ACTION Imperial LP 9280-12280
56	50	POPS GOES THE TRUMPET AL HIRT & BOSTON POPS, RCA LM-LSC 2721
57	43	WHO CAN I TURN TO TONY BENNETT, Columbia CL 2285
58	53	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp KL 136; KS 3364
59	44	PETER, PAUL & MARY IN CONCERT Warner Bros. 2W 1555
60	56	SEWING MACHINE LEE MORGAN, Blue Note 4157
76	76	DEAN MARTIN HITS AGAIN Reprise R 6146; RS 6146
62	51	TOUR DE FARCE SMOTHERS BROTHERS, Mercury MG-20048
73	73	WE COULD AL MARTINO, Capitol T-ST 2200
64	59	BURL IVES SINGS 'PEARLY SHELLS' & OTHER FAVORITES Decca DL 4578
89	89	DOWNTOWN PETULA CLARK, Warner Bros. 1590
66	61	THE MANFRED MANN ALBUM Ascot ALS 16015
67	75	THE BEST OF PETER NERO RCA Victor LPM-LSP 2978
68	71	THE GOOD LIFE WITH THE DRIFTERS Atlantic 8103
79	79	ANYONE FOR MOZART SWINGLE SINGERS, Philips PHM 200-149; PHS 600-149
70	62	THE PEOPLE'S CHOICE FERRANTE & TEICHER, United Artists UAL 3385
71	63	INCOMPARABLE MANTOVANI London LL 3392; PS 392
73	73	KNOCK ME OUT VENTURES, Dotcom BLP 2033
73	67	COTTON CANDY AL HIRT, RCA Victor LPM-LSP 2917
74	81	COWBOYS AND INDIANS NEW CHRISTY MINSTRELS, Columbia CL 2303; CS 9103
73	73	I'LL BE THERE GERRY & THE PACEMAKERS, Laurie LLP-SLP 2030
76	77	HAWAII TATTOO WALKTITS, Kapp KL 1366; KS 3366
77	84	HOLD WHAT YOU'VE GOT JOE TEX, Atlantic 8106

97	97	COMMAND PERFORMANCE—LIVE IN PERSON JAN & DEAN Liberty LRP 34031; LST 7403
79	80	FROM 'HELLO DOLLY' TO 'GOODBYE CHARLIE' BOBBY DARIN, Capitol T-ST 2194
79	79	KINGSMEN, VOL. III Wand 6692
79	79	HAVE YOU LOOKED INTO YOUR HEART JERRY VALE, Columbia CL 2313; CS 9113
82	72	PINK PANTHER HENRY MANCINI, RCA Victor LPM-LSP 2795
83	85	GENE PITNEY'S BIG 16, VOL. 2 Musicor MM 2043; MS 3045
84	74	SHE CRIED LETTERMEN, Capitol T-ST 2142
84	84	I HAD A BALL ORIGINAL CAST, Mercury OCM 2210
86	69	THE KENNEDY WIT RCA Victor VDM 101
87	64	SONGS FOR SWINGIN' LIVERS ALLAN SHERMAN, Warner Bros. 1569
88	90	BEST OF SAM COOKE RCA Victor LPM-LSP 2625
89	78	INVISIBLE TEARS RAY CONNIF, Columbia CL 2264
90	96	PEOPLE GET READY IMPRESSIONS, ABC Paramount ABC 505
91	100	FERRY ACROSS THE MERSEY GERRY & THE PACEMAKERS, United Artists UAL 6387
92	93	LATIN THEMES FOR YOUNG LOVERS PERCY FAITH, Columbia CL 2279; CS 9079
93	92	THE JIM REEVES WAY RCA Victor LSP 2968
94	94	LEADER OF THE PACK SHANGRI LA'S, Red Bird 20-104
95	95	THE NAME GAME SHIRLEY ELLIS, Congress CGL-CGS 3003
96	70	THE CAT JIMMY SMITH, Verve V-V6-8587
97	97	SENSITIVE SOUND OF DIONNE WARWICK Scepter M 528
98	98	RAY CHARLES—LIVE IN CONCERT ABC Paramount ABC 500
99	99	GOIN' OUT OF MY HEAD LITTLE ANTHONY & THE IMPERIALS, DCP 6305
100	100	INTRODUCING HERMAN'S HERMITS MGM E 4282

Bobby Bats 1.000

Unifed Artists star Bobby Goldsboro wanted to be a baseball player but he was too small to make it. However he's a big hitter in the record and music league.



A LATE STARTER. Unlike a lot of his contemporaries on the disc front, Bobby Goldsboro, did not have a guitar shoved into his hands at age six, and though he's an Alabaman with a pleasant, deep-south drawl, he never saw the inside of a Nashville studio until his most recent recording date.

Despite these departures from the time-tested norm, Bobby, a slim, short, dark-haired lad with a crinkly smile about his eyes and mouth, has become a record artist of substance, and a songwriter with more than 60 tunes, which are now in the fold of Unart Music (BMI), publishing subsidiary of United Artists Records, his record firm.

"I think the best thing that ever happened to me was meeting Roy Orbison," Bobby said this week, during a breather before cabbing off to a rehearsal for the 'Hullabaloo' show. I played guitar with Roy for two years and just being with him was a terrific experience, besides the chance to meet the disc jockeys and the record distributors in 46 States out of the 50."

LEARNED IN HIGH SCHOOL. If Bobby, whose current record of "Little Things" is his biggest to date, had met Roy a year earlier, he'd never have gotten the job, "because I never touched a guitar 'til my mother gave me one for Christmas, when I was a senior in high school. I had played the ukelele for a

couple of years and when I finally got a guitar I began learning what those other two strings were all about.

"I never really learned anything more than playing rhythm. In those days I was more interested in baseball. I always liked playing the game and I followed the Cleveland Indians and the American League from way down there in Dauphin. I really hoped to make the major leagues but then I realized that everybody grew but me and I was just too small to make it. That's when I got more interested in music.

JOINED THE WEBS. "In my town there was a group called the Webs and they had about 13 guys trying out for four places. One of the guys asked me to audition and when I got to this fellow's house I heard another guitar man playing some of Chet Atkins great arrangements. I didn't think I had a chance, but I knew some wild chords and they thought I was great.

"I got the job and I remember making \$2.03 on my first date with them. The next time it was \$10 a man and we figured that this was it. I was still in high school so I wasn't doing too badly at that.

"We even got to cut a record in Birmingham for Heart Records. It was a gimmick record with me making a noise like a cricket. The Heart people didn't know anything about records and they turned it over to another label, Lite Records. We saw the station lists mentioning the

record and we heard it on the air ourselves in a couple of places. But the company went out of business and we never got a cent.

"We were touring through the colleges of Alabama—like Auburn and the University of Alabama—when we heard Roy Orbison was coming through and he needed a band. We bought all Roy's hit records and learned the arrangements and got the job, first for a four day tour, and after a month he called us again and we stayed with him for two years.

WORKED WITH ORBISON. "What an experience. What a great guy. I learned so much working with Roy. On most of our dates for dances, Roy would actually do a couple of shows each night and the band would play for the dancing with me doing the singing. That's how I really got the experience I needed and it was during that time that I signed with United Artists even though I didn't cut for a long time after that.

"When Roy was going to England, the Union let him bring one backup man. He took me and we went two weeks early and visited France and Spain to boot.

"All the time I was working with Roy, I was writing songs. Most of them have never been recorded but we played some on the tours and one of them, 'See the Funny Little Clown' was my first record for United Artists. When that record began to make it, I left Roy and went on my own."

NOW ON OWN. Bobby has been on his own for just about a year now, during which he's cut three other singles, and three albums (the latest of which will hit the market in April). He has spent months on the road ("well over half my time I'm on tour"), written a flock of tunes, and met most of the top artists of the British clan. He is managed by Lennie Ditson.

"Being with guys like the Four Seasons or Chad and Jeremy is great. One night in the bus with the Seasons, I wrote two songs at about four a.m. One was 'Little Things,' my current hit, and the other was one Peter Nero just recorded called 'If You Got a Heart.' I knew they must be all right because I sang them for Bob Gaudio and he liked them."

Bobby has pronounced opinions about what he likes to hear for his own pleasure and on his own record dates. "I like Mantovani and Percy Faith for listening—Percy recorded my 'Funny Little Clown' in an album—and I guess Roy Orbison is my favorite singer with Andy Williams and Jimmy Rodgers right behind.

LIKES NASHVILLE MUSICIANS. "On my own records, I cut my last in Nashville and those musicians are great down there because they take a real part in the date. They'll offer suggestions, not just sit back and do what they're told. We had a terrific session there with Bill Justis, who did the arrangements, my a. and r. man, Jack Gold and me turning out to be quite a team. Actually I like recording ballads in New York, and rhythm things in Nashville. It just seems to work out well that way.

Bobby, who would like to get into movies and TV as an actor and a writer, is set for "Hullabaloo" Tuesday (23) and "Shindig" March 17.

REN GREVATT

The Week In Pictures



JIMMY'S ANNIVERSARY: Jimmy Durante celebrated a double anniversary with KNX Radio (Los Angeles) morning host, Bob Crane. Helping Jimmy on his 50th anniversary in show business, and his 72nd birthday are Pat Buttram, Jackie Barnett, and songstress Susan Barrett.



HAPPY KINKS: The English lads, The Kinks, pose with Warner Bros-Reprise promotion chief Marvin Deane, and Eastern boss George Lee on stopover in New York on their way back to London from a tour of the Far East.



PRESENT FROM THE BOSS: Nancy Wilson accepts a copy of Capitol's new stereo sampler from Capitol Prexy Alan Livingston, which contains tracks of the label's new LP releases. Each track shows off the new Capitol stereo sound.



CAREER CORPS GALLS: For "Career Corps" volunteers at the first Career Exposition sponsored by Radio Station KQV in Pittsburgh, before a blow up of the station's swinging morning man Hal Murray. He talked about "Careers In Radio."



HELLO GOV: Record stars John Andrea, April Stevens, Choo Choo Collins and Nino Tempo say hello to Governor Pat Brown of California after the four had entertained at a special dinner party in Sacramento for state politicians.

Trade Chatter

The next album by the Smothers Brothers will be called "Aesop's Fables The Smothers Brothers Way—Famous Fables For Folks of All Ages"

All royalties from the Capitol Records Winston Churchill LP are earmarked for charity. The charities were selected by Churchill himself

Bob Layne has joined the staff of E. B. Marks Music. Layne was formerly with Cambridge Distributors and A-1 One Stop

Norman Della Joio will compose the music for the forthcoming ABC-TV drama series "Moment Of Decision"

Banjo John Martin's String Stretchers opened at New York's Red Onion last week. Marty Robbins has set up a production firm to produce masters exclusively for Monument Records

New executive at the Capitol Records Club are Mike Hoffman, as merchandising manager; Margaret Breeden (formerly with Wunderman, Ricotta and Kline) as advertising manager; and Janice May as sales promotion manager of the club.

Trini's Mexican Smash

Trini Lopez hit a gross of one million pesos (\$80,000) on his recent 16-day stint at Mexico City's Terrazza Casino. The take eclipses the previous record set by Marlene Dietrich. A disc stall set up in the club by the local distributor for Reprise Records, Pan Americana de Discos, resulted in the sale of 5,000 LP's during the engagement. Trini has now moved on to the Eden Roc Hotel, Miami Beach.

Teddy Randazzo and Stan Catron, execs of the hot South Mountain Music publishing firm, are in Europe for a two-week visit. Randazzo will record his latest American release, "You Don't Need a Heart" (DCP Records) in Italian in Rome. Catron's itinerary includes stops in Rome, Milan, Paris and London.

Paul Anka's recent schedule has found him in three segs hosting the "Hullabaloo" show, an appearance on CBS-TV's "On Broadway Tonight," and a Red Skelton Show taping. He'll also headline at the El San Juan Hotel, Puerto Rico for a week in March.



TALENT BEAT

Au Go Go Happenings

by BARRY KITTLESON

"The Legend of Charlie Parker" was dramatically unfolded last week at a series of performances at the Cafe Au Go Go in Greenwich Village in New York. Based on the book by Robert Reisner (a frequent guest on the Les Crane Show), "Legend" was billed as a "play for cabaret with jazz." A noble effort, the evening was curiously compelling, if not totally successful on every level.

Bird's life, after all, was one of many contemporary tragedies; a truly gifted artist finding refuge for and from himself in the self-abusive comforts of narcotics. A man who, when he died at the age of 34, had convinced most of his contemporaries that he was "surely in his sixties." A pathetic story of a man who was an "undifferentiated schizophrenic" to the medical doctors at Bellevue, the "world's biggest junkie" to himself, and an absolute "genius" to the musical cognoscenti. The latter qualification distinguished his story from thousands of others like him.

Worth the telling

That's what makes Bird's story worth telling. And he is eulogized here in a series of vignettes; many of which crackle, some of which cloy. Actors and musicians assume various roles of many of the persons whose lives Bird passed through or maybe over. Pianist Valdo Williams and Clarence Sharp, alto sax, played "Cherokee"

and "Relaxin' at Camarillo" (among others) brilliantly, and turned in creditable performances as actors as well.

This story of the man for whom Birdland was named, as seen through the eyes of his mother, his manager Teddy Blume, the famous Baroness, and others is fortunate in a script which serves its purpose without becoming too maudlin. Bravo. It could, however, be heavily edited (it now runs over two hours). But more important, the concept is fresh, right, and human. It would, in fact, serve as the basis for one heckuva TV special.

A New York Debut

Cafe Au Go Go also served, recently, to present South African-born Indian singer Shunna Pillay in his New York club debut. It was obvious from his performance that Pillay has had plenty of experience. He is poised and relaxed in the Sinatra tradition and has a fine baritone with a wide range (musical and expressive) to work with. And the girls will be happy to learn he's tall, lean and handsome. While he sings in several languages, he has of late restricted his act to English, including standards like "Black is the Color of my True Love's Hair," along with more current materials like "Goodbye Charlie."

Pillay is currently playing the club on weekends, and is reportedly negotiating with one of the major record companies.



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R&B Flavor Spices New Releases

Chart Picks

BRENDA HOLLOWAY

Tamla 54111
WHEN I'M GONE (Jobete, BMI) (2:05)—Robinson
 Flip is "I've Been Good to You," (Jobete, BMI) (2:59)—Robinson
 The thrush gets better with each outing and this feelingful delivery could land her high on the charts.

MAJOR LANCE

Okeh 7216
COME SEE (Camad/Chi Sound, BMI) (2:30)—Mayfield
 Flip is "You Belong to Me My Love," (Jalynne/Curtom, BMI) (2:53) — Cobb, Lance, Bowie
 A real down-to-earth rocker by the Major and the kids will be dancing to this one pronto. Should move fast.

BOBBI MARTIN

Decca 62447
I CAN'T STOP THINKING OF YOU (South Mountain, BMI) (2:50) — Louis, Marfin
 Flip is "A Million Thanks to You," (Duchess, BMI) (2:44)—Trinidad, Celerio, Gamilla
 The gal from Baltimore is just coming off her first big hit and this new side has the same lilt and strong appeal. A good bet.

THE COASTERS

Atco 6341
HONGRY (Cotillion/Trio, BMI) (2:32)—Leiber, Stoller
 Flip is "Lady Like," (Cotillion/Trio, BMI) (2:06)—Leiber Stoller
 It's been a long time for the Coasters but this ditty, tinged with humor, and written by Leiber and Stoller, could put them back on the charts.

BOBBY COMSTOCK

Ascot 2175
I'M A MAN (Arc, BMI) (2:52)—McDaniels
 Flip is "I'll Make You Glad," (Grand Canyon, BMI) (2:30) — Marfine, Feldman, Goldstein, Gottehrer
 Bobby adopts a strong, wailing r. and b. sound on this chant and it has all the makings. Watch it.

FRANK SINATRA

Reprise 0350
ANYTIME AT ALL (Duchess, BMI) (2:23)—Knight
 Flip is "Available," (Sergeant, ASCAP) (2:47) — Cahn, Marks, Wynn
 Frank swings out on this big tune that builds and builds. One of his best and it should do well on the charts.

MUSIC BUSINESS DISCOVERIES

DAN AND THE CLEAN CUTS

Scepter 1289
ONE LOVE, NOT TWO (Bloor/Hoffman House, BMI) (2:25)—Willis, Stokes
 Flip is "Good Morning," (Lansdowne/Winston, ASCAP) (2:22) — Dansby
 A rocking new group with the r. and b. sound. They could go very big if exposed.

UNIT FOUR PLUS TWO

London 9732
SORROW AND PAIN (Gil/Tune-time, BMI) (2:40) — Parker, Moeller
WOMAN FROM LIBERIA (Favorite, ASCAP) (1:42)—Rodgers, Whiting
 Two good sides by a new British group. First up is a plaintive, almost folkish job, while the flip rocks at an upbeat pace.

LINDA CUMBO

Select 738
DID YOU EVER LOSE YOUR MIND (OVER A BOY) (Joy, ASCAP) (2:28)—Rockefella
 Flip is "Yesterday, Today and Tomorrow," (Select, ASCAP) (2:35)—Kontos, Lee
 Here's a new girl singer who could make things lively for this label. She's got the sound and the tune comes over well.

THE IVY LEAGUE

Cameo 356
FUNNY HOW LOVE CAN BE (Southern, ASCAP) (2:06) — Carter, Lewis
 Flip is "Lonely Room," (Southern, ASCAP) (1:59)—Carter, Lewis, Ford
 Here's a British group with an Americanized name and they have a distinctive enough harmony sound to make the grade here.

DEE CLARK

Constellation 147
T. C. B. (Joni, BMI) (2:40)—Cook, Clark
 Flip is "It's Impossible," (Joni, BMI) (2:17)—Miller, Sheppard

JOHNNY WILLIAMS AND THE JOKERS

Pic 105
LONG BLACK VEIL (Cedarwood, BMI) (2:58)—Wilkin, Dill
 Flip is "Won't You Forgive," (2:31)—Babcock
 This is an old country tune and it's given a strong modern reading here by the group. Already reported getting action in some markets.

THE COUPLINGS

Prism 1914
YOUNG LOVE (Lowery, BMI) (1:52)—Jayner, Cartey
 Flip is "Dill Tickle," (B-W/Spangle, BMI) (1:25)—Rushbrook
 The tune is an oldie, once a hit for Sonny James and Ric Cartey, but this new version has the pop-r. and b. flavor. Watch it.

THE MAGNIFICENT "7"

Lemco 882
STUBBORN KIND OF FELLOW (Jobete, BMI) (2:16) — Gay, Stephenson, Gordy
 Flip is "In Mist and Rain," (Lemco, BMI) (1:55)—Stallard
 A new group on a label out of Lexington, Ky. Side was published by Tamla-Motown's firm, Jobete Music, and it bears a Detroit quality.

JEB STUART

Pure Gold 316
A BIG BLUE WORLD (Pure Gold/Sandra, BMI) (2:40) — Jones, Martin, Clausel
 Flip is "A Whole Lot of Tears," (Pure Gold/Sandra, BMI) (2:38) — Jones, Martin, Clausel
 Stuart has a good basic, rock sound and he sings up a storm here with a fine girls' chorus. It could happen.

Clark has always been a fine chanter if not the most consistent chart winner. This side, however, with strong r. and b. overtones, could make it.

DICK AND DEE DEE

Warner Brothers 5608
BE MY BABY (Odin, ASCAP) (1:53) —St. John
 Flip is "Room 404," (Odin, ASCAP) (2:40)—St. John, Sperling
 Here's a likely follow-up to "Thou Shalt Not Steal," still on the charts. The new side is a bit more on the wild side.

JIMMY McGRUFF

Sue 123
DISCOTHEQUE U. S. A. (Sagittarius-Jell-Renner, BMI) (2:31)—McGriff, Murray
 Flip is "People," (Merrill-Styne-Chappel, ASCAP) (2:26)—Merrill, Styne
 McGriff swings the organ on this frantic version of a new tune that could be a standard for the dance palaces.

SOLOMON BURKE

Atlantic 2276
GOT TO GET YOU OFF MY MIND (Cotillion, BMI) (2:32)—Burke
 Flip is "Peepin'," (Cotillion/Faith, BMI) (2:29)—Burke
 Solomon gets much soul into this fine performance. Easily his best in quite a spell and it could register fast.

BERN ELLIOT

London 9733
GUESS WHO (Southern, ASCAP) (3:08)—Stephens
 Flip is "Good Times," (Melody Trails, BMI) (2:35)—Vandyke
 Elliot's a Britisher who used to be with a group called the Fenmen. As a soloist now, he turns in a stirring job on this fine ballad.

NELSON RIDDLE

Reprise 0348
BIG MR. C (Mr. Music, BMI) (1:56) —Cobb, Mayorga
 Flip is "The John F. Kennedy March," (R.S.A., BMI) (2:32)—Riddle
 Riddle has one of his best arrangements ever in this solid, building instrumental. Watch it. It could be big.

TONI HARPER

Crescendo 337
NEVER TRUST A STRANGER (Hollyhill/Blen, ASCAP) (2:20)—Weisman, Wayne
 Flip is "As Time Goes By," (Harms, ASCAP) (2:20)—Hupfeld
 Here's a thrush with powerful pipes who has a delivery in the Detroit sound tradition. Arrangement matches the slick performance.

This Week's Block Busters



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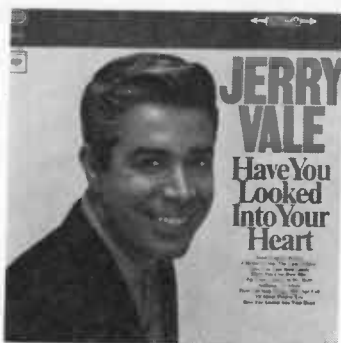
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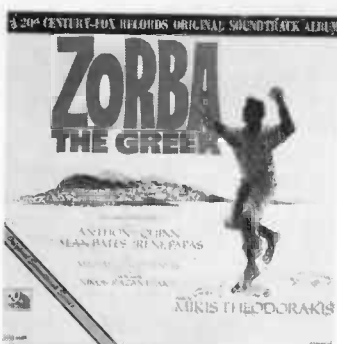
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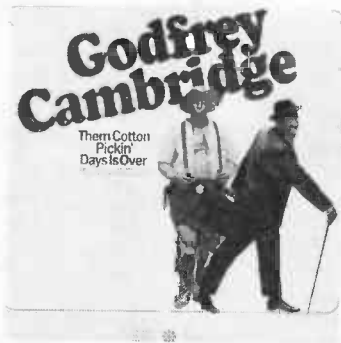
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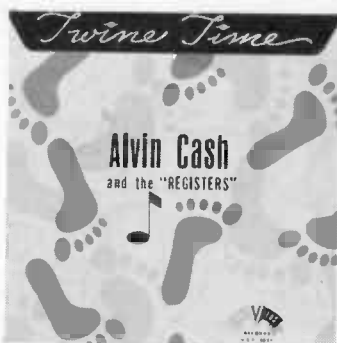
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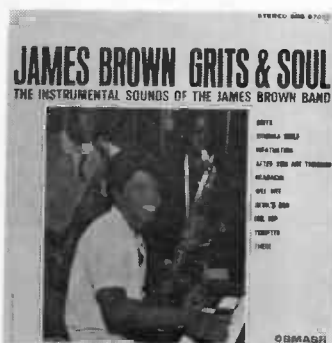
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ALVIN CASH AND THE
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R&B BEAT

BY KAL RUDMAN

Ernie Durham, WJLB, Detroit, broke *Be Yourself*, Companions, General American, wide open. It's in the top 25 now on the pop stations, CKLW and WKNR. Al Bell and Bob King broke it in Washington, and it is selling in Chicago and St. Louis. A number of key R&B jocks have gone on it . . . As reported here weeks ago, Burke Johnson, WAOK proved the right side of the Aretha Franklin to be, *Raggedy Ann*, though Columbia pushed the flip. Now Paul Drew and the WQXI gang also broke it pop in Atlanta. That's OK Burke, you were on the wrong side of the Companions.

Fast Take-Offs

Got To Get You Off My Mind, Solomon Burke, Atlantic is showing big potential not only R&B but pop this time as WMCA went hard with it in NYC . . . *Nowhere To Run*, Martha & Vandellas, Gordy is big and the strong lyric earned it a WIBG Philly Sureshot and a KFNB, L.A. discovery . . . *Don't Mess Up A Good Thing*, Fontella Bass & Bobby McClure, Chess, taking off pop after racking up strong R&B sales. It's the hottest thing at Chess. *Killing Floor*, the new Howling Wolf looks like his first real winner. *Little Sally Walker*, Rufus Thomas, Stax is making it in sales . . . *When I'm Gone*, Brenda Holloway, Tamla, proves Smokey Robinson hasn't lost his writing and producing touch . . . The Joe Tex is selling well. The Supremes is a smash and the 4 Tops is large.

Artist And D.J. Ramblings

Maxine Brown just came out of the hospital after a successful operation. She'll recuperate a few weeks, and then start a series of one-nighters . . . Chuck Jackson is touring the South with his own band and show package . . . The Shirelles are booked solidly at colleges and just tore it up at the Univ. of Ga. They signed a new long term contract with Scepter . . . The Kingsmen are booked solidly till spring in colleges . . . The Coasters and The Temptations broke it up on Shindig and have been

signed for more appearances . . . So far James Brown is turning down TV shots and is doing the one-nighter bit, and Smash label has released an all instrumental LP on him *Grits and Soul* . . . NBC gave Dione Warwick two consecutive shots on the 10 minute short following Sat Nite Movie. Her *Sensitive Sounds* LP is over 250,000. She is on a 4 week Southern tour with Chuck Berry, does Basin Street East, NYC with the Smothers Bros. in April—is set for Ed Sullivan, and then back to Europe . . . Shelly Pope joined WBOK, New Orleans and is rapidly becoming the big noise in the evening. He was formerly at WCLS and WOKS, Columbia Ga. (But he's not much with golf.) . . . WTMP, Tampa was sold by the Rounsaville chain.

R & B Beat Around The Country

Donny (Boy Jockey) Brooks, KATZ, St. Louis confirms the Balt.-Wash. breakout on, *I Do Love You*, Billy Stewart, Chess., *Girls Have Feelings*, Barbara Mason, Arctic, and the Bobby Byrd (which is growing in the South, Chicago and NYC). . . . Burke Johnson clues us on, *Big Chief, Part 2*, Prof. Longhair . . . Hot LP cuts with Al Bell in Wash. are: *Take Me Back* and *I Miss You So*, Little Anthony; *One Monkey Don't Stop No Show*, Joe Tex; and, *Soul Jerk* and *Mickey's East Coast Jerk*, Larks. He shares Donny Brooks' enthusiasm for *Jack-A-Rue*, Jackie Beaver . . . Veteran D.J. Hal Atkins, who just joined WLOK, Memphis tells us that show emcee Gorgeous George has cut his first release for Stax. *Biggest Fool In Town*. Al Garner and Crown Prince, KYOK, Houston pick the new James Crawford and share Ernie Durham's enthusiasm for Eddie Thomas' new production, *Boo-Ga-Loo*, Tom & Jerrio, ABC. Hot with Ernie in Detroit is, *Cream Of The Crop*, Lee Rogers; the Rufus Thomas, *Hurt By Love*, Silky Hargraves, *D Town*; Jackie Wilson; *Laughing and Clowning* from the Sam Cooke Nightbeat LP; and, coming in finally are the Mitty Collier and Isley Bros., *Last Girl*.

Porky Chedwick in Pitts. is

R & B TOP 30

CASH & CRAWLERS TWINE TO TOP

- | | | | | | |
|----|---|---|----|----------------------------------|---|
| 1 | TWINE TIME | Alvin Cash & Crawlers—
Mar-V-Lus 6002 | 15 | HURTS SO BAD | Little Anthony & Imperials—
DCP 1128 |
| 2 | MY GIRL | Temptations—Gordy 7028 | 16 | THE "IN" CROWD | Doble Gray—Charger 105 |
| 3 | HOLD WHAT YOU'VE GOT | Joe Tex—Dial 4001 | 17 | IT'S BETTER TO HAVE IT | Barbara Lynn—Jangle 1202 |
| 4 | THE NAME GAME | Shirley Ellis—Congress 230 | 18 | HOW DO YOU QUIT | Carla Thomas—Atlantic 2273 |
| 5 | HOW SWEET IT IS | Marrin Gaye—Tamla 54107 | 19 | NO FAITH NO LOVE | Mitty Collier—Chess 1918 |
| 6 | SHAKE/A CHANGE IS GON-
NA COME | Sam Cooke—RCA Victor 8486 | 20 | PEOPLE GET READY | Impressions—ABC Paramount 10622 |
| 7 | DON'T MESS UP A GOOD
THING | Fontella Bass & Bobby McClure—
Checker 109 | 21 | I LOVE YOU BABY | Dottie & Ray—LeSage 701 |
| 8 | SHOTGUN | Junior Walker—Soul 35008 | 22 | YOU BETTER GET IT | Joe Tex—Dial 4003 |
| 9 | I WANNA BE YOUR EVERY-
THING | Manhattans—Carnival 507 | 23 | LET HER LOVE ME | Otis Leaville—Blue Rock 4002 |
| 10 | ASK THE LONELY | Four Tops—Motown 1073 | 24 | DON'T WAIT TOO LONG | Betty Swann—Money 108 |
| 11 | THAT'S HOW STRONG MY
LOVE IS/MR. PITIFUL | Otis Redding—Volt 124 | 25 | IT'S GONNA BE ALRIGHT | Maxine Brown—Wand 173 |
| 12 | YOU'VE LOST THAT LOVIN'
FEELIN' | Righteous Bros.—Philles 124 | 26 | SUDDENLY I'M ALL ALONE | Walter Jackson—Okeh 7215 |
| 13 | STOP IN THE NAME OF LOVE | Supremes—Motown 1074 | 27 | CAMEL WALK | Ikettes—Modern 1003 |
| 14 | BOY FROM NEW YORK CITY | Ad Libs—Blue Cat 102 | 28 | LITTLE MISS RAGGEDY ANN | Aretha Franklin—Columbia 43202 |
| | | | 29 | I WANT YOU TO HAVE
EVERYTHING | Lee Rogers—D-Town 1035 |
| | | | 30 | SOMETIMES I WONDER | Major Lance—Okeh 7209 |

keen on the Carla Thomas and Billy Stewart. The Maxine Brown is breaking . . . Al Jefferson, WWIN Baltimore, called to tell us he has joined the crowd wailing, *Shame and Scandal in the Family*, on Roulette. Because of the naughty nature of the lyric, this zooms where played. Just cool it with the FCC! Al also likes the Bobby Byrd, Billy Stewart, Pat Lundy, Maxine Brown, and is trying hard to break, *Jack-A-Rue* . . . Bob King is getting big requests on his WOOK-TV Bandstand for, *Hot Cha, Jr.* Walker and, *A Touch of Venus*, Sandy Wynns . . . Ed Teamer, WYLD New Orleans is picking the Companions, Bert Keyes, and the new Brooks O'Dell . . . Jack Holmes, WRAP Norfolk called and what's happening is the James Crawford and Bobby Byrd. James Brown Productions sure have put Mercury Corp. on the R&B map. Jack gave me Fred Correy's Pick (the Billy Stewart) and Starr Merritt's (Little Johnny Taylor, *Women Like You*) . . . Chicago hit, *Miss Heartbreaker*, Ascots hitting with Will Rudd & Ken Hawkins, WJMO, Cleveland. Also strong, *Don't Forget*, Jeff Dale; Hunch, Gene Taylor; and the Maxine Brown. They liked, *Enjoyed Being Loved*, Fabulous Dinos . . . Late reports show good sales breaking on, *How Can I Get Over You*, Alvin Robinson in Atlanta, Detroit, Cleveland, Chicago, and St. Louis.

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NASHBORO RECORDS

Nashville, Tennessee

REVIEW OF THE WEEK

Prestige Policy

Prestige Records has adopted a year-round, one-price program for all \$4.98 album product, according to sales manager, Ron Eyre. Program, which encompasses the firm's 7,000 and 14,000 series, is designed to give dealers a uniform, year-round 15 per cent discount. All product will be 100 per cent exchangeable on a quarterly basis.

La Mamma

Last week was sort of like the old days in the music publishing business. There were four records on one tune, all by powerful artists, and record companies were rushing dubs to various deejays in New York and other cities to try to get their version on the air first.

The tune was "For Mama" (in French "La Mamma") and it was penned by French star Charles Aznavour, who had a smash with it in France about three months ago. The artists who recorded the song were Connie Francis (MGM), Jerry Vale (Columbia), Vic Damone (WB), and Matt Monro (Liberty) (who had cut it for English release back last December). Sparking the air play of the song was a tremendous performance (in French) by Aznavour on the Jack Paar show. Who will come up with the best selling record of the tune is still a moot point but if the race is to the swift they are all in the lead. Happy publisher of the song is Howie Richmond's Ludlow Music.

Beatles Sales Boom

The Beatles new record on Capitol has taken off like a

rocket. In the first week the new recording of "Eight Days A Week" by the lads from Liverpool, sold over 700,000 discs, with cities like New York and Chicago ordering over 80,000 each. By last weekend it passed the one million mark for the latest in the Beatles lengthy string of million selling Capitol records.

The Beatles single was not the only new Beatles recording selling well for Capitol. The other was an EP called "Four By The Beatles" with all four of the sides taken from their latest Capitol album. ("Eight Days A Week" was taken from the boys' EMI album and had never been issued here.) They include "Honey Don't," and "I'm A Loser," the two most played tracks in the Capitol LP.

Capitol expects to sell between 200,000 and 300,000 of the Beatles EP, based on the sales of the Beach Boys EP issued last fall with much fanfare, and which wound up selling over 150,000. Over 125,000 of "Four By The Beatles" were shipped in one week, which is a hefty beginning.

BMI Award Kings

For 25 years BMI has been handing out awards to songs that have earned Citations of Achievement, i.e., songs that have finished in the top 10 of trade paper charts. Both publishers and writers receive awards for these winning songs.

Last week BMI summed up the top award winners among the 1,022 writers who had participated in writing the top 929 songs of these past 25 years. Jerry Leiber with 18

awards and Mike Stoller with 17, led all other writers. Here is the complete list of the top writers during this period—a total of 59 writers who earned 433 awards, or almost half of all the awards presented during the past 25 years.

Jerry Leiber, 18; Mike Stoller, 17; Howard Greenfield, 16; Gerry Goffin, 13; Carole King and Barry Mann, 12 each; Jerome "Doc" Pomus and Brian Wilson, 11 each; Jeff Barry, Brook Benton, John Lennon, Paul McCartney, Clyde Otis and Mort Shuman, with 10 each; Paul Anka, Boudleaux Bryant, Ellie Greenwich, Brian Holland, Ben Raleigh and Neil Sedaka, all with nine awards; Dave Bartholomew and Antoine "Fats" Domino, eight awards; Chuck Berry, Otis Blackwell, Lamont Dozier, Albert Gamse, Eddie Holland, Jack Keller, Roy Orbison and Cynthia Weil, seven awards; Berry Gordy, Jr., Frank J. Guida, Pee Wee King, John Loudermilk, Robert Mellin, Phil Spector and Bernie Wayne, six awards; Hank Ballard, Sam Cooke, Bobby Darin, Terry Gilkyson, Henry Glover, William Robinson and Hank Williams, with five awards; Joe Allison, Roger Christian, Dorcas Cochran, Hank Cochran, Alberto Dominguez, Hank Hunter, Ernesto Lecuona, Curtis Mayfield, Joe Melson, Norman Petty, Elvis Presley, Joseph Royster, Winfield Scott, Robert Sour and Alec Wilder, with four awards.

Bobby Solo Release

Epic Records has released Bobby Solo's recording of the prize winning song at the San Remo Festival, "Se Piangi, Se Ridi." . . . Phil Moore is mak-

ing his first appearance fronting a band in years as conductor of the orchestra for Diahann Carroll during her current stand at New York's Persian Room. . . . Ken Ovedon, of CBS station WEEI in Boston, has joined SESAC as New England representative. . . . George Badonsky is the new Midwest sales and promotion rep for Atlantic and Atco Records.

Bobbie Saver is new on the Arzee label of Philadelphia. . . . Riz Ortolani has finished the score for the MGM film, "The Yellow Rolls Royce," which the Big Three is publishing. . . . Lou Black has opened a new night spot in New York in the Taft Hotel Grill Room, called Lou Black's. . . . Storyteller Mini Stein has had a busy sked lately. She appeared on WEVD in New York in February, after a flock of visits to the "Spoken Words" show on WNYC in New York over the past few months, and she penned a South African tribal story that was printed in "Short Story International."

Andy Williams' brother Dick leads the Dick Williams Kids (all 8 to 11) through a collection of standards on a new album on Argo called "Kids Sing For Big People." Ahmad Jamal has recorded a jazz version of the score of "The Roar Of The Greasepaint—the Smell of the Crowd." . . . Arthur Schwartz Associates has appointed Art Berube, Jr. as art director. . . . Marge Dodson has waxed one of the songs from the Leslie Bricusse-Tony Newley show, "Roar Of The Greasepaint," called "Feeling Good," for the Apt label.

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FEBRUARY 27, 1965

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

- | | | | | | |
|----|----|---|----|----|---|
| 1 | 1 | I'VE GOT A TIGER BY THE TAIL
Buck Owens—Capitol 5336 | 26 | 26 | PLEASE PASS THE BOOZE
Ernest Tubb—Decca 31706 |
| 2 | 6 | KING OF THE ROAD
Roger Miller—Smash 1965 | 27 | 28 | BILLY BROKE MY HEART
AT WALGREENS
(I CRIED ALL THE WAY TO SEARS)
Ruby Wright—Ric 145 |
| 3 | 3 | HAPPY BIRTHDAY
Loretta Lynn—Decca 31707 | 28 | 31 | LOVING YOU, THEN LOSING YOU
Webb Pierce—Decca 31737 |
| 4 | 4 | SITTIN' IN AN ALL NITE CAFE
Warner Mack—Decca 31684 | 29 | 38 | WISHING WELL
Hank Snow—RCA Victor 8488 |
| 5 | 5 | I'LL REPOSSESS MY HEART
Kitty Wells—Decca 31705 | 30 | 32 | TINY BLUE TRANSISTOR RADIO
Connie Smith—RCA Victor 8489 |
| 6 | 10 | THEN AND ONLY THEN
Connie Smith—RCA Victor 8489 | 31 | ★ | THIS IS IT
Jim Reeves—RCA Victor 8508 |
| 7 | 8 | ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia 43206 | 32 | 33 | BABY THEY'RE PLAYING OUR SONG
Tompaal & The Glaser Bros.—Decca 31736 |
| 8 | 12 | DO WHAT YOU DO DO WELL
Ned Miller—Fabor 137 | 33 | ★ | SWEET, SWEET JUDY
David Houston—Epic 9746 |
| 9 | 11 | (MY FRIENDS ARE GONNA BE) STRANGERS
Roy Drusky—Mercury 72376
Morle Haggard—Tally 179 | 34 | 35 | BIG CITY
Margie Bowes—Decca 31708 |
| 10 | 7 | YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol 5280 | 35 | ★ | TWO SIX PACKS AWAY
Dave Dudley—Mercury 72384 |
| 11 | 2 | ODE TO THE LITTLE BROWN SHACK
OUT BACK
Billy Edd Wheeler—Kapp 617 | 36 | 37 | SHAME ON YOU
Red Foley—Decca 31737 |
| 12 | 17 | TEN LITTLE BOTTLES
Johnny Bond—Starday 704 | 37 | 48 | I STILL MISS SOMEONE
Lester Flatt & Earl Scruggs—Columbia 43204 |
| 13 | 14 | WHAT MAKES A MAN WANDER
Jan Howard—Decca 31701 | 38 | 27 | I'M GONNA TIE ONE ON TONIGHT
Wilburn Bros.—Decca 31617 |
| 14 | 9 | I THANK MY LUCKY STARS
Eddy Arnold—RCA Victor 8445 | 39 | 39 | TAKE YOUR HANDS OFF MY HEART
Ray Pillow—Capitol 5323 |
| 15 | 15 | WHAT I NEED MOST
Hugh X. Lewis—Kapp 622 | 40 | 40 | I WANT YOU
Tom Tall & Ginny Wright—Chart 1176 |
| 16 | 23 | A TIGER IN MY TANK
Jim Nesbitt—Chart 1165 | 41 | 41 | SHE CALLED ME BABY
Carl Smith—Columbia 43200 |
| 17 | 24 | WALK TALL
Faron Young—Mercury 72375 | 42 | 42 | DON'T BE GOOD TO ME
Margie Singleton—Mercury 72336 |
| 18 | 18 | IT AIN'T ME BABE
Johnny Cash—Columbia 43145 | 43 | 34 | CLOSE ALL THE HONKY TONKS
Charlie Walker—Epic 9727 |
| 19 | 20 | I'LL WANDER BACK TO YOU
Earl Scott—Decca 31693 | 44 | ★ | A DEAR JOHN LETTER
Skeeter Davis & Bobby Bare—RCA Victor 8496 |
| 20 | 19 | TRUCK DRIVING MAN
George Hamilton IV—RCA Victor 8462 | 45 | 50 | FREIGHT TRAIN BLUES
Roy Acuff—Hickory 1291 |
| 21 | 16 | LESS AND LESS
Charlie Louvin—Capitol 5296 | 46 | 47 | BLAME IT ON THE MOONLIGHT
Johnny Wright—Decca 31740 |
| 22 | 22 | I WON'T FORGET YOU
Jim Reeves—RCA Victor 8461 | 47 | ★ | JUST THOUGHT I'D LET YOU KNOW
Carl & Pearl Butler—Columbia 43210 |
| 23 | 13 | HALF OF THIS, HALF OF THAT
Wynn Stewart—Capitol 5271 | 48 | ★ | BAD, BAD, DAY
Bob Luman—Hickory 1289 |
| 24 | 29 | I WASHED MY HANDS IN
MUDDY WATER
Stonewall Jackson—Columbia 43197 | 49 | 45 | THREE A.M.
Bill Anderson—Decca 31681 |
| 25 | 25 | THE RACE IS ON
George Jones—United Artists 751 | 50 | ★ | CLOUDY AND COOL
Chet Atkins—RCA Victor 8492 |

BIG C & W ALBUMS

- | | | | | | |
|---|----|--|----|----|--|
| 1 | 5 | THE FABULOUS SOUND OF FLATT AND SCRUGGS
Columbia CL 2255/CS 9055 | 10 | 9 | SONGS OF TRAGEDY
Hank Snow—RCA Victor LPM/LSP 2901 |
| 2 | 2 | TOGETHER AGAIN/MY HEART
SKIPS A BEAT
Buck Owens & His Buckeroos—Capitol T 2135 (M)/ST 2135 (S) | 11 | 11 | BILL ANDERSON SHOWCASE
Decca DL 4600/DL 74600 |
| 3 | 3 | I DON'T CARE
Buck Owens & His Buckeroos—Capitol T 2186 | 12 | 12 | THE JUDY LYNN SHOW
United Artists UAL 3390 (M)/LSP 2901 (S) |
| 4 | 4 | HAVE I TOLD YOU LATELY
THAT I LOVE YOU
Jim Reeves—Camden 842 | 13 | 13 | THANK YOU FOR CALLING
Billy Walker—Columbia CL 2206 (M)/CS 9006 (S) |
| 5 | 1 | THE BEST OF JIM REEVES
RCA Victor LPM 2840 (M)/LSP 2890 (S) | 14 | 14 | GEORGE JONES SINGS
LIKE THE DICKENS
United Artists UAL 3364 (M)/UAL 6364 (S) |
| 6 | 8 | YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol T 2209 (M)/ST 2209 (S) | 15 | 15 | PICK OF THE COUNTRY
Roy Drusky—Mercury MG 20973 (M)/SR 60973 (S) |
| 7 | 7 | LOVE LIFE
Ray Price—Columbia CL 2189 | 16 | 16 | COUNTRY MUSIC TIME
Kitty Wells—Decca DL 4554/DL 74554 |
| 8 | 6 | BITTER TEARS
Johnny Cash—Columbia CL 2248/CS 9048 | 17 | 17 | COUNTRY DANCE FAVORITES
Faron Young—Mercury MG 20931 (M)/60931 (S) |
| 9 | 10 | FAITHFULLY YOURS
Eddy Arnold—RCA Victor LPM 262 (M)/60931 (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 | 20 | THE BEST OF BUCK OWENS
Capitol T 2105 (M)/ST 2105 (S) |

Country Single Picks

- Laura Sue York
Philips 40266
BY MUTUAL CONSENT
(Buckhorn, BMI) (2:26)—M. Wilkin
Flip is "You'll Thank Me Tomorrow"
(Tree, BMI) (2:05)—D. Young
- NORMA JEAN
RCA Victor 8518
I CRIED ALL THE WAY TO THE BANK
(Wilderness, BMI) (2:15) — L. Anderson
Flip is "You Have To Be Out Of Your Mind"
(Wilderness, BMI)—L. Anderson
- WILLIE NELSON
RCA Victor 8519
PERMANENTLY LONELY
(Pamper, BMI) (2:26)—Nelson
Flip is "She's Not For You"
(Pamper, BMI) (2:27)—Nelson
- JOHNNY SEA
Philips 40267
MY OLD FADED ROSE
(Southwind, BMI) (2:28) — J. Cash, J. Carter
Flip is "It's a Shame"
(Glaco, SESAC) (2:15) — C. Cedzich
- WARREN ROBB
Enterprise 1001
I MET HER IN A HONKY TONK
(Glaser, BMI) (2:09) — Mulkey, Frizzell
Flip is "Mind Over Matter"
(Glaser, BMI) (2:28)—Glaser
- LONNIE DONEGAN
Hickory 1299
LOUISIANA MAN
(Acuff-Rose, BMI) (2:02)—Kershaw
Flip is "Lovey Told Me Goodbye"
(Acuff-Rose, BMI) (2:15)—B. & F. Bryant
- JOHNNY HORTON
Columbia 43228
I JUST DON'T LIKE THIS KIND OF LIVIN'
(Fred Rose, BMI) (2:49) — H. Williams
Flip is "Rock Island Line"
(Public Domain) (2:34)—J. Horton
- EDDY ARNOLD
RCA Victor 8516
WHAT'S HE DOING IN MY WORLD
(4 Star Sales, BMI) (2:07) — Belew, Moore, Bush
Flip is "Laura Lee"
(T.M./Quadric, BMI) (2:24) — L. Sullivan, F. Wood
- DONNA DARLENE
Kapp 647
BEST YEARS OF MY LIFE
(Mamy/Ashland, BMI) (2:45) — Specs, Long
Flip is "A Girl with No Future"
(Ashland, BMI) (2:35)—Dover
- AUTRY INMAN
Jubilee 9001
YOU DON'T LIVE THERE ANY MORE
(Autry Inman, BMI) (2:35) — Smith, Massey
Flip is "The Drinks Are on Me"
(Autry Inman, BMI) (2:35) — Dower

Trade chatter

Gerry Teifer has been named general manager of April-Blackwood Music. Teifer succeeds Dave Kapralik, who has resigned . . . Execs of the Seeburg Corporation were in Switzerland last week, introducing the firm's "instant night club" and automated discotheque. The plan has already been introduced in the United States . . . George Weiss, the lyricist, will marry Rusty Marks on March 28 . . . Joe Sherman cut Hank Thompson for a Falstaff Beer TV commercial . . . Liberty Records is recording the Pair Extraordinaire at the Ice House in Pasadena this week. The duo, in the jazz and folk vein, consists of vocalist Carl Craig and bassist Marcus Hemphill. This marks the 21st LP cut live at the folk-oriented Ice House . . . Martin Simon, owner of Bias Music and Marty's Record Shack in Memphis, passed away last week at the age of 52. He was one of Memphis' leading record retailers. He is survived by his widow Thelma and his son Michael. Eva Dolin has resigned from her post as publicity director for Mercury Records, and is considering a number of new ventures.

Floyd Tillman, long-time top name in the country field and writer of "Slippin' Around," has signed a recording contract with Pickwick's Hilltop Records low-price country line. Aubrey Mayhew and Jack Clement produced his first single and album in Houston. Tillman will make a personal appearance tour to promote the product, according to Hilltop director, Joe Abend . . . The Lettermen are guaranteed a \$20,000 take for four personals in two days in three different states on February 26 and 27. Dates are in Burlington, Vermont, Trenton, N.J., and Farmdale and Richmond, Va . . . United Artists has the original cast album rights to "Pleasures and Palaces," new Frank Loesser-Sam Spewack musical to hit Broadway in April . . . Jack Kerrigan, former program director at WHO-TV, Des Moines, has joined BMI in the Broadcaster Relations Department.

Sam Littleton is the new Southern field representative for ABC-Paramount Records and its subsidiaries . . . Johnny Maestro, former lead singer of the Crests, is now with the Apt label . . . Harold Lawrence, Mercury classical chief, and Aaron Schroeder, the composer and music publisher,

have been elected governors of the New York chapter of NARAS, replacing Irving Kolodin and Jerry Leiber, who were unable to attend regular meetings. Father Norman O' Connor is the new chairman of the membership program committee and Mickey Kapp is in charge of the group that will plan and produce entertainment and presentation ceremonies at the annual NARAS Awards Dinner April 13 . . . Lindy Cash, veepee of B. & C. Record sales of El Paso, has started a record distributing firm called Lindy Distributors.

Ed Urner has been named general manager of KEWB Radio in Oakland, California. He replaces John McRae who resigned. . . Tony Bennett and Count Basie team up on the Andy Williams show, March 1, a one week concert run at the Circle Theatre in San Carlos, Calif. in May and are booked for another week of concerts at Melodyland, in Anaheim, Calif., also in May. . . Starday has taken on a flock of new distributors. They include Mainline in Cleveland, Hamburg Bros. in Pittsburgh, Alpha in

New York, and Topps in Miami. . . Fred Werner is the musical director for the new Frank Loesser Show, "Pleasures and Palaces" . . . Caedmon Records has named Ed Michel production head and Sam Alexander art director.

Mike Jeffries, manager of Britain's Animals, has opened his own New York office. The firm will be known as M J Promotions and will be helmed by Bob Levine. Jeffries is also handling the American girl group known as Goldie and the Gingerbreads. . . Vee Jay Records has entered the Churchill album sweepstakes. Title is "Churchill, the Legend, the Man." The set contains in addition to portions of the famed Churchillian oratory, commentary by Congressman James Roosevelt, the Adlai Stevenson UN eulogy and portions of former President Eisenhower's London tribute.

. . . Cathy Carroll has signed with Art Talmadge's Musicor label . . . Arthur Godfrey has signed a disc pact with Vee-Jay Records. Initial single, "This Is All I Ask," was cut in New York under the banner of Contempo Records, in which Godfrey is a partner with Richard Wolfe. Vee Jay deal was signed by Wolfe and Jay Lasker, former vice president of the Coast-based firm . . . Division II of Dumont Record Distributors, Boston,

has hired Bob Paro as promotion manager. This wing of Don Dumont's organization is being headed up by Herb Dale, formerly head of Dale Enterprises.

Kenny Greengrass (manager of Steve Lawrence and Eydie Gorme) and Spinner Productions, featured the WMCA, New York, "Good Guys" in productions of pop music shows at the Capitol Theater in Passaic, N.J. and the Tilyou Theater in Coney Island, New York last week. Greengrass and the "Good Guys" will present more such shows in the near future . . . Phil and Harriet Bernstein became the parents of a girl last week. Father is an executive in the publicity department of the ABC-TV network . . . New plant personnel director of Capitol Records in the new Jacksonville plant is George Zeigler . . . Bob Burrell Associates will represent Capitol Records Beechwood Music catalog.

Bill Haley and the Comets are now with Apt Records . . . A documentary with Nancy Wilson is being submitted by producer Charles Stern for Academy Award consideration . . . United Artists has signed Dorinda Duncan, the lead of the Briarwood Singers . . . Hy Hazell, the English actress, is set for the Frank Loesser show "Pleasures And Palaces."

Fan Clubs

HULLABALLOOS

Miss Joan Matsunaga
2218 Fenton Avenue,
Bronx, New York

KINKS

Miss Katchy Ward
19 Drake Street,
Valley Stream, New York

CONNIE FRANCIS

Mike Motta
14133 Polk Street,
Sylmar, California

JOANN & TROY

Ray Renner
9 Ridge Road,
Emerson, N.J.

The Letterman National Fan Club

Miss Marjorie Surette
c/o Jess Rand
140 South Beverly Drive,
Beverly Hills, Calif.

Honeycombs Fan Club

Miss Marsha Lewis
99-05 58th Avenue,
Rego Park, L.I., New York

Peter Di Noto Fan Club

Miss Joanne Herrel
1425 Thieriot Avenue,
Bronx, New York

Zombies

c/o Susan Frankl
25 Rolling Wood Drive,
Stamford, Conn.

Petites

c/o Susan Gartzman
Suite 1006 - Kama Sutra
Productions
1650 Broadway
New York, New York



FAST ON DRAW: "Golden Boy" star Sammy Davis, Jr. and Joey Heatherton are shown backstage at The Majestic Theatre. They both will appear on Hullabaloo, February 23rd.

Dateline Music City

Music Business in Nashville
CHARLIE LAMB



You've got to speak with a loud voice to be heard in this world so last week Nashville's Pamper Pubbery launched its first promotion trumpet titled "The Pamper Pamphlet" It'll be a regular newsletter concerning itself with people and events in the business, and will be compiled by regular members of Pamper's staff including **J. Hal Smith**, general manager; "**Stubby**" **Stubblefield** and **Pat Nelson** from the promotion department. But Pamper's news doesn't concern strictly Pamperites. For instance, it tells that two of the "old masters" were giving Nashville quite a stir all last week—**Perry Como** (his first session in Music City), and **Burl Ives**. Also that Pamper president **Ray Price** and his Cowboys have just completed a successful tour through New Jersey and Ohio followed by an **A. V. Bamford** tour into Texas where they enjoyed runaway crowds. "**Stubby**" **Stubblefield** also reveals that newest artist to join the Pamper household is **Don Rollins**, writer of the top selling pop-country hit, "The Race is On," recorded by **George Jones**. Other artists who recently recorded Don Rollin's songs include **Ray Price** and **Charlie Walker**.

Roger Miller, exclusive Tree pubbery writer, recently wowed the studio audience of the **Andy Williams** show. The network will broadcast the show March 1. Miller has been getting wide TV exposure. Besides his visits to the "Tonight Show" and the "Jimmy Dean show", Miller appeared recently on the "Tennessee Ernie Ford show". His latest record, "King of the Road" looks like it might even top his "Dang Me" and "Chug-a-Lug". Smash Records says it sold 550,000 in two and a half weeks.

Van Dyke To "Shindig"

LeRoy Van Dyke Mercury artist, has been signed by Producer **Jack Good** to guest star on "Shindig", ABC-TV variety show. Van Dyke will tape the show in April on completion of a midwest and Canadian tour, heading his own company. . . . **Tex Williams** has ended a very successful Northwestern tour and is now fin-



Faron Young, center, top flight C&W vocalist, and Billy Deaton, far right, are principals in a highly successful C&W radio show seen in stations over four states, in behalf of the Pearl Brewing Co. The photo was taken recently when Young played the Pearl Distributors convention in San Antonio. Left to right are: Doug Kershaw; Albrecht Kline, vice-president for public relations for Pearl Brewing Co.; Young; Rusty Kershaw, and Deaton.

ishing a series of one-nighters in Oklahoma and Texas. He'll fly to New York soon to tape an appearance on the Jimmy Dean TV'er. . . . **Dick Flood** has left the warmth of his Nashville home to battle the midwestern blizzards as part of a **Hap Peebles** package. But if the weather is cold, his Kapp release, "I Need All the Friends I can Find" seems plenty hot. . . . **Gordon Terry** is letting the snows settle on his Terry Town Park in Tennessee just long enough to sandwich in a six weeks run through Japan. Two weeks before leaving he was signed by Epic's **Billy Sherill**.

The ground was covered with snow at Fairfield, Ohio, near Hamilton, in the greater Cincinnati area, as WFOL-AM was christened "The station with a heart". Unlike its sister station, WFOL-FM, country music was added to the programming — five evenings a week and Saturday mornings. **Pappy Tipton** is C&W deejay, and **Charles Ted Richardson** is PD. Owner **Walter L. Follmer** did the dedicating. . . . Nashville WSIX-TV made the first telecast last week from its new studio "B". The new addition

adds great flexibility to Channel 8's operation and will permit considerable videotape expansion, says President **Louis R. Draughon**. . . . The **Hank Williams Jr.** Country spectacular, promoted exclusively by KDAV, Lubbock, Texas, was a smashing success recently. It was a sell-out crowd, with 200 persons given standing room, says PD **Stan Skelton**.

Offers Exposure

Tiny Stokes, president of Big Sky Enterprises, Helena, Mont., broadcasts his C&W program daily from his own remote studios downtown over KBLL. One hour daily is fed to the other 12 Inter-Mountain network stations in the state. "I'm in a perfect position to expose any artist or record," he says. "So send 'em along and I'll program them impartially and send you a weekly chart. I'm also in bad need of taped promos, 45's, and LP's. Address him at Big Sky Enterprises Inc., Postal Station No. 1, Helena." . . . **KAGT**, Box 110, Anacortes, Wash. has gone all C&W and is in need of LP's and 45's, says PD **Bill Gates**. He's on the air 16 hours a day.

Lovely thrush **Barbara Allen**

has just been set as a feature attraction of the Wilmington, N.C. Azalea Festival April 1-3 where she will appear with the **Arthur Smith** show at Legion Stadium. . . . It will be "Country Spectacular" night at the New York World's Fair July 29, and **Lester Flatt** and **Earl Scruggs** straight out of Music City, will set the pace. Also signed are **Barbara Allen** heading her own New Dominion Barn Dance, featuring **Jeff Simmons** and **The Seminoles**. . . . The beautiful "15 Staff" Club at Camp Pendleton, Calif. has gone C&W. Headlining its first C&W show was **Patsy Montana**, **Johnny Bond**, **Janet McBride** and **The Mandrell family**. It was SRO.

Buck Owens Tour

Looking 60 days ahead, **Buck Owens** is almost completely tied up with dates. They cover all the west coast states for February, but in March he dips back in the southeast and southwest for a spell. . . . **Johnny and Jonie Mosby**, **Freddie Hart**, **Tommy Duncan** and **Carl Belew**, under aegis of the Americana Corporation, covered Washington and Oregon last week. Then the Mosbys go to Texas and in May to Florida—dates set by Nashville's **Bob Neal Agency**. Meanwhile **Freddie Hart** starts a northwestern tour March 15. **Ray Sanders** has signed with **Fabor Records**. **Claude Gray** starts a 15-day series on the coast March 3 and **Warren Smith** also begins travelling April 1 for 15 days.

Tree pubbery's red hot writer-artist **Joe Tex** will star on the "Shindig" TV'er March 17. . . . **Justin Tubb** arrived back in Nashville Feb. 7 after a highly successful tour of Europe.

Salt Lake City's K-SOP held open house Feb. 19 for everybody in the advertising business in the city. After inspection of new facilities, and refreshments, they had a dance. . . . Country deejays wanting a good yodeling record are invited to write **Del-Ray Records**, 4 Center Street, Harrington, Del. **Rose & Dixie** do the yodeling honors. . . . **Howard Vokes** and his Country Boys recently played the Garden Theater in Cleveland.

An Unrewarding Evening With Ornette Coleman

Sounds fill the stairwell leading into the compact quarters of a smoke-filled Village Vanguard. Searching and terrified sounds. Confounding sounds, coming from a thing called "Sadness," as played by its composer. Ornette Coleman is back on the scene after a two year hiatus during which nothing was heard from him.

The Coleman Sound—always far out, avant-garde, testing limits—is still very much there. Action music. Aimless melismas pummel the ear from this dark-to-darker personification of an abstraction. By comparison, the mental manipulations exercised in deciphering the symbolism of "Tiny Alice," say, are elementary. What Coleman lays on you from his bag is enigmatic, Sisyphean and, alas, totally unrewarding.

With a vengeance, the Coleman Trio, idolators of chance and the accidental, continued on its lengthy, lugubrious excursion through the negative, the anti, the non. Pieces like

"The New One," (what?) and, shades *au courant*, "Movements" were introduced, as were two new instruments to the Coleman ken: the violin and the trumpet. But, pity that all the while, expression was limited by the elements of musical composition: scales, glissandos, melodic fragments, repetition (much of this), and even an occasional sequence. Notably absent though, was form, or anything resembling an exchange of musical ideas. It was each of the three men for himself, in passionate pursuit of isolation. Amidst the relentless activity of their frenetic fantasy, the point was well made: one felt terribly alone, and bored. A large, attentive audience left the rathskeller quite exhausted . . . but not by any conversion.

How wise of the management to refresh the abused senses with a set by the Bill Evans Trio. His refined, intelligent, sophisticated artistry made you feel real clean again.

B.K.

Trade Chatter

Station KCOP in Los Angeles traced the history of popular music from 1950 to the present recently with a program called "D. J. Special" with KRLA deejays handling the commentary. The show starred Paul Anka, Frankie Avalon, Bobby Darin, Dick Clark, The Beatles and many others, both live and on film. Henry Mancini hosted the show. . . . Bob Mack, formerly with Cadence Records (he was responsible for getting the production going on "The First Family" smash) has joined SESAC as production coordinator heading the firm's commercial recording and production departments. . . . United Artists Records has re-signed Jay And the Americans, one of their hottest vocal groups. . . . New act on the Apt label are the Originells (correct) another exponent of the Liverpool-Mersey sound.

George Wein, head of Festival Productions has added a board of directors for the Newport Jazz Festival. Those who will assist and advise in the planning of future festivals are Nesuhi Ertegun, John Hammond, Charles McWhorter, Rev. Norman O'Connor, and

Billy Taylor. Wien last week set Thelonious Monk and his quartet on a world wide tour starting in London March 5. It will include England, Italy, Germany, Holland, Japan, Hong Kong, Manilla, Australia and New Zealand.

New name of the Frank Loesser-Sam Spewack musical is "Pleasures And Palaces." It was formerly called "Ex-Lover." United Artists Records will record the cast set. . . . The Kingston Trio is booked solidly through Mid-May with a string of college and concert dates. They guested on the Jack Benny Show last week. . . . The Disc label, a hot one in the 1940's is back. Distributed by Pioneer Sales in New York, part of Folkways Records, the Disc label's releases so far feature Pete Seeger, the New Lost City Ramblers, and Cisco Houston. Sets for 1965 feature Seeger, Leadbelly and Woody Guthrie in one three LP set. There are also albums by Clarence Ashley, Dock Boggs, and Mississippi John Hurt.

Tommy Roe left on his second European tour last week. He will appear with Cilla Black among other English stars. . . . Mal Braveman

Vee Jay Shake-up

Jay Lasker, Steve Clark and Mark Sands, who have formed the top management team, with president Randy Wood, of Vee Jay Records, are leaving the firm in a major executive shake-up for the West Coast label.

Owner and founder, Jimmy Bracken, in announcing the purchase of stock held by the three men, said that he and his wife, co-founder, Vivien Bracken, would now vest their own interest in the future of the company in its president, Randy Wood.

During announcement ceremonies in Chicago, Wood noted the "significant contributions made by Lasker, Clark and Sands." Wood added that "We will have difficulty replacing men of their caliber. They have done a tremendous job in moving Vee Jay Records ahead."

Lasker and Clark, noting the "rewarding and gratifying experiences" of working with Vee Jay, said they are planning to start their own label, with Sands expected to serve as financial consultant.

Meanwhile, Vee Jay announced its entry into the soundtrack album field with the release of the Dmitri Tiomkin score for the MGM film, "36 Hours," and a March release of 10 albums. Release includes sets by Pete Barbutti, Vi Velasco, Damita Jo, Mavis Rivers and Red Norvo, Jacques Foti, Buddy DeFranco, Victor Feldman and the Lee Morgan Quintet.

has taken over the publicity chores for New York's swinging Basin Street East. . . . Bruce Lundvall is the new merchandising manager of popular albums at Columbia. . . . Sidney Katz, head of Kay Musical Instrument Co. was elected to membership in the Young Presidents' Organization, a group of young men and women who have become presidents of sizeable companies before reaching the age of 40.

Arthur Kendy is the chief engineer of Theater Editing Studios, a company formed to handle the mastering and editing work of Caedmon Records, and the Shakespeare Recording Society. . . . Joe Mooney is now appearing at Kirby Stone Fourum in New York. . . . Jack La Forge will record Frances

Motown Worldwide

Tamla-Motown will soon appear in Great Britain under its own label. Previously, EMI carried Tamla-Motown product on its Stateside label. Henceforth, EMI will distribute the product on the original label designation as it appears in the United States. The giant British firm will handle the American labels similarly throughout the world.

Motown president, Berry Gordy Jr., will fly to London for special ceremonies on March 19, at which time, many of the top artists from the Detroit disc firm will be touring England under the tag, the Motortown Revue. The package, including the Supremes, the Temptations, Stevie Wonder and others, will make a one-month junket there.

During their stay in England, the Motortown package will tape a 45 minute TV show to be shown there in April. Motown will have American and world-wide rights to the tape.



SLIGHT CASE OF ENVY: Richard Deacon is bothered by Clyde and Jeremy's fullsome locks on the "Dick Van Dyke" TV Show where they appear as guests last week.

Faye live at Miami Beach's Doral Hotel this month for his Regina label. . . . Gurtman Vandervort Associates and Bob Corcoran are handling publicity for New York's Latin Quarter Club.

Chess president, Leonard Chess, commenting on Music Business' story on the Chess scene (February 13 issue), tips his hat to his brother, Phil, who "worked long and hard from the very beginning right along with me." Sorry, fellows, no slight intended to one of the real contributors to our business. . . . Don Costa's DCP label will soon issue its first sides by chanter, Johnny Cymbal.

Jerry Dennon, indie disc producer from Seattle, is in Ireland recording an album with Ian Whitcomb.


we've got a smash dub!

Not a dealer has one...

Not a distributor has one...

Not a record has been pressed...

But it's a smash!



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-O-SEVEN**

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