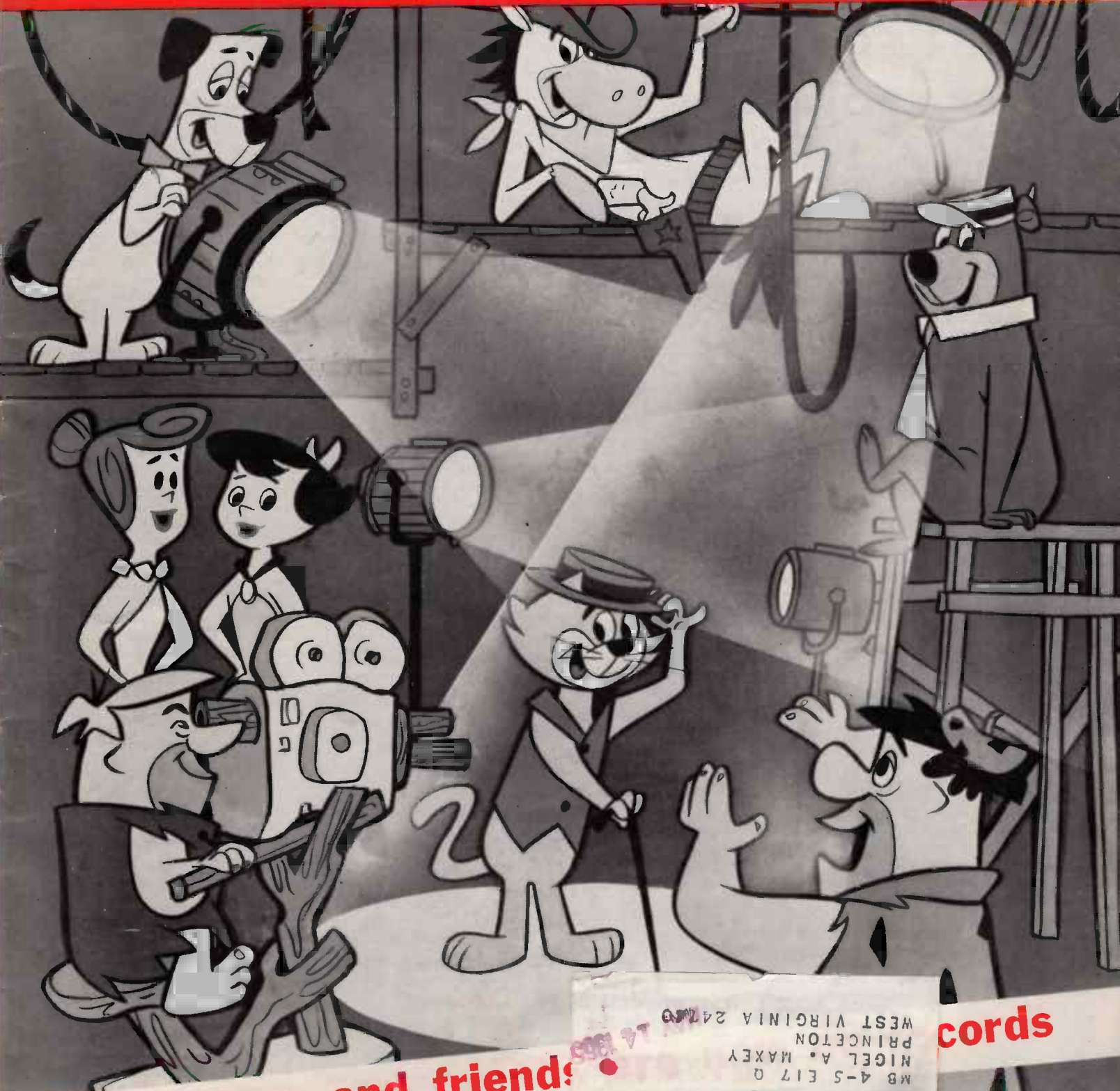


MAY 8, 1965

MUSIC BUSINESS

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Vol. 11, No. 7



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REVIEW OF THE WEEK

Epic Continues Emphasis On British Disc Product

The importance of the British record to America was underscored again last week upon the return to the United States of Leonard S. Levy, head of Epic Records, who had just completed his first visit to Britain. Levy heads the American label with one of the most extensive rosters of British artists of any in this country.

During his visit, Levy conducted conferences regarding future plans for his firm's British artists with top EMI brass, including L. G. Wood. Artists involved include the Dave Clark Five, Cliff Richard, Rolf Harris, Andy Stewart, the recently acquired Shadows (Cliff Richard's own instrumental group) and the newly signed Yardbirds.

Noting the influence of the British product on this market, Levy said that Cliff Richard's current record, "The Minute You're Gone," was issued first in this country to a rather sparse response. Later, it was released in England, ultimately became number one there, and thereupon began breaking here.

"There is a whole group of American jockeys," Levy said, "Who make it their business to get British product direct from England and often before it is even available in the States, and give it heavy play. This can help, as it has with our Cliff Richard single, but sometimes it can also have the effect of forcing a company into a premature release of a record, while a past release might still be selling well.

"I know too," continued Levy, "That there are a number of American stations now where the program director will let one jockey depart from the normal formula programming to do a 15 or 30-minute segment of records, based strictly on British chart hits. You simply can't overestimate the importance of these British charts and records on the American market."

During his British tour, Levy also conferred with producers and personal managers of the various Epic-affiliated artists, looking to promotion and publicity build-ups in the months to come, including possible later visits to the States.

Epic's Dave Clark Five will arrive in the States June 18 for their third American tour. The group will be here for about 30 days with concerts in New York, Philadelphia, Baltimore, Boston and Chicago all on the agenda.

REN GREVATT

Murray's Victory

Murray the K again beat his opposition with his Easter Rock and Roll show at the Brooklyn Fox this year. He grossed \$197,000, an all-time high, while the Soupy Sales Show at the New York Paramount, presented by Morris Levy grossed barely \$100,000. For Murray it was proof again of his tremendous drawing power, since he did it without a regular radio show (he has been off the air for almost two months.) For the New York Paramount it was proof of the drawing power of Soupy Sales, even though he apparently is no match for a hot rock show.

Murray received another award last week when he was named radio-TV consultant for the School Drop-Out Program of Sargent Shriver's Office of Economic Opportunity.

Vince Rides Again

Sol Zantz, genial sales manager of Fantasy Records, dropped into our offices last week for a bit of a philosophical discussion concerning the hit sales (again!) of Vince Guaraldi's album "Cast Your Fate To The Wind." The LP, which has now been on the market for five years, has turned into a big-seller all over again, due to the hit single of the same song (written by Guaraldi) by Sounds Orchestral on the Cameo-Parkway label.

Over the past three months Vince's album has been doing just great. In one two week period the firm shipped 42,000 copies. At one point the album was selling 1800 copies a day. Sol told us that the album is now (three years after release) at the 180,000 mark, and that it was sure to go over 200,000, since it is now averaging close to 4,000 copies a week.

He told us that the album has now gone through five changes of cover, which he considers some sort of a record. It has set some sort of record for Fantasy, since it is beating the sales record of the firm's other outstanding catalog seller, Dave Brubeck's "Jazz At Oberlin." With these facts, and a few more about upcoming product with Charlie Mingus, Bola Sete, and newcomer Albert Ayler, Sol went on his

way, to see some shows with his family and to tell his story to others who might disseminate it. All in all a most enjoyable visitor to our offices.

Grammy Stars On TV

The upcoming Grammy Awards show, to be presented on NBC-TV, May 18, called "The Best On Records," will feature many of the top record names in the business. Already set for the show are The Beatles, Louis Armstrong, Henry Mancini, Roger Miller, Petula Clark, Bill Cosby, Stan Getz, and Astrud Gilberto. (Bill Hobin flew to London last week to tape the Beatles.) Artists who will introduce the Grammy winners include Eddy Arnold, Woody Allen, Allan Sherman, Godfrey Cambridge, Tony Bennett, and Dean Martin. Sammy Davis will appear on the show as a performer. Executive producer of the show is Ted Bergmann, George Schlatter the producer.

Victor Teen Promotion

RCA Victor Records and Du Pont Textile Fibers have gotten together for a "Teen Pop Concerts" promotion starting this August. The show itself was previewed two weeks ago during Du Pont's Market Week Show.

The back-to-school fashion-musical for teen girls and boys stars Victor artists Peggy March, Bennie Thomas and the Astronauts. The promotion will encompass all teen apparel in fabrics containing Du Pont fibers, and will be presented in each of the nation's 30 leading markets by that market's leading department stores. Local deejays will act as emcees. Promotion will be backed by a large Du Pont ad campaign.

Herman The Star

Herman, of the Hermits, will now star in movies. Dick Clark has signed a deal with Herman's Hermits to star in a mystery with music. The script will be written in England, and will be filmed in Hollywood, with a starting date set for the third week in September. The group will headline a summer unit of his "Caravan of Stars," from August 13 to September 6.



DC 5 AWARD: Leonard S. Levy, vice president and general manager, Epic Records, presents Dave Clark with gold record for million-selling DC 5 album, "Glad All Over." The presentation took place in London, England, on location site of Dave Clark Five Warner Bros. film, "Having A Wild Weekend." Dave's final scene in a pool had just been completed.

IN THE TRADE

Columbia Sales Up

Columbia Record sales for the first quarter of 1965 were up 13 per cent over the first quarter of 1964, the company noted happily last week. This made the first quarter the best in company history. Firm attributed the great sales to its albums, especially its sound track and film score LP's, plus LP's by Barbra Streisand, Andy Williams and the New Christy Minstrels. The Columbia Record Club, now up to 1,500,000 members, also contributed to the upsurge.

Nardi Joins WLS

Frank J. Nardi has been appointed advertising and promotion director for WLS, Chicago, according to Ralph W. Beaudin, head of the station. Nardi came to WLS from WGN, Chicago, where he was in the promotion and research departments.



Frank Nardi

Cameo Sales Up

Cameo-Parkway Records reported sales of \$1,160,697 in the

first quarter of 1965 as against \$1,059,455 in the first quarter of 1964. Sales increase was attributed by the firm to be due to its new low price Wyncote line, which moved in large quantities.

Decca-Coral LP's To RCA Record Club

Commencing this month, Decca, Coral and Brunswick album product will be made available through the RCA Record Club. In making the announcement, Decca's president, Milton R. Rackmil, noted that this was the first affiliation with any record club for Decca, and the agreement has been entered upon on a non-exclusive basis with the RCA Record Club.

Featured in the May release will be 36 different albums of Decca-Coral-Brunswick product, plus an introductory sampler, entitled "Decca Cavalcade of Stars." The sampler will feature twelve selections by the following artists: Brenda Lee, Pete Fountain, Bert Kaempfert, Carmen Cavallaro, Guy Lombardo, Leroy Anderson, Red Foley, Ethel Smith, Loretta Lynn, Al Jolson, Bing Crosby and the Weavers.

The main choice to RCA Record club members this month will be Kitty Wells' "Country Music Time."

Other artists represented by individual albums will be Earl Grant, Sammy Kaye, Peter Duchin, Robert Maxwell, Wayne King, Jackie Wilson, Webb Pierce, Bill Anderson, Henry Jerome, Count Basie and Woody Herman.

Murray Lorber, Decca's director of advertising will work with Alan Kayes, manager of

marketing for the RCA Record Club in coordinating releases.

New Pickwick Line

Pickwick/33, a new economy-priced record line (\$2 mono; \$2.50 stereo) was introduced last week by Pickwick International. The label will incorporate non-current product assigned exclusively to Pickwick by such labels as Warner Brothers, Reprise, ABC-Paramount, Everest and Jubilee Records, in addition to Capitol Records. Arrangements for the leasing of certain Capitol material had been announced previously.

The new arrangements bring Pickwick solidly into the pop, classical, mood strings and country fields. The country area is served by the Hilltop series, introduced last year, and which has enjoyed substantial sales to date.

Among the artists now being offered through the new line—which will have four-color covers, full liner notes and pure vinyl pressings—will be such top drawer names as Roger Miller, Soupy Sales, Ferrante and Teicher, Pete Fountain, Woody Herman, Buck Owens, Ethel Ennis, Ike and Tina Turner, Bobby Bare, Kai Winding, and the Lettermen.

Pickwick president Cy Leslie, said that distribution will be through 32 regular distributors and 45 co-distributors (record merchandisers) all of whom will purchase the product at the identical price. All distributor elements will get three percent of pop purchases and five percent of classical in the form of co-op ad allowances.

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Freddie and Dreamers enjoy themselves at a cocktail party in New York (with MB associate editor June Harris) while fans line up for a glimpse of their heroes outside the Delmonico Hotel



They mobbed Wayne & Freddie in Syracuse..

MANCUNIANS ARRIVE. Wayne Fontana sat on the plane making funny shapes with an oversized handkerchief. At almost the same moment, several hundred miles away, Herman (and the Hermits) was being mobbed in Louisville, Kentucky. Freddie Garrity, together with the Dreamers, was digging into a steak in a private home in Syracuse.

The three Manchester groups had obviously arrived safely. The biggest hitch in the entire works had been immigration's refusal to hand out an H.1 visa to Wayne Fontana and the Mindbenders. They came in on an H.2 which they picked up in Liverpool just an hour before catching the plane to New York. Because of these problems they came in a day later than originally scheduled.

RIOTS IN SYRACUSE. Wayne's secondary visa did nothing to quell the riots on their opening night at the Syracuse War Memorial, where 5,100 fans turned up in the pouring rain to greet him and Freddie and the Dreamers on their American debut.

Freddie and Wayne hadn't worked together for a year. Backstage greetings were thrown high and loud at the call up of the two groups. Freddie, who arrived in New York a day earlier than Wayne, preceded his opening night with a giant bash of a press reception at El Mio—the Delmonico Hotel discotheque. The chaos which greeted him at the airport and outside the hotel on his arrival, geared him a little more towards being able to cope with Syracuse.

Wayne Fontana and the Mindbenders hadn't even seen New York when they arrived for the date.

OFF AND RUNNING. "We flew into Kennedy, drove to La Guardia, had a press conference there and wham! up to Syracuse," said Wayne in between trying to wolf down some beef pot pie and glaring at the streaks of blue flames emitting from the third engine of the American Airlines plane that was taking him there. The Mindbenders didn't look too happy with the situation either. Rhythm guitarist Bob Lang kept yelling something about wanting to get off.

"We were up at the crack of dawn this morning. Had to rush over to Liverpool to get our visas, had an hour to spare to get back to Manchester and on the plane to New York. With the change in time, we've been up about 28 hours and doing nothing but flying and eating. And now we look like we've got engine trouble. . . ." Everybody else on board screamed him out.

It was pouring cats and dogs in Syracuse when Wayne and his band of tired musicians arrived at about 8 p.m. Two days earlier it had been snowing.

WAITING FOR FREDDIE. That afternoon, Syracuse had seen another arrival—that of Freddie and the Dreamers who'd flown in from Chicago. Freddie stepped off his plane to a mass of 1,000 fans who'd turned up to cheer.

The groups met at the War Memorial which was swingin' with people. Wayne kept lifting the tabs to watch all the kids. He couldn't believe the crowds. Then he had to settle on a program. They told him to sing eight songs. He didn't want to do one of his biggest British hits, "Um, Um, Um, Um, Um, Um," because he said he thought they wouldn't think he was very original. They finally worked out the material they were going to use.

Freddie came into Wayne's dressing room. Mindbenders and Dreamers chatted amongst themselves. Wayne and Freddie discussed immigration problems.

Freddie's manager, Jim O'Farrell, commented, "There should be an American agents' association so everyone could pull together when there are problems like this."

CROWDS GET BIGGER. Outside, in the auditorium, the crowds were getting bigger and more out of hand. They began chanting, "We want Freddie . . . We want Wayne." Local police had cordoned them off from near the front of the stage. They broke the rope and screamed some more. Local radio station dee-jays begged them to behave themselves. They wouldn't. Finally the county sheriff threatened to pull the show if they didn't keep in check.

Wayne Fontana and the Mindbenders made their first appear-



Herman and Hermits caught in action in Dallas. Almost 6000 fans surrounded their cars on the ride to the Memorial Auditorium, giving the boys a scary time.

...And Herman and The Hermits in Dallas...

ance on an American stage. They have a great sound. During one number Wayne wore a funny little cap which made him look like a good looking edition of Bob Dylan. He closed with "Game of Love." It's the current number one in Syracuse. During his act, the cops kept throwing screaming girls out into the rain. They all rebelled later when they blocked up underground entrances to the garage and threw rocks at the ramp doors.

There was a long wait before Freddie came on. At one time whispers went round the auditorium that the police had stopped the show and he wasn't going to appear. Freddie heard the whispers too. But they went on.

HE'S SO FUNNY. One girl out front said, "When the Animals were here no-one came to see them. But we saw Freddie on television in "Hullabaloo" and we all wanted to see him some more. He's so funny."

The crowds surged forward some more, and Freddie jumped into the orchestra pit. He nearly got murdered. He got back on stage just in time.

Freddie and the Dreamers were still performing while Frank Barsalona was trying to get Wayne out the theatre in time to catch the plane back to New York. They nearly blew it, but someone phoned the airport and said they'd be late. It got even worse when Freddie and the Dreamers tried to leave. The kids broke the ramp windows and one girl threw herself in front of the car. Then the police came down on them with hosepipes and the riot squad was called. Finally, Freddie was able to get out and drive over to Rochester, where he appeared the next night.

HERMAN TOO. Hundreds of miles away, 17 year old Herman (Peter Noone), and his tooth, were also being mobbed.

Their opening date was for Gene Kaye in Allentown which was like forget it! They didn't want to go. Like Wayne, they arrived in New York and were whipped straight out of the city and down to Pennsylvania. But they're glad they went. They were wined and dined and generally feted. They were also given the keys to the city.

The following day in Greensboro, 500 kids turned up at the

airport—during school hours—to meet them. Their concert was a sellout even though it was sandwiched between a "Shindig" and a Dick Clark package.

Then on to Louisville, where 900 people waited at the airport, 5,000 attended their concert, and 500 caught Herman as he was trying to get out the theatre by the wrong exit. He got scared. He also got his shirt ripped and says his nerves are still bad from the experience.

MOBBED IN DALLAS. More rioting was yet to come. In Dallas, Texas, 7,000 people attended the Memorial Auditorium—much to the despair of the Dallas police force, who said they hadn't coped with anything like it since the Beatles. In fact, according to Premier's Ron Sunshine, who accompanied them on the date, the police accorded the group the same security measures as the Beatles.

Sunshine recalls, "The boys really had a problem in Dallas. They tried to get into one of the local radio stations and 6,000 fans blocked the car from all sides, and the entire street. There were only 3 police to cope with the crowds who got terribly out of hand. Herman couldn't believe it. Even though he was scared, he was really flipped over the whole thing.

"In the end, we had to give up and drive back to the hotel. The police managed to break a line so we could get the car out."

Everywhere he's been, Herman has done SRO performances for each promoter. In Fort Worth the same thing—a sellout of 10,000 tickets.

"They generally started rushing the stage when Herman sang "Mrs. Brown," said Ron Sunshine. That's when they got up from their seats. It's his closing number. For the most part, the only way to get Herman and his Hermits safely out was for someone to literally lift their guitars from off their necks and have them in the car before the tabs were pulled . . ."

Who said the British group scene had died?

JUNE HARRIS

Nashville's Busy Quartet:

The Anita Kerr Singers



VOICE WITH A SMILE. Anita Kerr is a slim, pretty woman with a roundish face, a ready smile and the soft traces of Memphis, Tennessee in her voice. She has attractive silvery hair and a honey-silk singing voice. Her life consists of doubling between the demands posed by two small daughters and her job which, as she puts it herself, consists mostly of "making doo wah sounds all day long."

Anita, who is the queen of the background vocal sound on records, did much to develop this fine art. It has frequently been said in knowledgeable Nashville circles that her voice, along with these of

her colleagues in the Anita Kerr Quartet, may be heard on as many as half of the records coming out of the 16th and 17th Avenue South studios there.

"We have all been raised in a pop rather than a country tradition," she continued, "but it doesn't matter who we work with. We try to make pleasing, pretty sounds and stay away from anything that gets too jazzy. We're terribly happy with our own new album, an RCA Victor which I think is the kind we've all wanted to do and never really had a chance to do before. (We work for all labels—with no billing—but for Victor as the Anita Kerr singers.)

"We've done lots of country things and some rock and roll and we finally got Chet Atkins to let us do a real, lush mood album with strings. We recorded it on the West Coast with Marty Paich. It may not sell two copies, but we love it.

A NEW APPROACH. "You'd be surprised but it's really one of the few times we've had a chance to take a new approach with our recording. When we want to try something really far out, we'll try it on a live performance during the few times we get involved in that, and then if it goes over, and we can convince our recording people to let us do it, we may use the idea on a record.

"Mostly we're involved with oohs and aahs. And that's really what most of it amounts to. Although even background styles change. Sometimes Chet (Chet Atkins, Victor Nashville chief) will ask us to think up something different and it's up to us to come up with a sound. More likely, he'll ask us to give him a Four Seasons kind of sound. Well, that isn't too hard because I've heard them. Sometimes I won't have the faintest idea of who he means when he throws a name at us. But more often than not, they'll play us a record of the group they want us to try to sound like and we work from there."

Anita literally will work from there in putting down a complete arrangement virtually on the spot. One Nashville singer said recently that "she's amazing in the way she can put down a whole arrangement, not part by part, but practically all the parts at once, both vocal and for the instruments. She must hear the whole thing in her head."

NOT BY ACCIDENT. This hasn't come by accident because Anita started playing piano at four, she actively studied classical piano for a decade "until my teacher moved away and I couldn't find another one I liked nearly as well. I was 14 by then and began fooling around with our church choir and doing arrangements for them. I had a girl's quartet in school too

and we tried singing like the King Sisters.

"I didn't go to college because I got married when I was 19. That was in Memphis. He was a disc jockey and got an offer from WKDA in Nashville. So we moved and he started playing jazz records. He liked classical but he couldn't play that on the show. Eight months after we got there, I fell into a job at WSM. Jack Stapp, who was the program director then, heard about my choir and choral experience and hired me to do the arranging for an eight-voice choral group on the 'Sunday Down South' show.

"That's how it started for me in Nashville. In a few months Paul Cohen of Decca Records heard us and hired us for backgrounds with Red Foley. The first record we made with him was 'Lady of Fatima.' Paul began using us quite a lot, first as eight voices, then six, and finally mostly four and that's how we've been since 1956.

DECCA TO VICTOR. "I was with Decca until 1959. I had begun working with the Victor people in arranging, and producing work, and finally Decca was kind enough to release me so I could get more into producing and arranging at Victor, as well as singing. I'm happy the way it has worked out.

"I don't really have as much time as I'd sometimes like to have even by staying here in Nashville and doing the doo wahs all day long. I'd like to be able to listen to the King Sisters and the Swingle Singers and even the Beatles. I think they've done so much for our business. They really have a sound that sounds as though it wasn't just thrown together. I used to love the Pied Pipers too, and the Hi-Lo's . . . what they do is technically just amazing.

NOT ENOUGH TIME. "But time is a problem. There isn't enough. I used to be able to come home and take a nap occasionally. Now when I'm home, my little girls—they're six and three—keep me busy. And recording keeps me running an awful lot of the time.

"It's enough for anybody really. I've never had any urge to be a big timer or get to be a big star. And I think we all feel that way. Arthur Godfrey had us on the 'Tonight' show for a week with him once and told us he wanted us to move to New York to be regulars on his own show. He said we could pick up a lot of jingle work besides.

"Well we have all that right here in Nashville. We can raise our kids here too. And what more is there than that? We all like it just the way it is."

REN GREVATT

Thanks

So many people have done so much to make this such a wonderful memorable year.

We cannot possibly thank them all – although we would sincerely like to do just that.

To each of you – wherever you are, whatever you do, whether you worked on 'Mary Poppins' for Walt Disney – whether you wrote or performed or drew or publicized or typed or voted us 'Oscars' or 'Grammies' or did any one of the hundreds of things that helped make it happen – thank you.



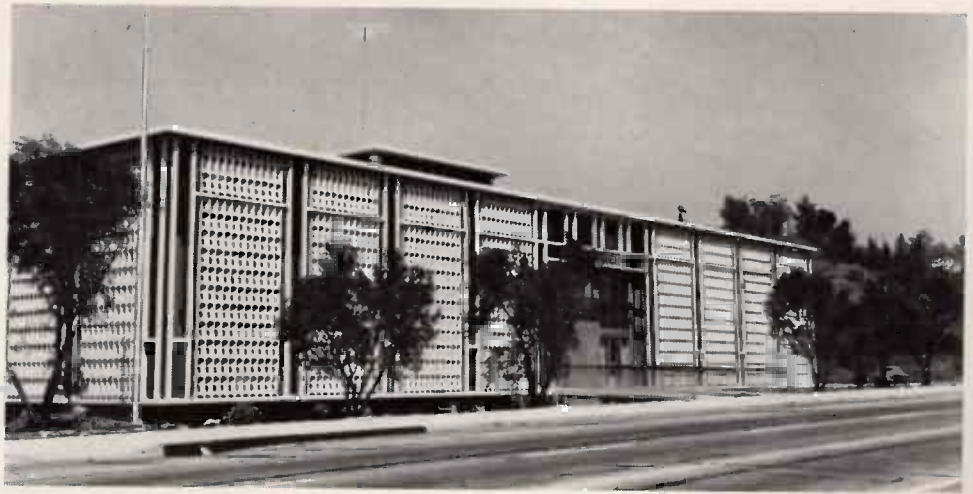
Richard M. Sherman & Robert B. Sherman

WONDERLAND MUSIC COMPANY
BUENA VISTA DISTRIBUTION CO. INC.

Yogi and his friends



Hanna-Barbera vice president Don Bohanan



The H-B studios in Hollywood

PRE-SOLD LABEL. You wouldn't have to be any smarter than the average bear to safely predict that Hanna-Barbera Productions, which is about to debut its record label this month, is potentially one of the hottest pre-sold items to spark the industry in years. With its stable of irresistible cartoon characters weaving their irresistible spell over 300 million viewers of all ages in 42 countries (and continuing to grow) how many can resist hearing them stepping into character on disc to tell favorite children's stories, and pulling off a few dazzling tunes.

Parents will best brace themselves,

for starting this week. Hanna-Barbera Records will be arriving in record stores with six albums and twelve singles in their initial release.

For openers there will be Yogi Bear and his faithful friend Boo-Boo telling stories of "Little Red Riding Hood" and "Jack and the Beanstalk," complemented by four songs: "Yogi Bear," "Little Red Riding Hood," "Jack the Giant Killer" and "Jack and the Beanstalk." Then of course, there'll be those Flintstones, who'll offer "Flip Fables of Goldi Rocks and the Three Bearosauruses," as well as "Hansel and Gretel." They'll offer song, too,

including "Beowulf, the Big Bad Wolf."

Other albums in the initial release will be "Pixie and Dixie with Mr. Jinks Tell the Story of Cinderella," "Huckleberry Hound Tells Stories of Uncle Remus," "Magilla Gorilla Tells Ogee Story of Alice in Wonderland," and "Monster Shindig," featuring Super-Snooper and Blabber-Mouse.

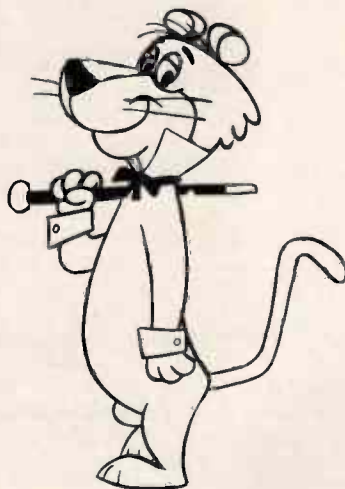
Singles will be released from the albums, and Hanna-Barbera has already arranged for many Top 40 stations to use recorded punch lines and sound effects from the series.

CARTOON MASTERS. Bill Hanna

Top Cat



Snagglepuss



Yakky Doodle and friend



...Jetsons... Flintstones... Yogi Bear... Huckleberry Hound... Quick Draw McGraw...

are now on records



Fred and Pebbles Flintstone with Barney and Bamm Bamm Rubble



Yogi Bear



George, Jane, Judy, and Elroy Jetson, and Astro

and Joe Barbera, cartoon masters both, who have worked together for the past 25 years (first at MGM, where they created the seven-times Oscar winning cartoon short, "Tom and Jerry") have had one of the most illustrious careers this past seven years, since they went independent. Today, the company, has an enormous production staff of 250 artists, technicians, writers and directors in the largest animation studios operating in the world.

With the decision to produce recordings (Hanna-Barbera characters are already represented by over 2500

consumer products ranging from window shades to bubble bath which brought in some \$120 million in 1964) the company hired industry veteran Don Bohanan, formerly of Liberty Records, to organize the firm and produce product. As vice president of Hanna-Barbera Records, Bohanan will soon travel to England and other points, setting up foreign distribution.

PICTURES TOO. Just one year ago, H-B went into the feature-length motion pictures market with "Hey There, It's Yogi Bear." They have just acquired film rights to the Sid Fleischman novel, "Mr. Mysterious," which

will be their first live-action production. H-B is also engaged in producing commercials as well as industrial films—animated and live action.

Hanna-Barbera's first television show was "Ruff and Reddy,"—a fifteen-minute seg which ran for three seasons (still being syndicated). In quick order, they followed with series like "Huckleberry Hound," "Quick Draw McGraw," the "Flintstones," "Top Cat," "The Jetsons," "Touche Turtle," "Lippy the Lion," "Wally Gator," "Magilla Gorilla," "Peter Potamus" and "Johnny Quest."

B.K.

Quick Draw McGraw



Huckleberry Hound



Lippy The Lion and Hardy Haw Haw



...Top Cat... Magilla Gorilla... Lippy The Lion... Snagglepuss... Yakky Doodle... BOO BOO

Erick Friedman

Jascha Heifetz' prize pupil is now a seasoned concert veteran



Erick Friedman rehearses with Bruce Prince-Joseph

RECORDED WITH HEIFETZ. When an artist of the stature of Jascha Heifetz chooses to record with another violinist, you can rest assured he is pretty satisfied that the other fellow is his equal. In 1961, Heifetz did just that for RCA Victor Records, and his chosen partner in the Bach "Concerto for Two Violins," was his 21 year old prize pupil, Erick Friedman. This recording was the ultimate endorsement of what many critics had already expressed—Erick Friedman was a premature master of his instrument.

Since then, the Jersey-born musician has become a seasoned veteran of the international concert platform. In town recently, following a highly successful series of performances in Europe, Friedman joined us for lunch at the Russian Tea Room, adjacent to Carnegie Hall. At 25, Friedman looks more like Rock Hudson than Paganini, and is delightfully candid about himself, music and musicians.

A MUSICIAN'S LOT. "A musician's life is a pretty frustrating one, actually. So much is dependent on things other than music in getting a career in orbit—it may be as simple a thing as being in the right place at the right time—availability, repertoire, circumstances. I've often seen a young, talented, virtuoso pass what should be the acid test—a brilliant debut with loads of critical acclaim. Then you never hear of them again."

This wasn't the case with Friedman, however. When he made his Carnegie Hall debut at the age of seventeen, he had already had the benefit of valuable performing experience behind him. At fourteen, he had won the Music Education League Auditions, which rewarded him with an appearance with the Little Orchestra Society in Town Hall, where he played Lalo's "Symphonie Espagnole." Critics on both occasions recognized him as a musician with the "assurance of a veteran . . . the persuasive power of a mature interpreter . . . and the sort of vivacity that does not disappear with age."

DISAPPOINTED BY CONDUCTORS.

Conductors are high on Friedman's list of disappointments. "Conductors are the real prima donnas in our business. Many of them are downright incompetent. I could name a few who would never last if it weren't that they'd chosen just the right concertmaster. One doesn't expect much rehearsal with an orchestra—just a talk-through and then a run-through. In preparing for a soloist, many conductors listen to his recordings to get an idea of his interpretation where they are available. In my case, I know of conductors who have listened to Heifetz' recordings—they assume since I'm his pupil I'll play it his way. I can tell from the tempo they open with."

Who gets the final word on interpretation, the conductor or the soloist? "Well, it's obviously give and take." Well, then, what did he think of the highly publicized incident when Leonard Bernstein prefaced a performance of a Brahms Piano Concerto with Glenn Gould, explaining the performance the audience would hear was not his interpretation, but Gould's? "Well, frankly I think it was planned. It couldn't have happened otherwise. I mean, look, both Gould and Bernstein are masters at drawing public attention—not that there's anything wrong with that. And, the fact that they're both fine musicians doesn't hurt matters."

CHAMBER MUSIC FAN. One of Friedman's admitted passions is chamber music. Not unlike a jazz musician, he will frequently join a few orchestra members after a concert and play chamber music "all night long. I love to sight read, and it's always come easy to me. In fact, while I'm not what you'd call a pianist, I do play, and I was surprised to find that I can sight read at the piano better than most pianists."

He also has a wide range of musical appreciation. At luncheon he was extolling the virtues of two of his current pop favorites, Petula Clark's "Downtown," and Sandi Shaw's "Girl Don't Come."

Friedman now has six albums out on RCA Victor. His latest is a deluxe packaged, 2-LP, set of Bach's Sonatas for Violin and Harpsichord with Bruce Prince-Joseph. This summer he'll be in London to record the Mendelssohn and Tchaikovsky concertos with the London Symphony Orchestra.

When we jokingly suggested that in his free time he could pick up some extra "bread," working a pop recording date, since he was so up on that scene, he enthusiastically responded: "Hey, do you think you could arrange it. I mean really." We promised to pass the word along.

BARRY KITTLESON



CLASSIC BEAT

Sour Grapes

by Barry Kittleston

As announced, tickets for the anticipated Vladimir Horowitz recital at Carnegie Hall went on sale at the hall's box office on Monday (26) at 10 a.m. Two hours later the Sold Out sign was posted and several hundred disappointed persons found that they'd waited in the rain for nothing. There has been, however, a good deal of curiosity and conflict over just where all the tickets went.

In the New York Times F. Shepard reported: "Tickets were limited to four to a person, although originally it was planned to let each customer buy up to eight. By the time the box office closed, only 300 buyers had been served, according to an unofficial count, based on a waiting list drawn up by music students to keep out line-crashers. This indicated a sale of at most 1,200 tickets for the 2,760 seat hall.

"According to a Carnegie Hall spokesman, however, 2,000 tickets were placed on sale at the box office and these were sold to more than 300 people in line. He said there had been an unusually heavy demand by the press and from abroad."

Regarding the last statement, we were informed by the office handling press relations for the event that while the "demand" for press tickets was, indeed heavy, compliance with said demand was extremely small. Complementary tickets were reportedly granted to only the New York dailies, Time Magazine, Newsweek, UPI and AP. Add 'em up, and what can you get?

But about those faithful assembled, the Times reported: "Those long-haul waiters who had assembled in the orderly queue from 11:30 a.m. Sunday until 7:30 a.m. yesterday (Monday),

got tickets. . . . As the first people on line emerged with their tickets, they reported that orchestra tickets for the first tier and for most of the center and the left, or keyboard side, could not be purchased. . . . Many people who had spent hours waiting were irate because they had not been told that the entire house was not up for sale at the box office."

Mrs. Horowitz (Wanda Toscanini) was reported to have only two dozen tickets herself, and Steinway and Sons were said to have a mere 20. Walter Toscanini, Mrs. Horowitz' brother, had been invited to join his sister at the concert, but according to the Times "he wanted more tickets and stood in line since about 7 a.m."

So the big question, still unanswered is this: Where did all the tickets go, who were the privileged who were able to purchase so many prime location seats prior to the opening of the box office?



SRO



Jack La Forge's "OUR CRAZY AFFAIR"

(Drake-Spoliansky)

REGINA R-1327

From the



PICTURE . . .

THE BATTLE OF THE
VILLA FIORITA



Pick of the Week

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

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

BILLBOARD—April 3, 1965

SPOTLIGHTS



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

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

RECORD WORLD
April 3, 1965

OUR CRAZY AFFAIR
(Witmark, ASCAP)

JACK LA FORGE—Regina 1327

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

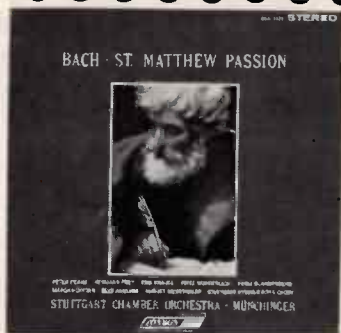
BILL GAVIN'S RECORD REPORT
MARCH 26
LATE PICK

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

Regina RECORDS

NEW YORK
HOLLYWOOD
LONDON

CLASSICAL PICKS



BACH: ST. MATTHEW PASSION
Pears, Prey Krause, Wunderlich, others. Stuttgart Chamber Orch. Munchinger (cond.)
London OSA 1431



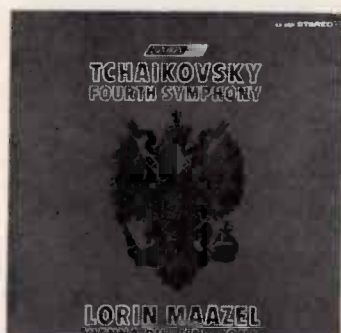
CANTELÓUBE: SONGS OF AUVERGNE/VILLA-LOBOS: BACHIANAS BRASILEIRAS NO. 5/RACHMANINOFF: VOCALISE.
Anna Moffo, Leopold Stokowski (cond.)
RCA Victor LPM/LSC 2795



KHACHATURIAN: PIANO CONCERTO/BLOCH: SCHERZO FANTASQUE
Hollander, Previn (cond.)
RCA Victor LPM/LSC 2801



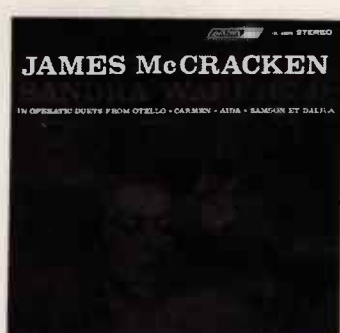
DONIZETTI: DON PASQUALE
Corena, Sciutti, Oncina, Krause, Kertesz (cond.)
London OSA 1260



TCHAIKOVSKY: FOURTH SYMPHONY
Vienna Philharmonic, Lorin Maazel (cond.)
London CS 6429



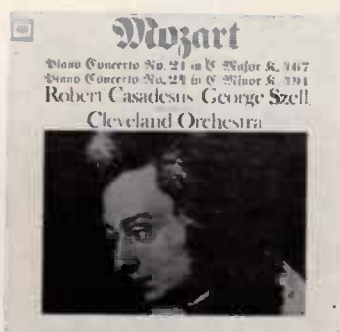
ROSSINI-RESPIGHI: LA BOUTIQUE FANTASQUE & ROSINIANA
Vienna Festival Orch., Janigro (cond.)
Vanguard VSD 71127



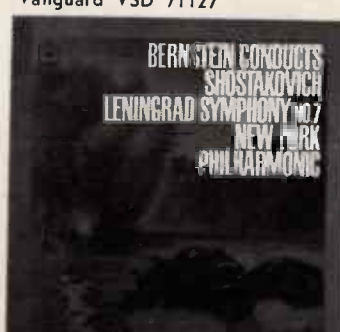
OPERATIC DUETS
James McCracken & Sandra Warfield
London OS 25899



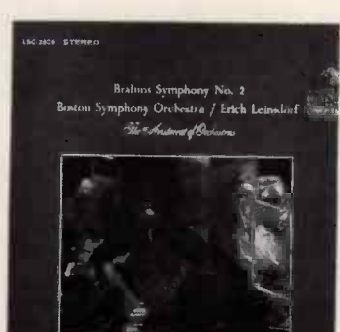
MOZART: SYMPHONIES NO. 23, 29, & 30
Cologne Soloists Ensemble, Helmut Muller-Bruhl (cond.)
Nonesuch H 71055



MOZART: PIANO CONCERTI NO. 21 & 24
Casadesu, Szell (cond.)
Columbia ML 6095



SHOSTAKOVICH: SYMPHONY NO. 7 (LENINGRAD)
New York Philharmonic, Bernstein (cond.)
Columbia M2L 322



BRAHMS: SYMPHONY NO. 2
Boston Symphony, Leinsdorf (cond.)
RCA Victor LM/LSC 2809



RAVEL: DAPHNIS AND CHLOE, SUITE 2/ROUSSEL: BACHUS AND ARIADNE, SUITE 2
Chicago Symphony, Martinou (cond.)
RCA Victor LM/LSC 2806



RAVEL AND DEBUSSY
Philadelphia Orch., Ormandy (cond.)
Columbia ML 6097



MOZART: SYMPHONIES NO. 30 & 31
Philadelphia Orchestra, Ormandy (cond.)
Columbia ML 6122

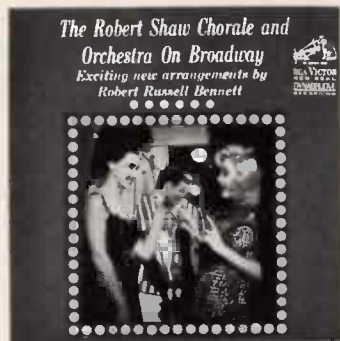


CONCERTI GROSSI
London Soloists Ensemble
Nonesuch H-71052

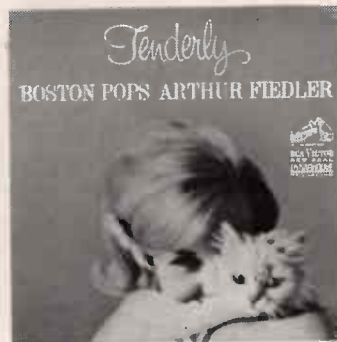


ITALIAN AND GERMAN ARIAS
Mario Del Monaco
London OS 25894

Magnificent New Recordings for May on RCA Victor Red Seal



Robert Russell Bennett arrangements of 12 Broadway show tunes. Includes songs from "Hello, Dolly!," "My Fair Lady," and "The Sound of Music." In *Dynagroove* sound. LM/LSC-2799



Here are twelve lovely tunes of the sort that the Pops and Fiedler play best...and which their many fans will be delighted to find assembled in one album. In *Dynagroove* sound. LM/LSC-2798



This new recording by the Boston Symphony under Leinsdorf further demonstrates Leinsdorf's interpretive brilliance as it adds to the Bostonians' distinguished recordings of Brahms. In *Dynagroove* sound. LM/LSC-2809



This showpiece is the perfect vehicle for Hollander's pianistic virtuosity and Previn's* brilliance on the podium. Album includes premiere recording of Bloch's "Scherzo Fantastique." LM/LSC-2801
*Mr. Previn courtesy of Columbia Records



Rózsa's movie score albums have been consistent good sellers, so there is a built-in market for this new album of music for the concert stage. Should also be a big hit with lovers of serious music. In *Dynagroove* sound. LM/LSC-2802

**Never
Before
Released!**

New Albums
in the Treasury
of Immortal
Performances Series



Gladys Swarthout, John Garris, Nicola Moscona and the NBC Symphony. From the great broadcast concerts of 1947, this is a truly memorable album. LM-7034



When two geniuses meet, the results are often electrifying. This performance is a superb example of music-making at its most exciting and memorable best. LM-2797

Coming in May on
RCA Victor
The most trusted name in sound

NATIONAL POP 100

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

Beatles' Ticket Rides To Two

THE MONEY RECORDS

This Week	Last Week	
1	1	MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER HERMAN'S HERMITS, MGM 13341
20		TICKET TO RIDE BEATLES, Capitol 5407
4	4	I'LL NEVER FIND ANOTHER YOU SEEKERS, Capitol 5388
4	2	GAME OF LOVE WAYNE FONTANA & THE MINDBENDERS, Fontana 1503
9		COUNT ME IN GARY LEWIS, Liberty 55778
7	7	SILHOUETTES HERMAN'S HERMITS, MGM 13332
7	3	I KNOW A PLACE PETULA CLARK, Warner Bros. 5612
8	5	TIRED OF WAITING FOR YOU KINKS, Reprise 0847
9	8	THE LAST TIME ROLLING STONES, London 8741
12	12	JUST ONCE IN MY LIFE RIGHTEOUS BROTHERS, Phillies 127

SALE BLAZERS

This Week	Last Week	
11	11	I'LL BE DOGGONE MARVIN GAYE, Tamla 54112
12	6	I'M TELLING YOU NOW FREDDIE & THE DREAMERS, Tower 125
16	16	CAST YOUR FATE TO THE WIND SOUNDS ORCHESTRAL, Parkway 942
14	14	IT'S GROWING TEMPTATIONS, Gordy 7040
18	18	IT'S GONNA BE ALRIGHT GERRY & THE PEACEMAKERS, Laurie 3293
27	27	HELP ME RONDA BEACH BOYS, Capitol 53453
17	15	GO NOW MOODY BLUES, London 9726
18	19	ONE KISS FOR OLD TIMES SAKE RONNIE DOVE, Diamond 179
21	21	OOO BABY BABY MIRACLES, Tamla 54113
30	30	TRUE LOVE WAYS PETER & GORDON, Capitol 5406
21	23	BABY THE RAIN MUST FALL GLENN YARBROUGH, RCA Victor 8488
22	25	IT'S NOT UNUSUAL TOM JONES, Parrot 9735
39	39	JUST A LITTLE BEAU BRUMMELS, Autumn 10
24	10	THE CLAPPING SONG SHIRLEY ELLIS, Congress 234
36	36	WOOLY BULLY SAM THE SHAM, MGM 13322
35	35	REELIN' AND ROCKIN' DAVE CLARK FIVE, Epic 9746
78	78	BACK IN MY ARMS AGAIN SUPREMES, Motown 1075
28	29	WE'RE GONNA MAKE IT LITTLE MILTON, Checker 1105
29	28	WOMAN'S GOT SOUL IMPASSIONS, ABC Paramount 10647
30	17	BUMBLE BEE SEARCHERS, Kapp 49

ACTION RECORDS

31	32	SHE'S ABOUT A MOVER SIR DOUGLAS QUINTET, Tribe 8308
32	13	STOP: IN THE NAME OF LOVE SUPREMES, Motown 1074
41	41	I DO LOVE YOU BILLY STEWART, Chess 1922
34	37	THE ENTERTAINER TONY CLARKE, Chess 1924
35	38	AND ROSES AND ROSES ANDY WILLIAMS, Columbia 43251
36	40	IKO IKO DIXIE CUPS, Red Bird 10-024
45	45	DREAM ON LITTLE DREAMER PERRY COMO, RCA Victor 8533
56	56	DO THE FREDDIE FREDDIE & THE DREAMERS, Mercury 72428
39	24	THE RACE IS ON JACK JONES, Kapp 651
65	65	YES IT IS BEATLES, Capitol 5407
41	44	SHE'S COMIN' HOME ZOMBIES, Parrot 9747
42	48	SUBTERRANEAN HOMESICK BLUES BOB DYLAN, Columbia 43242
43	22	SHOTGUN JUNIOR WALKER, Soul 35008
52	52	CONCRETE AND CLAY EDDIE RAMBEAU, Dynovoice 204
45	31	GOT TO GET YOU OFF MY MIND SOLOMON BURKE, Atlantic 2276
46	34	NOWHERE TO RUN MARTHA & THE VANDELLAS, Gordy 7039
68	68	CRYING IN THE CHAPEL ELVIS PRESLEY, RCA Victor 0643
48	50	IT'S GOT THE WHOLE WORLD SHAKIN' SAM COOKE, RCA Victor 8539
80	80	QUEEN OF THE HOUSE JODY MILLER, Capitol 5402
74	74	YOU WERE MADE FOR ME FREDDIE & THE DREAMERS, Tower 127
51	47	LAND OF 1000 DANCES CANNIBAL & HEADHUNTERS, Rampart 642
67	67	COME ON OVER TO MY PLACE DRIFTERS, Atlantic 2285
53	59	LET'S DO THE FREDDIE CHUBBY CHECKER, Parkway 949
54	58	GOODBYE MY LOVER GOODBYE SEARCHERS, Kapp 658
96	96	VOODOO WOMAN BOBBY GOLDSBORO, United Artists 862
42	42	WHEN I'M GONE BRENDA HOLLOWAY, Tamla 54111
76	76	WHAT DO YOU WANT WITH ME CHAD & JEREMY, World Artists 1052
63	63	THINK OF THE GOOD TIMES JAY & AMERICANS, United Artists 845
9	9	ENGINE ENGINE NO. 9 ROGER MILLER, Smash 1983
69	69	NOTHING CAN STOP ME GENE CHANDLER, Constellation 149
66	66	A WOMAN CAN CHANGE A MAN JOE TEX, Dial 4006
33	33	I UNDERSTAND FREDDIE & DREAMERS, Mercury 72377
84	84	THE CLIMB KINGSMEN, Wand 183
81	81	FOR YOUR LOVE YARDBIRDS, Epic 9796
81	81	THREE O'CLOCK IN THE MORNING BERT KAEMPFERT, Decca 31778
71	71	THE MOUSE SOUPY SALES, ABC Paramount 10646
61	61	IN THE MEANTIME GEORGIE FAME, Imperial 66104
70	70	SHE'S LOST YOU ZEPHYRS, Rotato 5006
100	100	CATCH THE WIND DONOVAN, Hickory 1309
73	73	TOMMY REPARATA & DELRONS, World Artists 1051
90	90	GEORGIE PORGIE JEWEL AKENS, Era 3142
90	90	CONCRETE AND CLAY UNIT FOUR PLUS TWO, London 9751
90	90	LAST CHANCE TO TURN AROUND GENE PITNEY, Musicor 1093
83	83	I'LL CRY ALONE GALE GARNETT, RCA Victor 8549
79	79	YOU CAN HAVE HIM DIONNE WARWICK, Scepter 1294
75	75	L-O-N-E-L-Y BOBBY VINTON, Epic 9791
87	87	BOO-GA-LOO TOM & JERRIE, ABC Paramount 10638
77	77	PEANUTS SUNGLOWS, Sunglow 107
79	79	NOW THAT YOU'VE GONE CONNIE STEVENS, Warner Bros. 5610
77	77	KEEP ON TRYING BOBBY VEE, Liberty 55790
85	85	AL'S PLACE AL HIRT, RCA Victor 8542
97	97	A WALK IN THE BLACK FOREST HORST JANKOWSKI, Mercury 72425
77	77	YOU WERE ONLY FOOLING VIC DAMONE, Warner Bros. 5616
77	77	YOU CAN HAVE HER RIGHTEOUS BROS. Moonglow
95	95	LIPSTICK TRACES O'JAYS, Imperial 66102
94	94	SHAKIN' ALL OVER GUESS WHO?, Scepter 1295
91	91	GOOD LOVIN' OLYMPICS, Loma 2013
77	77	GOODBYE, SO LONG IKE & TINA TURNER, Modern
77	77	IT'S ALMOST TOMORROW JIMMY VELVET, Phillips
77	77	MISSION BELLS P. J. PROBY, Liberty
91	91	LAURIE DON'T WORRY FRANKIE FANELLI, RCA Victor
93	93	SOMETHING YOU GOT CHUCK JACKSON & MAXINE BROWN, Wand 181
93	93	MR. TAMBOURINE MAN BYRDS, Columbia
94	94	HUSH, HUSH SWEET CHARLOTTE PATTI PAGE, Columbia 43251
95	95	LOVE HER WALKER BROTHERS, Smash
96	96	LET ME DOWN EASY BETTY LAVETTE, Callo 102
97	97	LAURIE DICKEY LEE, Hall
98	98	GLORIA THEM, Parrot 9427
99	99	SUPER-CALI-FRAGI-LISTIC JULIE ANDREWS & DICK VAN DYKE, Vista 434
100	100	YOU TURN ME ON IAN WHITCOMB, Tower 134



RADIO AND TV

"Experts" Are Hep (Not Hip)

by June Bundy

If the U.S. Immigration Department doesn't stop making an idiot of itself over granting visas to English pop singers, the British public will very likely stage its own version of the Boston Tea Party and dump all U.S. discs into the Channel.

Personally we wouldn't blame them. The snide, unknowing criticisms of young pop record artists — both British and U.S.—by consumer newspapers and so-called "good music" deejays is exasperating enough. The Immigration Department in the role of "critic" is not to be believed.

Their musical prejudice is of Selma-sized proportions—not against British artists as a threat to American performers, but against rock and roll per se.

A case in point is one P. A.

Esperdy, New York District Director of the Immigration and Naturalization Service, who was interviewed by the New York Times after his recent refusal to grant working visas to some of England's top-selling record artists.

Not A Fan

Utilizing dated slang (circa the Big Band Era of the thirties) Esperdy plainly revealed his abysmal ignorance of today's young music. The refusals (to grant visas) he said, in part, resulted "from the large flow of these rock 'n' rollers or whatever you call them. You know the kind of aggregations I'm talking about."

Continuing in the same contemptuous vein, Esperdy said he didn't think pop singers were "real top-flight,

high class acts. Unfortunately we've been letting some of these jive types in under this category," added "hep-cat" Esperdy, "Lately we've been weeding out those we don't feel are of distinguished merit and ability." Discounting teenager opinion as unacceptable "expert testimony," Esperdy concluded "We feel they're (the young pop singers) just fly-by-night acts, a passing fad."

The main source of Mr. Esperdy's expertise is believed to be Irving Lewis, Assistant Executive Secretary of the American Federation of Radio Artists, which, according to the N.Y. Times, usually provides appraisals of pop singing talent for U.S. Immigration officials.

Mr. Lewis told the London Daily Express that he has "no prejudice against British performers." And we believe him. His prejudice is plainly centered on rock and roll, as he clearly revealed when he told the Express "There are others here — American performers—who

can do the same if you want to listen to that kind of thing." Here's the key—"that kind of thing." He obviously considers rock and roll literally too distasteful for words.

We certainly don't recommend that all rock and roll and/or young British pop record artists should be granted working visas, but we do believe they deserve a knowledgeable appraisal of their talent and stature.

The Immigration Department could solve all of its problems if they would just delegate Mr. Lewis and Mr. Esperdy to the Gracie Fields - Mantovani category, and appoint a special committee to judge Britain's young pop music talent.

The committee could include a music trade paper editor, disc-wise producers and emcees such as Dick Clark, Ed Sullivan, Gary Smith, Lloyd Thaxton, and recording executives like Phil Spector, Jerry Wexler and others. But please, please, not the old fashioned team of Lewis and Esperdy.

HOW HOT CAN YOU GET ????

Look at these **SIZZLING NEW GOODIES** from

SOUTH MOUNTAIN MUSIC

Perking right now:

"POOR BOY" — The Royalettes — MGM 13327

"BABY YOU'RE PUTTIN' ME ON" — Linda Carr — DCP 1138

"WATCH WHAT HAPPENS" — Jean Paul Vignon — Columbia 43280

(Umbrellas of Cherbourg)

"GET OUT OF MY LIFE" — Timi Yuro — Mercury 72431

"I WILL WAIT FOR YOU" — Donna Fuller — DCP 1137

(Umbrellas of Cherbourg)

And Coming Soon:

Tony Bennett — Columbia

Ginny Arnell — MGM

George Maharis — Epic

Rita Pavone — RCA Victor

Gail Harris — DCP

Ricky and the Vasals — Kama-Sutra

Ferrante and Teicher — United Artists

SOUTH MOUNTAIN MUSIC CORP.

Stan Catron (Gen. Prof. Mgr.)
237 West 54th Street
New York, N. Y.



Man of many talents: *Teddy Randazzo*

As a producer, arranger, composer, publisher and performer, he has carved out a spectacular career

ONCE A CHUCKLE. In the mid-1950's a group named the Three Chuckles had a smash hit called "Runaround," on Victor's subsidiary Label "X." The subsidiary label has long since faded away, and the Chuckles are no more. But a member of that group today stands as one of the top producer-arranger-writers in the business, and he is still a powerful record and in-person performer. His name is Teddy Randazzo.

Randazzo's success as a producer-arranger over the past two years has been so outstanding that within the trade they talk about "the Teddy Randazzo sound." He brought Little Anthony and the Imperials back to the top of the record heap with hits like "Goin' Out Of My Head," "I'm On The Outside Lookin' In," and "Hurt So Bad." He produced the current smash by the Royallettes called "Poor Boy," on MGM, and he has what looks like another with new young singer Linda Carr, called "Baby You're Putting Me On," on the DCP label.

To cap it all Teddy not only produced and arranged these records but he also wrote the songs. (His songs are published by Don Costa's South Mountain Music, and he has helped make it a very hot publishing firm, according to General professional manager Stan Catron.)

ELECTRIC PERFORMER. Producing, arranging, writing and finding talent are only one part of Teddy Randazzo's career. He also has a career as an artist, a career that is just as exciting to him as his role as a producer.

From the time he was with the Chuckles (where he started when he was only 15) Teddy has been known as an electric performer. Even though over the years he only had occasional record hits ("Little Sere-nade," "Way Of A Clown," "Big Wide World"), his looks,

warm demeanor and personal-ity made him a favorite with scores of pop music fans, especially the girls. When he was still at Victor the girls at the New York offices had their own private fan club for him.

It was this genuine appeal that made him a star in the early rock and roll movies. He starred in four of them, all successful, including "Mr. Rock and Roll," with the late Alan Freed, "Rock, Rock, Rock," "A Girl Can't Help It," and "Hey, Let's Twist."

RELUCTANT PRODUCER. Teddy Randazzo really never wanted to be anything else than a performer. A few weeks ago, in the busy, bustling, helter-skelter suite of offices that he shares with Don Costa, he told us "I always resisted producing records. I only wanted to be a performer. I would do occasional dates from time to time, but only reluctantly.

"One day, back in 1963, Little Anthony came to me and asked me if I would produce his dates. He knew me from all of the rock and roll shows I had been on with him. I did his first date, "On The Outside Looking In," and it became a hit. Then I did his second date, "Going Out Of My Head," and it too became a smash.

"After that I got 40 million calls from artists, record companies, managers, and all, asking me to produce dates. At that point I decided to stay in New York and produce."

IN GREAT DEMAND. Since then Teddy has not only produced all of the Anthony discs, but he has handled dates for a variety of labels. He works steadily as a producer for DCP, Don Costa's swinging label, has just worked out a production deal with MGM Records, and has recently recorded Rita Pavone for RCA Victor, Timi Yuro for Mercury, and Ginny Arnell for MGM.

Teddy is rather modest about

his success as a producer. "You never can tell in this business," he told us. "One day you're hot and the next day you're cold. When you're hot everyone wants you—get cold and they forget about you. What has been helpful to me is that I have a basic knowledge of rock and roll and a good knowledge of the classics, so I'm able to do all kinds of dates."

He finds it difficult to explain the so-called "Teddy Randazzo Sound" or style.

EXPLAINING A STYLE. "How can you explain a style?" he asked us. "It's something you were born with perhaps . . . something that grows from your experience . . . what you learn in your own career . . . who you associate with. You try to nourish it and cultivate it until it's your own.

"I've always been a big fan of opera. I like things that have big melodies, with the melody playing along with or behind the singer. I guess that's because Puccini is my favorite composer."

Probably when people refer to the Randazzo style they are talking about the songs he writes, and the arrangements he uses with them.

"I find that in writing songs, most composers write a verse and chorus, or a chorus, release and chorus. But no one has said that you have to write a song that way. I write three or four different parts into every song. I may write one thing for eight bars, something else for eight, and then something entirely different for another eight."

"There are so many creative people in our business that no one has to copy anyone. Everyone should have their own bag. So much can happen in a piece of music that I'm disappointed when I see people get lazy and stay in the same old groove. As for me, I love a good strong melody, and I try to get it on every song I write."

DISLIKES TOP 30. One of the things that bothers Teddy is the top 30 format used by so many radio stations. "Too many stations live by the Top 30 format. They hate to try anything new, all they want are the hits. They should have programs featuring new artists, and new songs.

"I think one of the reasons that the kids are listening to R&B stations is because they are willing to play a variety of records, even if they are out of the usual groove. The success of the Tamla-Motown records is due to the R&B jockeys, not the pop jockeys.

"One day," Teddy continued, "It'll all change—just like it changed to rock and roll when Alan Freed came along. One day a new guy will come along and play different records, and the whole market will switch."

Teddy attributes his successful songwriting career to Dave Dreyer (veteran writer of such hits as "Back In Your Own Backyard" and "Ceceila"), who put him with Brook Benton back in the late 1950's. "With Brook I wrote a lot of hit songs, including "Hurtin' Inside," and "If Only I Had Known," said Teddy.

FAVORITE IN VEGAS. What about Teddy Randazzo the performer? Well this year he will do about 20 weeks of personal appearances. Many of them will be at the Thunderbird in Las Vegas, where he has become a favorite.

He's a favorite overseas too. Last month he made his second trip to Italy in less than a year, to appear on TV shows, and do some recording.

Successful producer, composer, artist, and arranger, Teddy Randazzo carries a schedule that would fracture a lesser man. For Teddy it gives him an outlet for his tremendous talents and results in hits and hits and hits.

BOB ROLONTZ

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An Exclusive

MUSIC BUSINESS

Feature

RADIO EXPOSURE CHART

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

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

M. B. POP CHART	TITLES	EAST					SOUTH			MIDWEST				WEST		
		BALTIMORE	BUFFALO	NEW YORK	PHILADELPHIA	WASHINGTON	ATLANTA	DALLAS	MILWAUKEE	CLEVELAND	CHICAGO	DETROIT	PITTSBURGH	SEATTLE	SAN FRANCISCO	LOS ANGELES
		WCAO	WKBA	WKBG	WPMG	WPGC	WQXI	WQLA	WQAM	WVH	WVLL	WVNR	WKQV	KKMN	KKJR	KKLA
81	AL'S PLACE... Al Hirt (RCA)			71			63								32	
	AND I LOVE HIM... Esther Phillips (Atlantic)			68												
35	AND ROSES... Andy Williams (Columbia)	14	21		35	38		33	31		15					
	APRIL LOVE... Richard Chamberlain (MGM)						30									
	BABY... Joey & the Continentals												X			
	BABY I'M YOURS... Barbara Lewis (Atlantic)						33									
	BABY PLEASE DON'T GO... Them (Parrot)				27									33	2	
21	BABY THE RAIN... Glenn Yarborough (RCA)	27		14	13	21		11	29		11	2	25	29	28	12
27	BACK IN MY ARMS... Supremes (Motown)		27	11	P	39		44	45			13	29	45	37	25
	BEFORE AND AFTER... Chad & Jeremy (Columbia)						54									
	BETRAYED... Four Seasons (Philips)															
	BIG BOSS MAN... Standells (Vee Jay)															21
77	BOO GA LOO... Tom & Jerrie (ABC Par.)			27												
	BROTHER CAN YOU SPARE A DIME... Village Stompers (Epic)	43														
30	BUMBLE BEE... Searchers (Kapp)							32			49					
13	CATCH YOUR FATE... Sounds Orchestral (Parkway)	2	31	17	31		1	2		18	7	15		27	33	X
69	CATCH THE WIND... Donovan (Hickory)				98									46		37
	CHAINS OF LOVE... Drifters (Atlantic)				66											
	CHIM CHIM CHEREE... New Christys (Col.)							57								
	CHIM CHIM CHEREE... Dick Van Dyke (Vista)							57								
24	CLAPPING SONG... Shirley Ellis (Congress)			29	3	23		42		37	14					29
	CLICK CLACK '65... Dickey Doo & Don'ts (Ascol)															
63	(THE) CLIMB... Kingsmen (Wand)			46	80			64				26				
52	COME ON OVER... Drifters (Atlantic)			50	34	66		60				22				
44	CONCRETE & CLAY... Eddie Rambeau (Dynavoice)	17	33	57		14						14				
72	CONCRETE & CLAY... Unit 4 plus 2 (London)			25	57			58	39							
5	COUNT ME IN... Gary Lewis (Liberty)	6	9	10	10	5	6	20	4	5	5	9	4	9	2	16
	CRY CRY CRY... Fogcutters (Carthay)													11		
47	CRYING IN THE CHAPEL... Elvis Presley (RCA)	23		56		1	18	41				35	44	14		18
	DANNY BOY... Jackie Wilson (Brunswick)						10									
	DARLING TAKE ME BACK... Ray Pollard (U.A.)				60											
	DARLING TAKE ME BACK... Lenny Welch (Kapp)			24												
	DEAR DAD... Chuck Berry (Chess)															34
38	DO THE FREDDIE... Freddie & Dreamers (Mercury)		23	37	65	25	24	55	33			38	43	41	28	
37	DREAM ON LITTLE DREAMER... Perry Como (RCA)		19	44	35			37	40	17	46	34	48	40		
59	ENGINE ENGINE #9... Roger Miller (Smash)	P	P	54								P				49
34	(THE) ENTERTAINER... Tony Clarke (Chess)		24	49	28		34						36	35		32
	EVENING TIME... Elena (Roulette)				84											
64	FOR YOUR LOVE... Yardbirds (Epic)				91											47
	GABRIELLE... Jimmy Bing (Colpix)						X									
4	GAME OF LOVE... Wayne Fontana (Fontana)	1	3	8	2	11	20	6	3	12	13	6	5	15	9	5
71	GEORGIE PORGIE... Jewel Akens (Era)			44	75			47								
	GIRL ON THE BILLBOARD... Del Reeves (U.A.)										20					
98	GLORIA... Them (Parrot)				27			53					33		2	10
17	GO NOW... Moody Blues (London)		4	4	5	14		16		12	10					17
	GOLDEN EAGLE... Jimmy Bowen (Reprise)							62								19
87	GOOD LOVIN'... Olympics (Loma)				82											

M. B. POP CHART	TITLES	EAST					SOUTH			MIDWEST				WEST		
		BALTIMORE	BUFFALO	NEW YORK	PHILADELPHIA	WASHINGTON	ATLANTA	DALLAS	MILWAUKEE	CLEVELAND	CHICAGO	DETROIT	PITTSBURGH	SEATTLE	SAN FRANCISCO	LOS ANGELES
		WCAO	WKBA	WKBG	WPMG	WPGC	WQXI	WQLA	WQAM	WVH	WVLL	WVNR	WKQV	KKMN	KKJR	KKLA
96	LET ME DOWN EASY... Betty Lavette (Cala)															
53	LET'S DO FREDDIE... Chubby Checker (Parkway)															
	LET'S GO TRIPPIN' '65... Dick Dale (Capitol)	30		33		17								30	31	11
	LIPSTICK TRACES... O'jays (Imperial)				85									27		29
	LITTLE LATIN LUPE LU... Chancellors (Soma)													18		
	LITTLE LATIN LUPE LU... Kingsmen (Wand)															40
76	L.O.N.E.L.Y... Bobby Vinton (Epic)	49	P													
	LONG WALK HOME... Floyd Cramer (RCA)													X		
	LOOKING BACK... Barry Grand			43												
	LOUIE LOUIE... Kingsmen (Wand)															29
95	LOVE HER... Walker Bros. (Smash)															61
	MAGIC TRUMPET... Laguna Univ. Band (RCA)															39
	THE MINUTE YOU'RE GONE... Cliff Richard (Epic)														11	
90	MISSION BELLS... P. J. Proby (Liberty)													X		44
66	THE MOUSE... Soupy Sales (ABC)			3												38
93	MR. TAMBOURINE MAN... Byrds (Columbia)														31	
	MRS. BROWN... Hermon's Hermits (MGM)	5	1	1	1	2		3	2	6	1	2	3	2	2	5
	MRS. JONES... Detergents (Roulette)															4
	MY HEART TELLS ME TO BELIEVE... Womenfolk (RCA)															43
60	NOTHING CAN STOP ME... Gene Chandler (Constellation)			22	88											40
79	NOW THAT YOU'VE GONE... Connie Stevens (Warner Bros.)			51	40											45
46	NOWHERE TO RUN... Martha & Vandellas (Gordy)			27		39								12		11
	OFF THE HOOK... Mojo Men															X
18	ONE KISS FOR OLD TIMES SAKE... Ronnie Dove (Diamond)	9		28	16	32	11							16	44	13
	ONE'S YOURS... Johnny Tillotson (MGM)													46		
	ONLY THE YOUNG... Chris Crosby (Challenge)															26
	ONLY YOU CAN DO IT... Francoise Hardy (Kapp)															
19	OOO BABY BABY... Miracles (Tamla)			18	24	36								52	49	8
	OVER THE RAINBOW... Billy Thorpe (Crescendo)				67											13
78	PEANUTS... Sunflows (Sunglow)			13		97								59		27
	PINK CHAMPAGNE... Grasshoppers															30
	PLAY WITH FIRE... Rolling Stones (London)															
	POOR BOY... Royalettes (MGM)															
	PRETTY EYES... Trini Lopez (Reprise)															48
	PRICE OF LOVE... Everly Bros. (Warner Bros.)															10
	THE PRINCE... Susan Rafey (Jubilee)															40
	PUSHOVER... Jimmy Rabbit (Knight)															48
	QUEEN OF HOUSE... Jody Miller (Capitol)															36
49	QUEEN OF SENIOR PROM... Vaughn Monroe (Kapp)	28		56	94									40		15
	RACE IS ON... Jack Jones (Kapp)															21
	REAL THING... Betty Everett (VeeJay)			53												
26	REELIN' AND ROCKIN'... Dave Clark 5 (Epic)		15	35	52	37	45							65		41
	SAD TOMORROWS... Trini Lopez (Reprise)															
	SAY IT SOFTLY... Bobby Whiteside (Destination)				74											19
86	SHAKIN' ALL OVER... Guess Who? (Scepter)															14
31	SHE'S ABOUT A MOVER... Sir Douglas (Tribal)			46		8	16	27						25		5

SOUL SAUCE IS COOKIN'



by

CAL TJADER VK-10345

From the album
"Soul Sauce"
V/V6-8614



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R & B BEAT

BY KAL RUDMAN

Flash: *I've Been Loving You Too Long*, Otis Redding, Volt broke wide open. It looks like the biggest since Joe Tex for Atlantic, Wash.-Balt.; N.Y.C., Newark, Detroit, etc. . . . *I Do*, Marvelows broke in Philly as did the Dreamlovers on W. Bros . . . Jr. Parker broke wide open in Baltimore and Miami.

Bernie Hayes, lately morning man of KSOL, San Francisco, and formerly of WVON, Chicago, is the new traffic jock at KATZ, St. Louis . . . Lee Wilson, P.D. at WAME, Miami informs me that "Wildman" Steve Gallon has made the big move cross town from WMBM to do the 11 to 3 shift at the 5,000 watt R&B rocker.

Jim Stewart has re-signed Rufus and Carla Thomas to long long-term contracts for the Stax-Atlantic combine. Also, William (*You Don't Miss Your Water*) Bell, is out of the Army and will have one out on Stax soon. *Boot-Leg*, Booker T., broke wide open in Memphis . . . Duke-Peacock has some

strong new releases. The Jr. Walker and Joe Hinton sound very good sez Nickie Lee, Miami.

Redbird-Bluecat has 5 strong new ones: Sam Hawkins (Det. hit); Bouquets; Ad Libs; Jeff Barry; & Alvin Robinson . . . Many important picks on the Knight Bros. for Chess . . . *Yes, I'm Ready*, Barbara Mason going to No. 1 in Cleveland and a Smash in many markets, which proves that Philly jock, Jimmy Bishop, is no fluke as a writer-producer. It's pop at WIBG, WKBW, WQXI.

Hello to you, Hoppy Adams, WANN, who quietly has a big R&B thing goin' in Annapolis. Otis Redding sends his love . . .

Baby I'm Yours, Barbara Lewis a hit in Detroit, Pitts., Birmingham, Jacksonville, North Carolina pop and R&B . . . *Danny Boy*, Jackie Wilson, a ditto through the South . . . Tom & Jerrio now pop, Pitts., Philly etc. . . . Mathilda, Cookie & Cupcakes selling in the South. John Richbourgh, WLAC,

Nashville reports gains on: Little Esther; Barbara Mason; Dionne Warwick; Marie Knight; & Gladys Knight (*Who Cares*). Picks: Ovarions; Booker T.; Tina Britt.

Jerry Thomas, KNOK, Ft. Worth reports action: *Everything*, Joe Hinton; *Guess You Don't Know*, Jr. Parker; *No More*, Lowell Fulson; Otis Leavill; Radiants; Lee Lamont.

Picks And Breakouts

Johnny Pettitt, WGOK, Mobile picks: Clyde McPhatter; Lee Jackson; Joe Anderson; Ad Libs; Gypsies; Marie Knight; and Johnny Taylor. Sales: Malibus; O. V. Wright; Dixie Cups; Dionne Warwick; Lou Johnson; Gene Chandler; & Phelps.

Ben Tipton, KBYE, Oklahoma City playing: Dobie Gray; Garnett Mimms; Dolly & Fashions; Joyce Kennedy; Roscoe Shelton; Lou Johnson; Silky Hargraves; & Olympics.

Flip Forrest, KAPE, San Antonio got big phone response to, *Good-Bye*, Ike & Tina Turner. Also large: Radiants; OV. Wright (who drew a S.R.O. house) & Joe Tex.

E. Rodney Jones, WVON, Chicago, reports Jackson & Brown a smash—also, McPhatter, Little Esther, Otis Leavill, Everett & Butler, Nina Simone, Bobby Bland, & Margie Hendrix. He likes: *1 Thin Dime*, Holly (Pussy Galore) Maxwell; Walter Jackson; Barbara Mason and the Mad Lad blues up-setter is: *Mojo Hand*, Lighting Hopkins. Local Hit, could go national: *We Love You Baby*, Mighty Joe Young, Webcor.

Breakouts Ed Wright, WABQ, Cleveland: Clyde McPhatter; Supremes; Esther Phillips; James Phelps; Manhattans; Jimmy McCracklin; Alex Patton. Local hit: *Happy Feet Time*, Lamont Claives. Picks: Booker T.; Dells; Dreamlovers. Robert B.Q., KATZ, St. Louis likes: Mary Love; Manhattans; Ova-

Continued on page 28

R & B TOP 30

Marvin Gaye Takes Over

- | | |
|---|---|
| 1 I'LL BE DOGGONE
Marvin Gaye—Tamla 54112 | 17 LET ME DOWN EASY
Betty Lavette—Calla 102 |
| 2 WE'RE GONNA MAKE IT
Little Milton—Checker 1105 | 18 WHEN I'M GONE
Brenda Holloway—Tamla 54111 |
| 3 IT'S GROWING
Temptations—Gordy 7040 | 19 YES I'M READY
Barbara Ms—MasonArctic 105 |
| 4 GOT TO GET YOU OFF MY MIND
Solomon Burke—Atlantic 2276 | 20 IT AIN'T NO BIG THING
Radiants—Chess 1925 |
| 5 OOO BABY BABY
Miracles—Tamla 54113 | 21 STOP: IN THE NAME OF LOVE
Supremes—Motown 1074 |
| 6 THE ENTERTAINER
Tony Clarke—Chess 1924 | 22 COME ON OVER TO MY PLACE
Drifters—Atlantic 2285 |
| 7 WOMAN'S GOT SOUL
Impressions—ABC Paramount 10647 | 23 LIPSTICK TRACES
O'Jays—Imperial 66102 |
| 8 NOWHERE TO RUN
Martha & The Vandellas—Gordy 7039 | 24 BACK IN MY ARMS AGAIN
Supremes—Motown 1075 |
| 9 I DO LOVE YOU
Billy Stewart—Chess 1922 | 25 BOOT LEG
Booker T & The M.G.'s—Stax 169 |
| 10 SHOTGUN
Junior Walker—Soul 35008 | 26 AND I LOVE HIM
Esther Phillips—Atlantic 2281 |
| 11 EASE MY TROUBLIN' MIND
Sam Cooke—RCA Victor 8539 | 27 CRYING WON'T HELP YOU NOW
Clyde McPhatter—Mercury 72407 |
| 12 NOTHING CAN STOP ME
Gene Chandler—Constellation 149 | 28 JERK IT
The Gypsies—Old Town 1180 |
| 13 BOO GA LOO
Tom & Jerrio—ABC Paramount 10638 | 29 IT'S WONDERFUL TO BE IN LOVE
Ovarions—Goldwax GW 113 |
| 14 A WOMAN CAN CHANGE A MAN
Joe Tex—Dial 4006 | 30 SEARCHING FOR MY BABY
Manhattans—Carnival 509 |
| 15 DUST IN DADDY'S EYE
Bobby Bland—Duke 390 | |
| 16 THE CLAPPING SONG
Shirley Ellis—Congress 234 | |

RED HOT R & B HIT! Lightin' Slim BAD LUCK BLUES

b/w

Can't Live This Life No More
Excello 2267
Nashboro Records, Nashville, Tenn.



CERULEAN BLUES

Oh! Sell That Thing

by Dom Cerulli

You are a record dealer with the record dealer's headaches, including big inventory, steadily increasing overhead, space problems, back orders, and so forth and so forth.

On top of everything else, you're expected to know who the hot soprano is this season, what the big sound albums are, and what the hit Broadway shows album will be. And you would like to sell a little jazz, too.

Usually you find that if you stock a few pieces of some of the jazz from the major labels, you move a little and you end up either keeping the rest forever or marking them down or sending them back and then having three calls in one week for a title.

What can you do to brush up on who is what in jazz? Well, to find out what's selling, all you have to do is look at the charts in Music Business and the other trade papers. But that doesn't tell you what to stock and how to promote what you have in stock.

Required reading, right off the bat, is *Down Beat*. It's the only jazz fan magazine in the country. You should subscribe to it because you'll receive it by a mail a few days before it goes on sale at the newsstands, and you may be able to make a little promotional hay in those few days.

Why *Down Beat*? Well, it's the only game in town. That alone should be reason enough. But also, it carries

record reviews with ratings that are exploitable. It also carries hard news about forthcoming albums, and—most important—it carries features about the current favorites in the field. Whether these players are the actual heroes or the darlings of the critics, they are the jazz musicians being talked about, being listened to, and—in many, many instances—being bought on records.

Feature Top LP's

Here is what you can do with *Down Beat* and its record reviews: You can feature the five-star rated albums. These are the ones that *Down Beat* readers gravitate to. These are the ones you can simply place in a counter box or a small section of the album bin with a hand-lettered sign proclaiming, simply: "FIVE STAR ALBUMS"—*Down Beat*.

What else? See who is being featured in the next

copy of the magazine. *Down Beat* carries a house ad toward the back of the book that tells you what the lead features will be. Make a modest window display or a counter box, and include several albums of two or three of the artists to be covered. All you have to letter on a card this time is: "FEATURED IN THE (Month) (Date) ISSUE OF DOWN BEAT."

Now you're rolling. You've got some jazz featured and there's no guesswork involved. There's no guarantee that you're going to sell anything, either. But you are moving in the right direction because the albums you feature are being backed by some other exploitation.

Best of all, you've got a very basic guide to help you in your ordering. Jazz names will not be so wholly alien after you've started following the reviews and the features for a few months.

SURE... IT'S GREAT TO BE SOLD! TROUBLE IS, YA' NEVER KNOW WHAT KIND OF RECORDS YOU'LL BE GOIN' AROUND WITH.

BABY, MY NEW OWNER KNOWS WHAT'S HAP'NIN. SHE JUST BOUGHT THE RADIANTS' RECORD, THE JAMES PHELPS AND THE NEW KNIGHT BROTHERS. I KNOW I'LL BE GOIN' AROUND WITH WINNERS*!



*CHESS 1925 "Ain't No Big Thing"
The Radiants

Argo 5499 "Love Is A Five-Letter Word"
James Phelps

Checker 1107 "Temptation 'Bout To Get Me"
Knight Bros.



CHESS
RECORDS

NATIONAL POP LP's

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

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

Beach Boys Today Hits 4

MONEY ALBUMS

This Week	Last Week	Album
1	1	MARY POPPINS SOUNDTRACK, Vista BV 4026
2	2	INTRODUCING HERMAN'S HERMITS MGM E 4282
3	3	THE SOUND OF MUSIC SOUNDTRACK, RCA Victor L50D 2005
4	7	THE BEACH BOYS TODAY! Capitol T-ST 2266
5	5	THE ROLLING STONES, NOW! London LL 3420
6	4	THE RETURN OF ROGER MILLER Smash MGS 27061
7	11	DEAR HEART ANDY WILLIAMS, Columbia CL 2338
8	6	GOLDFINGER SOUNDTRACK, United Artists UA 4117; UAS 5117
9	12	A SONG WILL RISE PETER, PAUL & MARY, Warner Bros. 1589
10	8	MY FAIR LADY FILM SOUNDTRACK, Columbia KOL 8000

This Week	Last Week	Album
11	10	RAMBLIN' ROSE NAT KING COLE, Capitol T-ST 1837
12	15	FERRY ACROSS THE MERSEY GERRY & THE PACEMAKERS, United Artists UAL 6387
13	13	L-O-V-E NAT KING COLE, Capitol T-ST 2195
14	9	BLUE MIDNIGHT BERT KAEMPFERT, Decca DL 4569
15	28	RED ROSES FOR A BLUE LADY VIC DANA, Dolton BLP 2034
16	21	FREDDIE AND THE DREAMERS Mercury MG 21017
17	30	KINKS SIZE Kinks, Reprise 6158
18	20	THE MANTOVANI SOUND London LL 3419
19	19	THAT HONEY HORN SOUND AL HIRT, RCA Victor LPM-LSP 3337
20	14	BEATLES '65 Capitol T 2228

This Week	Last Week	Album
21	17	YOU'VE LOST THAT LOVIN' FEELIN' RIGHTEOUS BROTHERS, Philles LP-S 4007
22	23	DOWNTOWN PETULA CLARK, Warner Bros. 1590
23	16	YOUR CHEATIN' HEART SOUNDTRACK, MGM E 4260
24	25	WEEKEND IN LONDON DAVE CLARK FIVE, Epic LN 24159
25	31	KINGSMEN, VOL. III Wand 662
26	37	GIRL HAPPY ELVIS PRESLEY, RCA Victor LPM 3338
27	33	20 ORIGINAL WINNERS VARIOUS ARTISTS, Roulette R 25203
28	34	THIS DIAMOND RING GARY LEVIS, Liberty LRP 3408
29	18	DEAN MARTIN HITS AGAIN Reprise R 6146
30	29	WHERE DID OUR LOVE GO SUPREMES, Motown MT 621

ACTION ALBUMS

31	22	FIDDLER ON THE ROOF ORIGINAL CAST, RCA Victor LSO 1093
32	32	PORTRAIT OF LOVE LETTERMEN, Capitol T-ST 2270
33	24	THE BEST OF AL HIRT RCA Victor LPM-LSP 3309
34	40	UNFORGETTABLE NAT KING COLE, Capitol T 357
35	36	PEOPLE BARBRA STREISAND, Columbia CL 2215
36	27	BEACH BOYS CONCERT Capitol TAO-STAO 2198
37	39	HAVE YOU LOOKED INTO YOUR HEART JERRY VALE, Columbia CL 2313; CS 9113
38	35	DEAR HEART HENRY MANCINI, RCA Victor LPM-LSC 2590
39	38	SHE'S NOT THERE ZOMBIES, Parrot 61001
40	43	I'M TELLING YOU NOW FREDDIE & THE DREAMERS, Tower DT 5003
41	52	CHAD & JEREMY SING FOR YOU World Artists WAM 2005
42	41	JOHNNY RIVERS IN ACTION Imperial LP 9280
43	44	PEOPLE GET READY IMPRESSIONS, ABC Paramount ABC 505
44	26	THE FOLK ALBUM TRINI LOPEZ, Reprise 6147
45	42	PEARLY SHELLS BILLY VAUGHN, Dot DLP 3805
46	54	THE TEMPTATIONS SING SMOKY Gordy G-S 912
47	60	BRINGING IT ALL BACK HOME BOB DYLAN, Columbia CL 2328
48	47	MY LOVE FORGIVE ME ROBERT GOULET, Columbia CL 2296
49	50	THE NANCY WILSON SHOW Capitol SKAO 2136
50	57	JAMES BOND THRILLERS ROLAND SHAW ORCHESTRA, London LL 3412 PS 412
51	48	DEAR HEART JACK JONES, Kapp KL 1415
52	51	THE JIM REEVES WAY RCA Victor LPM/LSP 2968
53	67	THE EARLY BEATLES Capitol T/ST 2309
54	55	A LITTLE BIT OF HEAVEN JOHN GARY, RCA Victor LPM/LSP 2994

55	72	GREATEST HITS FROM THE BEGINNING MIRACLES, Motown 234
56	46	JOAN BAEZ/5 Vanguard VSD 79100
57	45	KNOCK ME OUT VENTURES, Dolton BLP 2033
58	59	MUSIC TO READ JAMES BOND BY VARIOUS ARTISTS, United Artists UAL 3415/UAS 6415
59	53	SHAKE SAM COOKE, RCA Victor LPM/LSP 3367
60	58	YESTERDAY'S GONE STUART & CLYDE, World Artists WAM 2000
61	62	ROAR OF THE GREASEPAINT ORIGINAL CAST, RCA Victor LOC/LSO 1109
62	63	GETZ AU GO GO STAN GETZ, Verve V/V6-8600
63	70	SHIRLEY BASSEY BELTS THE BEST United Artists UAL 3419
64	84	WE REMEMBER SAM COOKE SUPREMES, Motown 629
65	65	LOVE IS EVERYTHING JOHNNY MATHIS, Mercury MG 20991/SR 60991
66	61	COMMAND PERFORMANCE— LIVE IN PERSON JAN & DEAN, Liberty LRP 34031/LST 7403
67	56	RIGHT NOW RIGHTEOUS BROTHERS, Moonglow M 1001
68	76	THE GAME OF LOVE WAYNE FONTANA & MINDBENDERS, Fontana MGF 27542
69	77	I'VE GOT A TIGER BY THE TAIL BUCK OWENS, Capitol T/ST 2283
70	69	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087
71	99	RED ROSES FOR A BLUE LADY WAYNE NEWTON, Capitol T/ST 2335
72	73	THE NEW SEARCHERS LP— MIKE, JOHN, FRANK, CHRIS Kapp KL 1412/KS 3412
73	81	APPLES AND BANANAS LAWRENCE WELK, Dot DLP 3629
74	95	THE WINDMILLS ARE WEAKENING BOB NEWHART, Warner Bros. 1588
75	79	MEXICAN PEARLS BILLY VAUGHN, Dot DLP 3628
76	83	THE GREATEST STORY EVER TOLD SOUNDTRACK, United Artists UAL 4120/UAS 5120

77	91	COME SHARE MY LIFE GLENN YARBROUGH, RCA Victor LPM/LSP 3310
78	87	INTRODUCING THE BEAU BRUMMELS Autumn 103
79	82	GETZ/GILBERTO Verve V/V6 8545
80	71	COAST TO COAST DAVE CLARK FIVE, Epic LN 24123
81	90	I GO TO PIECES PETER AND GORDON, Capitol ST 2324
82	94	YEH YEH GEORGIE FAME, Imperial LP 9282
83	66	A HARD DAY'S NIGHT BEATLES, United Artists UAL 3366
84	85	ORANGE BLOSSOM SPECIAL JOHNNY CASH, Columbia CL 2309/CS 9109
85	49	THE SUPREMES SING COUNTRY, WESTERN AND POP Motown 625
86	88	THE BIRDS AND THE BEES JEWEL AKENS, Era EL 110
87	✓	MY KIND OF TOWN JACK JONES, Kapp KL 1433
88	80	RAY CHARLES—LIVE IN CONCERT ABC Paramount ABC 500
89	97	ROGER WILLIAMS PLAYS THE HITS Kapp KL 1414
90	93	SPY WITH A PIE SOUPY SALES, ABC Paramount 503
91	78	YOU REALLY GOT ME KINKS, Reprise 6143
92	✓	GERRY AND THE PACEMAKERS' GREATEST HITS Laurie 2031
93	64	IMPRESSIONS GREATEST HITS ABC Paramount 515
94	✓	SERENADE FOR ELISABETH GUNTHER KALLMAN, 4 Corners FCL/FCS 4209
95	68	SOME BLUE-EYED SOUL RIGHTEOUS BROTHERS, Moonglow MLP 1002
96	98	BAJA MARIMBA BAND RIDES AGAIN A&M LP 109
97	100	BAKER STREET ORIGINAL CAST, MGM
98	✓	CONNIE FRANCES SINGS FOR MAMA MGM E/SE 4294
99	✓	DO I HEAR A WALTZ ORIGINAL CAST, Columbia KOL 6370
100	✓	ZORBA THE GREEK SOUNDTRACK, 20th Century Fox TFM 3167

*Keep Your
Eye On . . .*

JESSE COLIN YOUNG

Jesse Colin Young is a singer-writer from Bucks County, Pennsylvania, who is on the Mercury label. He is in the folk-rock groove, and his songs and his singing style are drawn from rich sources of American folk music, country, folk, and blues. His first album on Mercury, called "Young Blood," issued about a month ago, is getting good acceptance.

Young started singing when he was still in high school and sang at local functions at clubs in the Philadelphia-Bucks County area. He decided to try his luck as a professional singer about a year ago.

He began to build up a reputation playing coffee clubs like the Cellar Door in San Francisco, the Gaslight, the Bitter End in New York, and the Purple Onion in Toronto. Bobby Darin heard him, flipped and signed him to a songwriter contract with his T.M. Music firm, and to a record production contract.

Darin's company produced his first album, "Jesse Colin Young," and had it released on the Capitol label. It was heard by Irving Green President of Mercury Records, who liked it so much that he worked out a to have the singer's contract deal with Bobby Darin's firm transferred to Mercury. T.M. Music produced his new Mercury LP.

Remember the name, Jesse Colin Young.



ALBUM PICKS

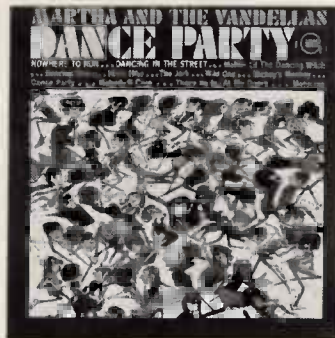
This Week's Block Busters



THE NAT COLE SONG BOOK
SAMMY DAVIS JR.
Reprise RS 6164



I KNOW A PLACE
PETULA CLARK
Warner Brothers WS 1598



DANCE PARTY
MARTHA AND THE VANDELLAS
Gordy G915



THE MONSTER
JIMMY SMITH
Verve 8618



THE MANY FACES OF
GALE GARNETT
RCA Victor LSP 3325



BY POPULAR DEMAND
FERRANTE AND TEICHER
United Artists 6416B



CAROL CHANNING ENTERTAINS
Command RS 88 OSD



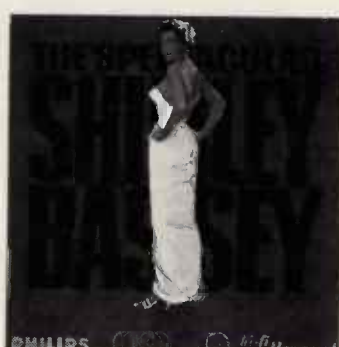
ACE CANNON LIVE
THE WORLD'S TUFFEST SAX
Hi HL 12025



THE ROAR OF THE GREASEPAINT
THE SMELL OF THE CROWD
HERBIE MANN
Atlantic 1437



SHOWSTOPPERS
ANDRE KOSTELANETZ AND NEW
YORK PHILHARMONIC
Columbia ML 6129



THE SPECTACULAR
SHIRLEY BASSEY
Philips PHM-200-168



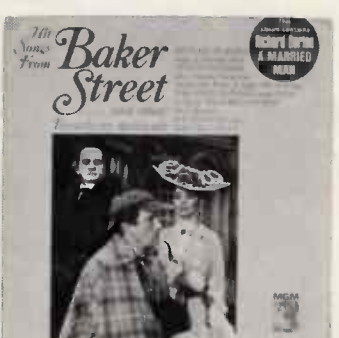
RAINY DAY
KAI WINDING
Verve V-8620



HITMAKERS
BURT BACHARACH
Kapp KL 1428



ON BROADWAY
ROBERT SHAW CHORALE AND
ORCHESTRA
RCA Victor LSC 2799



HIT SONGS FROM BAKER STREET
RICHARD BURTON AND OTHERS
MGM



THE GENTLE RAIN
LUIZ BONFA
MG 21016/SR-6106

SINGLE PICKS

Many New Friends For Mr. "L-o-n-e-l-y"

Chart Picks

BOBBY VINTON

Epic 9791
L-O-N-E-L-Y (Feather, BMI) (2:24)
—Vinton
Flip is "Graduation Tears" (Acacia, ASCAP) (2:19)—Vinton, Allen
Bobby has another standout ballad here that's bound to step out. Much action is already reported.

THE ANIMALS

MGM 13339
BRING IT ON HOME TO ME (Kags, BMI) (2:40)—Cooke
Flip is "For Miss Caulker," (Slamina, BMI) (3:55)—Burdon
The Britishers get on the hit kick all over again with this great Sam Cooke smash of a while back. Should be big.

CHAD AND JEREMY

Columbia 43277
BEFORE AND AFTER (Blackwood, BMI) (2:37)—McCoy
Flip is "Fare Thee Well (I Must Be Gone)," (2:10)—Arr: Stuart, Clyde
The lads bow on the label with a smart ballad styling that should continue their solid hit string.

DEL SHANNON

Amy 925
BREAK UP (Vicki, BMI) (2:12) —Shannon
Flip is "Why Don't You Tell Him," (Vicki/McLaughlin, BMI) (2:07)—Shannon
Del turns on the steam in another top notch effort with lots of fine double-tracking. Maintains a big sound all the way.

THE VENTURES

Dolton 306
THE SWINGIN' CREEPER (Dobo, BMI) (2:38)—Wilson, Bogle, Edwards, Taylor
Flip is "Pedal Pusher," (Dobo, BMI) (2:22)—Wilson, Bogle, Edwards, Taylor
The zingy West Coast instrumental group could have its top hit in quite a spell with this gutty side in the '65 groove. Watch it. Dancers will dig.

SAMMY DAVIS JR.

Reprise 0370
NO ONE CAN LIVE FOREVER (Comet, ASCAP) (2:36)—Tobias
Flip is "Unforgettable," (Bourne, ASCAP) (2:30)—Gordon
Sammy gets on a new kick here with an oldie kind of ballad ditty, in

NEW TALENT DISCOVERIES

JACKIE LEE

Epic 9807
I CRY ALONE (Mansion, ASCAP) (2:40)—David, Bacharach
Flip is "Cause I Love Him," (Atlantic BMI) (1:46)—Zekley
Here's a fine new girl singer who pours great class into a fine tune by Burt Bacharach and Hal David. This has what it takes to step off.

JOEY COOPER

RCA Victor 8569
LOVE (Is You) (Atlantic, BMI) (2:14)—Hazlewood, Cooper
Flip is "It Looks Like It's Gonna Be My Year," (Atlantic, BMI) (2:19)—Hazlewood, Cooper
An impressive new chanter with an r. and b. kind of sound. Could be an important artist and the side could be a hit.

JIMMY GRIFFIN

Imperial 66108
WALKING TO NEW ORLEANS (Travis, BMI) (2:25)—Domino, Bartholomew, Guidry

the style of recent hits by Dean Martin and others. Solid Claus Ogerman arrangement too.

JOEY HEATHERTON

Coral 62451
HULLABALOO (Curton/Jalynne, BMI) (2:28)—Davis, Butler, Lance
Flip is "My Blood Runs Cold," (Witmark, ASCAP) (2:42)—Leonard, Martin
The slick looking blonde thrush whose Hullabaloo show dance segs are well-remembered, turns out a bright sound on this signature kind of ditty. Has a chance.

EDDIE HODGES

Aurora 153
NEW ORLEANS (Rockmasters, BMI) (2:47)—Guida, Royster
Flip is "Hard Times for Young Lovers," (January, BMI) (2:30) —Brooks

Flip is "These Are the Times," (Metric/Film and TV Music Unlimited, BMI) (2:36)—Griffin
Here's Fats Domino's great hit of years ago done in a strutting style that's up to date as tomorrow's newspaper. Watch it.

DONALD HEIGHT

RCA Victor 8570
MR. OCEAN (Unbelievable, BMI) (2:43)—Height, Michael Vann
Flip is "Girl Do You Love Me" (Unbelievable, BMI) (2:07)—Vann
A powerful and emotional reading of a strong ballad here that has a lot going for it. Bears a lot of listening.

CRAIG ANDERS

MGM 13345
GIRLS OF THE FOLIES BERGERE (Leeds, ASCAP) (2:14)—Calvi
Flip is "Colette," (Old Lyne BMI) (2:06)—Davie
A bright instrumental with piano and drums up front. Tune is a familiar one and the side has a mighty catchy quality.

Eddie's best in a good lengthy spell and it's the old U. S. Bonds smash of a few seasons ago. Lots of wild crowd sounds here build the excitement.

THE WOMENFOLK

RCA Victor 8562
MY HEART TELLS ME TO BELIEVE (Radford, BMI) (1:51)—D. and D. Addrisi
Flip is "The Way I Feel," (Witmark, ASCAP) (2:33)—Lightfoot
This five girl group has been making the folk circuit for a spell but here they turn to a smart-sounding moderate rock approach. A good effort.

THE SHADOWS

Epic 9793
MARY ANNE (Hill and Range/Shadows, BMI) (2:23)—Lordon
Flip is "Chu Chi," (Hill and Range/Shadows BMI) (2:30)—Marvin, Welch, Bennett, Rostill

This is British singer Cliff Richards' background group and on this first effort for Epic they turn to a smart vocal styling of their own. Watch it.

JIM EDWARD BROWN

RCA Victor 8566
I HEARD FROM A MEMORY LAST NIGHT (Randy-Smith ASCAP) (2:35)—Freed, Livingston
Flip is "Just to Satisfy You," (Irving/Parody BMI) (2:24)—Jennings, Bowman
Brown's warm pipes are most effective on this strong ballad side that has touches of the Jim Reeves sound as well. Jim Edward could be a winner here.

THE EVERLY BROTHERS

Warner Brothers 5628
THE PRICE OF LOVE (Acuff-Rose, BMI) (2:06)—D. and P. Everly
Flip is "It Only Costs a Dime," (Acuff-Rose, BMI) (1:55)—D. and P. Everly
The boys wail through this happy ditty in bright style. It's a payoff sound and action is already being reported.

JULIE ROGERS

Mercury 72426
HAWAIIAN WEDDING SONG (Pickwick ASCAP) (2:26)—King, Hoffman, Manning
Flip is "Turn Around Look at Me," (American BMI) (2:46)—Capehart
The British thrush with the big sound pours the emotion into this good reading of the familiar ballad. Could be a big one.

THE FOGCUTTERS

Liberty 55793
CRY, CRY, CRY (Circle Seven BMI) (2:38)—Cameron
Flip is "You Say," (Circle Seven, BMI) (2:39)—Karl
A strong effort by a stylish new group. They could just happen with this solid first outing.

THE JORDANAIREs

Columbia 43283
WHO DOES HE THINK HE IS (Tree, GMI) (2:17)—Wilkins, Hurley
Flip is "Malibu Run," (Tree, BMI) (2:05)—Wilkins
The spiritual group that's been the backup sound on Elvis Presley discs for years turns to the modern rock sound themselves. Worth a hearing.

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

Country Chatter

David Houston is now out on a flock of one nighter dates . . . This week he plays Clovis, N.M., El Paso, Texas, Temple, Texas, Dallas, San Antonio, and Austin . . . Wanda Jackson has returned home from a three week personal appearance tour in France and Germany. She is now playing a three week tour of one nighters in California and Washington after only four days rest. Current tour ends up in Wichita, Kansas on May 15 . . .

Roy Clark is taping a guest spot on the Jimmy Dean show for May 13. He will also do personal appearances at Des Moines, Omaha and Wichita this month.

Hank Thompson and his Brazos Valley Boys are in such demand that Hank's manager Jim Halsey is now setting dates during February, March and April of 1966. Hank's tours in the next few months will take him to Nevada, Utah, Ill., Ohio, New Jersey and New York. He will visit Germany and France during November.

Continued from Page 3

Oscar Robbins Dies

Oscar Robbins, publisher liaison for Columbia Records a. & r. department, died last week at the age of 53. He had been with Columbia since December, 1964, where he worked with publishers and helped develop album package ideas. Prior to joining Columbia Oscar had been with the Big Three music concerns for 15 years. He started as a professional man under Murray Baker in Robbins Music, and then later helped pioneer the development of album packages for record labels. He is survived by his widow, Harriet, and three children, Isobel, Andrea, and Lisa, and two sisters, Mary Cutler and Sophie Morris.



SHE SINGS TOO: Patty Duke, star of movies and TV, has been signed to a disc contract by United Artists Records.

R & B Beat

Continued from Page 18

tions; O'Jays. Johnny Taylor is selling.

More R&B Hits

Breakout with Burke Johnson, WAOK, Atlanta: Barbara Mason, Jackie Wilson, and Gladys Knight. Picks: Knights & Arthur; Jeff Barry; Booker T.; Stevie Wonder; *You Can Have Her*, Righteous Bros.; Alex Patton; Ad Libs; Clay Otis; Joy Tones; Little Esther; Jr. Parker; Otis Redding.

LeBaron Taylor and Ernie Durham reports: *Hold On Baby*, Sam Hawkins, Blue Cat and Knight Bros. broke wide open. Ernie likes: Dells; Booker T., Sam & Dave; Sapphires; Dreamlovers; Dontells; Walter Jackson; Barbara Lewis; R. Bros. on Moonglow; Bouquets; Showmen. LeBaron likes: Kelly Bros.; Joe Hinton; Knights & Arthur; Barbara Mason; Joyce Kennedy; Tina Britt; Roscoe Shelton; Sapphires; Knight Bros. (on Smash); and, *Baby You're Putting Me On*, Linda Carr, D.C.P. Sales on O'Jays; Otis Redding; Booker T.; Radiants; Mary Love.

Chatty Hatty, Charlotte likes: Tina Britt; Jeff Barry; Joe Anderson; Joe Hinton; and Booker T.

Bob King, Washington likes: Joe Anderson; Paul Martin; Barbara Mason; Marvellows;

Supremes; Knight Bros.; Mary Love; Gypsies; and, Tina Britt.

Porky Chedwick likes: G. Mimms; Eddie & Ernie; Little Alfred; Walter Hammond; Knights & Arthur; Bouquets; Tina Britt; Superbs; and Garnet Mimms.

KYOK, Houston picks: Garnet Mimms; Sam & Dave; Otis Leavill.

Ken Hawkins, Cleveland picks: G. Mimms; Tina Britt; Joe Anderson; Eddie & Ernie; Arthur & Knights; Elmore James; Gypsies; Jackson & Brown.

Ed Teamer, New Orleans likes: Knight Bros.; Jr. Parker; Joe Hinton; Knights & Arthur; Gypsies; L. Fulsom; Sapphires. Sales: Tom & Jerrio; Gladys Knight; Elmore James; B. Bland; Phelps.

Nickie Lee, Miami, sales: Jr. Parker; C. McPhatter; Dreamlovers; O'Jays, G. Mimms; Elmore James; Knights & Arthur; Sapphires; Malibus; Butler & Everett; Olympics. Picks: Joe Hinton; Charades; Booker T.; Alex Patton; A. Robinson; Ovations; Bouquets; Tina Britt; Otis Redding; Righteous Bros.

Top 25 at KGFJ, L.A.: O. V. Wright; Mary Love; Roscoe Shelton; Z. Z. Hill; Invincibles; & Goodbye, Ike & Tina Turner; Johnny Taylor; Sam Cooke. Soul Sound: Ovations.

U.A.'s Veep Push

United Artists Records has begun an all-out campaign to promote Veep Records, a fully-owned division. just one year ago, UA engaged in a similar push for another fully-owned division, Ascot Records, and came up with a number one single disc, "Do Wah Diddy Diddy," by Manfred Mann from England.

Four new singles will highlight the Veep production. They are "Lovey Dove" by The Lester; "Where Were You." by Bobby Boyd, produced by Duke Niles; "That's My Desire," by the Don Caron Orchestra, a Carone production, and "What Time Is It," by The Four Havens, produced by Feldman, Gottehrer and Goldstein.

The Inside Story

The real inside story of the Beatles' rise to fame is recounted in Brian Epstein's "A Cellarfull of Noise," which Pyramid Books will publish in July. The paperback will hit the stands in July, preceding the Quartet's return tour of the U.S. and Canada which begins with an outdoor concert in Shea Stadium in New York on August 15th.

Their Own Backyard

A human interest story is that of Scott Douglas, who for more than a year has toiled

in the Production Department of Vee-Jay Records, cataloging and selling the hits of the company's top singers.

Scott, himself a ballad singer, originally wanted to get into the record business, only to find himself at the end of a telephone rather than a microphone. But recently Vee-Jay President Randy Wood heard of his employee's vocal ambitions and gave him an audition.

Wood was so impressed he promptly scheduled a recording session under the supervision of Lee Young, with the instrumental backing of a 22-piece orchestra, arranged and conducted by Ernie Freeman.

Scott's rendition of two standards, "Miss You" and "Hold My Hand," were released last week.

Guitar Show Set

"The Big Guitar Show of '65", featuring Les Paul, the George Barnes and Carl Kress group, plus Sal Salvador's band, is setting bookings for a fall tour of colleges and auditoriums. It starts at New York's Carnegie Hall in October.

Charlie Lamb is on vacation. He will resume his column upon his return.

BIG 50 COUNTRY HITS

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

- 1 2 GIRL ON THE BILLBOARD
Del Reeves—United Artists 824
- 2 4 YOU DON'T HEAR
Kitty Wells—Decca 31749
- 3 3 SEE THE BIG MAN CRY
Charlie Louvin—Capitol 5369
- 4 6 WHAT'S HE DOING IN MY WORLD
Eddy Arnold—RCA Victor 8516
- 5 7 THIS IS IT
Jina Reeves—RCA Victor 8508
- 6 5 I WASHED MY HANDS IN MUDDY WATER
Stonewall Jackson—Columbia 43197
- 7 7 LOVING YOU, THEN LOSING YOU
Webb Pierce—Decca 31737
- 8 8 KING OF THE ROAD
Roger Miller—Smash 1965
- 9 9 THINGS HAVE GONE TO PIECES
George Jones—Musicor 1067
- 10 18 CERTAIN
Bill Anderson—Decca 31743
- 11 13 JUST THOUGHT I'D LET YOU KNOW
Carl & Pearl Butler—Columbia 43210
- 12 14 I CRIED ALL THE WAY TO THE BANK
Norma Jean—RCA Victor 8518
- 13 17 I HAD ONE TOO MANY
Wilburn Brothers—Decca 31764
- 14 19 BLUE KENTUCKY GIRL
Loretta Lynn—Decca 31769
- 15 16 YOU CAN'T STOP MY HEART FROM BREAKING
Wilma Burgess—Decca 31759
- 16 34 I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT
Gene Pitney & George Jones—Musicor 1066
- 17 24 I'LL KEEP HOLDING ON
Sonny James—Capitol 5375
- 18 11 TEN LITTLE BOTTLES
Johnny Bond—Starday 704
- 19 10 A DEAR JOHN LETTER
Skeeter Davis & Bobby Bare—RCA Victor 8496
- 20 32 QUEEN OF THE HOUSE
Jody Miller—Capitol 5402
- 21 38 COUNTRY GUITAR
Phil Baugh—Longhorn 559
- 22 ★ SHE'S GONE, GONE, GONE
Lefty Frizzell—Columbia 43256
- 23 29 STILL ALIVE IN '65
Jim Nesbitt—Chart 1200
- 24 25 BLAME IT ON THE MOONLIGHT
Johnny Wright—Decca 31740
- 25 22 ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia 43206

- 26 26 BECAUSE I CARE
Ernest Ashworth—Hickory 1304
- 27 28 SUNNY SIDE OF THE MOUNTAIN
Jimmy Martin—The Sunny Mountain Boys—Decca 31748
- 28 30 THE BRIDGE WASHED OUT
Warner Mack—Decca 31174
- 29 23 A TOMBSTONE EVERY MILE
Dick Curless—Tower 124
- 30 36 A RIBBON OF DARKNESS
Marty Robbins—Columbia 43258
- 31 35 MATAMOROS
Billy Walker—Columbia 43223
- 32 15 SIX LONELY HOURS
Kitty Wells—Decca 31749
- 33 12 THE WISHING WELL
Hank Snow—RCA Victor 8488
- 34 21 THEN AND ONLY THEN
Connie Smith—RCA Victor 8489
- 35 43 ENOUGH MAN FOR ME
Ott Stephens—Chart 1205
- 36 20 UP THE PATH (AND IN MY DOOR)
Ruby Wright—Rie 157
- 37 39 SHE CALLED ME BABY
Carl Smith—Columbia 4320C
- 38 45 THE VILLAGE IDIOT
Justin Tubb—RCA Victor 8559
- 39 ★ ENGINE ENGINE #9
Roger Miller—Smash S-1983
- 40 40 I'LL END IT LIKE A MAN
Ted Kirby—Chart 1180
- 41 49 MY OLD FADED ROSE
Johnny Shea—Phillips 40267
- 42 37 FREIGHT TRAIN BLUES
Roy Acuff—Hickory 1291
- 43 46 I'M GONNA FEED YOU NOW
Porter Wagoner—RCA Victor 8524
- 44 47 ARMS FULL OF YOU
Pamela Miller—Higg Country 5054
- 45 33 TWO SIX PACKS AWAY
Dave Dudley—Mercury 72384
- 46 48 KLONDIKE MIKE
Hall Willis—Sims 235
- 47 31 WHERE DID YOU GO
Boots Till—Capa 125
- 48 ★ TROUBLE IN MIND
Hank Snow—RCA Victor 8548
- 49 ★ THANK THE DEVIL FOR HIDEAWAYS
Bob Galloway—Hickory 1300
- 50 ★ THE FIRST THING EV'RY MORNING (AND THE LAST THINGS EV'RY NIGHT)
Jimmy Dean—Columbia 43263

BIG COUNTRY LP's

- 1 1 I'VE GOT A TIGER BY THE TAIL
Buck Owens—Capitol T/ST 2283
- 2 2 ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia CL 2309 (M)/CS 9109 (S)
- 3 3 THE JIM REEVES WAY
RCA Victor LPM/LSP 2968
- 4 5 THE RETURN OF ROGER MILLER
Smash/MGS 27061 (M)/SES 00761 (S)
- 5 7 SONGS FROM MY HEART
Loretta Lynn—Decca DL 4260/DL 74720
- 6 4 BURNING MEMORIES
Kitty Wells—Decca DL 74712
- 7 8 YOUR CHEATIN' HEART
Soundtrack/Hank Williams Jr.—MGM E 4260 (M)/SE 4260 (S)
- 8 10 TURN THE LIGHTS DOWN LOW
Marty Robbins—Columbia CL 2304/CS 9104
- 9 9 LESS AND LESS/I DON'T LOVE YOU ANYMORE
Charlie Louvin—Capitol T 2208 (M)/ST 2208 (S)
- 10 11 GEORGE JONES AND GENE PITNEY
Musicor MM 2044 (M)/MS 3044 (S)

- 11 ★ TEN LITTLE BOTTLES
Johnny Bond—Starday SLP 333
- 12 12 TALKING STEEL AND SINGING STRINGS
Pete Drake—Smash MGS 27064/SRS 67064
- 13 ★ CONNIE SMITH
RCA Victor LPM/LPS 3341
- 14 16 TUNES FOR TWO
Skeeter Davis and Bobby Bare—RCA Victor LPM/LSP 74726
- 15 15 THE FABULOUS SOUND OF FLATT AND SCRUGGS
Columbia CL 2255 (M)/CS 9055 (S)
- 16 ★ HITS FROM THE COUNTRY HALL OF FAME
Floyd Cramer—RCA Victor LPM 3318 (M)/LSP 3319 (S)
- 17 17 THE BEST OF JIM REEVES
RCA Victor LPM 2890 (M)/LSP 2890 (S)
- 18 6 TROUBLE AND ME
Stonewall Jackson—Columbia CL 2278/CS 9078
- 19 19 YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol T 2209 (M)/CS 2209 (S)
- 20 ★ HANK SNOW SINGS YOUR FAVORITE COUNTRY HITS
RCA Victor LPM/3317 LSP/3317

Country Single Picks

SKEETS McDONALD
Columbia 43275
MRS. RIGHT'S DIVORCING MR. WRONG
(Bettyjean, BMI) (2:24)—B. Miller
Flip is "Me and My Heart And My Shoes" (Central, BMI) (2:18)—S. McDonald

MEL TILLIS
Ric 158
WINE
(Cedarwood, BMI) (2:18)—(Tillis)
Flip is BURIED ALIVE
(Cramart, BMI) (2:25)—Swan

LORNE GREENE
RCA Victor 8554
AN OL' TIN CUP
(Alexis, ASCAP) (2:47)—Rich
Flip is SAND
(Don Robertson, ASCAP) (1:58)—Robertson-Blair

BILL PHILLIPS
Decca 31781
WANTED
(Champion, BMI) (2:30)—Self
Flip is "I'd Be Better Off Without You"
(Forrest Hills, BMI) (2:24)—Torok-Redd

BRUCE AND CARROLL
RCA Victor 47-8568
HER AND HIM
(Screen Gems-Columbia, BMI) (2:13)—Lee-Reynolds
Flip is "When I Leave Love"
(Screen Gems-Columbia, BMI) (2:45)—Gist-Quillen

ROY DRUSKY AND PRISCILLA MITCHELL
Mercury 72416
YES, MR. PETERS
(Screen Gems-Columbia, BMI) (2:33)—Karliski, Kolber
Flip is "More Than We Deserve"
(Musical Window, SESAC) (2:00)—Pryor

HAL KENNEDY
Spar 759
TALKING TO MYSELF AGAIN
(Tennessee, BMI)—Scaife
TOO TIRED TO RUN ANYMORE
(Tennessee, BMI)—Graham

GEORGE MORGAN
Columbia 43282
IT'S ALL COMING HOME TO YOU BUT ME
(Acclaim, BMI) (2:42)—McAlpin
Flip is "Not From My World"
(Moss Rose, BMI) (2:47)—Thomas

BOB DENVER
Spar 761
WHERE YOU BEEN
(Spearmint, BMI)—Russell
Flip is "Pay It No Mind"
(Tennessee, BMI)—White

Katzel's New Slot

Bud Katzel, sales manager of Roulette, has left that label to become managing director of the Four Corners-Congress labels, the Kapp Records subsidiaries. Normie Weiser formerly held the position.

Eddie Sherman Dies

Eddie Sherman, writer and comic died suddenly last week (27) Eddie created and wrote "Disc-Schticks," the cartoon feature that ran in M.B. He also used to write the George Crater column for Down Beat, as well as scripts for radio shows. He created the "Wind Up Doll" routine on the LP he made about three years ago for one of the jazz labels, and he did an occasional comedy stand at Greenwich Village Clubs. He will be sorely missed.

Chad Leaves Trio

Chad Mitchell will leave The Mitchell Trio to make his debut in the Broadway musical "Postmark Zero," to be presented next fall. The other Mitchell Trio members, Mike Kobluk and Joe Frazier, will soon hire a replacement, and will continue as The Mitchell Trio.

Tower's New Label

Tower Records has started an R&B label, called Uptown. The producing will be handled by Eddie Ray, and all of the executives associated with Tower, will also work on Uptown.

Music Chatter

Bob Allen and Johnny Mathis got together last week for the first time in five years. Bob wrote the song and produced Johnny's upcoming Mercury single which will be issued next week. Allen wrote many of Johnny's hits years ago, including "It's Not For Me To Say" . . . Tito Puente and his band, and singer Arthur Prysock, opened at the Apollo in New York last Friday (30) . . . Lester Sims, head of DFD Records, has signed writer Ernie Maresca to produce sides for the firm. First group Ernie will record are "The Mods".

Mr. and Mrs. Gerald Tournier, head of Agence Musicale Internationale of France, spent two weeks in New York looking over the music business, and in consultation with Mrs. Bennie Bourne of the Bourne Company . . . Jack LaForge of Regina Records, left for Europe last week for a month's business trip . . . United Artists has signed comic London Lee . . . Susan Raffey has been signed by Steve Blaine for Jubilee Records. Her first record features a song called "The Prince," penned by Jackie DeShannon.

Mike Shepherd has been added to the promotional staff of Warner Bros.-Reprise. He will cover S. California for the labels . . . Buddy Kaye is in Europe meeting music publishers and songwriters . . . Clefers Dan Janssen and Wally Keske have been signed to songwriting contracts by the Lettermen's Grey Fox firm.



WITH HIS FANS: Major Lance made a flock of personal appearances at Record shops in Chicago recently, to help promote the sales of his Okeh singles and LP's. Here he is with a group of his fans for whom he signed scores of autographs.

BRITAIN'S TOP 50

- | | | | | | |
|----|-----------------------------|------------------------|----|-----------------------------------|--------------------------|
| 1 | TICKET TO RIDE | The Beatles | 26 | COME AND STAY WITH ME | Marianne Faithful |
| 2 | THE MINUTE YOU'RE GONE | Cliff Richard | 27 | I'M GONNA GET THERE SOMEHOW | Val Doonican |
| 3 | POP GO THE WORKERS | Barron-Knights | 28 | WONDERFUL WORLD | Herman's Hermits |
| 4 | HERE COMES THE NIGHT | Them | 29 | GOODBYE MY LOVE | Searchers |
| 5 | CONCRETE AND CLAY | Unit 4 + 2 | 30 | NOT UNTIL THE NEXT TIME | Jim Reeves |
| 6 | BRING IT ON HOME TO ME | Animals | 31 | I'VE BEEN WRONG BEFORE | Cilla Black |
| 7 | KING OF THE ROAD | Roger Miller | 32 | A LITTLE YOU | Freddie and The Dreamers |
| 8 | TRUE LOVE WAYS | Peter & Gordon | 33 | REELIN' AND ROCKIN' | Dave Clark Five |
| 9 | CATCH THE WIND | Donovan | 34 | TRUE LOVE FOREVER MORE | Bachelors |
| 10 | LITTLE THINGS | Dave Berry | 35 | WINDMILL IN OLD AMSTERDAM | Ronnie Hilton |
| 11 | STOP! IN THE NAME OF LOVE | Supremes | 36 | THE CLAPPING SONG | Shirley Ellis |
| 12 | WORLD OF OUR OWN | Seekers | 37 | YES I WILL | Foibles |
| 13 | OH NO NOT MY BABY | Manfred Mann | 38 | THAT'S WHY I'M CRYING | Ivy League |
| 14 | THE LAST TIME | Rolling Stones | 39 | I APOLOGISE | P. J. Proby |
| 15 | EVERYBODY'S GONNA BE HAPPY | Kinks | 40 | WE SHALL OVERCOME | Jean Baez |
| 16 | TIMES THEY'RE A CHANGIN' | Bob Dylan | 41 | HONEY I NEED | Pretty Things |
| 17 | YOU'RE BREAKING MY HEART | Keely Smith | 42 | NOWHERE TO RUN | Martina & Vandellas |
| 18 | FOR YOUR LOVE | Yarbirds | 43 | DO THE CLAM | Elvis Presley |
| 19 | CAN'T EXPLAIN | The Who | 44 | I KNOW A PLACE | Patula Clark |
| 20 | SILHOUETTES | Herman's Hermits | 45 | I'LL STOP AT NOTHING | Sandie Shaw |
| 21 | IT'S NOT UNUSUAL | Tom Jones | 46 | I DON'T WANT TO GO ON WITHOUT YOU | Moody Blues |
| 22 | I'LL BE THERE | Gerry & The Pacemakers | 47 | I MUST BE SEEING THINGS | Gene Pitney |
| 23 | I'LL NEVER FIND ANOTHER YOU | Seekers | 48 | THE BIRDS AND THE BEES | Jewel Akens |
| 24 | ALL OVER THE WORLD | Françoise Hardy | 49 | THAT'LL BE THE DAY | Everly Brothers |
| 25 | WHERE ARE YOU NOW | Jackie Trent | 50 | COME ON OVER TO MY PLACE | Drifters |



ARE YOU FROM TEXAS: Pictured above is Ed Sullivan (back row right) wearing the 10-gallon Texas-style hat presented to him by members of the Texas Boys' Choir of Fort Worth. The young singers, ages 8 to 15, made their debut on the Sullivan Show last month. Also shown in the back row are (left to right) Kalman Halasz, Director, and George Bragg, Founder-Director of the Choir.

Letters To The Editor



Gale Garnett

Who's She?

To the Editor:

Gale Garnett, who's she? Someone "more in love with herself in the cause than the cause itself." The cause? Bringing down great song writers and singers because of "physical cleanliness."

I would like to point out that the Rolling Stones are just as dirty as Bob Dylan but don't write one quarter as well. Their attitude is, "I don't care if I'm dirty. I'm a rebel."

Sincerely,
Jennifer Arnold,
New York, N.Y.

Broadway—Selma

Gentlemen:

We would like to take this opportunity to express our deep appreciation for your most generous participation in the "Broadway Answers Selma" Benefit.

The time and effort you devoted to this worthy cause helped greatly to insure its success.

Thank you.

Sincerely,
Hillard Elkins,
New York, N.Y.

Ed. Note: Hillard Elkins is the producer of "Golden Boy."

Best DeeJay Ever

Dear June Bundy:

While I was listening to my favorite radio station, WBIC, Islip, L.I., N.Y., I heard that you were the TV and radio editor. I thought you should know about this one deeJay who is really gear. Scott Ross.

He's a big favorite with everyone who hears him so I think more people should. He is young, handsome, and fun to listen to. He seems to play just the songs I and my friends love to hear. He is never a bore, even in his commercials.

In a word—he is BEST! With a bit of publicity he could become the best deeJay ever. In case you'd like to hear why we love him so much, WBIC is 540 on the dial, just a bit before WMCA. Scott is on from 2 p.m. to 6:20 p.m. every weekday and from 12 to 1:20 on Saturdays.

Scott could be a giant for he's young and understands his audience. He plays mostly English songs and only the good American records (Beach Boys, Jay and the Americans, etc.). He's a man of variety too. He has a fan club with over 1,000 members going for him. (Write Scott Ross Fan Club, 500 Fifth Avenue, N.Y.) Let's hear more about him!
Diane Gardella,
Syosset, N.Y.

A Dissenting Opinion

Dear June Bundy:

I can't understand your raves on "Shindig," and "Hulabaloo." Yes, my wife and I will turn them on and then five minutes later we tune them out. We can't stand what we hear and see.

Being a professional musician for 45 years and one who remembers the Black Bottom, the Turkey Trot, the Cake Walk, and the Charleston, all I can say is we played this type of music sparingly. The Fox Trot, One Step and Waltz were the standards. There are a lot of big names, nationally known, that don't play or sing this type of music and today I heard Arthur Godfrey say he couldn't go for this type of music, using discords, or three chords, and I agree with him a 100 per cent.

How you can be so one sided in your view I can't understand. Surely you know there are two sides to every story. I just get aggravated when I read some of the one sided articles that you write and also some other articles in your magazine. I guess this magazine is not for me. I agree you might get raves from teenagers now starting at the eight year age, and

what do they really know about music? I believe what I've written is logical, at least to the adult mind.

Charles H. Schefer,
St. Petersburg, Fla.

Ed. Note: Everybody to his own bag, Mr. Schefer. But didn't you like our Lawrence Welk piece?

Fan Clubs

TRAVELERS 3

c/o Miss Shirley Obert
P.O. Box 864
Lawndale, California 90260

JACK JONES

c/o Miss Rosemarie
Chiaverini
38 Laurel Place
Yonkers, New York 10704

GENE PITNEY

P. O. Box 326
Rockville, Conn. 06066

GERRY AND THE PACEMAKERS

c/o Miss Ann Wilson
P.O. Box 92
Maplewood, N.J.

JOEY PAIGE

c/o Miss Cindi Gonzales
4463 - 51st Street
San Diego 15, Calif.

CANNIBAL AND THE HEADHUNTERS

c/o Miss Margie Martinez
5160 Whittier Blvd.
Los Angeles, Calif. 90022

HERMAN'S HERMITS

c/o Miss Marie Conte
48 Hewitt Avenue
Bronxville 8, New York

NOLAN STRONG AND THE DIABLOS

c/o Miss Doris Holder
3942 Third Street
Detroit, Mich.

RIGHTEOUS BROS.

c/o Philles Records
440 East 62nd St.,
New York, New York

HERMAN'S HERMITS

c/o Miss Sheri Silverman
1425 East Johnson Street,
Philadelphia, Pa. 19138

VAN TREVOR

c/o Miss Connie DeSario
121A Wyllys Street,
Hartford, Conn.

MARIO LANZA MEMORIAL CLUB

c/o Miss Mildred Fisher
2513 Veterans Drive
Wilmington 3, Del.

STANDELLS

c/o Lee Jacobs
7251 Willoughby Avenue,
Los Angeles, Calif.

JOHN ANDREA

c/o Miss Lisa Knolls
Box 69670
Los Angeles, Calif.

SONNY & CHER

c/o Miss Jane Lee
P.O. Box 84
Montrose, Calif.

GENE PITNEY

c/o Miss Frances Fleenor
212 North 30th Street,
Kansas City, Kansas

Pen Pals Wanted

Miss Leah Schwartz would like a pen pal from Liverpool, England. Her address is 795 Madison Ave., Bridgeport, Conn. She is 14, her hobbies are swimming, skating and art. She likes r. & b. and pop.

Miss Lynne Memmott would like a pen pal from the U.S. Her address is 68 Findon Street, Sheffield, 6, England. She is 17.

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WAY
FOR...**



MRS. JONES

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