

MARCH 4, 1965

# MUSIC BUSINESS

Spotlight on NARM's  
7th Annual Convention

Vol. IX - No. 30



THE  
RIGHTEOUS  
BROTHERS

## The Righteous Brothers: Honest Soul

## Del Shannon's Biggest Year

## The Ad Libs: They put Blue Cat on the Map

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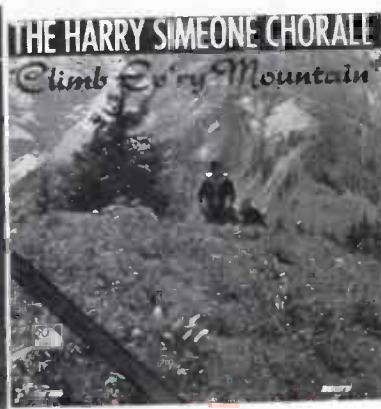
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## Nat Cole Funeral

Notables in the entertainment business paid tribute to the late Nat Cole at services at St. James Episcopal Church on Wilshire Boulevard in Hollywood last Thursday (18). About 400 friends and relatives attended the services at the church, and 3000 people waited outside. Celebrities at the services included Frank Sinatra, Jack Benny, Jerry Lewis, Eydie Adams, Gene Barry, Jose Ferrer, Rosemary Clooney, Danny Thomas, Sammy Davis, Vic Damone, Eddie (Rochester) Anderson, Frankie Laine and George Jessel.

The pallbearers included James B. Conkling, former president of Warner Bros. Records; Glenn Wallichs, chairman of the board of Capitol Records; Harold Plant, Cole's business manager, and Henry Miller, his agent. Jack Benny gave the eulogy. Honorary pallbearers included Cab Calloway, Duke Ellington, Jack Benny, Ricardo Montalban, George Burns, Nelson Riddle, Gordan Jenkins, Peter Lawford, Edward G. Robinson, Johnny Mathis, Jimmy Durante, Governor Edmund Brown of California, Count Basie, and Senator Robert Kennedy of New York.

At the funeral services, in addition to Cole's widow, Maria, were his children, Kelly, Carol, Natalie, Timolin and Casey, his brothers Edward and Fred, and a sister, Evelyn. Private interment ceremonies were held at Forest Lawn Memorial Park in suburban Glendale.

## "Lord Jim" to Colpix

In the opinion of Screen Gems-Columbia Music head, Don Kirshner, acquisition of the music score for the film "Lord Jim" is as important to the firm as was the Oscar-winning "Lawrence Of Arabia." The original soundtrack album (score is by Bronislau Caper), will be on Colpix. Charles Albertine has already recorded the "Lord Jim Theme" for that firm, while "The Color of Love," a song from the score, is being recorded by John Gary (RCA Victor) Vikki Carr (Liberty) and Laine Kazan (Colpix). Additional recordings are in the offing, internationally, to coincide with release of film. "Lord Jim" opened in Manhattan, February 25.



Caught last Sunday (21) at the "Baker Street" original cast recording session at New York's Manhattan Center were (l. to r.) music and lyric writers Raymond Jessell and Marion Rudeff; MGM Records president, Arnold Maxin; co-star of the show, Inga Swenson; and musical director, Harold Hastings.

## RCA Caster Jumps Gun

For the second time in its history, RCA Victor has recorded an original Broadway cast album prior to the show's opening on Broadway. On Sunday (28) the forthcoming musical "The Roar of the Greasepaint—The Smell of the Crowd," was recorded in Manhattan's Webster Hall. The show is scheduled to open on Broadway on April 8. Some years back, Victor performed in like manner with the original caster of "Oliver," which they cut while the show was in Los Angeles.

The score to "Greasepaint," was written by Anthony Newley and Leslie Bricusse. Newley also directed and co-stars in the show with Cyril Ritchard. Currently in Philadelphia, the show will continue on to New Haven and Boston prior to its Broadway opening. The album will be released shortly.

## "Oscar" Songs

Academy Award nominations for the Best Motion Picture song of the year have been announced in Hollywood.

The five songs up for Oscars are "Dear Heart", "Hush . . . Hush Sweet Charlotte" and "Where Love Has Gone", all from movies of the same name, "Chim, Chim Cher-ee" from "Mary Poppins" and "My Kind of Town" from "Robin and the 7 Hoods".

## Crane Show Dropped

ABC-TV's 14-week-old, late-night Les Crane show came to a swift and unexpected end last week. The ex-jockey had become a champion for the record business, having featured numerous top names in pop, jazz, folk and country music. The show is being replaced by a similar outing to be tabbed "ABC's Nightlife," with rotating hosts. Peter Lawford is expected to be one of the first. (For details, see June Bundy's Radio-TV Column).

## Atlantic Signs Killer Joe

As revealed exclusively in MB (Feb. 20) celebrated international dance authority, Killer Joe Piro, has been signed by Atlantic Records head, Jerry Wexler. Piro will be in charge of selecting the dances, the tempi and the recorded sequence to produce what Atlantic Records anticipates to be the definitive discotheque album for home and party use. The first album, "Killer Joe's International Discotheque" will include the Watusi, the Frug, the Swim, Jerk, Mlle and Shake, as well as Latin tempo'd Bossa Nova and Merengue.

In recent weeks Killer Joe has been the subject of several national feature stories in such publications as *Esquire*, *Saturday Evening Post*, *Cavalier*, and, yes, *Music Business*.

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# THE RIGHTEOUS BROTHERS

*Their bag is "down-home excitement" and Bill Medley and Bob Hatfield plan to ride the rock wave into more TV, movies and major clubs.*

**ALL ABOUT SOUL.** "R & B. is a natural thing for us, man, and if some people think we're putting them on, then I'm sorry. I mean that's how it comes out," said Righteous Brother, Bill Medley, calling in from California after an exhausting recording session with Phil Spector.

"I know we have a colored sound," continued Bob Hatfield, and I'll admit that if there was anything phony about it, we'd never be accepted. But we got our name really from working in a club in Orange County, California, where colored friends would come in and dig us. You know, anything that's good to them, they call righteous. It's like cool. And if they like you and accept you for yourself, then you're a brother. I mean they called us the righteous brothers."

"The colored people know all about soul and when you're telling the truth," said Bill. "And we've never had one of them tell us what we're doing is a drag. They congratulate us for achieving a really natural sound. Part of it comes for both of us from just years of listening to Bobby Bland and James Brown and cats like that."

**BLEW BIG CHANCE.** "Sure Ray Charles had his big moments too. In his r. and b. days you couldn't beat him. I think he blew a good chance to help his people and his music when he went so commercial with the country stuff, but look, that's up to him. He's still good."

In their days in that little Orange County roadhouse, the boys had just joined forces. "Billy lived in Santa Ana and I was five miles away in Anaheim,"

Bob added. "We both were working around with our own groups, Billy singing and playing piano with his combo and I was mostly a singer. We got to know each other on this local circuit, discovered we had a lot in common with our own tastes and tried going it together."

"That was three years ago just about,"

said Bill "And we started making records soon after but nothing ever really happened until we hooked up with Phil Spector. Come to think of it, we wrote all the stuff ourselves until 'Lovin' Feelin'. That was done by Phil himself with Barry (Mann) and Cynthia (Weil). And what a hit."



**THEIR KIND OF SONG.** "You've really got to knock your brains out to follow up a record like that and we've just come from a studio working with Phil on the next one. With him, well, what can you say. He's a perfectionist like nobody you know. Bob and I will think we've got it, right down, letter perfect and Phil will throw out that take. He'll say, forget it, it doesn't make it."

"And the arrangement makes it too," said Bob, picking up the story. "The song is the kind of thing we've wanted to find, but the arrangement is so important. You know, over in England they said it was a whole conglomeration of sound and nothing would happen. But I think all the little kids must have made it for us. The underdog psychology maybe. Anyway, we made number one over there too. We beat out Cilla Black. She made the side and tried to come close to our arrangement. But man, I don't think her's really came off. She hit the notes all right but she was a little squeaky in the top end. When we were in England, the Beatles told us they liked our record better even if Cilla was one of Brian's (Epstein) girls."

**VOWS NEVER AGAIN.** Last summer, the Righteous Brothers, were one of the almost forgotten "other" acts on the Beatles American tour, for which Bob Hatfield has two words: "Never again." "We had one great night on that tour—probably the highlight of our career," he said. "That was the Hollywood Bowl concert. We were known there and we were

cooking. We had them really wound up. But the other dates; we'd like to try to forget them. It was rough, especially at the Forest Hills scene in New York. No act can work well under those conditions. That was the night that finished it for us. We got off their train right then.

"Of course, the boys themselves are very nice cats. We travelled on the plane with them and they'd keep to themselves for awhile—until somebody would break out the scotch and the oldies but goodies records, and then things would swing, you know."

"These guys are all pretty nice. They're just good cats. About what they do, what can you say? They're good, but guys like the Rolling Stones are doing things we've heard for years by the real people. It's hard to say the Stones are excellent, for that reason. They've helped r. and b. in England but it may be their own downfall in the long run. They're helping the genuine r. and b. artist really get himself established."

**DOWN-HOME KICK.** "This year," according to Bill, "Is going to be an r. and b. year and one where if you don't really know how to sing you'll have it very rough. People like Joe Tex and the Temptations are going to be big, and that's our kind of bag. We like the down-home kick. I really don't know how many white artists are up to it now. There aren't that many around who are that good."

"The young kids today are different from the days when the pretty boys like

Frankie Avalon were making it. Don't get me wrong, he was good for that time but I mean today, the kids' blood is just too hot. They want excitement. I don't really understand the 'Shindig' show anymore. They're going to have to have some fresh things happening. When they have new talent, it should be real talent and that's not happening right now."

"One group that really does have talent," reflected Bob Hatfield, "Is the Beach Boys. There really isn't too much happening on the Coast now and even the a-Go-Go places have become tourist traps with mediocre talent and high prices. In fact if you're too good an act, they don't really want you."

**TERRIFIC POTENTIAL.** "But the Beach Boys have terrific potential. They're singing down to the little girl with the lollipop in her mouth now, but they have the ability and potential. We both heard them rehearsing once for a Shindig show and their harmonies were great. I think these guys can go a long way."

"They get copied a lot and the copiers will get a hit now and then, like 'Little Honda' by the Hondells and 'New York's A Lonely Town' by the Trade Winds. But it's the big one, the boss group, like the Beach Boys who'll stay around."

Recently, Billy and Bob paid a brief visit to England on behalf of their then budding first smash, "You've Lost That Lovin' Feelin'." Among various things, the trip was a lesson in how to promote a record right to the top. In five days there, they did seven major TV appearances and "hit just about every interview show there was." Now they'd like to return to England but on their terms.

**OFFERS DECLINED.** "We got the top record over there and we already turned down an offer to go back on a tour with the Rolling Stones," said Bob. "We want to do our own tour and the money has to be right. But we do want to go back. Right now we have a couple of movies coming up and we'll be acting as well as singing in one of them. But even there, we want to pick and choose what we do carefully. We just turned down a pretty tasty five-year offer for pictures. We didn't want to be tied down on a single deal that long."

"We've worked night clubs for a long time. We'll continue with that but now, frankly, we plan to go for the big circuit in the clubs. On the Coast, we've had a big adult following right along and we want that to happen all over the country. The night club is one way of going that route, if you have the right material."

"Then we'll be coming in to New York in April," to work with Murray Kaufman on his Easter show," continued Bill. "It's not the kind of thing that pays very much but I'm sure it's worth it just to get the exposure. We'll try it once and do it right."

**WOODIES OUT.** Bob and Bill both like most sports and if spare time ever turns up they're likely to be found out-doors on some sports kick. "In fact, we even surf," said Bill. We don't have to be up at 6:00 A.M. doing it, like some of those characters. We also don't drive woodies and we don't have blonde hair. But we do have a ball man."

REN GREVATT





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- **MERCHANDISE RACK HEADERS.** For 3- and 6-bin racks in super markets, variety and chain stores.
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- **GUEST APPEARANCES ON NATION-WIDE TV.** Richard Rodgers and other personalities will appear on the "Tonight Show," "Today" and other shows.
- **NATIONAL RADIO COVERAGE.** A special radio program for the "Music You Want" radio station service featuring music by Richard Rodgers and an interview with him.

- **DISC JOCKEY COVERAGE.** D. J.s from coast to coast will receive a special promotion package for use on their programs.
- **SPECIAL PROMOTION MAN.** An RCA Victor representative will be assigned in local areas to work exclusively on this promotion.
- **INTERVIEW ALBUM.** A special promotional album featuring "open end" interviews with Richard Rodgers discussing "The Sound of Music."
- **SWISS MUSIC BOX.** A Swiss music box that plays a song from "The Sound of Music" will be distributed to disc jockeys, dealers and the press.
- **JOINT PROMOTION WITH 20TH CENTURY-FOX.** Some of the original costumes

worn by the stars of the movie will be featured in a traveling display for local exhibition and promotion.

- **OTHER TIE-INS.** The National Catholic Theatre Conference of Catholic University will promote the movie and the album through its 5,000 amateur theatre groups throughout the country.

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# New Group Takes Off

The Ad Libs have hit it big with their first record, "The Boy From New York City," on the new label, Blue Cat. A few months ago they didn't even sing together.



**NOT FROM NEW YORK.** "... do wah diddy..." Talk about the group from New York City... except that the Ad Libs are from Bayonne in New Jersey, and got their name from a swinging discotheque in London, England.

Their sound could have come straight out of Berry Gordy's Detroit studios, as there's more than just a light touch of rhythm and blues in lyric and arrangement.

"Boy From New York City" is a product of the versatile Red Bird company in Manhattan, and was the initial disc release on their new subsidiary label, Blue Cat.

**FIRST DISC A HIT.** "It's nice to feel that your first record is also the first hit on a new label", said lead singer and only girl, Mary Ann Thomas during a recent Music Business round table conference. "It was encouraging right from the start, because Blue Cat had no other artists to concern themselves with and were able to give us their full attention both before and after the disc was cut". Mary Ann added that the label had been started specifically for the development of new talent, and it was some six months after signing their contract before all was ready for their first shot in the recording studios.

Other Ad Libs in the five strong group are Norman Donegan, David Watt, Danny Austin and Hugh Harris. Just last week, there were nearly only four, when Mary Ann discovered a slight growth in her throat which was affecting her voice, and was promptly whisked into hospital to have it removed.

"My throat had been acting up for a while", she said. "I thought maybe it was just tonsil trouble and didn't give it any attention. Then, when the record started happening and we played more dates it got worse, so finally I went into the hospital and they operated. Now I feel just fine".

During the few days Mary Ann was hospitalized, the Ad Libs put in a dep, but luckily, she was in and out in time to open with the group on the Chuck Berry tour which kicked off a series of dates on February 12.

**HELPED BY JOHN TAYLOR.** The success story of the Ad Libs lies with their close personal friend, John Taylor. He is their music director, arranger, a long time jazz musician, and composer of "Boy From New York City". It was John who brought them together as a group several months ago, taking them from other outfits that were playing in New Jersey. Recently, he brought them to the attention of Bill Downs who is now their manager.

Taylor's profound knowledge of jazz, coupled with the Ad Libs' inbred sense of rhythm produced their current hit sound, but not without much rehearsal.

"We spent a lot of time just practicing chords alone", said Taylor. "Although musically, the group is very talented, there was much rehearsal needed to colate their different styles. They have a strong jazz feel and one for blues, but I wouldn't say they're an R & B group.

"Added to this, there isn't really just one lead singer. Every member of the team is capable of singing lead and does. In their stage act it's not Mary Ann that's consistently spotlighted, it's all of them".

**THE MODERN SOUND.** In most circles, "Boy From New York City" would be considered a rhythm and blues oriented number, but both the Ad Libs and John Taylor thinks of it as a pop sound.

Taylor ventured to say, "I think of the Ad Libs as modern sounds in music, based on a beat which has been around the scene for many decades. They can't really be labelled—their talent embraces too many spheres for any one tag".

"We do have an eye on the market", said Mary Ann. "I believe you can do anything within limits and still sell records.

"Our big ambition now, is to build up the versatility of the act to the point where we don't have to rely on our last record for good bookings. Night clubs is a must—we're already working on a club act. This will be completely different from what we do on one nighters. We're styling it along the lines of a pop standard approach with a little jazz thrown in.

"Tours, like the one with Chuck Berry, and the Dick Clark package in April, are very important in gaining stage presence and experience and, of course, public recognition. But our hit record is helping tremendously".

J.M.



**HOLLYWOOD**—Multiple Oscar award winner... Nominated 13 times for Academy awards... A career spanning over two decades... Comeback winner of all-time with an unforgettable performance in *Whatever Happened To Baby Jane?*... Under consideration *right now* for her performance in the chiller-diller of '65—*Hush, Hush Sweet Charlotte*. Her first recording, *SINGLE*, when debuted on **THE HOLLYWOOD PALACE**, (ABC-TV) Saturday (20) added more laurel to her crown. Composer-arranger Joe Sherman styled the charmingly, unusual lyric to fit her singular personality and acting éclat.

# bette davis sings single

# 72402



Writer: J. Sherman, G. D. Weiss  
Publisher: Marimba Music Corp. (ASCAP)  
A Krapalik-Silvers Production



# Shannon's Sudsy Sales (Soupy) Scene

**Top disc hits, new songs, foreign tour and lots of TV spark Del's Biggest Year yet**

**SOUPY'S FLYING PIES.** Throwing cream pies is an occupational hazard which invariably greets guests on the Soupy Sales TV show in New York. Now proficient in the art of slapping such pies (made up of shaving cream) directly in the mugs of his visitors, Mr. Sales, has, by no small coincidence, also picked up increasingly good rating figures.

It may have been a little unfortunate that groups like Little Anthony and the Imperials and the Shangri-La's got a sudsy greeting on recent appearances, but there's no denying it was worth it for the exposure.

So was the case with Del Shannon, who guested on the Soupy Sales show immediately prior to his departure for England last week.

From underneath the mass of suds and froth, Del mouthed a 'hello' and proceeded to talk about his success, both old and new.

"I'm real excited about 'Stranger in Town.' It looks like it's going to be my

biggest in a long time. Me and a couple of the boys wrote it in the car one night when we were on our way down to watch a group."

But it's Del Shannon's previous disc, "Keep Searchin'," another self cuffed composition, which may win him his third gold disc.

**WRITES IN BED.** "Keep Searchin'," which Del started writing in the basement of his Detroit home early one night, and completed in bed with the aid of a torch at 3 a.m. the same morning, is currently top three in England, following a pretty solid chart smack here. Del has already earned a British Silver Disc for it (for sales in excess of 250,000) in England, and is optimistic about its chances of hitting a million.

Like many other singers from an earlier groove, Del devotes a great deal of time towards his other activities, such as publishing, songwriting, production and management.

"All my own compositions are published by Vicki Music, which my manager Irv Michanik owns and in which I have a percentage," he said. "I also have another publishing company, independent production firm and record label." Del's management firm handles a young singer called Lloyd Brown whom Del discovered in Battle Creek, Michigan about nine months ago, put under contract and recorded him independently with a little number called "I Go To Pieces."

**PETER AND GORDON SIDE.** "No one would buy the master," he said. "I hawked it from one record company to another and no one would take it. A little while after that, I was on an Australian tour with Peter and Gordon, and when Peter heard it, he insisted that they record it. That was the first time any other artist had recorded one of my own compositions."

Another first came when Del recently appeared on "Shindig." Up until that time, and despite his four years show business experience, he had never appeared on a national TV show. Now he has his heart set on more TV exposure.

Del Shannon kicked off an enormous string of hits in 1961 with "Runaway," "Hats Off To Larry" and "Little Town Flirt." Even when he ran into a quiet time here about a year ago his discs were still selling in bulk in places like England and Australia. More for fun than anything else, he hitched on to the Beatle bandwagon and recorded "From Me To You" at a hilarious and star-studded recording session in England which was attended by such notables as Johnny Tillotson and Dusty Springfield. The finished result was originally intended for an album, but wound up as a very successful single.

**STRIKES OIL.** Towards the summer of last year, Del Shannon revived Jimmy Jones' "Handy Man." It was an instant hit, and so was his follow up, "Do You Wanna Dance."

"There was only one problem," says Del. "They didn't have the minor key changes I was used to singing. After "Do You Wanna Dance," I decided to go back to my old style, and wrote "Keep Searchin'."

And if he isn't making enough money from record royalties and all his outside interests, Del recently invested some money in a Michigan oil well—which struck oil! Now he says he's set to receive anything up to \$150,000 within the next twenty years!



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## Artists on the NARM Convention Front



Chet Atkins



The Supremes



Peter, Paul and Mary

**Attendance peak.** The ranks of the National Association of Record Merchandisers enjoyed a healthy upsurge during the 10 months since NARM's last annual conclave in Miami Beach, and more of the association's members than ever will be represented at this week's 1965 convention in San Francisco.

Despite the fact that 50 manufacturers will be taking part in the meetings at the Fairmont Hotel (February 28 to March 3) for a new high participation level, they'll be outnumbered for the first time by the number of rack firms present.

On convention eve, the final tally showed that 58 rack jobbers were to be represented. In addition, the strongest agenda ever devised for NARM business sessions was on the docket. A notable show of glamour was also in store as the largest turnout of major artists ever to attend the various rack convention functions appeared a certainty.

**New maturity reached.** All of these factors point to the clear fact that rack jobbing has reached a new high of vitality and importance in the record sales picture and that the national rack trade association, NARM, has achieved a new measure of stature in the record industry.

Almost a year ago, at the last NARM annual get-together, the industry awaited with mixed emotions the arrival of the much-discussed trade practice rules, formulated by the Federal Trade Commission. Several months later, those rules were handed down, and the rack jobbing fraternity which had viewed with apprehension the various possibilities posed to the field by the rules, breathed easier. The validity of the rack jobbing function in the disc chain of marketing had been established once and for all.

Thus, this year's convention tends to move into new ground as the rackers, reassured as to their proper place in the record sales picture, look to their biggest year ever.

# ONCLAVE

# CONVENTION AGENDA

## NATIONAL ASSOCIATION OF RECORD MERCHANTISERS SUNDAY, FEBRUARY 28

Registration

11:00 A.M. to 5:00 P.M.

Regular members meeting

3:00 P.M.

Welcome cocktail party. Host: Columbia Records

7:00 P.M.

## MONDAY, MARCH 1

Business Session

9:00 A.M.

1. Keynote Adress: Archie Bleyer
2. Dialogue discussion: Stanley Gortikov, Capitol Records and Charles Schlang, Mershaw of America
3. General discussion: Alvin Bennett, Liberty Records; John K. (Mike) Maitland, Warner Brothers-Reprise Records; Irwin Steinberg, Mercury Records; Stanley Gortikov, Capitol Records; John Billinis, Billinis Distributing; Carl Glaser, Disceries Inc.; James Tiedjens, Musical Isle Records; Charles Schlang, Mershaw of America
4. Counsel Albert A. Carretta: Report on legislative matters and FTC Trade Practice Rules
5. Symposium: Budget Product — Its Role in Record Merchandising. Moderator: Cy Leslie, Pickwick International. Panelists: Don Belzer, Record Service Co.; George Berry, Modern Record Service; Harold Richman, Record Service (L.A.); Howard Rosen, Mid-America Records; Dave Miller, Miller International; Bill O'Dell, RCA Victor; Morrie Price, MGM Records.

Person to Person conferences, manufacturers and rack jobbers

1:30-5:00 P.M.

Cocktail party; Host: Tamla-Motown Records

7:00 P.M.

Dinner; Host: RCA Victor Records. Entertainment by Chet Atkins, Floyd Cramer, Anita Kerr

8:30 P.M.

## TUESDAY, MARCH 2

Business Session

9:00 A.M.

1. All-Industry Panel; Participants: Jerry Blaine, Cosnat Distributing; Bill Davis, Davis Distributing; Sam Ricklin, California Music; Bill Gallagher, Columbia Records; Jack Burgess, RCA Victor Records; Jack Geldbart, L. and F. Record Service; Cecil Steen, Record Wagon Inc.
2. Special presentation: The Cost of Carrying Inventory; Dr. Alton F. Doody, Ohio State University.
3. Artist Panel; Subject: Artists Can Talk Too. Participants: James Darren, Colpix Records; Brian Wilson of the Beach Boys, Capitol Records; John Gary, RCA Victor Records; Phil Everly, Warner Brothers Records.

Person to person conferences, manufacturers and rack jobbers

1:30-5:00 P.M.

Cocktail party; Host: United Artists Records

7:00 P.M.

Champagne Party; Host: Epic Records. Entertainment by Godfrey Cambridge and the Back Porch Majority

11:00 P.M.

For the ladies: Noon luncheon at DiMaggio's, followed by tour of points of interest and shops. Host: Dot Records

## WEDNESDAY, MARCH 3

Person to person conferences, manufacturers and rack jobbers

9:00 A.M.-Noon

Person to person conferences, manufacturers and rack jobbers

2:00-5:00 P.M.

Cocktail party; Host: Capitol Records

6:30 P.M.

Annual NARM Banquet and announcement of NARM award winners. Entertainment by Brenda Lee, Peter, Paul and Mary, Johnny Cash and the Supremes and Robert Goulet.

8:00 P.M.



Robert Goulet

**Self-Appraisal.** Appropriately, in view of these developments, the rackers will take a look at themselves and where they can improve, under their general convention theme, "Appraisal and Assessment, What Is Our Worth?"

All the sessions will, in one way or another, be devoted to this self-appraisal. In one of the opening features, Stan Gortikov, president of Capitol Records Distributing, will hold what is billed as a "dialogue" with one of the most active rackers in the field, Charlie Schlang of Mershaw of America. The two will discuss attitudes of manufacturers to rackers and vice versa.

The theme will be further pursued by one of the most imposing arrays of top manufacturer brass ever to take part in a NARM meeting, who will share the dais with an equally important assemblage of rack jobbers.

**All-industry session.** Another business session will bring together for the first time at a rackers' meeting, an all-industry panel, spotlighting representatives of the dealer distributor, one-stop and manufacturer element along with rack men themselves. During this session, the membership will hear from such figures as Jerry Blaine and Bill Davis for the distributor groups, Sammy Ricklin for the one-stops and a dealer representative yet to be named.

Among the top manufacturer execs participating will be Mike Maitland, Warner Brothers-Reprise; Al Bennett, Liberty; Stan Gortikov, Capitol; Jack Burgess, RCA Victor; Irwin Steinberg, Mercury and Bill Gallagher, Columbia. The keynote speech will be handled by Archie Bleyer, former head of Cadence Records.

Another first will come when a group of artists take center stage to discuss their view of record sales and the artist's relationship to those sales. Brian Wilson of the Beach Boys, Capitol; John Gary, RCA



Godfrey Cambridge



Anita Kerr



Floyd Cramer



Brenda Lee



Johnny Cash

Victor; James Darren, Colpix and Phil Everly of Warner's will take part in this session.

**Washington report.** Much interest is expected to center on a report from NARM Washington counsel, Albert Carretta, the man who represented NARM and the rack industry in general, at the FTC-sponsored trade practice conference last year, and who spelled out the rack jobber story on various fronts in the Nation's Capitol. Carretta will discuss the latest information on the trade practice rules as they affect rack jobbers and other industry elements, plus a report on pending legislation affecting the industry.

Social functions galore will also dot the busy NARM calendar. Starting with Columbia Records' welcoming cocktail party as the official Sunday (28) night opener, every day of the affair will feature at least one manufacturer sponsored event.

Tamla-Motown will host a cocktail affair Monday evening to be followed by RCA Victor's dinner with a troupe of its key Nashville artists on the scene to entertain. Tuesday evening, it'll be United Artists' turn to throw a cocktail party and later the same evening Epic will host a champagne party.

Wednesday evening, Capitol Records takes the host role at cocktails with this event followed by the annual NARM banquet, during which a show will be presented and the annual NARM awards announced.

Wives of the conventioners will be in for some exciting special events of their own on both Monday and Tuesday, with breakfasts, luncheons and tours of the city and a boat ride on the waters of San Francisco Bay on the agenda.



John Gary

# RCA CAMDEN

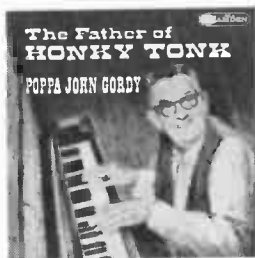
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Take advantage of the nationwide advertising and promotion campaign beginning March 15th. Millions will hear the resounding score promoted on radio and television—millions more will be seeing THIS unique album advertised in America's leading magazines and newspapers. Album leads off with the sparkling overture, followed up by "Climb Ev'ry Mountain," "My Favorite Things," "Do-Re-Mi" and six other hits from the movie.

## OTHER NEW ALBUMS FOR MARCH



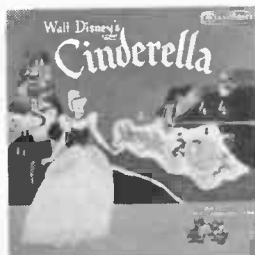
It's that great ragtime, ricky-tick, honky-tonk sound on favorites like "Bill Bailey," "Bye Bye Blackbird" and eight more. CAL/CAS-862(e)



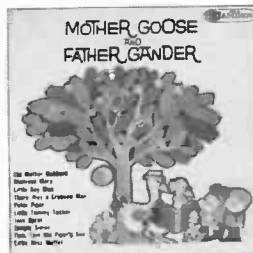
Singing as they strum, they're sure to be a wild click in the R&B market. "No Good Lover," "In My Heart," 8 others. CAL/CAS-863(e)



Not many country singers have the faithful following Porter does. This will move. "Dear Lonesome," "Hey, Maw!," 8 more. CAL/CAS-861(e)



Full cast from Walt Disney's liking motion picture coupled with his other favorite, 20,000 LEAGUES UNDER THE SEA. CAL/CAS-1057(e)



An outstanding album of favorite Mother Goose rhymes guaranteed to thrill and delight children in the two to six age groups. CAL/CAS-1058



A treasury of children's classics. "Snow White," "Paul Bunyan," "Rapunzel," "The Brave Tin Soldier" and 5 more. CAL/CAS-1060(e)

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## Low-Price, Budget Record Producers

Ambassador Records  
461 8th Ave.

New York, N.Y.

President: Martin Kasem

Sales Manager: Lewis Merenstein

Field Sales Manager: Bernard Sparago

Office Sales Manager: Mark Friedman

A. & R. directors: Al Goodman and Dewey Bergman

Low Priced Lines: Guest Star—99¢—pop and c. & w. Rocking Horse—99¢—childrens Diplomat—99¢—pop and c. & w. distributed through distributors and directly to rack jobbers

Bronjo and Tropical Records  
39 West 60th St.

New York, N.Y.

President: Sidney Siegal

Vice President: Howard Roseff

Sales Manager: Raymond Rizirray

Bronjo—\$1—Latin American

Tropical—\$1.29—Latin American

handled through distributors

Dover Records

180 Varick St.

New York, N.Y.

President: Heyward Cirker

Sales Manager: Herbert Feldman

Dover—\$2—classical

handled through distributors

Mercury Record Corp.

35 East Wacker Drive

Chicago, Ill.

Cumberland Records

Vice president and product manager:—Charlie Fach

National sales manager—Lou Dennis

A. and R.—Shelby Singleton, Jerry Kennedy

Cumberland LP's—\$1.98 mono/stereo—country, gospel and sacred

Mercury-Wing

Vice president, sales—Kenneth S. Myers

National sales manager—Harry Kelly

Mercury-Wing LP's—\$1.98—classical, pop, jazz, r. and b., international, country, sacred, kiddie

Both lines distributed through company branches, indie distributors and service wholesalers

Miller International Co.

901 East Clements Bridge Road

Runnemede, N. J.

President and A. and R. director—David L. Miller

Vice President—H. L. Lenahan

National sales manager—George S. Phillips

Somerset/Stereo Fidelity LP's—99¢ mono/stereo—classical, jazz, kiddie, religious, country, dance

Distribution: Domestic—multiple channels

Foreign—Licensees with exclusive areas

Pickwick International

Pickwick Building

Long Island City 1, N. Y.

President—Cy Leslie

Executive Vice President—Ira Moss

Treasurer—Cy Leslie

Vice President, sales—Ralph Berson

Promotion Director—Joe Abend

A. & R. Director—Joe Abend

Playhour Records—1.98 Children's LP's

Hilltop Records—1.98 C & W LP's

Allegro Records—1.98 classical LP's

Hurrah Records—.99 Show tunes, Jazz, Pop LP's

Rondo Records—.99 Pop LP's

Design Records—.99 Pop LP's

Grand Prix Records—.99 Show Tunes, Pop LP's

Happy Time Records—.99 Children's LP's

Bible Records—.99 Religious Story LP's

Premiere Albums

1650 Broadway

New York, N. Y.

JU 6-5253

President: Phillip Landwehr

Vice President: Lewis Harris

Treasurer: Maurice Geller

Vice President Manufacturing: John Halko

National Sales Manager: Donald Pasin

Operations Manager: George Kurtz

Artist and Repertoire Director: Paul Kaufman

LP Lines: Budget Lines suggested retail price: 99 cents

Coronet—99¢—pop

Spinorama—99¢—pop

Celebrity—99¢—pop

Twinkle—99¢—Childrens

Parade—99¢—pop

Distribution directly to rack jobbers

RCA Victor

155 East 24th Street

New York, N. Y.

RCA Camden Records

Merchandising manager—Ray Clark

Promotion manager—James Ringo

A. and R.—Ethel Gabriel

RCA Camden LP's—Mono: \$1.98, stereo

\$2.49—Pop, country, gospel, Latin, classical

RCA Victrola Records

Merchandising manager—Alfred Leonard

Advertising manager—Paul Rubinstein

A. and R.—Roger Hall

RCA Camden LP's—Mono: \$2.50; stereo

\$3.00—classical

Vanguard Records

Maynard Solomon

154 W. 14th St.

New York, N. Y.

President: Maynard Solomon

Sales Manager: Herb Corsack

Classical Musical Director: Seymour Solomon

Hi Fi Demonstration—\$1.98—classical

Vanguard's Every Man's Classics—\$1.98—classical

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the exciting new rage Lainie Kazan (CP 768)



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**BELLINI: NORMA**  
Sutherland, Horne, Alexander, Cross,  
Bonyngne (cond.)  
RCA Victor LM/LSC 6166



**VERDI: MACBETH**  
Nilsson, Taddei, Prevedi, Schippers  
(cond.)  
London OSA 1380



**PRESENTING MARILYN HORNE**  
Horne, Lewis (cond.)  
London OS 25910



**MOZART: THE MAGIC FLUTE**  
Gedda, Janowitz, Berry, Putz, Frick,  
Popp, Unger, Schwarzkopf, Ludwig,  
others. Klemperer (cond.)  
Angel C/L 3651



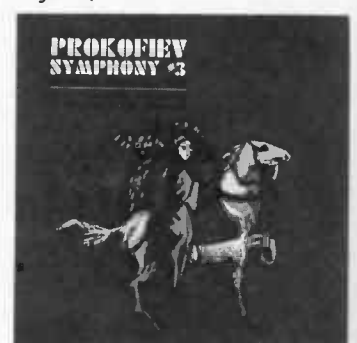
**TEBALDI**  
Tebaldi, DiFabritiis (cond.)  
London OS 25912



**RICHTER**  
RCA Victor LM/LSC 2611



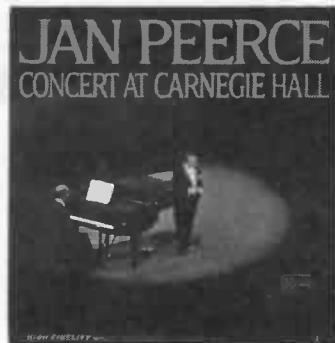
**CANTIGAS Y CANCIONES**  
Phyllis Curtin, Edwards (piano)  
Vanguard VSD 71125



**PROKOFIEV: SYMPHONY NO. 3**  
Utah Symphony, Abravanel (cond.)  
Vanguard VSD 71122



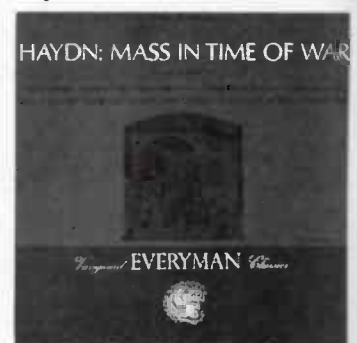
**PAGANINI: CONCERTO NO. 2 /  
SAINT-SAENS: CONCERTO NO. 1**  
Ricci. Cincinnati Symphony, Rudolf  
(cond.)  
Decca DL 710106



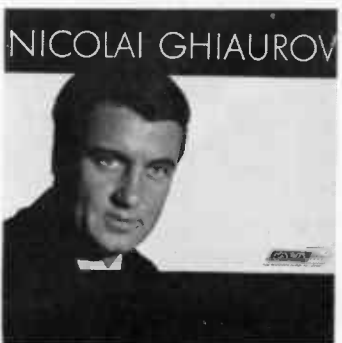
**JAN PEERCE CONCERT AT  
CARNEGIE HALL**  
United Artists UAL 3412



**PIANO MUSIC OF SCHUMANN,  
LISZT, HINDEMITH, SCRAIBIN**  
Ronald Turini  
RCA Victor LM/LSC 2779



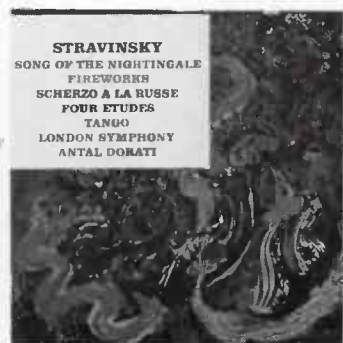
**HAYDN: MASS IN TIME OF WAR**  
Soloists, Orchestra, Woldike (cond.)  
Vanguard SRV 153 SD



**FRENCH AND RUSSIAN ARIAS**  
Ghiaurov, Downes (cond.)  
London OS 25911



**JUSSI BJOERLING IN CONCERT**  
RCA Victor LM 2784



**MUSIC OF STRAVINSKY**  
London Symphony, Dorati (cond.)  
Mercury SR 90387



**BRAHMS: SEXTET IN B-FLAT**  
Menuhin, Masters, others.  
Angel 36234

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

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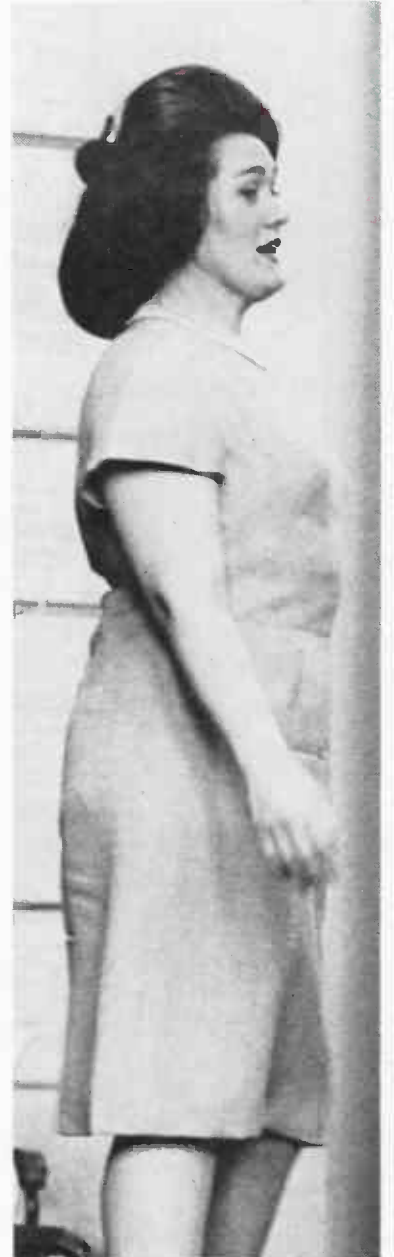
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## **4** POPULARITY CHARTS—THE INDUSTRY'S BAROMETER

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# A Superlative New Recording of Bellini's

MADE IN ITALY





**COMPOSER'S CHOICE.** It is said that composer Vincenzo Bellini (1801-1835) once remarked: "If I were shipwrecked at sea, I would leave all the rest of my operas and try to save *Norma*"—an expression which it is easy to be in sympathy with, provided you were able to preserve along with it a cast of singers capable of meeting the opera's complex musical and emotional demands. Were Bellini alive today, it is safe to presume that he would be quite content to simply preserve a copy of the recording at hand. It's that good.

**ULTIMATE CHALLENGE.** For Joan Sutherland, *Norma* represents her greatest challenge to date. There are, after all, more than a dozen fine coloratura sopranos around who can give excellent performances of, say, a *Lucia*, or many other of the great bel canto roles. *Norma* is another matter.

The ideal *Norma* must have a more than usual grasp of the ornamental style of bel canto singing. The role requires a voice of the size, coloring, weight and texture of a dramatic soprano plus the emotional resources to suggest both "dove and lioness." Another taxing requirement is an almost superhuman control of the breath. Bellini's melodies are not only constructed of long, long legato phrases, but the burden of the line is shouldered almost entirely by the voice. During the set pieces, and even during many of the recitatives, Bellini's orchestration offers only accompanimental support—the voice is on its own; showcased and exposed. It is no wonder then, that this century has only produced some half-dozen sopranos (Rosa Ponselle, Rosa Raisa, Gina Cigna, Zinka Milanov, and Maria Callas) either willing or able to assume the role of *Norma*. On record we have had, until now, only two complete performances of *Norma*—both on Angel, both featuring Maria Callas. Now we have Sutherland, on RCA Victor, in as near-perfect a vocal performance as we're likely to hear for a long time—if ever.

**IN GOOD COMPANY.** As important to this opera as the title role itself is the role of Adalgisa—a mezzo-soprano role which frequently invades the high tessitura of the soprano. The role is assumed here by the phenomenal Marilyn Horne, who matches Sutherland note for note,

nuance for nuance in truly bravura style. Miss Horne, an American, has been heard previously with Miss Sutherland on London's "Age of Bel Canto," and is currently represented by her first solo recital album (also on London), "Presenting Marilyn Horne." Hers will undoubtedly go down as one of the great voices of this century. Metropolitan tenor John Alexander is heroic in the role of Pollione, and conductor Richard Bonyngé turns in one of his finest performances to date.

There are a few technical "extras" offered on this recording which are noteworthy. When Bellini wrote the opera with Giuditta Pasta in mind for the title

role, the diva's difficulty with some of the music required downward transpositions, which have been observed since. In this performance *Norma's Casta diva* and the two duets for *Norma* and *Adalgisa* are restored to their original keys. For all intents and purposes, the score is performed in its entirety—as well as could be practically discerned from the composer's autograph.

As Mr. Bonyngé points out in his illuminating notes in the accompanying booklet: "The singer who can be a complete *Norma* probably has never existed—maybe never *will* exist." Well, say we, perfection is notoriously dull.

BARRY KITTLESON

## DISCOGRAPHY JOAN SUTHERLAND

THE AGE OF BEL CANTO	London A 4257—OSA 1257
ART OF THE PRIMA DONNA	London A 4241—OSA 1214
COMMAND PERFORMANCE	London A 4254—OSA 1254
BEETHOVEN: SYMPHONY NO. 9	London CM 9033—CS 6143
BELLINI: I PURITANI	London A 4373—OSA 1373
BELLINI: NORMA	RCA Victor LM/LSC 6166
BELLINI: LA SONNAMBULA	London A 4365—OSA 1365
BIZET: CARMEN	London A 4368—OSA 1368
DONNIZETTI: LUCIA DI LAMMERMOOR	London A 4355—OSA 1327
DONIZETTI/VERDI: ARIAS	London A 5515—OSA 25111
HANDEL: ACIS & GALATEA	Oiseau-Lyre 50179/80—60011/2
HANDEL: ALCINA	London A 4361—OSA 1361
HANDEL: ARIAS	Oiseau-Lyre 50170—60001
HANDEL: MESSIAH	London A 4357—OSA 1329
MOZART: DON GIOVANNI	Angel 36025 D/L
STRAUSS: DIE FLEDERMAUS GALA	London A 4347—OSA 1319
VERDI: RIGOLETTO	London A 4360—OSA 1332
VERDI: LA TRAVIATA	London A 4366—OSA 1366
WAGNER: SIEGFRIED	London A 4508—OSA 1508

# THIS MONTH'S CLASSICAL BEST SELLERS

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Kearney and Sutter Streets, San Francisco



Single LP's

1. **HOROWITZ PLAYS SCARLATTI:** Columbia ML 6058
2. **TCHAIKOVSKY: PIANO CONCERTO NO. 1**—Richter, Vienna Symphony, Karajan (cond.): Deutsche Grammophon 18822, 138822.
3. **THE GLORY OF CREMONA**—Rugiero Ricci, violin: Decca DXE 179.
4. **CHOPIN WALTZES**—Artur Rubinstein: RCA Victor LM/LSC 2726.
5. **MOZART: VIOLIN CONCERTOS NO. 1 & 2**—Menuhin: Angel 36231.
6. **BRAHMS: VIOLIN CONCERTO**—Ferras: Deutsche Grammophon 138930.
7. **A PERSONAL CHOICE**—Alec Guinness: RCA Victor VDM 102.
8. **BARBER: CONCERTO FOR PIANO**—Browning (piano), Cleveland Orch., Szell (cond.): Columbia MG 6638; ML 6038.
9. **BERNSTEIN: SYMPHONY NO. 3 ("Kaddish")**—New York Philharmonic and soloists, Bernstein (cond.): Columbia KL 6005; KS 6605.
10. **BACH: CHACONNE**—Andres Segovia: Decca DL 9751.
11. **BACH: TWO & THREE PART INVENTIONS**—Glenn Gould: Columbia MS 6622.
12. **HOLST: PLANETS**—Vienna Symphony, Karajan (cond.): London CS 6244.
13. **BEETHOVEN: SYMPHONY NO. 3**—Berlin Philharmonic, Karajan (cond.): Deutsche Grammophon 138802.
14. **BEETHOVEN: PIANO CONCERTO NO. 5**—Schnabel: Angel COLH 5.
15. **SAINT-SAENS: ORGAN SYMPHONY**—Biggs, Philadelphia Orch., Ormandy (cond.): Columbia MS 6469.
16. **LISZT: PIANO CONCERTOS**—Richter: Philips 900-000.
17. **BACH: WELL TEMPERED CLAVIER, BOOK 1**—Glenn Gould: Columbia MS 6408.
18. **HANDEL: WATER MUSIC**—Bath Festival Orch., Menuhin (cond.): Angel 36173.
19. **THREE RAVENS**—Alfred Deller: Vanguard VRS 479.
20. **PROKOFIEV: SYMPHONY NO. 5**—Ansermet (cond.): London CS 6406.

## Complete Operas

1. **BIZET: CARMEN**—Callas, Gedda, Massard, Guiot, Pretre (cond.): Angel 3650.
2. **PUCCINI: LA BOHEME**—Freni, Gedda, Adani, Sereni, Schippers (cond.): Angel 3643.
3. **VERDI: LA TRAVIATA**—Sutherland, Bergonzi, Merrill, Pritchard (cond.): London OSA 1366.
4. **STRAUSS: DER ROSENKAVALIER**—Schwarzkopf, Ludwig, Edlmann, Karajan (cond.): Angel 3563.
5. **WAGNER: DIE WALKURE**—Nilsson, Brouwenstijn, Vickers, London, Leinsdorf (cond.): RCA Victor LD/LDS 6706.
6. **PUCCINI: MADAMA BUTTERFLY**—Price, Tucker, Leinsdorf (cond.): RCA Victor LM/LSC 6160.
7. **VERDI: AIDA**—Price, Gorr, Vickers, Tozzi, Solti (cond.): RCA Victor LM/LSC 6158.
8. **VERDI: RIGOLETTO**—Fischer-Dieskau, Scotto, Bergonzi, Cossote, Kubelik (cond.): Deutsche Grammophon 138931/3.
9. **DONIZETTI: LUCIA DI LAMMERMOOR**—Sutherland, Cioni, Merrill, Siepi, Pritchard (cond.): London 4355; 1327.
10. **VERDI: OTELLO**—Del Monaco, Tebaldi, Protti, Karajan (cond.): London 4352; 1324.

## Vocal Albums

1. **THE AGE OF BEL CANTO**—Sutherland, Horne, Conrad, Bonyng (cond.): London OSA 1257.
2. **SCHUBERT: DIE WINTERREISE**—Gerard Souzay: Philips 2-910.

\* There are many variables in the sale of classical catalog from market to market. Each month, therefore, MB will publish a best selling list from a specific retail store. Sherman Clay has 25 West Coast stores, serving San Francisco, Oakland, Seattle, Portland, Sacramento, San Mateo, San Jose, Fresno, Hayward, Walnut Creek, Los Altos, Santa Rosa, San Rafael, Tacoma, Olympia, Bellevue and Everett. Grace Hall is Manager of the San Francisco Record Department.



## CLASSIC BEAT *Gloria in Ex-Szell-sis*

by BARRY KITTLESON

George Szell and his Cleveland Orchestra come to Manhattan once a year for three concerts at Carnegie Hall. It is always an occasion, and is invariably sold out months in advance. This year, the first of these three concerts, given on February 8, was more than the usual occasion. It was, for those present, one of those historic occasions when something beyond comprehension take hold—call it chemistry or what you will—this specific performance was one of such magnificence that it left one breathless. At the expense of sharing the joy of appreciation, let me quote from Alan Rich's review of the concert in the New York Herald Tribune: "The performance of Beethoven's Ninth Symphony that George Szell conducted in Carnegie Hall last night was one of this listener's great experiences in a lifetime of concert-going. It was a realization of Beethoven's sovereign score as close to ideal as one could ever dare to dream of hearing." It could not have been put more succinctly.

From the performance of Beethoven's Symphony No. 1 which preceded the intermission, it was obvious that things were in exceptionally aware hands, but who could have hoped for what followed? The mighty Ninth is so problematic that, at best, one can only hope to be exposed to its complexity. But to find a solution? Never!

Somehow Szell has found a thread; a line which can be carried through the four movements. Everything was so carefully proportioned—the musical idea to the movement; the movement to the complicated whole! For once the sum of the parts neither exceeded nor fell short of that whole. Soloists Saramae Endich, Jane Hobson, Ernst Haefliger and Justino Diaz with the Cleveland Orchestra Chorus directed by Robert Shaw all exceeded themselves.

It was a performance the likes of which one rarely encounters. As the last great chords rang through the hall the audience sprang to its feet in the wildest unison display of enthusiasm you could imagine. I have never attended a concert anywhere when at least two or three dozen patrons didn't hastily leave the hall at the conclusion of the performance. On this evening, nobody . . . but nobody left their place.

### Good Guy Callas

Some years ago, Angel tried radio as an ad medium for opera—selecting, *naturally*, a "good music" station. They got some fifteen post-card replies; enough to sour anyone! But enterprising N. Y. district promotion manager, Tom Rogan, convinced the powers-that-be to try it his way . . . using pop-format station WMCA, in promoting the Maria Callas "Carmen" set. For a period of two weeks WMCA will run 45 one-minute spots (playing the "Habanera" in background) and ask listeners to tell them why Mme. Callas should be nominated a WMCA "Good Guy" and receive her sweatshirt. Awards are two pair of tickets to the Met, a stereo console with AM-FM radio, copies of "Carmen," and, of course, "Good Guy" sweaters. Heaviest concentration of spots is on the Joe O'Brien show (6-10 a.m.).

After just four days, over 700 post cards had been sent in. A sample response: "I nominate Maria Callas as a WMCA 'Good Guy' because she brought to opera what the Beatles brought to popular music—excitement, drama, publicity, good musicianship, and most of all, entertainment to the public." Yeah, yeah, yeah! Might we add that she'd do much more for her sweatshirt than John, Paul, George or Ringo. And therein lies the basis for our request: when the Mme. arrives in New York next month for two performances at the Met . . . will she kindly model it?



# JIM REEVES LIVES AGAIN IN "KIMBERLEY JIM"

More than 18 months ago, a troupe of recognized Nashville music makers set out for South Africa. The aim: to bring the people who had made country music a major factor on the music scene in that distant land, in the flesh to the record buyers and fans.

Joining in the jaunt were Chet Atkins, famed guitarist and a. & r. man; Floyd Cramer, whose unique style became known as "Floyd Cramer piano," and the late Jim Reeves.

Though all three were given the most enthusiastic kind of reception, Jim Reeves made the major impression, so much so that the singer with the velvety vocal chords was soon cast in the lead role of a motion picture filmed entirely in South Africa.

The picture, "Kimberley Jim," was a musical saga of the Kimberley diamond region at the turn of the century and brought Jim Reeves his first starring role in a film, that of Jim Madison, an American adventurer working Kimberley, using poker and patent medicine as his get-rich-quick tools.

The balance of the cast, all South Africans, included Clive Parnell, Arthur Swemmer, Madeleine Usher and a host of others. The movie finds Reeves very much at home in a straight drama role and in the brace of fine songs he sings. It proved a winner there and at the time of Reeves' death last July 31 in a plane crash near Nashville, negotiations had already commenced for a second film to star Jim Reeves.

Shortly before his death, in an exclusive interview with Music Business, Reeves also told of plans to release "Kimberley Jim" in America. That has now come to pass, through the American firm, Embassy Pictures in New York.

The movie, according to current plans, will be released in the United States on a staggered series of playdates starting in mid-March and continuing through April, May and June.

Thus, Jim Reeves lives again for the enjoyment of his many fans, and Music Business, herewith, presents a series of advance prints of scenes from "Kimberley Jim."



MARCH 6, 1965

NATIONAL

# POP 100

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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

## Beatles Non Stop To Top

### THE MONEY RECORDS

This Week	Last Week	Record
15		<b>EIGHT DAYS A WEEK</b> BEATLES, Capitol 5374
2	2	MY GIRL TEMPTATIONS, Gordy 7038
3	1	THIS DIAMOND RING GARY LEWIS, Liberty 55756
4	4	JOLLY GREEN GIANT KINGSMEN, Wand 172
5	3	YOU'VE LOST THAT LOVIN' FEELIN' RIGHTEOUS BROTHERS, Phillies 124
12		<b>KING OF THE ROAD</b> ROGER MILLER, Smash 1965
7	7	BOY FROM NEW YORK CITY AD LIBS, Blue Cat 102
10		<b>TELL HER NO</b> ZOMBIES, Parrot 9723
9	8	I GO TO PIECES PETER & GORDON, Capitol 5335
18		<b>BIRDS &amp; THE BEES</b> JEWEL AKENS, Era 3141

### SALE BLAZERS

This Week	Last Week	Record
11	5	<b>TWINE TIME</b> ALVIN CASH & THE CRAWLERS, Mar-V-Lus 6002
12	9	THE 'IN' CROWD DOBIE GRAY, Charger 105
17		<b>RED ROSES FOR A BLUE LADY</b> BERT KAEMPFERT, Decca 31722
20		<b>HURT SO BAD</b> LITTLE ANTHONY & THE IMPERIALS, DCP 1128
23		<b>YEH! YEH!</b> GEORGIE FAME, Imperial 66086
16	16	LAUGH, LAUGH BEAU BRUMMELS, Autumn 8
22		<b>FERRY ACROSS THE MERSEY</b> GERRY & THE PACEMAKERS, Laurie 3284
21		<b>GOOD NIGHT</b> ROY ORBISON, Monument 873
27		<b>GOLDFINGER</b> SHIRLEY BASSEY, United Artists 790
44		<b>STOP: IN THE NAME OF LOVE</b> SUPREMES, Motown 1074

This Week	Last Week	Record
21	6	<b>SHAKE</b> SAM JOOKE, RCA Victor 8486
30		<b>CAN'T YOU HEAR MY HEARTBEAT</b> HERMAN'S HERMITS, MGM 13310
14		<b>DOWNTOWN</b> PETULA CLARK, Warner Bros. 5494
26		<b>LITTLE THINGS</b> BOBBY GOLDSBORO, United Artists 810
19		<b>LEMON TREE</b> TRINI LOPEZ, Reprise 0336
11		<b>THE NAME GAME</b> SHIRLEY ELLIS, Congress 230
43		<b>SHOTGUN</b> JUNIOR WALKER, Soul 35008
37		<b>MIDNIGHT SPECIAL</b> JOHNNY RIVERS, Imperial 66087
34		<b>ASK THE LONELY</b> FOUR TOPS, Motown 1073
36		<b>COME HOME</b> DAVE CLARK FIVE, Epic 9763

### ACTION RECORDS

31	31	WHAT HAVE THEY DONE TO THE RAIN SEARCHERS, Kapp 644
32	32	IT'S ALRIGHT ADAM FAITH, Amy 913
41		<b>PEOPLE GET READY</b> IMPRESSIONS, ABC Paramount 10622
34	39	NEW YORK'S A LONELY TOWN TRADE WINDS, Red Bird 10-020
35	13	BYE BYE BABY FOUR SEASONS, Philips 40200
36	51	IF I LOVED YOU CHAD & JEREMY, World Artists 1041
37	29	FOR LOVIN' ME PETER, PAUL & MARY, Warner Bros. 5496
49		<b>SEND ME THE PILLOW YOU DREAM ON</b> DEAN MARTIN, Reprise 0344
53		<b>I DON'T WANT TO SPOIL THE PARTY</b> BEATLES, Capitol 5371
40	25	I'VE GOT A TIGER BY THE TAIL BUCK OWENS, Capitol 5336
41	46	DON'T LET ME BE MISUNDERSTOOD ANIMALS, MGM 13311
42	48	RED ROSES FOR A BLUE LADY VIC DANA, Dolton 304
43	40	A CHANGE IS GONNA COME SAM COOKE, RCA Victor 8486
64		<b>I MUST BE SEEING THINGS</b> GENE PITNEY, Musicor 1070
45	24	ALL DAY & ALL OF THE NIGHT KINKS, Reprise 0334
46	38	BREAK AWAY NEWBEATS, Hickory 1290
61		<b>STRANGER IN TOWN</b> DEL SHANNON, Amy 919
78		<b>DO THE CLAM</b> ELVIS PRESLEY, RCA Victor 8500
49	55	CUPID JOHNNY RIVERS, Imperial 66087
66		<b>DON'T MESS UP A GOOD THING</b> FONTELLA BASS & BOBBY McCLURE, Checker 1097
51	28	PAPER TIGER SUE THOMPSON, Hickory 1284
52	60	BORN TO BE TOGETHER RONETTES, Phillies 126
53	56	DUSTY RAG DOLLS, Mala 493

54	54	CRY RAY CHARLES, ABC Paramount 10615
55	35	FANCY PANTS AL HIRT, RCA Victor 8487
87		<b>DO YOU WANNA DANCE</b> BEACH BOYS, Capitol 5372
57	52	HEART OF STONE ROLLING STONES, London 9725
80		<b>COME TOMORROW</b> MANFRED MANN, Ascot 2170
59	47	AT THE CLUB DRIFTERS, Atlantic 2268
93		<b>NOWHERE TO RUN</b> MARTHA & VANDELLAS, Gordy 7039
61	67	ANGEL JOHNNY TILLOTSON, MGM 13316
62	63	LIKE A CHILD JULIE ROGERS, Mercury 72380
89		<b>FROM ALL OVER THE WORLD</b> JAN & DEAN, Liberty 55766
64	45	NO ARMS CAN EVER HOLD YOU BACHELORS, London 9724
81		<b>FOR MAMA</b> CONNIE FRANCIS, MGM 13325
✓		<b>IT'S GONNA BE ALRIGHT</b> MAXINE BROWN, Wand 173
67	70	IT'S GOTTA LAST FOREVER BILLY J. KRAMER, Imperial 66085
68	74	I WANNA BE YOUR EVERYTHING MANHATTANS, Carnival 507
83		<b>THE RACE IS ON</b> JACK JONES, Kapp 651
✓		<b>PLEASE LET ME WONDER</b> BEACH BOYS, Capitol 5372
71	71	DIAMOND HEAD VENTURES, Dolton 303
72	76	GIRL DON'T COME SANDIE SHAW, Reprise 0342
73	75	GO NOW MOODY BLUES, London 9726
✓		<b>YOU BETTER GET IT</b> JOE TEX, Dial 4063
75	77	NOT TOO LONG AGO UNIQUES, Paula 219
76	79	WHIPPED CREAM HERB ALPERT & TIJUANA BRASS, A & M 760

92		<b>POOR MAN'S SON</b> REFLECTIONS, Golden World 20
88		<b>IF I RULED THE WORLD</b> TONY BENNETT, Columbia 43220
✓		<b>WHO CAN I TURN TO</b> DIONNE WARWICK, Scepter 1298
85		<b>THIS SPORTING LIFE</b> IAN WHITCOMB, Tower 120
82	82	GOLDFINGER BILLY STRANGE, Crescendo 334
84	84	YOU'RE NEXT JIMMY WITHERSPOON, Prestige 341
✓		<b>PEACHES &amp; CREAM</b> IKETT'S, Modern 1005
86	86	YOU GOT WHAT IT TAKES JOE TEX, Dial 4003
90		<b>THIS IS MY PRAYER</b> RAY CHARLES SINGERS, Command 4059
✓		<b>COME AND STAY WITH ME</b> MARIANNE FAITHFUL, London 9731
94		<b>IT HURTS ME</b> BOBBY SILVERMAN, Decca 31741
✓		<b>I CAN'T STOP THINKING OF YOU</b> BOBBI MARTIN, Coral 62447
95	95	LAND OF 1000 DANCES CANNIBAL & HEADHUNTERS, Rampart 642
97		<b>FOR MAMA</b> MATT MONRO, Liberty 55763
91	98	GEE BABY, I'M SORRY 3 DEGREES, Swan 4197
✓		<b>YOU'LL BE GONE</b> ELVIS PRESLEY, RCA Victor 8500
✓		<b>BABY, THE RAIN MUST FALL</b> GLENN YARBROUGH, RCA Victor
✓		<b>NEVER NEVER LEAVE ME</b> MARY WELLS, 20th Century Fox 570
✓		<b>APACHE '65</b> ARROWS, Tower 116
✓		<b>GOOD TIMES</b> JERRY BUTLER, Vee Jay 651
✓		<b>COME SEE</b> Major Lance, Okeh 7216
✓		<b>TIRED OF WAITING</b> KINKS, Reprise 0347
✓		<b>BE MY BABY</b> DICK & DEE DEE, Warner Bros. 5608
✓		<b>LOVING YOU</b> DUSTY SPRINGFIELD, Phillips 40270

MARCH 6, 1965

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## Al Hirt Back With Best at No. 7

### MONEY ALBUMS

This Week	Last Week	Album	Label
1	1	<b>YOU'VE LOST THAT LOVIN' FEELIN'</b> RIGHTEOUS BROTHERS, Philles LP-S 4007	
2	2	<b>GOLDFINGER</b> SOUNDTRACK, United Artists UA 4117; UAS 5117	
3	3	<b>BEATLES '65</b> Capitol T 2228	
4	4	<b>MARY POPPINS</b> SOUNDTRACK, Vista BV 4026	
5	5	<b>WHERE DID OUR LOVE GO</b> SUPREMES, Motown MT 621	
7	14	<b>MY LOVE FORGIVE ME</b> ROBERT GOULET, Columbia CL 2266	
14	8	<b>THE BEST OF AL HIRT</b> RCA VICTOR LPM-LSP 3309	
8	10	<b>MY FAIR LADY</b> FILM SOUNDTRACK, Columbia KOL 8000	
11	9	<b>RIGHT NOW</b> RIGHTEOUS BROTHERS, Moonglow M 1001	
10	9	<b>DEAR HEART</b> JACK JONES, Kapp KL 1415	

This Week	Last Week	Album	Label
11	8	<b>BEACH BOYS CONCERT</b> CAPITOL TAO-STAO 2198	
12	13	<b>SOME BLUE EYED SOUL</b> RIGHTEOUS BROTHERS, Moonglow MLP-LSP 1002	
13	12	<b>FIDDLER ON THE ROOF</b> ORIGINAL CAST, RCA Victor LSO 1093	
14	15	<b>DEAR HEART</b> HENRY MANCINI, RCA Victor LPM-LSC 2990	
15	17	<b>THE FOLK ALBUM</b> TRINI LOPEZ, Reprise 6147	
16	6	<b>COAST TO COAST</b> DAVE CLARK FIVE, Epic LN 24128	
27	18	<b>BLUE MIDNIGHT</b> BERT KAEMPFERT, Decca DL 4569	
18	18	<b>PEOPLE</b> BARBARA STREISAND, Columbia CL 2215; CS 9015	
19	16	<b>ROUSTABOUT</b> ELVIS PRESLEY, RCA Victor LSP 2990	
20	19	<b>SOFTLY AS I LEAVE YOU</b> FRANK SINATRA, Reprise 1013	

This Week	Last Week	Album	Label
34	22	<b>THE NANCY WILSON SHOW</b> Capitol SKAO 2186	
22	24	<b>YOU REALLY GOT ME</b> KINKS, Reprise 6143	
23	22	<b>MR. LONELY</b> BOBBY VINTON, Epic, LN 24136	
24	25	<b>PEARLY SHELLS</b> BILLY VAUGHN, Dot DLP 3605	
25	21	<b>HARD DAY'S NIGHT</b> BEATLES, United Artist UAL 3366	
26	23	<b>GETZ AU GO GO</b> STAN GETZ, Verve V-V6-8600	
27	31	<b>STANDING OVATION</b> Jerry Vale, Columbia CL 2273; CS 9073	
28	20	<b>JOAN BAEZ/5</b> Vanguard, VSD 79160	
37	26	<b>A LITTLE BIT OF HEAVEN</b> JOHN GARY, RCA Victor LPM-LSP 2994	
30	26	<b>HELLO, DOLLY!</b> ORIGINAL CAST, RCA Victor, LOC 1087	

### ACTION ALBUMS

31	33	<b>SAM COOKE AT THE COPA</b> RCA Victor LPM-LSP 2970
48	32	<b>THE RETURN OF ROGER MILLER</b> Smash MGS 27061
32	32	<b>12 X 5</b> ROLLING STONES, London LL 3402; PS 402
46	31	<b>L-O-V-E</b> NAT KING COLE, Capitol T-ST 2195
35	30	<b>GOLDEN BOY</b> ORIGINAL CAST, Capitol VAS 2124
29	36	<b>BOBBY VINTON'S GREATEST HITS</b> Epic, LN 24098
54	37	<b>THAT HONEY HORN SOUND</b> AL HIRT, RCA Victor LPM-LSP 3337
28	38	<b>YESTERDAY'S GONE</b> STUART & CLYDE, World Artists WAM 2000
36	39	<b>MY FAIR LADY</b> ANDY WILLIAMS, Columbia CL 9005
41	40	<b>GREATEST LIVE SHOW ON EARTH</b> JERRY LEE LEWIS, Smash MGS-SRS 27053
44	41	<b>YOUR CHEATIN' HEART</b> Soundtrack, MGM E 4260
35	42	<b>A BIT OF LIVERPOOL</b> SUPREMES, Motown MLP 623
43	43	<b>THE KINGSTON TRIO</b> Decca DL 74613
51	44	<b>SHAKE</b> SAM COOKE, RCA Victor LPM-LSP 3367
38	45	<b>EVERYBODY LOVES SOMEBODY</b> DEAN MARTIN, Reprise RS 613
40	46	<b>GETZ-GILBERTO</b> Verve V-V6 8545
67	47	<b>DEAN MARTIN HITS AGAIN</b> Reprise R 6146 RS 6146
42	48	<b>THE BEATLES STORY</b> Capitol STBO 2222
55	49	<b>JOHNNY RIVERS IN ACTION</b> *Imperial LP 9280-12280
49	50	<b>SOUTH OF THE BORDER</b> HERB ALPERT & TIJUANA BRASS, A & M 108
65	51	<b>DOWNTOWN</b> PETULA CLARK, Warner Bros. 1590
39	52	<b>THE DOOR IS STILL OPEN</b> DEAN MARTIN, Reprise R 6140
63	53	<b>WE COULD</b> AL MARTINO, Capitol T-ST 2200
45	54	<b>SUGAR LIPS</b> AL HIRT, RCA Victor LPM-LSP 2965

47	55	<b>ALL SUMMER LONG</b> BEACH BOYS, Capitol T-ST 2110
58	56	<b>FUNNY GIRL</b> Original Cast, Capitol VAS 2059
52	57	<b>SOMETHING NEW</b> BEATLES, Capitol T-ST 2108
59	58	<b>PETER, PAUL AND MARY IN CONCERT</b> Warner Bros. 2W 1555
72	59	<b>KNOCK ME OUT</b> VENTURES, Dolton BLP 2033
60	60	<b>SIDEWINDER</b> LEE MORGAN, Blue Note 4157
58	61	<b>HELLO, DOLLY!</b> LOUIS ARMSTRONG, Kapp KL 136, KS 3364
53	62	<b>I STARTED OUT AS A CHILD</b> BILL COSBY, Warner Bros. 1567
56	63	<b>"POPS" GOES THE TRUMPET</b> AL HIRT & BOSTON POPS, RCA Victor LM/LSC 2721
68	64	<b>THE GOOD LIFE WITH THE DRIFTERS</b> Atlantic 8103
74	65	<b>COWBOYS AND INDIANS</b> NEW CHRISTY MINSTRELS, Columbia CL 2308
69	66	<b>ANYONE FOR MOZART</b> SWINGLE SINGERS, Philips PHM 200-149
57	67	<b>WHO CAN I TURN TO</b> TONY BENNETT, Columbia CL 2285
80	68	<b>KINGSMEN, VOL. III</b> Wand 662
64	69	<b>BURL IVES SINGS "PEARLY SHELLS"</b> Decca DL 4578
62	70	<b>TOUR DE FARCE</b> SMOTHERS BROS., Mercury MG 20948
75	71	<b>I'LL BE THERE</b> GERRY & PACEMAKERS, Laurie LLP 2030
66	72	<b>MANFRED MANN ALBUM</b> Ascot ALS 16015
81	73	<b>HAVE YOU LOOKED INTO YOUR HEART</b> JERRY VALE, Columbia CL 2313
73	74	<b>COTTON CANDY</b> AL HIRT, RCA Victor LPM/LSP 2917
78	75	<b>COMMAND PERFORMANCE—LIVE IN PERSON</b> JAN & DEAN, Liberty LRP 34031
67	76	<b>THE BEST OF PETER NERO</b> RCA Victor LPM/LSP 2978
77	77	<b>HOLD WHAT YOU'VE GOT</b> JOE TEX, Atlantic 8106

71	78	<b>INCOMPARABLE MANTOVANI</b> London LL 3302
85	79	<b>I HAD A BALL</b> ORIGINAL CAST, Mercury OCM 2210
79	80	<b>FROM HELLO DOLLY TO GOODBYE CHARLIE</b> BOBBY DARIN, Capitol T/ST 2194
91	81	<b>FERRY ACROSS THE MERSEY</b> GERRY & PACEMAKERS, United Artists UAL 6387
76	82	<b>HAWAII TATTOO</b> WAIKIKIS, Kapp KL 1366
70	83	<b>PEOPLE'S CHOICE</b> FERRANTE & TEICHER, United Artists UAL 3385
90	84	<b>PEOPLE GET READY</b> IMPRESSIONS, ABC Paramount 505
83	85	<b>GENE PITNEY'S BIG 16, VOL. 2</b> Musicor MM 2043; MS 8043
82	86	<b>PINK PANTHER</b> HENRY MANCINI, RCA Victor LPM/LSP 2795
92	87	<b>LATIN THEMES FOR YOUNG LOVERS</b> PERCY FAITH, Columbia CL 2279
88	88	<b>THIS IS US</b> SEARCHERS, Kapp KL 1409
88	89	<b>BEST OF SAM COOKE</b> RCA Victor LPM/LSP 2625
100	90	<b>INTRODUCING HERMAN'S HERMITS</b> MGM E 4282
87	91	<b>SONGS FOR SWINGIN' LIVERS</b> ALLAN SHERMAN, Warner Bros. 1569
87	92	<b>SHE'S NOT THERE</b> ZOMBIES, Parrot 61001
95	93	<b>THE NAME GAME</b> SHIRLEY ELLIS, Congress CGL/CGS 3003
94	94	<b>LEADER OF THE PACK</b> SHANGRI-LAS, Red Bird 20-101
97	95	<b>SENSITIVE SOUND OF DIONNE WARWICK</b> Scepter M 528
98	96	<b>RAY CHARLES—LIVE IN CONCERT</b> ABC Paramount ABC 500
97	97	<b>BIZET: CARMEN</b> MARIA CALLAS, Angel CLX 3650
99	98	<b>GOIN' OUT OF MY HEAD</b> LITTLE ANTHONY & IMPERIALS, DCP 6808
99	99	<b>THEMES FROM JAMES BOND THRILLERS</b> ROLAND SHAW, London LL 3412
100	100	<b>THE MANTOVANI SOUND</b> London LL 3419

**Connie Stevens Has a Winner**

**Chart Picks**

**BOBBY VINTON**

Epic 9768  
**LONG LONELY NIGHTS** (Arc, BMI) (2:27)—Andrews, Davis, Henderson, Uniman  
 Flip is "Satin," (Acacia Enterprises, ASCAP) (2:30)—Vinton, Morris  
 Once a hit for Lee Andrews and the Hearts, this ballad sounds fine all over again done in Bobby's warm style. Should be big.

**CONNIE STEVENS**

Warner Brothers 5610  
**NOW THAT YOU'VE GONE** (Leeds, ASCAP) (2:52) — Ballay, Clark, Newell  
 Flip is "Lost in Wonderland," (Screen Gems-Columbia, BMI) (2:00) — Gates  
 Unquestionably Connie's strongest record ever, this is a big ballad with a fine, modern arrangement by Ernie Freeman. Could be a chart-topper.

**WAYNE FONTANA AND THE MINDBENDERS**

Fontana 1503  
**GAME OF LOVE** (Skidmore, ASCAP) (2:04)—Ballard  
 Flip is "Since You've Been Gone," (Near North, BMI) (1:55)—Stewart, Ellis, Lang  
 The group has yet to hit in America, but this could be the side. It's done crisply and with a good arrangement and it's currently riding high in England.

**THE KINKS**

Reprise 0347  
**TIRED OF WAITING FOR YOU** (Joay-Boy, BMI) (2:30)—Davies  
 Flip is "Come on Now," (Jay-Boy, BMI) (1:45)—Davies  
 Another goodie for the British lads who recently performed the tune on the "Hullabaloo," show. Good follow-up effort.

**L. C. COOKE**

Destination 0853  
**DO YOU WANNA DANCE** (Destina-

**MUSIC BUSINESS DISCOVERIES**

**THE DU-ETTES**

Mar-V-Lus 3102  
**EVERY BEAT OF MY HEART** (Va-Pac, BMI) (2:45) — Williams, Wilkerson  
 Flip is "Sugar Daddy," (Va-Pac, BMI) (2:30)—Williams  
 A slick new group from the label that made the Twine a big dance with Alvin Cash. Song is good and the dancers will dig the sound.

tion, BMI) (2:40)—Cooke, Nathan  
 Flip is "I'll Wait for You," (Destination, BMI) (2:17)—Cooke, Nathan  
 Here's a powerful dance side that starts slow, but watch it build and build. Strong early West Coast reaction and it could go big.

**CICERO BLAKE**

Mar-V-Lus 6345  
**SAD FEELING** (Conrad, BMI) (2:38) —Strong  
 Flip is "You're Gonna Be Sorry," (Conrad, BMI) 2:35)—Strong  
 Blake is a mighty classy balladeer and he gets a smart arrangement to boot. Label is hot with the twine and this can launch them on a different kick.

**INEZ AND CHARLIE FOXX**

Symbol 206  
**MY MOMMA TOLD ME** (Sagittarius, BMI) (2:31)—Oliver  
**I FEEL ALRIGHT** (Sagittarius, BMI) (2:31)—Foxx  
 The couple rock on these two driving sides and either one—or both—could go.

**BILLY EDD WHEELER**

Kapp 655  
**BURNING BRIDGES** (Sage and Sand, SESAC) (2:29)—Scott  
 Flip is "Tonight I'm Singing for You," (Trio, BMI) (2:45) — Wheeler,

**DICK CURLESS**

Tower 124  
**A TOMBSTONE EVERY MILE** (Aroostook, BMI) (2:56) — Fulkerson  
 Flip is "Heart Talk," (Aroostook, BMI) (3:14)—Curless  
 Strong folk saga flavor to this New England-oriented ditty and Curless, from Bangor, Maine, sings it with great effect. Could go national.

Leiber  
 Wheeler just had a big country hit, "Ode to the Little Brown Shack Out Back," and this follow-up—a fine old ballad in the country vein, should be the big one that springs him pop.

**AL MARTINO**

Capitol 53049  
**SOMEBODY ELSE IS TAKING MY PLACE** (Shapiro-Bernstein, ASCAP) (2:16)—Howard, Ellsworth, Morgan  
 Flip is "With All My Heart," (Debmar, ASCAP) (2:57)—DeAngelis, Marcucci  
 Al latches on to a great old ballad—first a hit for the old Benny Goodman band—and he gives it that old-fashioned flavor that sells and sells.

**MARY WELLS**

20th Century-Fox 570  
**NEVER NEVER LEAVE ME** (Merna, BMI) (2:40)—Gentile, Lambert  
 Flip is "Why Don't You Let Yourself Go," (T.M., BMI) (2:21)—Clark  
 Miss Wells has an attractive ballad plaint here and she handles it with style. Builds nicely and it could be a winner.

**RONNIE DOVE**

Diamond 179  
**ONE KISS FOR OLD TIMES' SAKE**

(T.M., BMI) ( 2:35) — Resnick, Young  
**NO GREATER LOVE** (Tobi-Ann/Florentine, BMI) (2:22)—Dove  
 Two good sides very close in potential. Chanter hands both a classy reading. Take your pick here.

**THE HONDELLS**

Mercury 72405  
**LITTLE SIDEWALK SURFER GIRL** (Nicator, BMI) (2:15) — Curb, Hatcher  
 Flip is "Come On (Pack It On)," (Nicator, BMI) (2:00) — Curb, Hatcher  
 The boys incorporate the roller surfing theme in this one and it comes off well with their good, West Coast harmony sound.

**FREDDIE AND THE DREAMERS**

Tower 125  
**I'M TELLING YOU NOW** (Miller, ASCAP) (2:05)—Garrity, Murray  
 Flip is "What Have I Done to You," (Ludlow, BMI) (2:06)—Vandyke  
 The bespectacled British lad and his group have been promoting this cute side during their recent visit here, including a shot on "Hullabaloo." Could find strong favor.

**THE TOKENS**

B. T. Puppy 507  
**SYLVIE SLEEPIN'** (Lionel, ASCAP) (2:12)—Jamiph  
 Flip is "A Message to the World," (Bright Tunes, BMI) (2:04)—Margo, Margo, Medress, Siegel  
 The boys have a far-out minor-flavored reading here that's distinctive enough to catch a lot of favor. Watch it.

**ANGIE AND THE CHICKLETTES**

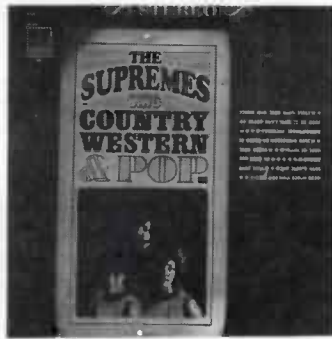
Apt 25080  
**TREAT HIM TENDER, MAUREEN** (Ampco, ASCAP) (2:14) — Lombardo, Lazizza  
 Flip is "Tommy" (Pamco, BMI) (2:20)  
 Maureen is Ringo's wife and the gals, weeping and wailing, beseech her to take good care of him. Topical stuff, well done. Could go.

## This Week's Block Busters

### New Talent Picks



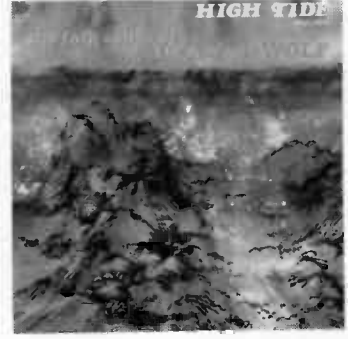
THE ROLLING STONES, NOW  
London LL 3420



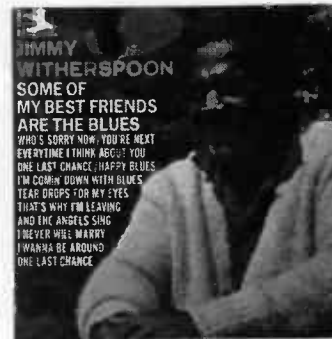
THE SUPREMES SING COUNTRY  
AND WESTERN AND POP  
Motown 625



DICK WILLIAMS KIDS SING FOR  
BIG PEOPLE  
Argo 4041



HIGH TIDE  
Dean deWolf  
Argo 4035



SOME OF MY BEST FRIENDS ARE  
THE BLUES  
JIMMY WITHERSPOON  
Prestige 7356



JUG BAND MUSIC  
JIM KWESKIN'S JUG BAND  
Vanguard VRS 9163



### RADIO AND TV

## CRANE WILL BE MISSED

by June Bundy

The record industry lost one of its best friends last week when ABC-TV abruptly dropped Les Crane as host of its late night show. Crane was the only late-night network TV emcee who both liked and understood widely diversified types of music.

During his few months on the web, he presented innumerable country and western, jazz, rhythm and blues, rock and roll, pop, and folk performers, and he was strongly appreciative of the best in each category.

Young disk stars may never again rate Crane's particular type of network showcase—an opportunity to project their complete personality both as performers and as conversationalists.

Fortunately, Crane was around long enough to host a fascinating trio of contrasting musical talent a couple of weeks ago. It was a joint interview session with folk artist Bob Dylan, international chanteuse Caterina Valente and all-American teen-type Tommy Sands.

Dylan — ascetic features

framed by a wirey mass of curls — bore a disconcerting resemblance to a Victorian belle in a Goday's Ladies Book illustration. However, his dialogue was more Godot than Goday, and could have been a disaster in the hands of someone less sympathetic than Crane.

Crane, obviously a genuine admirer of Dylan's artistry, determinedly withstood the young folk singer's attempts to "put him on." "What's your main message?" queried Crane. "Eat," mumbled Dylan. Then when Crane persisted, he slyly philosophized "Be. Love. Swing. Double up."

Undaunted, Crane next made the mistake of asking "What do they call you? Bobby?" "My friends call me Robert." was Dylan's drop-dead rejoinder. "Then I'll call you sir I guess," muttered Crane in his only display of rancor.

The only time Crane succeeded in throwing Dylan even slightly off balance was when he asked—apparently in earnest—"Is it true you're writing the 'Ballad of Sal Mineo'?" Dylan, in

weak astonishment, whispered "Not true."

Tommy Sands, who seemed vaguely hostile towards Crane, came on late, which may explain the hostility. He discussed his latest picture and life with father-in-law Frank Sinatra. ("He never tries to tell me what to do.")

This prompted Dylan to announce he would make a film with Alan Ginsberg this summer. "It will be a horror cowboy movie," extemporized Dylan. "It all takes place on the freeway. I'm the hero. I play my mother."

Yes indeed, we're going to miss the Les Crane show.

### Around The Dial:

Hal Pickens, formerly program director of KDEO, San Diego Calif., has joined KFVB, Hollywood, in the 1-5 p.m. Sunday afternoon time period. . . . Off-beat

letter of the week: Johnny Canton, WHAM, writes: "We WHAM air personalities recently urged our listeners to send flies (ordinary house-type) to Alan Browning, our 11 a.m.-3 p.m. spinner, who is experimenting with them. An award of an album and a fly swatter was made to a lady in Honolulu, Hawaii, for sending a fly the longest distance."

SHINDIG PICK: "Shindig," (ABC-TV) is featuring a "Pick of the Week" performer each week. If the singer's disk makes the "top five" on national best-seller charts, the show invites the artist back for another appearance. It's a good idea, but the producers evidently don't plan to take many chances, judging by the program we caught. The "Pick" was "Birds and the Bees" which was already comparatively high on the charts.



dateline:  
March 6, 1965

A great month for the vast majority of Americans who like to laugh and live a little

# TEN LITTLE BOTTLES

by

# JOHNNY BOND

(Starday #704)

**AMAZING**

live performance by a Show-Biz Pro direct from the stage at Nashville during the 1964 Country Music Festival

Order Today!

Sales and Profits Await You

**STARDAY RECORDS**

P.O. Box 115, Madison, Tenn.  
Spartan in Canada

## REVIEW OF THE WEEK

### Bernstein Sets Concerts

Young New York promoter Sid Bernstein, who first brought the Beatles to Manhattan in their now famous Carnegie Hall debut a year ago, has lined up an extensive calendar of upcoming concert dates under his own newly established firm, Sid Bernstein Associates.

A key date is one set with the Rolling Stones for May 1 at the Academy of Music. Bernstein also presented the British group at the same locale during their tour here last fall. This time, he has eliminated the high \$7.50 tab and scaled the show at \$3.50, \$4.50 and \$5.50.

Also on the docket is a March 21 Tribute to composer, Harold Arlen, at Lincoln Center. Sammy Davis will handle the narration with Eileen Farrell among the guest artists already signed. Bernstein is hoping for visits from such luminaries as Barbra Streisand, Tony Bennett, Peggy Lee, Judy Garland and Lionel Hampton during the affair to offer their own impromptu tributes.

Bernstein will also present Stan Getz at Philharmonic Hall April 9; an all-star Folk Festival at Carnegie Hall, June 18-20; a full week of ABC-TV's touring Shindig troupe starting May 14, also at the 14th Street Academy of Music and a New York Jazz Festival at the World's Fair on the July 4 weekend.

It is also known that Bernstein is in the running for a Dave Clarke Five concert when the group is here next June and for a Beatles Shea Stadium concert next August. "If we get the Beatles, I'm taking my family to Switzerland for the rest of the year after the concert," he said.

### Stan Getz Month

Verve Records is pulling out all of its promotional stoppers in March for Stan Getz, according to Morrie Price, director of marketing. The campaign will reportedly be one of the company's biggest drives of the year with display kits for dealers' windows, consumer, trade and co-op advertising, and a special incentive program to distributors and their salesmen.

Tie-ins are being set up with college and university bookings, radio play and TV stations that produce local dance parties.

### Eckstine to Motown

Veteran performer Billy Eckstine has officially signed with Motown Records of Detroit. As soon as the deal was set, Eckstine flew out to Detroit for some lengthy sessions which should produce several albums. Incidental to the situation is that Motown's Four Tops, who are currently hot with the single "Ask the Lonely," have appeared with Eckstine on several club dates.

### DCP Gets Lawrence

Bernie Lawrence was appointed national sales manager for DCP Records last week. He comes to DCP from United Artists where, for the past few months he has served as national coordinator of promotion and sales. Prior to that, Lawrence was general manager of Canadian-American Records. He will headquarter at UA's New York office.

## BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 (4) I'LL NEVER FIND ANOTHER YOU  
Seekers—Columbia
- 2 (1) TIRED OF WAITING FOR YOU  
Kinks—Pye
- 3 (2) YOU'VE LOST THAT LOVIN' FEELIN'  
Righteous Brothers—London
- 4 (3) KEEP SEARCHIN'  
Del Shannon—Stateside
- 5 (9) THE GAME OF LOVE  
Wayne Fontana and the Mindbenders—Fontana
- 6 (12) DON'T LET ME BE MISUNDERSTOOD  
Animals—Columbia
- 7 (7) THE SPECIAL YEARS  
Val Doonican—Decca
- 8 (15) FUNNY HOW LOVE CAN BE  
Ivy League—Piccadilly
- 9 (6) COME TOMORROW  
Manfred Mann—HMV
- 10 (20) IT HURTS SO MUCH  
Jim Reeves—RCA
- 11 (5) GO NOW  
Moody Blues—Decca
- 12 (8) CAST YOUR FATE TO THE WINDS  
Sounds Orchestral—Piccadilly
- 13 (11) YOU'VE LOST THAT LOVIN' FEELIN'  
Cilla Black—Parlophone
- 14 (14) LEADER OF THE PACK  
Shangri-Las—Red Bird
- 15 (30) GOODNIGHT  
Roy Orbison—London
- 16 (22) YES I WILL  
Hollies—Parlophone
- 17 (10) BABY PLEASE DON'T GO  
Them—Decca
- 18 (40) IT'S NOT UNUSUAL  
Tom Jones—Decca
- 19 (41) I MUST BE SEEING THINGS  
Gene Pitney—Stateside
- 20 (13) TERRY  
Twinkle—Decca

### AGAC's Reply

"The new 1965 AGAC (American Guild of Authors and Composers) contract is designed to help all songwriters, ASCAP and BMI," according to Burton Lane, president of the Guild. Lane's statement was issued in reply to a Music Business story outlining the new contract. Lane said the MB story was inaccurate in the statement that the new contract was less important to new young writers (especially BMI) and more important to ASCAP clefters without firms of their own.

Said Lane: "There are many BMI writer members. The free lancers and they deal with many different publishers. AGAC already has a score of majority of popular composers and lyricists in today's changing scene do not have their own publishing firms. They need their rights protected by good, fair contracts and scrupulous auditing . . . The new AGAC contract is aimed at expanding the economic protection of writers, regardless of their music licensing agency."

On behalf of Kama-Sutra Productions, Hy Mizrahi, Phil Steinberg and Artie Ripp would like to take this opportunity to publicly state that we find Ruth Conte and Chattanooga Records to be reputable, honest, and deserving of respect and loyalty in every way.

*-Hy Mizrahi,*  
President

**KAMA-SUTRA PRODUCTIONS**

### GREAT NEW TEEN PROMOTION

Cash in on Capitol's "Teen Wing Ding." Order

### The Teen Set, Vol. 2

52 pages packed with inside stories of today's top teen recording stars.

See your CRDC representative now for details.



## Victor Pacts Tony

The pages of Music Business were hardly designed for summarizing the action on a sports field. Under normal circumstances, never the twain would meet. But sometimes, stars in that specific area, begin to make their mark in our field, too, and it would be unfair to let their efforts go unnoticed.

This has been the case with such notables as Cassius Clay, Sugar Ray Robinson and Roosevelt Grier (who recently appeared with much success on "Shindig"). Last week, Boston Red Sox rookie, Tony Conigliaro, signed an exclusive recording deal with RCA Victor, who introduced him to the trade via a lavish luncheon at Danny's Hideaway in New York.

Conigliaro seemed more in his element autographing baseballs and demonstrating the use of a bat than he did talking about his debut disc, "Why Don't They Understand," and professed that the sportsfield is more in his bag than a recording studio. And so far, his short career with the Red Sox has been that illustrious—he has a .290 batting average and hit 24 homeruns during his first season—that if his record should be a hit, both Conigliaro and RCA will be presented with the problem of limited personal appearances.

"My training program is pretty hectic," said Tony. "Come April, and I'll be back in Boston for the regular season. Guess it gets you a little tired after a day in the field to have to worry about any other kind of work."

Tony digs his disc, "Why Don't They Understand," not because it's his first record, but



Tony Conigliaro, Boston Red Sox leftfielder, who has signed with RCA Victor. Label put on a trade cocktail reception for the ballplayer-singer last week in New York.

also because he likes the song and has an original waxing of it by George Hamilton IV.

"I think the song suits my voice," he said, "And I like the lyrics."

The fact that Tony has a tremendous following in Boston may have helped get the disc off the ground there before Victor bought out the master from Penn-Tone and signed the sportsman to his present contract. They now have plans to record an album and another single and hope to get all tracks in the can before Tony gets immersed in practice for the new season.

JUNE HARRIS

## Decca on the Double

Decca's March release will feature nine multi-record deluxe packages in their "Best Of" series. Artists featured will be Carmen Cavallaro, Bing Crosby, Louis Armstrong, Fred Waring, the Ink Spots and Benny Goodman, as well as a re-processed stereo version of one of the label's all-time best sellers, "The Best of Al Jolson." Coral will also have deluxe 2-LP packages by the McGuire Sisters and Teresa Brewer. A dealer incentive plan, effective March 1, will include these nine new releases plus ninety-nine other multi-packaged sets in the Decca/Coral catalog. Information is available at all local Decca branches and distributors.

## Nat Cole Memorial Fund

Capitol Records, with the consent of Mrs. Maria Cole, has established a Nat King Cole Cancer Fund in memory of the late singer. Cole died of cancer in Los Angeles, Monday, February 15. Glenn E. Wallich, chairman of the board of Capitol Records, Inc., and Mrs. Cole have agreed to serve as trustees of the fund. Capitol Records was the first to contribute to the fund, in the amount of \$10,000. Donations may be sent to:

The Nat King Cole  
Cancer Fund  
c/o Capitol Records, Inc.  
Hollywood, California 90028

## Doris Troy in Hospital

Singer Doris Troy is currently hospitalized in Greensboro, North Carolina, as the result of internal injuries suffered in an auto accident near there on Feb. 6. The Atlantic recording star was returning from a night club engagement when the car in which she was riding overturned. Her condition is reportedly encouraging.

# THE HIT SOUNDS

## SHOTGUN

Junior Walker  
and the All Stars

Soul 35008

## ASK THE LONELY

The 4 Tops

Motown 1073

## STOP IN THE NAME OF LOVE

The Supremes

Motown 1074

## WHEN I'M GONE

Brenda Holloway

Tamla 54111

## NOWHERE TO RUN

Martha and the Vandellas

Gordy 7039

Hits Are Our Business

# TAMLA MOTOWN RECORDS

2640 W. GRAND BLVD., DETROIT, MICHIGAN

## BIG 50 C&W HITS

MARCH 6, 1965

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

- 1 2 **KING OF THE ROAD**  
Roger Miller—Smash 1965
- 2 1 **I'VE GOT A TIGER BY THE TAIL**  
Buck Owens—Capitol 5336
- 3 12 **TEN LITTLE BOTTLES**  
Johnny Bond—Starday 704
- 4 4 **SITTIN' IN AN ALL NITE CAFE**  
Warner Mack—Decca 31684
- 5 6 **THEN AND ONLY THEN**  
Connie Smith—RCA Victor 8489
- 6 9 **(MY FRIENDS ARE GONNA BE) STRANGERS**  
Roy Drusky—Mercury 72376  
Merle Haggard—Tally 179
- 7 3 **HAPPY BIRTHDAY**  
Loretta Lynn—Decca 31707
- 8 8 **DO WHAT YOU DO DO WELL**  
Ned Miller—Fabor 137
- 9 5 **I'LL REPOSSESS MY HEART**  
Kitty Wells—Decca 31705
- 10 17 **WALK TALL**  
Faron Young—Mercury 72375
- 11 16 **A TIGER IN MY TANK**  
Jim Nesbitt—Chart 1165
- 12 10 **YOU'RE THE ONLY WORLD I KNOW**  
Sonny James—Capitol 5280
- 13 13 **WHAT MAKES A MAN WANDER**  
Jan Howard—Decca 31701
- 14 24 **I WASHED MY HANDS IN MUDDY WATER**  
Stonewall Jackson—Columbia 43197
- 15 19 **I'LL WANDER BACK TO YOU**  
Earl Scott—Decca 31693
- 16 11 **ODE TO THE LITTLE BROWN SHACK OUT BACK**  
Billy Edd Wheeler—Kapp 617
- 17 36 **TWO SIX PACKS AWAY**  
Dave Dudley—Mercury 72384
- 18 18 **IT AIN'T ME BABE**  
Johnny Cash—Columbia 43145
- 19 14 **I THANK MY LUCKY STARS**  
Eddy Arnold—RCA Victor 8445
- 20 28 **LOVING YOU, THEN LOSING YOU**  
Webb Pierce—Decca 31737
- 21 20 **TRUCK DRIVING MAN**  
George Hamilton IV—RCA Victor 8462
- 22 31 **THIS IS IT**  
Jim Reeves—RCA Victor 8508
- 23 29 **THE WISHING WELL**  
Hank Snow—RCA Victor 8488
- 24 15 **WHAT I NEED MOST**  
Hugh X. Lewis—Kapp 622
- 25 23 **HALF OF THIS, HALF OF THAT**  
Wynn Stewart—Capitol 5271

- 26 36 **SHAME ON YOU**  
Red Foley—Decca 31737
- 27 27 **BILLY BROKE MY HEART AT WALGREENS**  
(I CRIED ALL THE WAY TO SEARS)  
Ruby Wright—Ric 145
- 28 32 **BABY THEY'RE PLAYING OUR SONG**  
Tompall & The Glaser Bros.—Decca 31736
- 29 34 **BIG CITY**  
Margie Bowes—Decca 31708
- 30 30 **TINY BLUE TRANSISTOR RADIO**  
Connie Smith—RCA Victor 8489
- 31 37 **I STILL MISS SOMEONE**  
Lester Flatt & Earl Scruggs—Columbia 43204
- 32 44 **A DEAR JOHN LETTER**  
Skeeter Davis & Bobby Bare—RCA Victor 8496
- 33 33 **SWEET, SWEET JUDY**  
David Houston—Epic 9746
- 34 45 **FREIGHT TRAIN BLUES**  
Roy Acuff—Hickory 1291
- 35 47 **JUST THOUGHT I'D LET YOU KNOW**  
Carl & Pearl Butler—Columbia 43210
- 36 42 **DON'T BE GOOD TO ME**  
Margie Singleton—Mercury 72336
- 37 40 **I WANT YOU**  
Tom Tall & Ginny Wright—Chart 1170
- 38 39 **TAKE YOUR HANDS OFF MY HEART**  
Ray Pillow—Capitol 5323
- 39 41 **SHE CALLED ME BABY**  
Carl Smith—Columbia 43200
- 40 26 **PLEASE PASS THE BOOZE**  
Ernest Tubbs—Decca 31706
- 41 46 **BLAME IT ON THE MOONLIGHT**  
Johnny Wright—Decca 31740
- 42 48 **BAD, BAD DAY**  
Bob Luman—Hickory 1289
- 43 50 **CLOUDY AND COOL**  
Chet Atkins—RCA Victor 8492
- 44 38 **I'M GONNA TIE ONE ON TONIGHT**  
Wilburn Bros.—Decca 31617
- 45 ★ **WHERE DID YOU GO**  
Boots Till—Capa 125
- 46 43 **CLOSE ALL THE HONKY TONKS**  
Charlie Walker—Epic 9727
- 47 21 **LESS AND LESS**  
Charlie Louvin—Capitol 5296
- 48 ★ **TOO EARLY TO GET UP**  
Willis Bros.—Starday 703
- 49 ★ **GIRL ON THE BILLBOARD**  
Del Reeves—United Artists 824
- 50 22 **I WON'T FORGET YOU**  
Jim Reeves—RCA Victor 8461

## BIG C&W ALBUMS

- 1 1 **THE FABULOUS SOUND OF FLATT AND SCRUGGS**  
Columbia CL 2255/CS 9055
- 2 2 **TOGETHER AGAIN/MY HEART SKIPS A BEAT**  
Buck Owens & His Buckeroos—Capitol T 2135 (M)/ST 2135 (S)
- 3 3 **I DON'T CARE**  
Buck Owens & His Buckeroos—Capitol T 2186
- 4 6 **YOU'RE THE ONLY WORLD I KNOW**  
Sonny James—Capitol T 2209 (M)/ST 2209 (S)
- 5 5 **THE BEST OF JIM REEVES**  
RCA Victor LPM 2840 (M)/LSP 2890 (S)
- 6 7 **LOVE LIFE**  
Ray Price—Columbia CL 2189
- 7 9 **FAITHFULLY YOURS**  
Eddy Arnold—RCA Victor LPM 262 (M)/60931 (S)
- 8 4 **HAVE I TOLD YOU LATELY THAT I LOVE YOU**  
Jim Reeves—Camden 842
- 9 11 **BILL ANDERSON SHOWCASE**  
Decca DL 4600/DL 74600

- 10 8 **BITTER TEARS**  
Johnny Cash—Columbia CL 2248/CS 9048
- 11 10 **SONGS OF TRAGEDY**  
Hank Snow—RCA Victor LPM/LSP 2901
- 12 12 **THE JUDY LYNN SHOW**  
United Artists UAL 3390 (M)/LSP 2901 (S)
- 13 13 **THANK YOU FOR CALLING**  
Billy Walker—Columbia CL 2206 (M)/CS 9006 (S)
- 14 ★ **YOUR CHEATIN' HEART**  
Soundtrack/Hank Williams, Jr.—MGM E 4260 (M)/SE 4260 (S)
- 15 15 **PICK OF THE COUNTRY**  
Mercury MG 20973 (M)/SR 60973 (S)
- 16 16 **COUNTRY MUSIC TIME**  
Kitty Wells—Decca DL 4554/DL 74554
- 17 17 **COUNTRY DANCE FAVORITES**  
Faron Young—Mercury MG 20931 (M)/60931 (S)
- 18 18 **R.F.D.**  
Marty Robbins—Columbia CL 2220/CS 9020
- 19 ★ **RETURN OF TOGER MILLER**  
Smash MGS 27061 (M)/SRS 67061 (S)
- 20 14 **GEORGE JONES SINGS LIKE THE DICKENS**  
United Artists UAL 3364 (M)/UAL 6364 (S)

## Country Singles Picks

- DOTTIE WEST**  
RCA Victor 8525
- GETTIN' MARRIED HAS MADE US STRANGERS**  
(Gold-Udell Music Corp., ASCAP) (2:25)—Geld-Udell  
Flip is "It Just Takes Practice" (4 Star Sales Co., BMI) (2:30)—Jean Sealy, Gail Talley
- DELLA RAE**  
Groove 58-0062
- IT'S MY FACE**  
(Table Rock Music, BMI) (2:26)—Ronnie Self  
Flip is "Hurry Up Summer" (Earl Barton Music, BMI) (2:30)—Wayne Thompson
- BOB GALLION**  
Hickory 1300
- I DON'T HAVE THE HEART (TO DISAGREE)**  
(Acuff-Rose, BMI) (2:05)—B. Gallion & E. Sinks  
Flip is "Thank The Devil For Hideaways" (Acuff-Rose, BMI) (2:48)—J. D. Loudermilk
- KITTY WELLS**  
Decca 31749
- YOU DON'T HEAR**  
(Johnny Cash Music, BMI) (2:25)—Tommy Cash, Jerry Huffman  
Flip is "Six Lonely Hours" (Cedarwood Pub., BMI) (2:33)—W. P. Walker, J. Coleman
- PORTER WAGONER**  
RCA Victor 8524
- I'M GONNA FEED YOU NOW**  
(4 Star Sales Co., BMI) (2:10)—Bob Morris  
Flip is "The Bride's Bouquet" (Dixie Music, BMI) (2:30)—Clarke Van Ness, Marty Hale
- JIMMY MARTIN and The Sunny Mountain Boys**  
Decca 31748
- SUNNY SIDE OF THE MOUNTAIN**  
(American Music, ASCAP) (2:06)—H. C. McAuliffe, B. Gregory  
Flip is "20-20 Vision" (Golden West Melodies, BMI) (2:33)—M. Estes, J. Allison
- JIMMY PATTON**  
Sims 227
- PREACHER AND A GIRL IN THE NIGHT**  
(English Music, BMI) (1:57)—J. Poovey  
Flip is "Blue Darling" (Acuff-Rose, BMI) (2:23)—Lessie Lyles
- HOWARD CROCKETT**  
Mel-o-dy 119
- PUT ME IN YOUR POCKET**  
(Jobete, BMI) (2:17)—Howard Hausev  
Flip is "The Miles" (Cave Music, BMI) (2:16)—H. Hausev
- GEORGE JONES AND MELBA MONTGOMERY**  
United Artists 828
- HOUSE OF GOLD**  
(Acuff-Rose, BMI) (2:31)—Williams  
I DREAMED MY BABY CAME HOME (Glad, BMI) (2:09)—Jones, Montgomery
- TOMMY CASH**  
Musicor 1060
- I GUESS I'LL LIVE**  
(Al Gallico, BMI) (2:30)—Sutton, Franks





# R&B BEAT

BY KAL RUDMAN

*Good Times*, Jerry Butler, Vee Jay, is selling substantial amounts in Baltimore, Washington, New York, New Orleans, Chicago, Philly, and starting well in Charlotte, Cleveland and Milwaukee . . . Very quietly, *Teasin' You*, Willie Tee, has become a hit record although a lot of jocks weren't on it heavily. It came out of New Orleans where it's over 12,000 and thanks to Al Garner and Crown Prince at KYOK it is large in Houston. Also, Detroit and Cleveland are selling it. Ernie Durham at WJLB and LeBaron Taylor and Bill Williams at WCHB really wailed on it in Detroit. Jimmy Bishop and Georgie Woods broke it in Philly over WDAS . . . Nicky Lee and Fred Hanna of WAME, Miami, tell me *Heart Full of Love*, Invincibles, Warner's, is the biggest record down there . . . *Little Sally Walker*, Rufus Thomas, is a hit in Baltimore-Washington, Cleveland, Atlanta, New Orleans, Dallas, and Chicago . . .

## Artist and D.J. Ramblings

Smokey Robinson & the Miracles, Stevie Wonder, Martha & Vandellas lead the Motown Revue through a tour of England next month. The Supremes will be with them also and then head for France, Germany and Holland. The Temptations are set for the top British TV show next month. Berry Gordy Jr. and Barney Ales will be with the artists . . . I now hear that Tony Quinn has roosted finally at KGFJ in Los Angeles and Ed Hall returned from there to WVOL in Nashville . . . Rosko is back swingin' on the new KBLA with a lot of power. I hear they will play a lot of R&B along with hot pop . . . Donny (Boy Jockey) Brooks has set the date for merger with lovely Alma Gigger. It will be April 17 in St. Louis and it'll be like a convention . . . Hear that Ed Wright has stars in his eyes about a little gal . . . The wife of Sir Walter Raleigh (WAMO, Pitts.) is in the hospital.

## Three Big Ones in Cleveland

Speaking of Ed Wright, WABQ, where he is program director reports big action on

the Supremes, the Delicates, and, *Shot Gun Wedding*, Clay Hammond, Duo Disc. Ed picks, *I Feel Alright*, Inez Foxx, *Blonde Wig*, Effie Smith and agrees with Fat Daddy of WSID, Baltimore that, *The Entertainer*, Tony Clarke, Chess, is one of the finest recorded sounds of the year . . . Fat Daddy reports action on the Bettye Swann and, *Meet Me in Soulville*, Little Joe Cooke, Okeh. He likes the Eddie Floyd . . . Al (WWIN, Balt.) Jefferson is getting action on the Barbara Mason and likes: *I Won't Give Up*, Wonderful Ones (An R&B group cut at Allegro studios in London) on Laurie; *Wooly Booly*, Sam the Sham, MGM; the James Crawford; and the Companions . . . WCHB, Detroit likes the Kim Weston (a much under-rated record), agrees about *The Entertainer*, and *Don't Forget About Me*, Jeff Dale . . . Robert B.Q. and Donny Brooks in St. Louis report the Maxine Brown starting well (as is true in many areas) and the L. C. Cooke (which got many picks). They agree with all the jocks picking the Inez Foxx and feel the Dee Dee Warwick is a winner.

## Immediate Pop Play on Ikettes

*Peaches and Cream*, Ikettes, Modern, is the Bill Ballance pick at KFVB, Los Angeles, and is getting pop play in New Orleans. It is the most picked record of the week by R&B stations. It is a pick with Porky Chedwick, WAMO, Pitts., and he also agrees with all the jocks picking, *On the Spanish Side*, Corsairs. . . WRBD, Fort Lauderdale, Fla., picked the Corsairs and agree with Al Bell, WUST, Washington, that, *Drive On*, is the top side of the Eddie Floyd . . . Bob King is getting good reaction to the flip side of the Jr. Walker, *Hot Cha*, as a change of pace. *Shotgun* is out of sight, of course, on his WOOK-TV Bandstand in Washington. Sales in Washington are good on: Willie Tee; Jerry Butler; Ikettes; Companions; Eddie Floyd (*Drive On*); Jimmy Hughes; Brenda Holloway; Sandy Wynns; Solomon Burke; and The New Bloods . . .

# R & B TOP 30

## WALKER'S SHOTGUN A BULLS-EYE

- 1 SHOTGUN  
Junior Walker—Soul 35008
- 2 MY GIRL  
Temptations—Gordy 7638
- 3 TWINE TIME  
Alvin Cash & Crawlers—  
Mar-V-Lus 6002
- 4 DON'T MESS UP A GOOD  
THING  
Bass & McClure—Checker 1097
- 5 STOP IN THE NAME OF  
LOVE  
Supremes—Motown 1074
- 6 ASK THE LONELY  
Four Tops—Motown 1073
- 7 HOLD WHAT YOU'VE GOT  
Joe Tex—Dial 4001
- 8 MR. PITIFUL  
Otis Redding—Volt 124
- 9 NAME GAME  
Shirley Ellis—Congress 230
- 10 I WANNA BE YOUR EVERY-  
THING  
Manhattans—Carnival 507
- 11 SHAKE / A CHANGE IS  
GONNA COME  
Sam Cooke—RCA Victor 8486
- 12 PEOPLE GET READY  
Impressions—ABC Paramount 10622
- 13 PEACHES & CREAM  
Ikettes—Modern 1005
- 14 YOU GOT WHAT IT TAKES  
Joe Tex—Dial 4003
- 15 HOW SWEET IT IS  
Marvin Gaye—Tania 54107
- 16 YOU'VE LOST THAT LOVIN'  
FEELIN'  
Righteous Bros.—Philles 124
- 17 HOW DO YOU QUIT  
Carla Thomas—Atlantic 2272
- 18 BOY FROM N.Y.C.  
Ad Libs—Blue Cat 102
- 19 HURTS SO BAD  
Little Anthony & Imperials—DCP 1123
- 20 TIME WAITS FOR NO ONE  
Eddie & Ernie—Eastern 602
- 21 IT'S GONNA BE ALRIGHT  
Maxine Brown—Wand 173
- 22 LET HER LOVE ME  
Otis Leaville—Blue Rock 4002
- 23 COME SEE  
Major Lance—Okeh 7216
- 24 DON'T WAIT TOO LONG  
Bettye Swann—Money 108
- 25 I LOVE YOU BABY  
Dottie & Ray—LeSage 701
- 26 GOT TO GET YOU OFF MY  
MIND  
Solomon Burke—Atlantic 2276
- 27 A THOUSAND YEARS AGO  
Roy Hamilton—MGM
- 28 LITTLE MISS RAGGEDY ANN  
Aretha Franklin—Columbia 43202
- 29 TEASIN' YOU  
Willie Tee—Atlantic 2273
- 30 SIMON SAYS  
Isley Brothers—Atlantic

## West Coast Wrap-Up

Al Scott, KGFJ, tells us the hottest selling records in Los Angeles are the Vandellas, Fontella Bass (which went on WIBG in Philly and looks strong pop now), Roscoe Sims, and, *Mr. Pitiful*. Coming up fast are: *Never Again*, Whispers, Dore; *Baby's Gone Away*, Superbs, and, *Mickey's East Coast Jerk*, Larks . . . Ray Dobard's Music City and all the other stores in Frisco and Oakland are selling a lot of, *Do the Phillie*, and it is making important pop noises on the Coast . . . KEWB and KYA in San Francisco joined KFVB in Los Angeles on the Martha and the Vandellas. Also on it pop are WKNR and CKLW in Detroit and WIBG in Philly . . . Meanwhile back in the mid-west, *Sad Feeling*, Cicero Blake, One-Der-Ful, is a solid hit at WVON Chicago and in Cleveland with Ed Wright, Ken Hawkins, and Will Rudd . . . Bobby Bland knocked 'em out at E. Rodney Jones' show at the Regal in Chicago. McKinley Mitchell did well also.

## Too Much for a Quarter

Don Covay is now exclusively on Atlantic . . . Birds and Bees breaking R&B after making it pop first . . . Breaking with Ed Teamer, WYLD, New Orleans, and Ernie Durham in Detroit is *Someone To Love Me*, Z. Z. Hill, Kent. Ernie also reports the Dee Dee Warwick is selling . . . Many picks coming in on *Banana Juice*, Mar-Keys, Stax.

## Complete Chicago Sales Wrap-Up

New in the top 10: Bettye Swann; Supremes; and, *I'll Be Gone*, Mary Ann Miles, Celeste. New in top 15: *Do It With All Your Heart*, Blue Rock; Walter Jackson; Maxine Brown; *Teasin' You*, Willie Tee; *Cream of Crop*, Lee Rogers. Giant blues Sales: *Killing Floor* Howling Wolf; *Lay-Away Plan*, Muddy Waters; *Hey Hey Baby*, T-Bone Walker. Selling & Starting: Bobby Byrd; Eddie & Ernie; Aretha Franklin; Cicero Blake; J. J. Barnes; L. C. Cooke; Billy Stewart; Joe Tex; Major Lance; Du-Ettes. A strong start on the Kim Weston, and the Brenda Holloway looks like it will go top 10 pop and R&B.

## 2 RED HOT GOSPEL SINGLES

### MOTHER'S ADVICE

Taylor Bros.  
Nashboro 844

### THE MULE TALKED

Edna Gallmon Cooke  
Nashboro 848

Nashboro Records • Nashville, Tenn.

# Dateline Music City

Music Business in Nashville  
**CHARLIE LAMB**



**Roy Acuff** whose hobbies are as many and outstanding as his artist skills, is working overtime getting his Country Music museum ready for opening this month. Located in the vicinity of Grand Ole Opry House in Music City, it will contain some of the most revered articles of the past in country music. Visitors will rank it right alongside **George Hamilton IV's** "homes of the stars" tours when touring country music sights. . . . **George Hamilton IV, Bobby Lord** and **Ernest Ashworth** were celebrity guests at a recent breakfast hosted by visiting deejay **Jim Bennet** from Mankato, who brought 75 loyal Opry fans to Nashville in two busses. . . . Sparkling red-head **Dottie West** was chosen princess of the Winona, Minn. Winter Festival and was crowned by "Jack Frost." From the land of snow she jumped to the warmth of Florida sunshine for an Orlando show, then up through Georgia and the Carolinas. This month finds her spending 20 days in California. . . . **Stringbean**, (Dave Akeman), fisherman, story teller, banjo picker and singer, got standing ovations, scores of encores and other heart-warming encomiums at the University of Chicago recently, home of football great Amos Alonzo Stagg and also of the atom bomb. In fact that bomb when it was made didn't cause nearly the ruckus that Stringbean caused, at the time, of course. . . . **Sonny James** and his Southern Gentlemen join **Porter Wagoner, Norma Jean, Roy Drusky** and others for the country music extravaganza at Jacksonville, Fla., March 13.

## Don Pierce, Racer

Now that Starday Records has joined **Faron Young** and other Music City people in buying Nashville's historic Sulphur Dell Stadium, they're putting together a program to insure 42 stock car races plus outdoor music shows to guarantee a lot of action and good times. If things get tough and money grows short, they can always put Starday's **Don Pierce** into a car and sic him on the young Sheriff. Wouldn't that be a race heard 'round the world? Starday's **Tommy Hill** raced against a dozen country



Charlie Walker, Epic Records star whose new "Close All the Honky Tonks" is blazing forth in honky tonks and thousands of other places over the land, was signed to an exclusive management contract last week by the Hubert Long Talent agency. Left to right: "Shorty" Lavender, vice-president of the agency; Walker; John Owen, agency vice-president, and Hubert Long.

music stars last summer in a sell-out show that was the fore-runner of the new Sulphur Dell Speedways scene.

## Arkansas C&W Growing

**Carlston (Red) Berry**, manager of KVEE, Conway, Ark., says the demand for both pop and C&W is growing fast there. Pop was already pretty good but got better when they switched to a new format. Country demand is growing fast and local stores are having trouble getting new C&W records. He needs both pop and C&W albums. . . . **Jack Roberts**, west coast C&W promoter, has set **Ernest Tubb** and **Troubadours** for string of one nighters through the northwest March 5-13. . . . **Johnny Cash** and **June Carter** are writers of **Johnny Sea's** new C&W'er "My Old Faded Rose."

United Artists is betting big on a new record, cut in Music City last week by **Gene Thomas** of Houston, Texas and A&R'd by Kelso Herston at the Bradley studios. Thomas' past hits include "Sometimes" and "Baby's Gone." . . . The international **Skeeter Davis** Fan Club's Volume VI issue came out in time for Valentine's Day, hailing Skeeter on the cover, looking inside a big heart dia-

gram, "Sweetheart Of the Opry." . . . **Dewey Groom** of Dallas' Longhorn Records and also head of Saran Music, has just opened a new office across from Longhornville. **Artie Glenn**, writer of a million seller, "Cryin' In the Chapel," several years back, will be in charge of operations. Groom has also added a ravishing new talent named **Rosanna Eads** who will do vocal duties.

**Willie Nelson**, exclusive writer for Pamper Music, has just signed to record for RCA Victor. His first release: "She's Not For You" backed with "Permanently Lonely," both sides written by him. . . . **Sonny James** has been set for the ABC-TV'er **The Jimmy Dean Show**, to be telecast March 4, says **Bob Neal** of the talent agency.

## Garr Gets Promotion

**Irwin Garr**, vice-president of ABC-Paramount Records, has also been appointed general manager of the firm's new label, Apt. The first two records feature **Johnny Maestro** and **The Originals**.

Sales continue to mount for **Hank Williams Jr.'s** "I'm So Lonesome I Could Cry," a single lifted from the MGM soundtrack "Your Cheating

Heart;" also for **Roy Acuff's** "Freight Train Blues," backed with "All the World Is Lonely Now;" also for **Bob Luman's** "Bad Bad Day," all on Hickory Records. . . . Station KPEG in Spokane, Wash., has just bought a new \$20,000 RCA transmitter. . . . Capitol Records has released a **Tex Ritter** version of "Hillbilly Heaven," substituting the expected names to Hillbilly Heaven within the next 100 years (Buck Owens, Marty Robbins and others) with the names of KPEG's deejay staff, **Ed Mosley, Virg Brinson, Mick Seiber** and **Jerry Lange**. . . . Philips Records producer, **Nick Venet** says the label has set March 15 as release date for "Peyton Place," **Chris Connelly's** first record outing.

. . . **Claude Casey** spins the top 10 C&W tunes each Saturday morning on the five station Ballentine network, originating at WJES, Johnston, S.C. Records should be sent to him at WJES at Johnston. Folks'll remember Casey from his days with WBT's Briarhoppers and the Tennessee Ramblers on CBS, also for his RCA Victor recordings and five movies in which he has appeared. . . . The Lima, Ohio Jaycees have announced that **Tompall and the Glaser Brothers** have been added to the cast for their seventh annual Grand Ole Opry show April 10. . . . **Doc Whiting** at CAPA Records, Mobile, says over 100 reports from radio stations, promoters and other tradesters from all over the U.S. and Canada indicate the tremendous hit potential of **Boots Till's** "Where Did You Go" and "Thirteenth Dance."

**Dave Dudley** and the **Roadrunners**, visited Nashville before heading for Georgia one nighters, then to Canada for a string of personals. . . . **Bobby Bare** will make a 10-week tour of Germany in March.

Jewel Records has finished jock mailings on "One More Glass of Wine" by **Bobby Charles** and "Ruby and the Gambler," backed with "Please, Please, Bartender" by **Sonny Joe Ivy**. Any jocks missed should write to the Jewel Corp., Box 1832, Shreveport, La.

# Visiting German Publisher Digs The Nashville Scene

**NASHVILLE** The most surprising thing to a German music tradester visiting Music City for the first time is the fantastically excellent way in which Nashville musicians go through a recording session using no written arrangements or score, in the opinion of Ralph Siegel Jr. of Munich, Germany.

Siegel is the son of Ralph Maria Siegel, head of the vast series of publishing houses of the same name, who represents seven American publishing firms including Acuff-Rose Publications of Nashville. He also represents many publishers in other nations.

Siegel, handsome, courteous, six foot, three inches tall, and only 19 years old, is a songwriter, composer and traveller who speaks four languages including fluent English. He has been here since last October learning the American way of running the music business under a working arrangement completed through Wesley Rose, president of Acuff-Rose Publications, at whose office he headquarters. He has made several promotion trips with Acuff-Rose's Mel Foree through the south and southwest. He'll be here until June 15.

"Music comes naturally to these Nashville musicians," he said. "I would be very happy to have men with such ideas and arrangement techniques in Europe. In Germany the musicians all read music from a score. I have also been surprised by the kind of promotion done by American publishers, particularly among disk jockeys. In Germany, radio and TV are government controlled with perhaps 15 main broadcast stations, each with two disk jockeys. Compare that with some 3,000 stations in the

U.S., each with its own battery of jockeys. The promotion opportunities here are immense."

Siegel says the German people are very pop oriented and that American songs of other types generally fail to move them.

"You can't just take an American song and change the lyrics," he said. "You've got to change the whole arrangement or it leaves them cold. We have no steel guitars. Songs like 'I can't Stop Loving You' and 'Oh Lonesome Me' must be rewritten. Of course they all know who Jim Reeves was and they know Chet Atkins because these men could do pop arrangements when they chose. But strictly country artists find their following in Germany among the American armed forces."

The friendly, helpful manner of Nashville people also impressed Siegel who, though an outlander, found their homes being thrown open to him. He also quickly revised his thoughts about Nashville itself. Having read that it had 415,000 people, he thought it would be a compact city as in Europe, with tall buildings to conserve valuable land space. Instead, he found it a "garden city," spread over many miles.

Siegel came to Nashville after studying the music business for five months in England, two years in Switzerland, two months in Italy, and nine months in Paris. These various residences helped give him his facility with languages.

He's not married and there has never been any question, he says, that music would be his life's work. He has written a number of songs for Acuff-Rose Publications, for early waxing.

## Marks Join Marks

Steve Marks, veteran newspaperman and first cousin of Herbert Marks, will join Marks Music effective March 1. He is a son of the late Max B. Marks who was with the firm for 55 years since its start. Marks spent a number of years with Fairchild Publications as an editor and publisher. He is expected to act as coordinator of the foreign department of the firm.

## Pickwick's Big Year

Pickwick International showed a 29 percent increase in earnings and set a new high in sales during the first six months of fiscal 1964. Net income per share during the period was 45.3 cents as against 35.4 cents for the same period in 1963. Contributing to the rise was the success of the Hilltop \$1.98 country line, which, in its first six months, grossed over \$1,000,000 in sales.



Roger Williams shown with Cleveland TV host, Mike Douglas, during a visit to the popular show. Roger told Mike all about his new Kapp album.

## Trade Chatter

Jack Good, producer of "Shindig" has added two new talents to his staff on the other side of the ABC-TV cameras. David Mallet was appointed assistant to the producer, and Phillip Browning was named production assistant. Mallet was formerly a freelance producer for British Decca. Browning is director of the Los Angeles Actors Theatre . . . Johnny Williams' "Long Black Veil", currently number one on a Houston, Texas, radio station, and originally issued on Pic-1 records has been picked up by Jamie-Guyden for national distribution . . . Dick St. John of Dick and Deedee has signed an exclusive contract with Philips as a solo performer. His first release is "Love's A Funny Little Game", coupled with "Believe Me Baby". St. John will tour the West coast to promote the disc, and plans to visit England in the Spring . . .

Three tracks from Godfrey Cambridge's new album, "Them Cotton Pickin' Days Is Over" have been serviced to de-jays throughout the country on a special 45 demo disc . . . WLW (Cincinnati) d.j. Cassidy, has moved over to station WIND in Chicago. He broadcast daily in the late afternoon . . . Jerry Butler, The Temptations and Maxine Brown are current headliners at the Apollo New York . . . Warrior Productions has added two men to its subsidiary, Associated Artists Records, and purchased new recording studios in Hollywood. New personnel are Don Perry, formerly with Dot Records and Tom Culver who will head the promotion and publicity department

Jerrold Kasenetz and associates Jeffrey Katz, Stu Badler and Jerry Bruckheimer have set up offices at 1674 Broadway under the banner of Super K Enterprises Ltd., to incorporate their personal management and production talents. They now handle the Cupcakes, who recently had some action with "Pied Piper" on the Diamond label. Attention: they're interested in auditioning anyone . . . The Kingsmen broke the house record (21) at the Surf Nantasket Beach club in Massachusetts, entertaining 5100 persons for a gross of \$11,500. 2,000 were reportedly turned away at the door . . . Conductor-arranger Ernie Freeman has been put to work by Liberty's Snuffy Garrett on his fifth "50 Guitars" LP. Freeman just completed sessions with Vic Damone for Warner Bros. . . . Pretty songstress, Kathy Keegan is set for a series of club and TV dates in the spring. The DCP artist will play Basin St. East, the Copa, Mr. Kelley's in Chicago, and the Flamingo, Las Vegas, as well as appearing on "Hullabaloo," the "Tonight Show," "Ed Sullivan," "Hollywood Palace," "Jimmy Dean Show" and the "Mike Douglas Show," recently taped in Cleveland.

Yes, Virginia, there is a Tijuana Brass. Herb Alpert has formed a regular combo of nine musicians to make personal appearances. Their live debut was in concert in San Francisco last week (25) followed by an appearance at the Santa Monica Civic Auditorium the next day on the bill with the Dave Brubeck Quartet. . . . Connie Francis is on the road this week to promote her latest MGM single, "For Mama." She visits deejays in Cleveland, Detroit, Chicago and Philadelphia. . . .



Snuffy Garrett, Liberty Records a and r. producer, chats with Gary Lewis during LP waxing of the 19-year-old's first album following up his smash single, "This Diamond Ring."

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