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MARCH 13, 1965

# MUSIC BUSINESS

**Johnny Cash -  
Singer With A Cause**

Vol. IX No. 31



**The Dave Clark Five makes the movie scene**

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## Rack Jobber Meet Sparks New Pricing, Discount Ideas

**SAN FRANCISCO** "This convention could be a milestone; It could light a beacon for the entire industry; It could help keep this crazy business healthy, exciting, and wonderful." This was the theme of keynote speaker Archie Bleyer at the Seventh Annual Convention of the National Association of Record Merchandisers at the Fairmount Hotel in San Francisco last week.

One of the more significant proposals at the convention was made by racker Charlie Schlang, head of Mershaw of America, who advanced the idea that if manufacturers must maintain the traditional pricing of newer hit LP's, they should consider extending additional discounts on basic catalog product. This, Schlang claimed, would help the rack jobber's profit picture and would benefit manufacturers in obtaining exposure and sales on items which have already passed their peak of demand.

The idea was widely interpreted as "just another racker demand for a better price break," but Capitol Record Distributing Corp. president, Stan Gortikov saw "some merit in the idea." Gortikov said he wanted to study the Schlang proposal carefully.

On the opening day's program, Gortikov got the discussion period rolling in a "dialogue" with Schlang. Gortikov stated that rack jobbers in general are at fault because they don't pay on time; their returns are too high, they don't police stocks, they ignore big ticket items and repudiate catalog albums; don't adequately motivate consumers and in general "need a booster shot of ethics and old fashioned morality." Answering this, Schlang cited the profitless plight of the rack jobber and declared "we can only give service if we have a profit." He said Capitol had made it more difficult for the rack jobber to show a profit.

A blue-ribbon panel of rackers and manufacturers reps then discussed in detail many of the points raised by Gortikov and Schlang. This session was concluded by NARM president Cecil Steen's appeal for

"unity and cooperation" between all segments of the industry.

### Discuss FTC Rules

NARM special Washington counsel, Albert Carretta, discussed the latest developments on the nation's capitol front affecting the industry, confirming that the Federal Trade Commission is currently "checking compliance" in the industry of its recently promulgated trade practice rules. Specifically, Carretta said, the FTC is looking into the growth of one particular vertical giant in the industry.

Almost as though in answer to recent reports of movements within the industry to join various segments together in one over-all trade association, Carretta warned that "the larger your group the more careful you have to be. You must be careful of the language you use. The courts have funny ways of drawing inferences from things that happen in an industry, or with specific firms when it comes to alleged violations of the anti-trust laws." Said Carretta: "if rack jobbers only were members of NARM, it wouldn't be so much of a problem." He also reported on the progress of measures introduced in the House by Con-

gressmen Mulders and Burke to repeal the excise tax on records, and on Congressman Roosevelt's dual distribution bill.

### Management Ideas

A long discussion by Ohio State marketing professor, Dr. Alton Doody, exhorted the rackers to adopt a "management attitude" toward their business and give up what he called the "bubble" philosophy, a reference to grabbing as much as possible "before the bubble bursts." He said the industry had become committed to a "volume syndrome" at the expense of profits and good management techniques. He went on to outline a series of sophisticated newly evolving techniques which can be employed to develop sound business practices.

A panel involving participation by racks, distributors, one-stops and manufacturers, developed into a sort of personalized discussion of irritants posed by the practices of certain manufacturers, as they relate to the other elements in the marketing chain. Another panel took up the problems and opportunities of the economy and budget price record fields.

During the final day of business session president Cecil Steen presented NARM's check for \$1,000 to the Nat Cole cancer fund. The check was received by Capitol vice presi-

dent, Voyle Gilmore, a trustee of the fund. Interest ran high at this year's NARM meet. Heavier participation than ever before was noted both by rack jobbing firm members and by associate (manufacturer) members, and an audience of over 200 was on hand for both formal business meetings Monday and Tuesday.

Social events were numerous with many artists on hand to take part. Highlights were a show put on by RCA Victor's leading Nashville lights, Chet Atkins, Floyd Cramer, The Anita Kerr Singers, plus Boots ("Yakety Sax") Randolph and his combo (borrowed from Monument Records for the Victor dinner show) and the NARM annual banquet show, featuring Peter, Paul and Mary, Brenda Lee, Johnny Cash, Robert Goulet and the Supremes.

REN GREVATT

### Sing You Singers

"Ready, Steady, Go," is Britain's leading pop-record TV Show. Up to now performers appearing on the show lip-synched (mimed) to their recordings, mouthing the words of their songs. But from now on, singers on "Ready, Steady, Go," must really sing, and to a live band, no less. This will up the cost of the show, but since it has a high rating on commercial TV, it probably won't hurt too much and will improve the show's quality. As for the BBC, it is not changing its policy on lip-synching, only keeping an eye on the amount presented.

### Kay's 75th Year

The Kay Instrument Company, now located in Elk Village, Ill., celebrates its 75th Anniversary this year. The firm, which started in business in 1889, is one of the leading makers of fretted musical instruments, guitars, electric guitars, amplifiers, banjos, mandolins, ukeleles, basses and cellos.

### Paramount Reprieve

The famous New York Paramount Theater, scheduled for demolition just a few short weeks ago, has received a last-minute reprieve. Morris Levy, head of Roulette Records, and one of the owners of New York's Roundtable night Club, has taken over the venerable theater to present live stage shows.

Continued on page 23



**HAPPY KIDS:** You can see by their faces that Frankie Hubert and Linda Ross had a joyous time at the Argo recording session cutting the album "Dick Williams' Kids Sing For Big People." Argo and Dick (Andy's Brother) are also happy about the excitement the LP has created.

## Letters To The Editor

### In-Store Sales

I have read my first issue of *Music Business* from back to front over and over. It's the type of magazine I've been looking for, for a long time. I love every type of music and I'm yearning to learn more and more about it. I am on a trial subscription now, but soon this will run out. The thing I want to know is if you would write to a certain music store introducing your magazine. I have been a patron of this store for about a year and the only thing wrong with it is that it doesn't sell *Music Business*. I know many people have been asking about it but the owners haven't done anything as yet, and I thought if they got a letter from the magazine itself they'd know how to go about ordering *Music Business*, and they would.

Please understand that I have no connection with this store, except that I patronize it.

Thank you very much.  
Sincerely,  
Jean Tuohy  
Seaford, N. Y.

Ed. note: Stores in the New York area can receive service through Beta Distributing, those in New Jersey from Apex-Martin Distributing.

### More on Freed

Dear Mr. Chase:

If I may, I would like to add my two bits to the forum. I am a new subscriber, and I would like to say, *Music Business* is just the greatest. It is very enjoyable to read.

I enjoyed most the articles that were in the Feb. 6th issue. I want to thank Bob Rolontz for his story of "Alan Freed—An Appreciation". And I also want to thank beautiful June Bundy for her article on Payola's First Fatality. It was written with feeling. Thank you both again.

Before I close, I would like to add something I do not like. Since recording companies read *Music Business*, I would like to inform a few that their labels on forty-five records are just too much. One in particular is an atom bomb in mushroom form. Why are they like that? Will somebody tell me why they are so way-out?

Thank you for everything and keep up the fine work

that's being done for music  
... music ... music ...

Sincerely,  
Richard L Chaput  
Marlboro, Mass.

Dear Mr. Chase:

I enjoyed Bob Rolontz's article about Alan Freed. I was shocked to learn of his death and I am certain that he will be missed very much. I am an ardent rock'n'roll fan and I feel he was one of the best D. J.s around. As I am a member of the K. B. B. A. (Keep the Big Beat Alive Club) I feel that although Freed is gone his type of music lives on, thanks to his successors, Douglas "Jocko" Henderson, Irving "Slim" Rose, and Tom and Joe of the Time Capsule Show.

As I would like to read more articles on the "oldies sound", I suggest that you include an "oldies" column as a regular feature in your fine magazine.

Very truly yours,  
K. B. B. A. Club & Magazine  
Jerry Nazinitsky  
Associate Editor  
Brooklyn, N. Y.

### Big Brass Benda

Dear Sirs:

As a playing member of a drum and bugle corps, the Bridgeport P.A.L. Cadets, and as a representative of *Fanfare* magazine, I am offering my full support to Steve Rosenstein of the D.C.P.A., whose letter appeared in *Cerulean Blues* Feb. 27.

Mr. Rosenstein is every bit correct in the information he supplied. I would like to add a few words about Ferris Benda's article of Feb. 13. First of all, drum corps music is by no means football music. When a corps performs at a football game it is for one reason only—to earn money to pay the tremendous cost of putting the corps on the road. Second, I would like to know if Mr. Benda has ever witnessed the pageantry of a drum and bugle corps contest. Has Benda ever listened to a Fleetwood Record? From the way I interpret his article, it seems that he learned of Fleetwood Records only by reading the catalog.

Might I suggest, if any reader of *Music Business* is interested in attending a drum corps contest, just drop me a line. I'll be more than happy to help.

Sincerely,  
Ray Liptak, Jr.  
Bridgeport, Conn.

P.S. Your story on Alan Freed was terrific. More features like that and less of Benda's sort, and the world will be alright.

### Everything is Relative

Dear June:

I simply want to thank you for the very thorough story you did on me and my organization. You even made people call me that I haven't heard from in many years. I'm only worried that you might make some unknown relatives show up.

Thanks again for your kindness and thoughtfulness.

Fondly,  
Connie de Nave  
New York, N.Y.

### Beatle Problems

Dear Editors:

In the Feb. 13 issue of *Music Business*, there was an article saying that the Beatles will open in New York probably at Shea Stadium in August when they return.

Could you please give me the name and address of where I could write concerning tickets to this performance? I would appreciate any help you could give me.

I know this must seem ridiculous to be writing to someone for tickets so early, but I already wrote to Ed Sullivan and he replied by saying that he has gotten thousands of requests and doesn't know what to do.

I would also like to say that MB is a wonderful magazine. You not only keep people up-to-date on the latest records, but also entertain them with interesting features.

Sincerely,  
Lynn Reilly  
Orange, N. J.

Ed. note: Sorry, Lynn, but we don't know as yet. Hold tight. As soon as we are able, we'll let you know.

### Chad & Jeremy

Dear Miss Harris,

I think the article you wrote on Chad and Jeremy in the Award Issue of *Music Business* was great. I like anything about Chad and Jeremy, but this was certainly the best of all. I wonder how you got them to say all those clever things. I hope to see more about Chad and Jeremy in your magazine.

Sincerely,  
Rochelle Block  
Teaneck, N. J.

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**5383**



# On The Movie Set With the Dave Clark Five

Former stuntmen star in first feature film:

"Catch Us If You Can," in which  
they portray . . . Stuntmen!



Dave Clark's story reads like something out of a novel . . .



Dave Clark is making his first full length movie. A little more than a year ago, Dave was a stuntman with over thirty films to his credit. These included "The V.I.P.'s", "The Victors" and "The Lonely Stage." Today, a star in his own right, he is shooting "Catch Us If You Can" for Warner Brothers.

Late last year, the Dave Clark Five filmed a cameo guest spot for "A Swing-in' Weekend" for Sam Katzman. Dave also wrote the soundtrack and the completed movie is ready for release.

"Catch Us If You Can"—so far the title is only tentative—requires a little more work. The Five started shooting on February 1, and expect to remain on the set in England until April 17.

For Dave, the plot is almost real life, as once again he portrays a stuntman. So do Lenny, Rick, Mike and Dennis. The movie itself is a comedy drama about a boy and girl (Dave and his leading lady, pretty Barbara Ferris), who want to get away from everything, and finish up in a succession of hilarious wild goose chases all over England. It has a strong music score too, much of which Dave and Mike Smith have written themselves.

It is hoped that "Catch Us If You Can," will be edited and completed in time for Dave's next projected tour of the U.S. in June. This upcoming visit will be his fourth and looks like being no less successful than his previous tours.

Already, promoters are clamoring for dates and the big wheels are going into action. When he completes the movie, Dave will take a vacation until the beginning of May, and then sets aside two weeks for new recording sessions and promotional dates in England.

The English session, which Dave will produce himself, is expected to yield a new single and album.



Before they leave for an Australian tour at the end of May, from which they will fly directly to the U.S., the Dave Clark Five will entertain the lucky winner of the current Revlon Swingstakes Contest, whose prize will be a weekend in London with the group.

The Clark Five will arrive back in the U.S. around June 15, and will tour here from June 19 through July 21. Tentative dates already set up are Philadelphia (June 19), Baltimore (25) and Chicago (27). They are also in line for major TV appearances.

Dave's current single "Come Home," was recorded by the group in England just prior to their last tour. Its current climb in the U.S. charts acts as a first anniversary present, as it is exactly a year since the first appearance of his million seller "Glad All Over." His total disc sales in this country are now over 10,000,000, and Dave was recently awarded another gold disc by Epic for album sales of over a million.

In the "can," and ready for release, is Dave's fifth album, which, as yet untitled, will come out within the next few weeks. His previous four albums have all gone top ten, and "Coast to Coast" is still represented in the Music Business best sellers.

It's been a great year for the D.C.5. in America, and "Catch Me If You Can" climaxes a very successful twelve months.

JUNE HARRIS



It started shooting February 1 . . .



It finishes on April 17 . . .



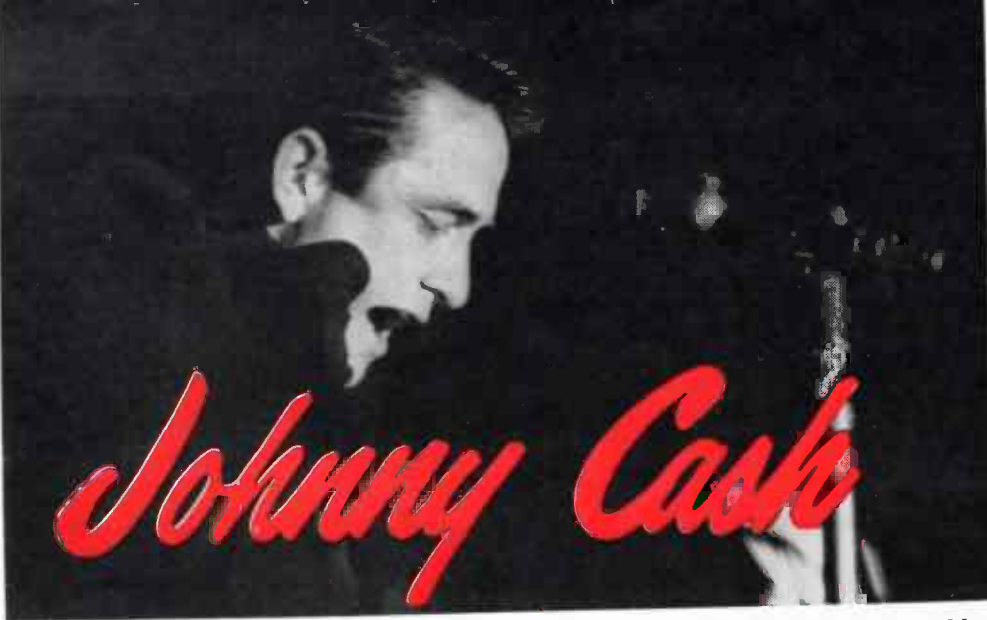
It stars, with the Five, pretty Barbara Ferris



Just a year ago he was a stuntman with over 30 films to his credit . . .



This is his, and the D.C. Five's, first full length movie . . .



**TRAVELS LONG ROAD.** "I guess it's a long way from 'Drink to Me Only with Thine Eyes,' to 'Orange Blossom Special' and Ira Hayes," said Johnny Cash as he slowly munched a helping of fresh strawberries and cream. "But a fellow changes. Those are the kind of songs I sang before I knew anything about country and western."

"I lived in Memphis and I could sing Joyce Kilmer's 'Trees,' and I wrote lots of stories and poems and songs from the time I was 10, but I didn't know about country music until I got in the service. At home, my mother once had a guitar but she sold it to buy food. Times were hard. I got my first guitar, let's see, I was 22 I guess, and it was in Germany. Those Yankees in my outfit bad-mouthed country and western so much I started singing it although even after I got the guitar I played it real bad."

"When I finally got out of the Service, I went home to Memphis and tried to get a job. I went to radio announcing school and about half-way through the course, I met Luther Perkins and Marshall Grass, the Tennessee Two. We got along real good and started working out some songs together. When we wanted to try making a record we went to see Sam Phillips at Sun Records and he turned us down at first. But he finally took us and we cut things like 'Hey Porter,' 'Cry Cry Cry' and 'Folsom Prison Blues' and 'Folsom' was the first hit we ever had."

**FRIENDSHIP WITH DYLAN.** Since "Folsom Prison Blues," which hit almost a decade ago, Johnny Cash became first an artist of major country stature, with Sun and later with Columbia Records. Gradually he has emerged as a major name. Just recently, he re-signed with Columbia at a reported \$500,000 guarantee; has been seen on "Shindig" and the Jimmy Dean Show, and the Les Crane Show, and has become friendly with Bob Dylan, a 22-year-old writer-singer recognized in many circles as the high priest of the new folk wave.

Dylan, notably identified with the protest school of writing, thinks highly of Cash, who is not a protester in the general sense, but who has turned himself to the cause of the plight of the American Indian, circa 1965, and who admires Dylan for the things he has to say.

"Pass me that coffee pot will you," Cash asked as he interrupted his story.

"I like strong, black coffee," he added as he dumped a heaping teaspoonful of instant coffee into the already black brew in the cup. "I need this because I was up all night right here in this room, singing songs with Bob Dylan. I don't think anybody around today has so much to offer as him."

**ALL NIGHT SING.** "He had a great line he used about 'Close the eyes of the dead so nobody will be embarrassed at the funeral,' . . . just one little gem of wisdom. We played songs all night. I dig him but I'm not so sure about those long-haired cats who hang around with him."

"I think Dylan likes the idea of what I've been doing about the Indian. I'm part Cherokee myself, although I don't know anything about the Cherokee situation. But I got interested in the Ira Hayes Marine statue in Washington and I wrote to Time Magazine to find out about him. He was arrested 52 times in Chicago for drunkenness and another time he went to a honky tonk in Arizona and got drunk again on muscatel wine."

"But I know how the people feel about Indians. It bugged me and I told the story in my 'Ballad of Ira Hayes.' I sang it bitterly and I did an album full of Indian protest songs called 'Bitter Tears.' Nobody has ever said anything about the Civil Rights bill applying to Indians."

**PUYALLUP PLIGHT.** "Then I got a letter from a man in the State of Washington about the plight of the Puyallup Indians out there and the State not living up to an agreement on their reservation. They had a march on the State capital in Olympia and Chief Satiacum gave a speech from the songs in my album about the broken treaties."

"But getting back to Bob Dylan, there's a chance he may come to Nashville and let me produce an album with him if the a. and r. men agree. I've got my own ideas about that Nashville sound and I'd like to try it with Bob. The producers down there always ask me what I want on my dates and sometimes I surprise 'em, like on 'Orange Blossom Special' I asked for a saxophone and a certain harmonica player with the Nashville Symphony. So 'Orange Blossom' was a hit and the writer—it wasn't me—Irving Rouse from Florida found out it was a hit only after he came in from the Everglades where he'd been cruising around on his swamp buggy working his traps."

**BLUE SUEDE SHOES.** "With my own songs I never really try to write something for somebody else. But I can remember a long time ago being in Mississippi with Carl Perkins and Elvis Presley. I was top on the bill which shows how long ago it was, but right then I gave Carl Perkins the idea for 'Blue Suede Shoes' and it was a hit for him and now the Beatles have recorded it too. And Carl and I wrote 'All Momma's Children Gonna Rock' together in 1958 and now the Beatles are recording that. I even think the Beatles 'I'm a Loser' sounds like a Johnny Cash song."

Johnny Cash has many projects upcoming, including a filmed TV special on WBTV Charlotte, N. C., for the head man there, Arthur ("Guitar Boogie") Smith, an LP of western songs and hymns, an around-the-world tour, and hopefully, a movie based on the life of the legendary Jimmie Rodgers, the memorable "Singing Brakeman" from Meridian, Miss.

**RODGERS ROLE.** "I've got a fantastic collection of Jimmie's things, original song manuscripts, letters, copies of contracts and so much stuff that was written about him. I would love to play that role. But before I ever get to that, there's this trip. I was in Japan once before and I'm going back there, then on to Okinawa, Korea, the Philippines, Egypt, Turkey and I'll wind up in the Holy Land. I've had some of my greatest experiences in foreign countries. The greatest I think was when I got a standing ovation in a beautiful little, untouched whaling town, Hobart, Tasmania. We did two shows at the Music Hall and I did bows, bows and more bows. The same thing happened in Auckland, New Zealand."

"And probably the second greatest thing was when I went to the Newport Folk Festival last year. I was just a hillbilly from Nashville. My guts did it for me. I was surprised when they treated me like the Queen of Sheba and Pete Seeger probably treated me best of all. It's nice to get accepted in that market, because really, more people buy music than I thought even lived and I want to reach as many of them as I can."

**THE WESTERN ALBUM.** "I'm looking forward to all these things and especially recording the Western album. I'm writing a lot of the stuff for that, including a song called 'Mean As Hell.'" When I saw the president of Columbia Records, he asked me what I was going to record next and I told him 'Mean As Hell' was the title of the next album and he was a little worried at that. Actually, it'll probably be called 'True West.'"

Cash, now 35, Memphis-born and a veteran of travel across the globe, now lives in Casitas Springs, California, but he's on the road much of each year, doing tours and appearances on Nashville's Grand Ole Opry.

"But someday," said the swarthy-skinned, dark and wavy haired six-footer with the Cherokee blood, "I'm going to disappear into a cabin in the woods and start writing a book. The first will be science fiction because I'm a bug on that anyway. The second, if I ever have time to finish the first, will be all about what I've seen and learned about people, and that's a lot."

REN GREVATT



# 3 BANG-UP SINGLES ON ROULETTE

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ROULETTE 4597

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by  
**THE DETERGENTS**

ROULETTE 4603

You've Heard of The "IN-CROWD" . . . HERE'S THE NEWEST!

**THE OUT CROWD**  
by  
**THE SQUARES**

ROULETTE 4598

 **ROULETTE**

# Georgie Fame's rockhouse beat



*That's what the singer calls his style of music, as exemplified by the hit "Yeh Yeh," but it took him a long time to prove it could happen*

**WE CALLED IT.** In January, Music Business predicted that Georgie Fame would have a smash on his hands when Imperial Records released "Yeh Yeh".

We certainly didn't force their hand into issuing the disc which had made a yearend explosion in England, but Imperial didn't have a release date when we made our statement!

When "Yeh Yeh" came out in England in November, Georgie Fame didn't expect too much to happen to it. He'd had three previous stabs at the singles market in England, plus an album and an E.P. None of them had happened, even though with each release he'd gotten good reviews.

He kept saying "Either you love it or hate it. But it would be nice if 'Yeh Yeh' reached number one," in kidding fashion, as he honestly believed this disc stood no more chances than his previous attempts.

**LIKE WHAM.** The record started moving quietly up the British charts—and then, like wham! with the speed of a firecracker it reached the top. And as we expected, Georgie's making it here too.

"Yeh Yeh" is probably the most blues tinged record to ever happen in England. It is also pretty indicative of the kind of style Fame likes best—not strictly r & b—but blues with a jazzy feeling. It should be noted at this point that Fame, in interpreting his music, is helped considerably by

his group, The Blue Flames, who comprise some of the finest jazz musicians in the country, many of them receiving their education from such small combos as Ronnie Scott and Tubby Hayes.

**MANCHESTER TO LONDON.** Georgie Fame was born plain Clive Powell in Manchester, (the North of England) in 1943. He left school at 15, and played piano with a local group at night, working in a cotton factory during the day.

A year later, on the offer of a job by London bandleader Rory Blackwell, he moved to the capitol where, during one of his stints he was spotted by songwriter Lionel Bart who persuaded him to audition for leading young talent manager, Larry Parnes.

Parnes signed the young musician and changed his name to Georgie Fame. Georgie went out on the road as an accompanist to such American artists as Gene Vincent and the late Eddie Cochran, and eventually graduated to his own solo spot, working with his own group, the Blue Flames.

**ROCKHOUSE BEAT.** When he left Larry, Georgie took the group with him and, after several changes in personnel and style, eventually hit on his own brand of music which he calls "rockhouse". They moved in as the resident weekend group at the Flamingo, London's leading jazz and r & b club, and signed a management deal with owner Rik Gunnell. Within

a year, Georgie Fame and the Blue Flames had created their own cult of followers, and business at the club rarely dropped below capacity (900).

Georgie switched from piano to electric organ and looked to America for material. He was fortunate in the respect that the club played host to many Americans who, he says, gave him the inspiration he needed.

"Mixing with them has been of great importance in attempting to produce an authentic sound", said Georgie. "Being friendly with them has helped us get the feel of the music better". Georgie adds that if he sings like an American it's done unconsciously.

**MADE IT HAPPEN.** Although he pioneered the acceptance of blues in London, Georgie's attempts at cracking the national disc market proved fruitless. Refusing to pander to current tastes, he continued playing and recording 'rockhouse', determined to make it happen.

That's why he was so pleased when "Yeh Yeh" made it. He's been able to take advantage of its benefits—like touring England with the current Tamla-Motown revue (the only British artist on the package), and receiving movie offers to film his own life story.

He's had offers to come here too, and it looks like he'll be making the scene in the early summer.

JUNE HARRIS



DEAR **MUSIC BUSINESS** READER:

MY NAME IS GWENDELEN HIGGENBOTHAM AND I HAVE A PROBLEM. I MET AN OLD BOY FRIEND OF MINE LAST WEEK AND THE FIRST WORDS OUT OF HIS MOUTH WERE AS FOLLOWS:

# "ONE KISS FOR OLD TIMES' SAKE"

WRITTEN BY—  
ARTHUR RESNICK  
KENNY YOUNG

PUBLISHED BY—  
T. M. MUSIC, INC.

D-179

ENCLOSED IS HIS PICTURE

# RONNIE DOVE



WHAT SHALL I DO? PLEASE HELP ME.

*Gwendelen  
Higgenbotham*

**DIAMOND**  
RECORDS INC.

ARRANGED BY  
RAY STEVENS

PRODUCED BY  
PHIL KAHL AND RAY VERNON

PERSONAL MANAGEMENT  
PHIL KAHL AND  
JOHN O'DONAHUE

# "Singing will always be part of my career"

## ... George Maharis



**TV DISC STARS.** A lot of the TV stars who were signed up by record labels to make discs back in the early 1960's have already finished their in and out vocal careers. Some of them only lasted a record or two, like Edd "Kookie" Byrnes or Vince Edwards (Dr. Ben Casey).

George Maharis however, is still on disc, and still selling records. The Epic artist, who joined the label when he was the star of "Route 66," has had six LP's re-

leased to date, and all of them have been at least good sellers. This in spite of the fact that Maharis has not appeared as a regular on a TV show in almost two years, since he had to quit "Route 66" when he contracted hepatitis.

**STARTED AS SINGER.** The reason that Maharis has stayed around on disc is because he started his career as a singer, not an actor, and he learned the vocal trade singing in small groups in various

New York clubs.

"Singing has always been a part of my career" the articulate Maharis told us last week at a luncheon at New York's British-inspired Michael's Pub. "I was up for the role of Sammy Glick in "What Makes Sammy Run," back in 1963, but I couldn't try out for it because of my sickness. I also was offered the role of Nicky Arnstein in "Funny Girl," but I turned it down because I didn't like the part."

**UP FOR "PICNIC."** "Right now I've been asked about the possibility of appearing in the musical version of "Picnic" which Joshua Logan and Leland Hayward are working on right now. I can't say anything about that yet since I haven't seen the script. But I am interested in a good singing and acting part in a Broadway musical.

"I'm particular about a part in a Broadway musical. I feel that if you decide to take a part in a musical, where you perform the role six days a week, and twice on Wednesday and Saturdays, for one or two years, you'd better be in love with the show, for that's just about how long a honeymoon lasts."

**HIS MOVIE CAREER.** Maharis' career is oriented these days to movies more than to TV. "I'd like to do an anthology series on TV, but so far the right one hasn't come along. That's why I'm concentrating on movies." His current movie is "Sylvia," which stars Maharis and blonde Carroll Baker. The movie received rough reviews in New York, and only Maharis, of all the actors, came off with good notices.

"I thought it was a good picture while we were making it," he said, "but I know now some of the changes I'd have made if I'd had the chance. I enjoy making pictures but even more I want to direct them. One day I hope to get that chance."

Other movies that Maharis is making include "Quick Before It Melts," and "Satan Bug." "Both give me a chance to show off my acting, and both have roles that I can do a lot with. After these two pictures are released, I think my movie career will really be underway."

Maharis doesn't intend to slight his singing career no matter what happens in other fields. He is set in March for a lengthy stand at the El Patio Club in Mexico City. "I'm preparing an act for the club right now, which will include a lot of singing and routines to keep the audience entertained," noted Maharis. I've got another single in the can which should be released soon too. After that I'll probably cut another session. So you see, I'm still active as a singer."

BOB ROLONTZ

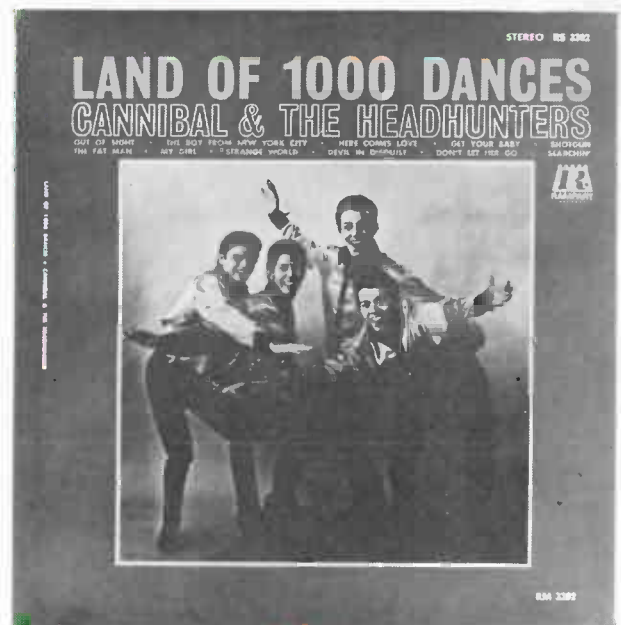


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# ROSALIND ELIAS: THE MET'S VERSATILE MEZZO

**A BIG CHANGE.** The past twenty years have seen a tremendous about-face in the opera world. The number of American-born singers who have attained international stature has increased enormously. In fact, just recently, when the Met revived its magnificent production of Mozart's *Così fan tutte*, the entire cast of principals was an American one. In the role of Dorabella was one of the Met's most beautiful attractions; mezzo-soprano Rosalind Elias, who is this season celebrating her tenth year at that house.

Actually, that old chestnut about young American singers having to go abroad for recognition almost applied to Miss Elias—but not quite. She completed her studies at the New England Conservatory, spent three summers as a scholarship student at Tanglewood, and made appearances with the Boston Symphony and Boris Goldovsky's New England Opera Company. After that she did spend a short time studying in Italy, but returned to the states when her mother became ill. While back home she decided to audition for the Met and was signed immediately for a very minor role—one of eight shrieking Valkyries; which hardly made for an auspicious debut, but nonetheless, she *was* at the Met. Small roles followed for nearly three years, which might have discouraged a less tenacious person. As she recalls it, "I knew my time would come and I wasn't in any great hurry." She was right.

**PICKED FOR VANESSA.** One of the biggest nights of the Met's 1957-58 season was the world premiere of Samuel Barber's first opera, *Vanessa*. At the request of the composer, Rosalind Elias was given the opera's meatiest role—Erika. As one critic noted, her performance as Erika promoted her, overnight, to "the rank of prima donna."

In short order, Miss Elias added all the major mezzo roles to her repertoire—Nancy in *Martha*, Carmen, Amneris in *Aida*, Giulietta in *Hoffman*, Octavian in *Rosenkavalier*, Lola in *Cavalleria*, and more. "It's a little frightening now when I think that the largest operahouse in the world, the Met, has been my experimental theater. I have performed *every* new role I've learned at the Met first. I hope to do Eboli in *Don Carlo* someday, but I'd rather try that one out somewhere else before doing it at the Met.

**WANTS TO DO SALOME.** "You know my biggest frustration, though, is that as a mezzo I can't sing Salome. That's about the most exciting role I can think of. But I was telling this to William Stein-

berg recently and he said he thinks that Strauss once re-arranged some of the vocal writing of that part for a French mezzo. So now I've got everybody looking around to check it out. I hope it's true.

"In the meantime, I'm working on something else I find challenging. Next season I'm going to sing the soprano role of Zerlina at the Met. It'll be the first time a mezzo has ever done it there. I'll also be in the new production of Tchaikovsky's *Pique Dame*, which will have its premiere on the second night of the season."

**APPROPRIATELY SUPERSTITIOUS.** In the great tradition of opera stars, Rosalind is appropriately superstitious. "I've had my life-chart done by three different astrologists, and do you know they all said about the same things. I also have a thing about colors. White and gold are 'money colors,' you know. Blue is very metaphysical. And reds . . . they're so warm."

But it is the No. 13 which really has a special significance to Miss Elias. She was born on March 13 (a Friday), and is the thirteenth child of a very large family. There are, also, thirteen letters in her name. Her Met debut was chronicled on page 13 of *Opera News*. Recently she discovered that the combined surnames of Barber and Menotti (composer and librettist of *Vanessa*) add up to 13. And once more, the Met is reviving *Vanessa* this season. The first performance will be on Rosalind's birthday, March 13. She is quick to point out that "thirteen isn't always the unlucky number . . . in Italy it's seventeen that people consider ill-omened."

**ENJOYS HER SUCCESS.** Few artists enjoy their success more than Rosalind. She delights in entertaining in her large East Side apartment which overlooks the East River; takes great pride in her cooking—especially Near Eastern dishes, and when not working, loves to paint and especially to travel. "I hate to sound jaded or overly nationalistic, but when I can travel for pleasure, I prefer the United States. I've been to Europe many times, but ours is such a beautiful country when you take the time to look, that I prefer it."

While she has been featured in numerous recordings of opera and other vocal literature (for various labels) she rarely listens to herself. "You see, your voice and your interpretation of a role is constantly changing—hopefully for the better. And to listen to a performance that I may have recorded a year or so ago is very frustrating. I always feel I could do it better if I could do it again now."

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# Claus Ogerman rides the crest

**The free lance arranger and Victor artist is expanding his successful career by recording Caterina Valente and producing for Polydor here**



**LOOKED TO AMERICA.** About the only thing left that's really German about arranger-conductor-producer, Claus Ogerman, is his name and even that has been changed from the original Klaus Ogermann spelling to the Americanized form.

"From the time I was seven years old, I've loved American music and a long time ago, I decided I had to live here," Ogerman told us when we talked to him last week. "My parents had a record store in Germany and I got to love American jazz records. When they gave the store up in 1937, there were more than 8,000 fabulous 78's by Armstrong, Coleman Hawkins, Dorsey, Goodman and really priceless things. You could never hear this kind of music in Germany then because the radio played only marches.

"I didn't know it at the time (I was only eight) but it was dangerous to even own records like that. But I loved the music. I got more of it later on the American Armed Forces Network stations."

**LONG EDUCATIONAL PROCESS.** These early influences were the start of Ogerman's long educational process, a sort of pre-school period. They were capped years later by what Ogerman calls "my post-graduate course on arranging for the American market given me by Ahmet Ertegun and Jerry Wexler of Atlantic Records."

This training, super-imposed on Ogerman's work in Germany with large bands, prepared him for a career as a pop arranger here. Since his arrival in the U.S. for good in 1959 he has arranged for stars like Kai Winding, Antonio Carlos Jobim, Bill Evans, Stan Getz, Lalo Schifrin, Gene Pitney, Leslie Uggams, Gloria Lynne, Sarah Vaughan, Bobby Darin and Mel Torme. He has scored all of Leslie Gore's hits to date.

"I took some piano lessons when I was 10 and it was horrible," Claus said. "Gradually I got to like it better and by the time I was 15 and the War was over (1946), I was playing a kind of cocktail piano in the USO clubs. I was exposed to the American shows that would play the clubs and I listened to the juke boxes whenever I could. Woody Herman was

the greatest for me. George Shearing was another."

**GERMAN BIG BAND SCENE.** "In 1951 I joined a fabulous big band in Munich. Max Greger put it together and most of the men were Americans. We played the Orlando club in Munich where the American service men would come. The band played Tiny Bradshaw and Earl Bostic kind of things.

"After that I joined Kurt Edelhagen's band for awhile and eventually I got to doing writing and arranging for Polydor, Philips, Teldac and Telefunken, but mostly Polydor. I made a lot of money but I was very unhappy. In 1959 I came to see New York and fell in love with it. I stayed three weeks and decided to emigrate here. Then I went home and tried to convince my girl friend to come to America too. She was afraid about my giving up what I had built in Germany, but she finally came along and we got married in New York."

**SIX YEARS OF SUCCESS.** Ogerman has been in America for almost six years, six very successful years with help from "fellows like Don Costa and Ray Ellis, who didn't know me, never had heard anything I'd done, but gave me a chance almost as soon as I got here. My royalties from Germany were enough to keep us comfortable so money was not as important as the confidence they gave me.

"I met the Atlantic people through Tommy Knight, whom I knew. He was recording for Atlantic and asked that I be allowed to do his arrangements. I know I was capable but I always looked up to people like Nelson Riddle, Marty Paich and Billy May as the real giants. They are still tops for me, but Ahmet and Jerry told me I had to adjust to be really successful. I had to know and understand r. & b. They gave me tons of records to

listen to and I began to catch on. They changed my attitudes and my style and my tastes. Now I listen to all the r. & b. I can. You can't do without that feeling today."

With Atlantic, Ogerman scored the Drifters' smash "When My Little Girl Is Smiling," Mel Torme's "Comin' Home Baby," and a number of sides by Ben. E. King. He also became an artist in his own right under a contract signed last fall with RCA Victor. He has recorded two albums and two singles, including his latest, "La Bostela."

**WANTS TO COMPOSE.** Ogerman looks ahead to more personal involvement with publishing and writing. "I speak of going into publishing more deeply but I still want to write. I hope to write a concerto for jazz piano and symphony orchestra which Bill Evans has told me he'll record when I do it. It'll probably take 18 months to finally do it.

"I've just signed an arrangement to produce all of Caterina Valente's English language recordings here. Who will get them in America, I'm not sure. She is with Decca in England.

"One of the most exciting things coming up for me is the start of the Polydor label in America. It's not settled exactly when it will begin but it is supposed to be in April. I expect to take over all of the pop record production for the label. When all this gets started, I'll be busier than ever, and of course I'll be expanding my own staff to help handle the work.

"America has been fabulous to me. I love it here and so does my wife even though we can't spend as much time together as we'd like to. Still, she's satisfied with me as long as we have our dinner appointments each evening before I take my short nap that relaxes me for my late night writing sessions." R.G.



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

## Beatles Facing Stiff Competition

### THE MONEY RECORDS

This Week	Last Week	Title	Artist	Label
1	1	<b>EIGHT DAYS A WEEK</b>	BEATLES	Capitol 5371
2	2	<b>MY GIRL</b>	TEMPTATIONS	Gordy 7038
3	6	<b>KING OF THE ROAD</b>	ROGER MILLER	Smash 1965
4	3	<b>THIS DIAMOND RING</b>	GARY LEWIS	Liberty 55756
5	20	<b>STOP: IN THE NAME OF LOVE</b>	SUPREMES	Motown 1074
6	4	<b>JOLLY GREEN GIANT</b>	KINGSMEN	Wand 172
10	10	<b>BIRDS &amp; THE BEES</b>	JEWEL AKENS	Era 3141
8	8	<b>TELL HER NO</b>	ZOMBIES	Parrot 9723
17	17	<b>FERRY ACROSS THE MERSEY</b>	GERRY & THE PACEMAKERS	Laurie 3284
14	14	<b>HURT SO BAD</b>	LITTLE ANTHONY & THE IMPERIALS	DCP 1128

### SALE BLAZERS

This Week	Last Week	Title	Artist	Label
11	13	<b>RED ROSES FOR A BLUE LADY</b>	BERT KAEMPFERT	Decca 31722
12	19	<b>GOLDFINGER</b>	SHIRLEY BASSEY	United Artists UA 790
13	5	<b>YOU'VE LOST THAT LOVIN' FEELIN'</b>	RIGHTEOUS BROTHERS	Phillys 124
14	15	<b>YEH! YEH!</b>	GEORGIE FAME	Imperial 66036
15	22	<b>CAN'T YOU HEAR MY HEARBEAT</b>	HERMAN'S HERMITS	MGM 13310
16	7	<b>BOY FROM NEW YORK CITY</b>	AD LIBS	Blue Cat 102
17	18	<b>GOOD NIGHT</b>	ROY ORBISON	Monument 873
18	27	<b>SHOTGUN</b>	JUNIOR WALKER	Soul 35008
19	30	<b>COME HOME</b>	DAVE CLARK FIVE	Epic 9763
20	24	<b>LITTLE THINGS</b>	BOBBY GOLDSBORO	United Artists UA 810

This Week	Last Week	Title	Artist	Label
21	29	<b>ASK THE LONELY</b>	FOUR TOPS	Motown 1073
22	9	<b>I GO TO PIECES</b>	PETER & GORDON	Capitol 5335
23	33	<b>PEOPLE GET READY</b>	IMPRESSIONS	ABC Paramount 10622
24	16	<b>LAUGH, LAUGH</b>	BEAU BRUMMELS	Autumn 8
25	28	<b>MIDNIGHT SPECIAL</b>	JOHNNY RIVERS	Imperial 66087
26	23	<b>DOWNTOWN</b>	PETULA CLARK	Warner Bros. 5494
27	36	<b>IF I LOVED YOU</b>	CHAD & JEREMY	World Artists 1041
28	41	<b>DON'T LET ME BE MISUNDERSTOOD</b>	ANIMALS	MGM 13311
29	38	<b>SEND ME THE PILLOW</b>	DEAN MARTIN	Reprise 0344
30	44	<b>I MUST BE SEEING THINGS</b>	GENE PITNEY	Musicor 1070

### ACTION RECORDS

42	<b>RED ROSES FOR A BLUE LADY</b>	VIC DANA	Dolton 304
47	<b>STRANGER IN TOWN</b>	DEL SHANNON	Amy 919
34	<b>NEW YORK'S A LONELY TOWN</b>	TRADE WINDS	Red Bird 10-020
60	<b>NOWHERE TO RUN</b>	MARTHA & THE VANDELLAS	Gordy 7039
12	<b>THE 'IN' CROWD</b>	DOBBIE GRAY	Charger 105
39	<b>I DON'T WANT TO SPOIL THE PARTY</b>	BEATLES	Capitol 5371
48	<b>DO THE CLAM</b>	ELVIS PRESLEY	RCA Victor 8500
✓	<b>LONG LONELY NIGHTS</b>	BOBBY VINTON	Epic 9768
56	<b>DO YOU WANNA DANCE</b>	BEACH BOYS	Capitol 5372
50	<b>DON'T MESS UP A GOOD THING</b>	FONTELLA BASS & BOBBY McCLURE	Checker 1097
11	<b>TWINE TIME</b>	ALVIN CASH & THE CRAWLERS	Mar-V-Lus 6002
63	<b>FROM ALL OVER THE WORLD</b>	JAN & DEAN	Liberty 55766
21	<b>SHAKE</b>	SAM COOKE	RCA Victor 8486
74	<b>YOU BETTER GET IT</b>	JOE TEX	Dial 4003
73	<b>GO NOW</b>	MOODY BLUES	London 9726
25	<b>LEMON TREE</b>	TRINI LOPEZ	Reprise 0336
32	<b>IT'S ALRIGHT</b>	ADAM FAITH	Amy 913
61	<b>ANGEL</b>	JOHNNY TILLOTSON	MGM 13314
65	<b>FOR MAMA</b>	CONNIE FRANCIS	MGM 13325
69	<b>THE RACE IS ON</b>	JACK JONES	Kapp 651
58	<b>COME TOMORROW</b>	MANFRED MANN	Ascot 2170
49	<b>CUPID</b>	JOHNNY RIVERS	Imperial 66087
31	<b>WHAT HAVE THEY DONE TO THE RAIN</b>	SEARCHERS	Kapp 644

78	<b>IF I RULED THE WORLD</b>	TONY BENNETT	Columbia 43220
26	<b>THE NAME GAME</b>	SHIRLEY ELLIS	Congress 230
98	<b>TIRED OF WAITING</b>	KINKS	Reprise 0347
✓	<b>WHEN I'M GONE</b>	BRENDA HOLLOWAY	Tamla 54111
35	<b>BYE BYE BABY</b>	4 SEASONS	Phillips 40260
70	<b>PLEASE LET ME WONDER</b>	BEACH BOYS	Capitol 5372
66	<b>IT'S GONNA BE ALRIGHT</b>	MAXINE BROWN	Wand 173
86	<b>COME AND STAY WITH ME</b>	MARIANNE FAITHFUL	London 9731
54	<b>CRY</b>	RAY CHARLES	ABC Paramount 10615
72	<b>GIRL DON'T COME</b>	SANDIE SHAW	Reprise 0342
✓	<b>RED ROSES FOR A BLUE LADY</b>	WAYNE NEWTON	Capitol 5366
77	<b>POOR MAN'S SON</b>	REFLECTIONS	Golden World 20
37	<b>FOR LOVIN' ME</b>	PETER, PAUL & MARY	Warner Bros. 5496
96	<b>GOOD TIMES</b>	JERRY BUTLER	Vee Jay 651
75	<b>NOT TOO LONG AGO</b>	UNIQUES	Paula 21
79	<b>WHO CAN I TURN TO</b>	DIONNE WARWICK	Scepter 1298
✓	<b>ANY TIME AT ALL</b>	FRANK SINATRA	Reprise 0350
83	<b>PEACHES &amp; CREAM</b>	IKETTLES	Modern 1005
✓	<b>FOR MAMA</b>	JERRY VALE	Columbia 43232
81	<b>GOLDFINGER</b>	BILLY STRANGE	Crescendo 334
80	<b>THIS SPORTING LIFE</b>	IAN WHITCOMB	Tower 120
88	<b>I CAN'T STOP THINKING OF YOU</b>	BOBBI MARTIN	Coral 62447
✓	<b>MR. PITIFUL</b>	OTIS REDDING	Volt 124

92	<b>YOU'LL BE GONE</b>	ELVIS PRESLEY	RCA Victor 8500
85	<b>THIS IS MY PRAYER</b>	RAY CHARLES SINGERS	Command 4059
✓	<b>ONE KISS FOR OLD TIMES' SAKE</b>	RONNIE DOVE	Diamond 179
89	<b>LAND OF 1000 DANCES</b>	CANNIBAL & HEADHUNTERS	Rampart 642
✓	<b>GAME OF LOVE</b>	WAYNE FONTANA	Fontana 1503
✓	<b>GOT TO GET YOU OFF MY MIND</b>	SOLOMON BURKE	Atlantic 2276
✓	<b>I'M TELLING YOU NOW</b>	FREDDIE & THE DREAMERS	Tower 125
✓	<b>COME BACK BABY</b>	RODDIE JOY	Red Bird 10-021
93	<b>BABY THE RAIN MUST FALL</b>	GLENN YARBROUGH	RCA Victor 8498
97	<b>COME SEE</b>	MAJOR LANCE	Okeh 7216
84	<b>YOU GOT WHAT IT TAKES</b>	JOE TEX	Dial 4003
94	<b>NEVER NEVER LEAVE ME</b>	MARY WELLS	20th Century Fox 570
91	<b>GEE BABY, I'M SORRY</b>	3 DEGREES	Swan 4197
100	<b>LOSING YOU</b>	DUSTY SPRINGFIELD	Philips 40270
95	<b>APACHE '65</b>	ARROWS	Tower 116
✓	<b>I CAN'T EXPLAIN</b>	THE WHO	Decca 31725
✓	<b>DOUBLE-O-SEVEN</b>	DETERGENTS	Roulette
82	<b>YOU'RE NEXT</b>	JIMMY WITHERSPOON	Prestige 341
✓	<b>THE CLAPPING SONG</b>	SHIRLEY ELLIS	Congress 234
✓	<b>I KNOW A PLACE</b>	PETULA CLARK	Warner Bros.
✓	<b>YOU CAN'T HURT ME NO MORE</b>	GENE CHANDLER	Constellation 146
90	<b>FOR MAMA</b>	MATT MONRO	Liberty 55763
99	<b>BE MY BABY</b>	DICK & DEE DEE	Warner Bros. 5603
✓	<b>SHE'S ABOUT A MOVER</b>	SIR DOUGLAS QUINTET	Tribe





## RADIO AND TV

### Kids Dig Wistfulness

by June Bundy

We recently took our own survey of teenager preferences among the TV rock and roll shows, and came up with some rather disheartening information for the producers of "Shindig" and "Hullabaloo," and encouraging news for radio deejays.

In spite of the elaborate production numbers (in color on "Hullabaloo") and special camera effects, the kids are only impressed by the acts themselves, and then *only* if they're singing the hits.

One 15 year old girl has solved the selection problem neatly. She holds a transistor radio in her lap while watching "Shindig." Then she plugs in the transistor to her favorite "Top 40" jock and only takes the plug out of her ear when one of her favorites is performing on "Shindig."

As for emsees, we're sorry to tell ABC and NBC that the big name hosts on "Hullabaloo" and "Shindig's" handsome emsee Jimmy O'Neill don't mean much to the kids. They prefer shy Brian Epstein, who emsees the only black and white (and comparatively unpolished) portion of "Hullabaloo." However, their favorite (brace yourself top brass) is "Shindig" producer Jack Good, who pops up like an English music hall Alfred Hitchcock on each program. Epstein and Good apparently have the same wistful appeal that made Ringo Starr the most popular Beatle in the U.S.

#### Around The Dial

Reb Foster, formerly program director - deejay at KRLA, Pasadena, Calif., has joined KFWB, Hollywood. He takes over the 9-mid-

night time period, succeeding Rog Christian . . . Bryce Bond, ex-WGLI, Babylon, L.I., N.Y., is now spinning 'em at stereo FM station WTFM, New York, from 2 to 5 p.m. and 7 to 8 p.m., across the board.

John B. Gambling returns to WOR, New York, this Monday (8) to celebrate the 40th consecutive year of his "Rambling With Gambling" show. The program is now emseed by his son, John A. Gambling, who took over from his Dad in 1959 . . . Jim McShane, jockey at WFLA, Tampa, Fla., since September, has been named operations-program manager of that outlet.

#### TV Music Notes

Ella Fitzgerald and Duke Ellington join musical forces for the first time Sunday (7) on Ed Sullivan's CBS-TV show. The great Ella will sing several Ellington tunes, while Ellington himself accompanies her at the piano. Rita Pavone, RCA Victor's Italian star, is also on the bill.

## TRADE CHATTER

Detroit Mayor Jerome P. Cavanaugh personally requested the Supremes to perform at a testimonial banquet in Detroit last week. The three girls recently cut a new album, titled "There's A Place For Us", and an album of C & W material. They'll soon do a joint L.P. with recently signed Motown artist Billy Eckstine . . . Top West Coast dee-jay Reb Foster has switched from KRLA in Los Angeles to KFWB in the same city . . . Larry Stith has joined Valando Publishing and will assist on the exploitation of the upcoming Broadway musical, "Flora, The Red Menace" . . .

Such has been the boom in musical instruments that guitar sales may make a \$1,000,000 this year . . . Joe Saraceno and Tommy LiPuma have been packed by Liberty's A & R department. Saraceno will work directly for Liberty, and LiPuma joins Imperial . . . Bob Demain has moved from Vee-Jay's West Coast operation, to the East where he has been upped to the post of Eastern Regional Sales manager . . .

## SIMS RECORDS

is pleased to announce that ATLANTIC RECORDS has taken over the distribution of the entire Sims catalogue of singles and albums.

All releases on the Sims label are now available from Atlantic distributors in this country and through Atlantic licensees in other parts of the world.

RUSSELL SIMS President, Sims Records, Inc.

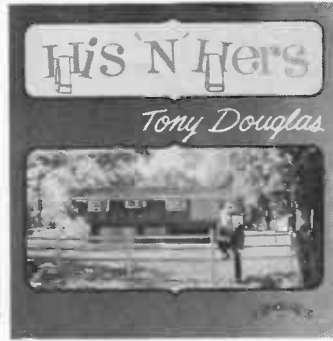
### JUST RELEASED!



THE HAPPY GOODMAN FAMILY  
IT'S A WONDERFUL FEELING SIMS 129



THE WALLACE BROTHERS  
SOUL SOUL AND MORE SOUL SIMS 128



TONY DOUGLAS  
HIS 'N' HER SIMS 121



BOBBY BARNETT  
AT THE CRYSTAL PALACE SIMS 118

## NEW & HOT— HAL WILLIS "KLONDIKE MIKE" (Sims 325)

b/w SO RIGHT  
BUT SO WRONG

**ATLANTIC - SIMS DISTRIBUTORS**— Allstate (Chicago), Bay State (Boston), Big State (Dallas), C & C (Seattle), Chatton (Oakland, California), Cosnat (New York and Philadelphia), Davis (Denver), Delta (New Orleans), Dulaney's (Oklahoma City), Essex (Newark), F & F (Charlotte), Fenway (Pittsburgh), Supreme (Cincinnati), Gold (Buffalo), Heilicher (Minneapolis), Jay Kay (Detroit), M. B. Krupp (El Paso and Phoenix), Cief (Los Angeles), Microphone (Honolulu), Music City (Nashville), Music Sales (Memphis), D'Brien (Milwaukee), R & M (Billings, Mont.), Roberts (St. Louis), Schwartz Bros. (Washington, D.C.), Seaboard (Hartford), Seaway (Cleveland), Southland (Atlanta), Stans (Shreveport), Tone (Miami), United (Houston).





## INSIDE MUSIC

# L.A. Radio Rumble

by Sam Chase

### LOS ANGELES

The always colorful and frequently chaotic Los Angeles market is getting ready for what may become its most exciting radio station battle in years. Rating superiority has been alternating for quite some time now between KRLA and KFVB two major challengers are getting into the fight with all-out efforts.

RKO-General's KHJ has decided to rock, after going through periodic programming re-shuffles without hitting on a successful format. Their first move has been to pry loose two of the top deejays from KFVB, Bill Ballance and Sam Riddle. Obviously, KHJ anticipates that the two jocks will bring with them at least some of their KFVB following. It's understood that the station will go all-out rock some 90 days hence.

Perhaps the most fascinating station now on the L.A. scene is KBLA, Burbank, which two weeks ago simultaneously increased its power from 250 to 10,000 watts, and began a new era under the slogan "The Only Way to Rock." The L.A. market can anticipate a new competitive excitement from this operation, which is run by its vp-general manager, Mel Leeds, who some years back made WINS, New York, a powerhouse.

### Leeds' Theory

Leeds is operating under the theory that a fresh approach and new personalities will be more effective in winning over an audience than bringing over jocks from competitive stations. He has a strong d.j. crew rolling now, under the aegis of program director Jack Ostrode.

Best known of the KBLA personalities is the veteran Tom Clay, who seems at the top of his form. On Thursday night, Feb. 26, which will go down in history as the day George Harrison celebrated his birthday in Nassau, the Bahamas, Clay gave evidence of the kind of imaginative operation which can be expected from KBLA.

First, he placed a telephone call to the Beatle to pass on personal felicitations. This was a real cliff-hanger, done in episodes, with the audience in on everything from the first placement of the call with the local operator, to attempts to locate George, and finally, with an assist from Brian Epstein, successfully concluding the call. Then, as a topper, Clay told Harrison he is getting the biggest birthday wish ever. Each member of the KBLA audience then was asked to light a match at a given moment, make a wish, and blow out the match. The used matches all were to be mailed to Clay, to be forwarded to George Harrison, who is about to get

an enormous garbage disposal problem.

### Rosko Joins Lineup

In another completely unique move, Leeds has added a hip deejay known as Rosko. What's unusual is that, without any fanfare, Rosko has become perhaps the first Negro dj at a top station which is not R&B oriented. And he'll play pop records, not R&B.

Other jocks in the strong KBLA lineup include Sid Wayne, Jim Wood, Dick (Huggie Boy) Hugg, and the controversial Tom Duggan. Latter is well known as former conductor of a local TV show in which he let his opinions drop where they may. He's now moving into a late-night telephone discussion stanza, which also will include records.

If KFVB and KRLA are looking over their shoulders with some trepidation, it is with good reason. Both KHJ and KBLA mean business. It is safe to predict that the future leadership of L.A. radio is completely unpredictable at this moment. But the radio audience will have more music to rock by than ever before.



# BEATLE NEWS!! EVERY WEEK IN "MERSEY BEAT"

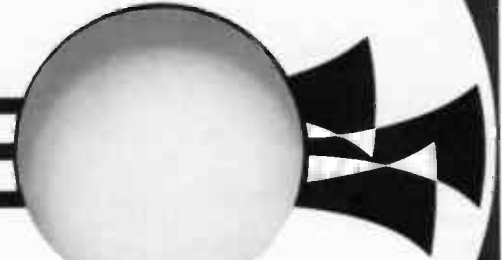
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IAMC'S 1ST MARCH RELEASE ON THE NEW  
BRAVURA LABEL

# BRAVURA



## the Keepers

LOST LOVE b/w SHE UNDERSTANDS

5003



# REVIEW OF THE WEEK

Continued from page 3

According to Levy the Paramount will present live entertainment every week, starting April 16. Acts in all categories will be presented from jazz to folk, rock and roll to country, pop to semi-classical. Negotiations, said Levy last week, are now going on with stars of the stature of Frank Sinatra, Peter, Paul and Mary, Dean Martin, and Count Basie. He also said that independent packagers would be invited to present shows at the huge theater. There were reports that some of the shows at New York's Apollo Theater in Harlem might play a second week at the Paramount in New York.

The joyful possibility of having live stage shows again in downtown Manhattan was somewhat tempered by the fact that the new owners of the Paramount Building, Real Estate Market, Inc., part of the William Zeckendorf empire, stated that Levy's lease on the Paramount was a temporary one, "a stop-gap affair until we start our redevelopment operations on the building". He said that the plan called for his firm to remodel the theater to provide eight new floors in the building.

However, since many Zeckendorf plans have gone awry, and since some live shows are better than none, all aspects of the entertainment business were breathlessly awaiting the return of live shows to the Paramount, the home of swing in the forties, rock and roll in the 50's, and English acts so far in the sixties.

## A Lovin' Movie

Dick Clark Productions announced last week that the firm would make a movie this spring to be called "That Lovin' Feeling" based on the life of the current hot record-TV duo, The Righteous Brothers. Columbia Pictures will release the movie.

Stars of the film are of course the Righteous Brothers, and it will deal with the popularity of teen music in the U.S. today, a theme with which Dick Clark is most familiar. Clark himself came up with the original idea. The picture will go before the cameras in May at Columbia studios in Hollywood.

## Pet's Golden Disc

Petula Clark's "Downtown" on the Warner Bros. label, passed the one million sales



**HOWDY SLIM!:** That's right, it's the new, slim Allan Sherman, 40 pounds lighter than he used to be but just as funny. He is seen here at a recording session for Warner Bros., where he cut a takeoff on a current hit disc. It'll be released next week.

## Capitol Launches Greatest Promotion on "Teen-Set" No. II

Capitol Records has launched the largest teen-oriented promotion and merchandising campaign in its history based on the release of volume II of "Teen Set," Capitol's teen-age fan magazine. Five hundred thousand copies of the magazine will be tied in with the release of new albums by the Beach Boys, Dick Dale, Bobby Rydell and The Kingston Trio.

Brown Meggs, CRDC's vice president in charge of merchandising, advertising and public relations, said 350,000 copies of the 52 page magazine will be made available on a one-for-one basis, that is, one free copy of the magazine with each teen album purchased. Another 150,000 of the magazines will get newsstand distribution at 35 cents a copy, the promotion will last through March and April.

Volume One, which featured

mark two weeks ago. It marked the first million selling single for Miss Clark in the U.S.A., and the second million seller for WB Records in the past six months, the other being Dean Martin's "Everybody Loves Somebody." Petula's album, also called "Downtown" is currently WB's fastest selling LP.

## Peggy's New Contract

Peggy Lee has been signed to a new, exclusive, five year contract with Capitol Records, her disc home—and a most happy one—for the past decade.

material exclusively on the Beach Boys, was also distributed on a one-for-one basis and more than 750,000 copies were distributed. The new issue, which is 20 pages larger than the first, features material on a dozen artists, including the Beatles, The Beach Boys, Peter and Gordon, Cilla Black, Bobby Rydell, The Lettermen, The Hollyridge Strings and others.

To merchandise the campaign at the store level, Capitol has devised a six foot high "Teen Music Center" display stand which holds 50 copies of the LP's and 100 of the magazine. The magazine contains, in addition to artist features, material on beauty and fashion, contests, cartoons and an application for Teen Set fan club membership. Close to 20,000 teens, at \$1 each, joined the fan club last year on the basis of Volume I.

Producer Dave Cavanaugh will continue to record Miss Lee, and in fact will be working with her next week when he cuts a "live" LP with Peg at New York's Basin Street East, where she is now appearing. This will be her second LP cut at the club. Her first, called simply "Basin Street East," was a smash.

## A Dastardly Act

Thieves broke into Al Hirt's car in New Orleans last week and stole two trumpets valued at \$900 from the famous horn man. His car was parked on

a street in the French Quarter of the city. Both trumpets had Al's name engraved on them plus medallions containing his likeness.

Hirt would like the trumpets back, naturally. But in case he doesn't get them, he will have his two new trumpets fully broken in for his two New York Carnegie Hall concerts scheduled for April 22 and 24.

## Kenny's ABC Deal

Kenny Greengrass, personal manager of Steve Lawrence and Eydie Gorme, has made a deal with ABC Paramount for the trio's G.L.G. Production firm. It will produce masters for the record label with artists like Ron Murphy, The Highwaymen and Dave Fisher. Larry Newton, head of ABC Paramount handled the negotiations with Greengrass.

## Pickwick Spreads Out

Pickwick International, the king-sized low priced LP company, made two deals last week, one to produce records for Laurie, and the other to use selections that were in the Capitol catalog, on its own Pickwick/33 label.

For Laurie, Pickwick International's pop producing division, Lee Harridan Productions, is producing singles and albums for the Bridgeview label which Laurie is distributing. First disc, produced by Terry Phillips, features the Foxes. Other artists for Bridgeview are The Wonderfols, Donnie Burkes, Rod and the Basking Ridge Boys, and The Chick-lettes.

The material that Pickwick will lease from Capitol includes items not now in the Capitol catalog by Jack Jones, Sammy Davis, Harry James,

Continued on page 29

**HOT NEW HIT!**  
**"NEVER, NEVER  
LEAVE ME"**

b/w

**"WHY DON'T YOU  
LET YOURSELF GO"**

**20th  
CENTURY-FOX  
RECORDS**

**Mary  
Wells**

Fox 570

The Ultimate in Entertainment

MARCH 13, 1965

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

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

## 007 Tracks Down Goldfinger to 001

### MONEY ALBUMS

This Week	Last Week	Album	Label
2		<b>GOLDFINGER</b>	SOUNDTRACK, United Artists UA 4117, UAS 5117
2	1	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROS., Phillies 4007
3	3	BEATLES '65	Capitol T/ST 2228
4	4	MARY POPPINS	SOUNDTRACK, Vista BV 4026
6		<b>MY LOVE FORGIVE ME</b>	ROBERT GOULET, Columbia CL 2290
6	8	MY FAIR LADY	SOUNDTRACK, Columbia KOL 8000
7	7	THE BEST OF AL HIRT	RCA Victor LPM/LSP 3309
8	5	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
9	9	RIGHT NOW	RIGHTEOUS BROS., Moonglow M 1001
14	14	<b>DEAR HEART</b>	HENRY MANCINI, RCA Victor LPM/LSP 2990

This Week	Last Week	Album	Label
11	10	DEAR HEART	JACK JONES, Kapp KL 1415
12	12	SOME BLUE-EYED SOUL	RIGHTEOUS BROS., Moonglow MLP/SLP 1002
13	11	BEACH BOYS CONCERT	Capitol TAO/STAO 2198
14	15	THE FOLK ALBUM	TRINI LOPEZ, Reprise 6147
15	17	BLUE MIDNIGHT	BERT KAEMPFFERT, Decca DL 4569
16	16	COAST TO COAST	DAVE CLARK FIVE, Epic LN 24128
17	13	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093
21		<b>THE NANCY WILSON SHOW</b>	Capitol SKAO 2136
19	18	PEOPLE	BARBRA STREISAND, Columbia CL 2215, CS 9015
20	19	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LPM/LSP 2999

This Week	Last Week	Album	Label
34		<b>L-O-V-E</b>	NAT KING COLE, Capitol T/ST 2195
22	22	YOU REALLY GOT ME	KINKS, Reprise 6143
27		<b>STANDING OVATION</b>	JERRY VALE, Columbia CL 2273, CS 9073
24	20	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 1013
25	25	HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
26	24	PEARLY SHELLS	BILLY VAUGHN, Dot DLP 3605
27	29	A LITTLE BIT OF HEAVEN	JOHN GARY, RCA Victor LPM/LSP 2994
28	30	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
29	26	GETZ AU GO GO	STAN GETZ, Verve V-V6 8600
30	23	MR. LONELY	BOBBY VINTON, Epic LN 24136

### ACTION ALBUMS

31	32	THE RETURN OF ROGER MILLER	Smash MGS 27061
44		<b>SHAKE</b>	SAM COOKE, RCA Victor LPM/LSP 3367
33	37	THAT HONEY HORN SOUND	AL HIRT, RCA Victor LPM/LSP 3337
34	28	JOAN BAEZ/5	Vanguard VSD 79160
35	31	SAM COOKE AT THE COPA	RCA Victor LPM/LSP 2970
36	33	12 X 5	ROLLING STONES, London LL 3402, PS 402
37	36	BOBBY VINTON'S GREATEST HITS	Epic LN 24098
38	38	YESTERDAY'S GONE	CHAD & JEREMY, World Artists WAM 2000
49		<b>JOHNNY RIVERS IN ACTION</b>	Imperial LP 9280
40	41	YOUR CHEATIN' HEART	SOUNDTRACK, MGM E 4260
41	39	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
51		<b>DOWNTOWN</b>	PETULA CLARK, Warner Bros. 1590
43	47	DEAN MARTIN HITS AGAIN	Reprise R/RS 6146
44	35	GOLDEN BOY	ORIGINAL CAST, Capitol VAS 2124
45	45	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
46	43	KINGSTON TRIO	Decca DL 74613
47	53	WE COULD	AL MARTINO, Capitol T/ST 2200
48	59	KNOCK ME OUT	VENTURES, Dolton BLP 2033
49	46	GETZ/GILBERTO	Verve V-V6 8545
50	42	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623
51	55	ALL SUMMER LONG	BEACH BOYS, Capitol T/ST 2110
52	40	THE GREATEST LIVE SHOW ON EARTH	JERRY LEE LEWIS, Smash MGS 27056
53	50	SOUTH OF THE BORDER	ALPERT & TIJUANA BRASS, A & M 108
54	54	SUGAR LIPS	AL HIRT, RCA Victor LPM/LSP 2965

68		<b>KINGSMEN, VOL. III</b>	Wand 662
56	56	FUNNY GIRL	ORIGINAL CAST, Capitol VAS 2059
57	52	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
58	60	SIDEWINDER	LEE MORGAN, Blue Note 4157
59	48	THE BEATLES' STORY	Capitol STBO 2222
60	57	SOMETHING NEW	BEATLES, Capitol T/ST 2108
61	58	PETER, PAUL & MARY IN CONCERT	Warner Bros. 2W 1555
62	62	I STARTED OUT AS A CHILD	BILL COSBY, Warner Bros. 1567
63	65	COWBOYS AND INDIANS	NEW CHRISTY MINSTRELS, Columbia CL 2303
64	73	HAVE YOU LOOKED INTO YOUR HEART	JERRY VALE, Columbia CL 2313
65	61	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136; KS 3364
81		<b>FERRY ACROSS THE MERSEY</b>	GERRY & PACEMAKERS, United Artists UAL 6387
67	67	WHO CAN I TURN TO	TONY BENNETT, Columbia CL 2285
68	75	COMMAND PERFORMANCE—LIVE IN PERSON	JAN & DEAN, Liberty LRP 34031
69	71	I'LL BE THERE	GERRY & PACEMAKERS, Laurie LLP 2030
70	66	ANYONE FOR MOZART?	SWINGLE SINGERS, Philips PHM 200-149
71	63	"POPS" GOES THE TRUMPET	AL HIRT & BOSTON POPS, RCA Victor LM/LSC 2721
72	69	BURL IVES SINGS "PEARLY SHELLS"	Decca DL 4578
73	74	COTTON CANDY	AL HIRT, RCA Victor LM/LSP 2917
75		<b>THE ROLLING STONES, NOW!</b>	London LL 3420
75	78	INCOMPARABLE MANTOVANI	London LL 3392; PS 392
76	64	THE GOOD LIFE WITH THE DRIFTERS	Atlantic 8103
77	77	HOLD WHAT YOU'VE GOT	JOE TEX, Atlantic 8106

79		<b>THE SOUND OF MUSIC</b>	SOUNDTRACK, RCA Victor LSOD 2005
70		<b>TOUR DE FARCE</b>	SMOTHERS, BROTHERS, Mercury MG 20948
70		<b>FOUR TOPS</b>	Motown M/S 622
81	72	THE MANFRED MANN ALBUM	Ascot ALS 16015
72		<b>LOVE IS EVERYTHING</b>	JOHNNY MATHEIS, Mercury MG 20991/SR 60991
83	88	THIS IS US	SEARCHERS, Kapp KL 1409
84	84	PEOPLE GET READY	IMPRESSIONS, ABC Paramount 505
96		<b>RAY CHARLES—LIVE IN CONCERT</b>	ABC Paramount 500
86	79	I HAD A BALL	ORIGINAL CAST, Mercury OCM 2210
87	90	INTRODUCING HERMAN'S HERMITS	MGM E 4282
70		<b>THE SUPREMES SING COUNTRY, WESTERN &amp; POP</b>	Motown 625
89	92	SHE'S NOT THERE	ZOMBIES, Parrot 61001
90	97	BIZET: CARMEN	MARIA CALLAS, Angel CLX 3650
91	94	LEADER OF THE PACK	SHANGRI-LAS, Red Bird 20-101
92	✓	THE JIM REEVES WAY	RCA Victor LPM/LSP 2968
93	83	PEOPLE'S CHOICE	FERRANTE & TEIGHER, United Artists UAL 3385
94	95	SENSITIVE SOUND OF DIONNE WARWICK	Scepter M 528
95		<b>ORANGE BLOSSOM SPECIAL</b>	JOHNNY CASH, Columbia CL 2309/CS 9109
96	98	GOIN' OUT OF MY HEAD	LITTLE ANTHONY & IMPERIALS, DCP 6808
97	✓	NO ARMS CAN EVER HOLD YOU	BACHELORS, London LL 3418
98	100	MANTOVANI SOUND	London LL 3419
99	93	THE NAME GAME	SHIRLEY ELLIS, Congress CGL/CGS 3003
100	91	SONGS FOR SWINGIN' LIVERS	ALLAN SHERMAN, Warner Bros. 1569





## R&B BEAT

BY KAL RUDMAN

Once again we step into Predictionville: *Don't Mess Up A Good Thing*, Fontella Bass & Bobby McClure, Chess, should explode from the "Land of Funk" and go on top 15 pop. It has already outsold *Hi Heel Sneakers*, and the big pop stations are getting on it (KYW, WIBG, WLS, CKL, WMCA.)

The most picked R&B record in the country, *Peaches and Cream*, Ikettes, Modern, has a fantastic list of pop stations on it (Cleveland, Detroit, NYC, Houston, Dallas, Frisco, L.A., New Orleans, Pittsburgh). Already re-orders in Charlotte, N. Car.; Cleveland; New Orleans; and, good sales in L.A.

The hottest record at Atlantic is the Solomon Burke with Chicago and NYC pacing the sales and Balt.-Wash. close behind, but the Carla Thomas is a monster in B-W and growing in Atlanta (Same markets for her Daddy, Rufus) . . . Willie Tee getting quite large in Detroit and Chicago . . . the top side of the Joe Tex now seems to be, *You Got What It Takes* (That old split play hurts most records on charts) . . . The Billy Stewart is now broken in many cities.

### Philly LP Taking Off

Heavy play on the cut, *Without A Song*, Ray Charles, in the LP, *Definitive Jazz*, Vol. 2, ABC-Paramount, in Philly has moved a tremendous amount (time is 6:40, but the jocks are wailin'). . . Many picks coming in for: *It's My Own Fault*, B. B. King, ABC-Paramount, *When I'm Gone*, Joe Simon; and *It Was Nice*, Jimmy Hughes. Jerry Thomas, Ft. Worth and Fat Daddy are very keen on the Joe Simon, and expect action soon.

### Artist-D.J. Ramblings

Fontella Bass was at the Apollo in Harlem for Rocky Groce and is now at Atlanta's Royal Peacock . . . Johnny Nash and Jackie Ross are winding up a European promotion tour . . . Little Milton is finishing up a 1-nighter tour of Texas and Oklahoma . . . Mittl Collier goes into the Apollo this week . . . Gene Pierce went to KGFJ, L.A. long enough to get very homesick, and is now back where a Texan belongs on KNOK, Ft. Worth . . . O. C. White, P.D. of WAWA, Milwaukee and WMAD, Madison is gittin' hitched to Miss Joyce (whom we all met at

the reception desk at the NARA convention in Chicago). O. C. has joined E. Rodney of Chicago in giving Wally Roker grey hair by breaking the next Alvin Cash, *Barracuda*, before release. He was one of the first to spot the Ikettes, his top instrumental is, *Billy's Boy*, Billy Preston, V.J. He loves the Jimmy McGriff and B. B. King (who appears for him this month at Vines Million Dollar Ballroom); and is gone on the Maxine Brown, Tee, Rufus, and Burke.

### Around The Country

Fat Daddy in Baltimore reports the Wonderful Ones on Laurie about to break, sales on J. J. Barnes, and all the James Brown productions are selling, and he likes: *Baby Look At You*, B. B. King, Kent, and, *Give You What I Got*, Wendy Rene . . . The current integration record with Ed Wright is *Yeh Yeh*, Georgie Fame. He reports WABQ in Cleveland has busted: Jerry Butler; J. J. Barnes; Eddie and Ernie; Effie Smith; Alvin Robinson; Clay Hammond, and Maxine Brown. He is on the Companions . . . Jimmy Bishop at WDAS in Philly likes both sides of the Grover Mitchell on Decca and, *Still A Tomorrow*, Diplomats.

## R & B TOP 30

### Supremes "Name of Love" To 3

- |  |   |
|--|---|
| 1 SHOTGUN<br>Junior Walker—Soul 35008                        | 16 IT'S GONNA BE ALRIGHT<br>Maxine Brown—Wand 173                 |
| 2 DON'T MESS UP A GOOD THING<br>Bass & McClure—Checker 1097  | 17 HOW DO YOU QUIT<br>Carla Thomas—Atlantic 2272                  |
| 3 STOP IN THE NAME OF LOVE<br>Supremes—Motown 1074           | 18 GOT TO GET YOU OFF MY MIND<br>Solomon Burke—Atlantic 2276      |
| 4 MY GIRL<br>Temptations—Gordy 7038                          | 19 DON'T WAIT TOO LONG<br>Bettye Swann—Money 108                  |
| 5 PEACHES & CREAM<br>Ikettes—Modern 1005                     | 20 WHEN I'M GONE<br>Brenda Holloway—Tamlia 54111                  |
| 6 ASK THE LONELY<br>Four Tops—Motown 1073                    | 21 LET HER LOVE ME<br>Otis Leaville—Blue Rock 4002                |
| 7 PEOPLE GET READY<br>Impressions—ABC Paramount 10622        | 22 BOY FROM N.Y.C.<br>Ad Libs—Blue Cat 102                        |
| 8 TWINE TIME<br>Alvin Cash & Crawlers—Mar-V-Lus 8002         | 23 I LOVE YOU BABY<br>Dottie & Ray—LeSage 701                     |
| 9 MR. PITIFUL<br>Otis Redding—Volt 124                       | 24 GET DOWN WITH IT<br>Bobby Marchan—Dial 4002                    |
| 10 COME SEE<br>Major Lance—Okeh 7216                         | 25 YOU'VE LOST THAT LOVIN' FEELIN'<br>Righteous Bros.—Philles 124 |
| 11 YOU GOT WHAT IT TAKES<br>Joe Tex—Dial 4003                | 26 GOOD TIMES<br>Jerry Butler—Vee Jay 651                         |
| 12 TIME WAITS FOR NO ONE<br>Eddie & Ernie—Eastern 602        | 27 SIMON SAYS<br>Isley Bros.—Atlantic                             |
| 13 I WANNA BE YOUR EVERYTHING<br>Manhattans—Carnival 507     | 28 YOU CAN'T HURT ME NO MORE<br>Gene Chandler—Constellation 146   |
| 14 NOWHERE TO RUN<br>Martha & Vandellas—Gordy 7039           | 29 TEASIN' YOU<br>Willie Tee—Atlantic 2273                        |
| 15 SHAKE/A CHANGE IS GONNA COME<br>Sam Cooke—RCA Victor 8486 | 30 RECIPE<br>Kim Folks—Revis                                      |



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## Clap Clap is Shirley's New Game Name

## Chart Picks

## SHIRLEY ELLIS

Congress CG 234

THE CLAPPING SONG (CLAP PAT CLAP SLAP) (Al Gallico, BMI) (2:44)—Chase.

Flip is "This Is Beautiful," (Al Gallico, BMI) (2:12)—Chase.

The "Name Game" girl is in the same bag this trip with a clever invitation to participate.

## LESLEY GORE

Mercury 72412

ALL OF MY LIFE (Screen-Gems-Columbia, BMI) (2:34)—Powers, Miller.

Flip is "I Cannot Hope For Anyone," (Metric, BMI)—Meccia, Ciacci.

A fine ballad effort by Sarah Lawrence's favorite coed. Should add another chapter to an already illustrious career.

## THE CHIPMUNKS

Liberty 55773

DO-RE-MI (Williamson, ASCAP) (2:20)—Rodgers, Hammerstein II  
SUPERCALIFRAGILISTICEXPIALIDOCIOUS (Wonderland, BMI) (2:05)—Sherman-Sherman.

With all the interest in the film hits "Mary Poppins" and "Sound of Music" at present, these two very cute sides easily merit some turntable spins.

## DIONNE WARWICK

Scepter 1294

YOU CAN HAVE HIM (Harvard-Big Billy, BMI) (3:23)—Cook.

Flip is "Is There Another Way To Love Him," (Blue Seas—Jac, ASCAP) (2:30)—Bacharach-David.

The thrush has a wild, infectious rock-gospel number here which builds to an exciting climax with the help of Burt Bacharach's swinging arrangement.

## BILLY FURY

London 9740Y

I'M LOST WITHOUT YOU (South Mountain, BMI) (3:15)—Randazzo, Barberis.

## MUSIC BUSINESS DISCOVERIES

## RONNIE MITCHELL

Blue Cat 111

I'M LOVING YOU MORE EVERY DAY (Trio, BMI) (2:50)—Mitchell.

Flip is "Having a Party," (Trio, BMI) (2:27)—Mitchell.

An impressive delivery for a debut record. Mitchell has a funky blues-oriented side here which should capture the imagination. Lieber and Stoller produced the session.

## EDDY RAVEN

LaLouisianne LL 8061

MISERY (Rolyn, BMI) (2:00)—Willis.

Flip is "My Heart's Been Broken," (Rolyn, BMI) (2:50)—Willis.

Eddy Raven debuts with a beat blues number which makes for good dancing.

## ELDRIDGE HOLMES

Alon 9022

EMPEROR JONES (Jarb, BMI) (2:04)—Neville.

Flip is "A Time For Everything," (Jarb, BMI) (2:04)—Neville.

Plenty of brass and fine wailing here, reminiscent of Major Lance and the Impressions, as Holmes offers his contribution to the long list of new dances.

Flip is "Go Ahead and Ask Her," (M.C.P.S., ASCAP) (1:55)—Palmer.

With this side, the popular British balladeer produces his finest single effort to date. Could make it with this effective Teddy Randazzo tune.

## BRUCE &amp; TERRY

Columbia 4-43238

CARMEN (Metric, BMI) (2:40)—DeCaro.

Flip is "I Love You Model 'T'," (T.M., BMI) (2:20)—Melcher-Johnston.

A nice West Coast sound for this one which deals with a touching situation which ends in favor of that perennial girl from the wrong side of the tracks.

## THE MISFITS

Sound Stage 7 2537

SKIING TIME (Janjo &amp; Fab, BMI) (2:08)—J. Bradley, D. Talty.

Flip is "It's Up To You" (Janjo &amp; Fab, BMI) (2:13)—J. Bradley, D. Talty.

The boys explain that its time for the ski scene. They'd better hurry up before they lose that snow.

## THE "D" MEN

Veep 1209

JUST DON'T CARE (Waterview-Blagman, BMI) (2:22)—Wadhams, Askew.

Flip is "Mousin' Around" (Waterview-Blagman, BMI) (2:18)—Engler, Evans.

Driving rocker is sung by the boys from Connecticut in groovy fashion.

## THE OPALS

Laurie 3288

NO, NO, NEVER AGAIN (Debbie-Anne, BMI) (2:44) Terranova, Foster, Gates.

Flip is "Just Like A Little Bitty Baby" (Metric, BMI) (2:20)—P. Sawyer, M. Barkan.

The gals sell this plaintive balled with warmth, sparked by a fine lead singer.

## CHARLES AZNAVOUR

Reprise 0353

VENICE BLUE (Ludlow, BMI) (2:36)—Lees-Dorin-Aznavour.

Flip is "I Will Warm Your Hearts," (Ludlow, BMI) (2:43)—Lees-Aznavour.

The French entertainer has had some action in the past on this side of the Atlantic, and this one could just do the trick of putting him over all the way. Big, production-number arrangement.

## TOMMY HUNT

Atlantic 2278

I DON'T WANT TO LOSE YOU (Blackwood, BMI) (2:54)—McCoy.

Flip is "Hold On," (Blackwood, BMI) (2:50)—McCoy.

Tommy has a heartfelt, r.&amp;b.-tinged ballad effort here which is warmly realized. Good material, finely arranged and produced.

## THE FANTASTIC BAGGYS

Imperial 66092

IT WAS I (T.M.—Desert Palms, BMI) (2:36)—Paxton.

Flip is "Alone On The Beach" (Trousdale, BMI) (1:44)—Sloan-Barri.

The Fantastic Baggys go almost folksy on this one, with a simplicity which catches the ear and holds it. Strings and femme chorus are effectively handled.

## THE WAIKIKIS

Kapp KJB 52

HAWAII HONEYMOON (Zodiac, BMI) (2:02)—Gustin-Cassez,

Flip is "Remember Boa-Boa," (Zodiac, BMI) (2:15)—Wetter.

The Waikikis had a good one in "Hawaii Tattoo," and this instrumental is a fine follow-up in kind. Could do even better this second time around.

## THE SAPPHIRES

ABC Paramount 10639

GOTTA HAVE YOUR LOVE (Screen-Gems-Columbia, BMI) (2:17) T. Powers, J. Keller.

Flip is "Gee I'm Sorry Baby" (Mer-Lee, Downstairs, Shelros, BMI) (2:57) Gamble, Huff.

The Sapphires have a fine song here and they make the most of it with a soulful reading that should appeal to the young set.

## JIM DOVAL AND THE GAUCHOS

ABC-Paramount 10637

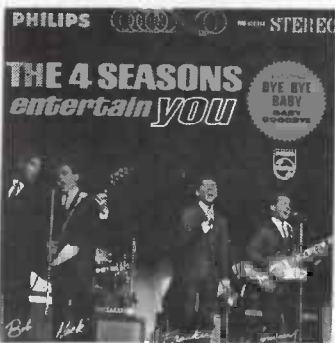
UPTOWN CABALLERO (T.M. Music, BMI) (2:30)—A. Resnick, K. Young.

Flip is "I Know You're Fooling Around" (South Mountain Music, BMI) (2:26)—Randazzo, Weinstein, Barberis.

A swinging piece of material with overtones of "Spanish Harlem" about a lad who is an uptown Caballero. Could be a smasher.



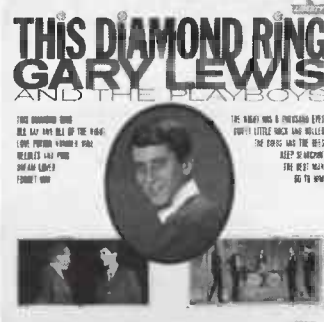
## This Week's Block Busters



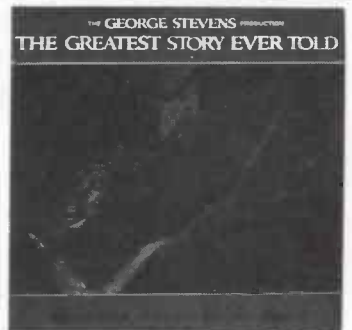
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Philips PHS 600-164



RED BIRD GOLDIES  
Various Artists  
Red Bird RB 20-102



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Gary Lewis  
Liberty LRP 3408



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Motion Picture Soundtrack  
United Artists



THE IMPRESSIONS GREATEST HITS  
ABC Paramount ABC 515



THE BEST OF LOUIS ARMSTRONG  
Decca DXSB 7183



MY FAVORITE GUITARS  
Chet Atkins  
RCA Victor LSP 3316



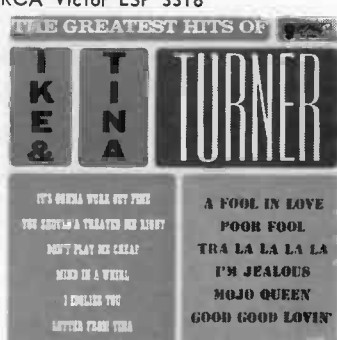
IF YOU ARE BUT A DREAM  
Mario Lanza  
RCA Victor LSC 2790



MUSIC FROM "THE SOUND OF MUSIC"  
Living Strings  
RCA Camden CAS 869



THE BEST OF BING  
Decca DXSB 7184



THE GREATEST HITS OF  
Ike & Tina Turner  
Sue LP 1038



TUNES FOR TWO  
Skeeter Davis & Bobby Bare  
RCA Victor LSP 3336



HITS FROM THE COUNTRY HALL OF FAME  
Floyd Cramer  
RCA Victor LSP 3318



THE BEST OF JOLSON  
Decca DXSA 7169



THE CHIPMUNKS SING WITH CHILDREN  
Liberty LRP 3405



THE GARY LEMEL ALBUM  
Vee Jay VJ 1129

# MUSIC BUSINESS

## BIG 50 C & W HITS

MARCH 13, 1965

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

- 1 1 KING OF THE ROAD  
Roger Miller—Smash 1965
- 2 2 I'VE GOT A TIGER BY THE TAIL  
Buck Owens—Capitol 5336
- 3 3 TEN LITTLE BOTTLES  
Johnny Bond—Starday 704
- 4 5 THEN AND ONLY THEN  
Connie Smith—RCA Victor 8489
- 5 7 ORANGE BLOSSOM SPECIAL  
Johnny Cash—Columbia 43206
- 6 6 (MY FRIENDS ARE GONNA BE) STRANGERS  
Roy Drusky—Mercury 72376  
Merle Haggard—Tally 179
- 7 8 DO WHAT YOU DO DO WELL  
Ned Miller—Fabor 137
- 8 4 SITTING IN AN ALL NITE CAFE  
Warner Mack—Decca 31684
- 9 10 WALK TALL  
Faron Young—Mercury 72375
- 10 7 HAPPY BIRTHDAY  
Loretta Lynn—Decca 31707
- 11 11 A TIGER IN MY TANK  
Jim Nesbitt—Chart 1165
- 12 14 I WASHED MY HANDS IN MUDDY WATER  
Stonewall Jackson—Columbia 43197
- 13 13 WHAT MAKES A MAN WANDER  
Jan Howard—Decca 31701
- 14 12 YOU'RE THE ONLY WORLD I KNOW  
Sonny James—Capitol 5280
- 15 9 I'LL REPOSSESS MY HEART  
Kitty Wells—Decca 31705
- 16 17 TWO SIX PACKS AWAY  
Dave Dudley—Mercury 72384
- 17 22 THIS IS IT  
Jim Reeves—RCA Victor 8508
- 18 20 LOVING YOU, THEN LOSING YOU  
Webb Pierce—Decca 31737
- 19 15 I'LL WANDER BACK TO YOU  
Earl Scott—Decca 31698
- 20 18 IT AIN'T ME BABE  
Johnny Cash—Columbia 43145
- 21 23 THE WISHING WELL  
Hank Snow—RCA Victor 8488
- 22 16 ODE TO THE LITTLE BROWN SHACK OUT BACK  
Billy Edd Wheeler—Kapp 617
- 23 21 TRUCK DRIVING MAN  
George Hamilton IV—RCA Victor 8462
- 24 24 WHAT I NEED MOST  
Hugh X. Lewis—Kapp 622
- 25 30 TINY BLUE TRANSISTOR RADIO  
Connie Smith—RCA Victor 8489

- 26 26 SHAME ON YOU  
Red Foley—Decca 31737
- 27 34 FREIGHT TRAIN BLUES  
Roy Acuff—Hickory 1291
- 28 28 BABY THEY'RE PLAYING OUR SONG  
Tompall & The Glaser Bros.—Decca 31736
- 29 29 BIG CITY  
Margie Bowes—Decca 31708
- 30 ★ YOU DON'T HEAR  
Kitty Wells—Decca 31749
- 31 31 I STILL MISS SOMEONE  
Lester Flatt & Earl Scruggs—Columbia 43204
- 32 32 A DEAR JOHN LETTER  
Skeeter Davis & Bobby Bare—RCA Victor 8496
- 33 33 SWEET, SWEET JUDY  
David Houston—Epic 9746
- 34 35 JUST THOUGHT I'D LET YOU KNOW  
Carl & Pearl Butler—Columbia 43210
- 35 19 I THANK MY LUCKY STARS  
Eddy Arnold—RCA Victor 8445
- 36 36 DON'T BE GOOD TO ME  
Margie Singleton—Mercury 72386
- 37 37 I WANT YOU  
Tom Tall & Ginny Wright—Chart 1170
- 38 38 TAKE YOUR HANDS OFF MY HEART  
Ray Pillow—Capitol 5323
- 39 25 HALF OF THIS, HALF OF THAT  
Wynn Stewart—Capitol 5271
- 40 40 PLEASE PASS THE BOOZE  
Ernest Tubb—Decca 31706
- 41 41 BLAME IT ON THE MOONLIGHT  
Johnny Wright—Decca 31740
- 42 42 BAD, BAD DAY  
Bob Luman—Hickory 1289
- 43 43 CLOUDY AND COOL  
Chet Atkins—RCA Victor 8492
- 44 45 WHERE DID YOU GO  
Boots Till—Capa 125
- 45 48 TOO EARLY TO GET UP  
Willis Bros.—Starday 703
- 46 39 SHE CALLED ME BABY  
Carl Smith—Columbia 43200
- 47 49 GIRL ON THE BILLBOARD  
Del Reeves—United Artists 824
- 48 46 CLOSE ALL THE HONKY TONKS  
Charlie Walker—Epic 9727
- 49 ★ I CRIED ALL THE WAY TO THE BANK  
Norma Jean—RCA Victor 8518
- 50 50 I WON'T FORGET YOU  
Jim Reeves—RCA Victor 8461

## BIG C & W ALBUMS

- 1 4 YOU'RE THE ONLY WORLD I KNOW  
Sonny James—Capitol T 2209 (M)/St 2209 (S)  
Columbia CL 2255/CS 9055
- 2 1 THE FABULOUS SOUND OF FLATT AND SCRUGGS  
Columbia CL 2255/CS 9055
- 3 2 TOGETHER AGAIN/MY HEART SKIPS A BEAT  
Buck Owens & His Buckeroos—Capitol T 2185 (M)/ST 2185 (S)
- 4 7 FAITHFULLY YOURS  
Eddy Arnold—RCA Victor LPM 262 (M)/60931 (S)
- 5 5 THE BEST OF JIM REEVES  
RCA Victor LPM 2840 (M)/LSP 2890 (S)
- 6 3 I DON'T CARE  
Buck Owens & His Buckeroos—Capitol T 2186
- 7 6 LOVE LIFE  
Ray Price—Columbia CL 2188
- 8 8 HAVE I TOLD YOU LATELY THAT I LOVE YOU  
Jim Reeves Camden 842
- 9 9 BILL ANDERSON SHOWCASE  
Decca DL 4600/D1 74600

- 10 10 BITTER TEARS  
Johnny Cash—Columbia CL 2248/CS 9048
- 11 14 YOUR CHEATIN' HEART  
Soundtrack/Hank Williams, Jr.—MGM E 4260 (M)/SE 4260 (S)
- 12 12 THE JUDY LYNN SHOW  
United Artists UAL 3390 (M)/UAS 6390 (S)
- 13 11 SONGS OF TRAGEDY  
Hank Snow—RCA Victor LPM/LSP 2901 (S)
- 14 15 PICK OF THE COUNTRY  
Roy Drusky—Mercury MG 20973 (M)/SR 60973 (S)
- 15 19 RETURN OF ROGER MILLER  
Smash MGS 27061 (M)/SRS 67061 (S)
- 16 16 COUNTRY MUSIC TIME  
Kitty Wells—Decca DL 4554/DL 7455
- 17 17 COUNTRY DANCE FAVORITES  
Faron Young—Mercury MG 20981 (M) 60981 (S)
- 18 ★ THE JIM REEVES WAY  
RCA Victor LPM 2968 (M)/LSP 2968 (S)
- 19 13 THANK YOU FOR CALLING  
Billy Walker—Columbia CL 2206 (M)/CS 9006 (S)
- 20 20 GEORGE JONES SINGS LIKE THE DICKENS  
United Artists UAL 3364 (M)/UAS 6364 (S)

### Country Single Picks

- LONZO & OSCAR  
Nugget 235  
(FROM NOW ON ALL MY THUMBS ARE GONNA BE) FANGERS  
[Yonah Music, BMI] (2:23)—Liz Anderson—Jack Ripley
- Flip is "Rip & Snort"  
(4-Star Sales, BMI) (2:18)—Jackie Dunham & Glenn Kastner
- ERNEST ASHWORTH  
Hickory 1304  
BECAUSE I CARED  
[Acuff-Rose, BMI] (2:37)—Jack Turner  
Flip is "Love Has Come My Way"  
[Acuff-Rose, BMI] (1:58)—Don Gibson
- BILLY WALKER  
Columbia 43223  
MATAMOROS  
(Buster Doss Music & Matamoros Music, BMI) (3:32)—Ko. Arnold  
Flip is "I'm Nothing To You"  
(Matamoros Music, BMI) (2:30)—B. Walker

- OSBORNE BROTHERS  
Decca 31751  
HEY, HEY, BARTENDER  
(Sure-Fire Music, BMI) (2:43)—Betty Sue Perry  
Flip is "Me And My Old Banjo"  
(Sure-Fire Music, BMI) (2:16)—Sonny Osborne

- RED SOVIN  
Ric 154  
THE STAR OF THE SHOW (WON'T BE ON TONIGHT)  
(Cedarwood, BMI) (2:52)—Kent Westberry—Benny Joy  
Flip is "Losing My Grip"  
(Tree Pub, BMI) (2:53)—Don Wayne

- BILLY EDD WHEELER  
Kapp 655

- BURNING BRIDGES  
(Sage & Sand Music, SESAC) (2:29)—Walter Scott  
Flip is "Tonight I'm Singing Just For You"  
(Trio Music, BMI) (2:45)—Wheeler-Leiber



# REVIEW OF THE WEEK

Continued from page 23

Nelson Riddle, Les Baxter, Bobby Hackett and Gordon Jenkins. Also selections from Capitol's classical catalog featuring the Pittsburgh Symphony Orchestra, Nathan Millstein, The St. Louis Symphony and Eric Leinsdorf and the San Francisco Symphony.

Capitol items will be issued on Pickwick/33 which will list at \$1.98 monaural and \$2.49 stereo. The lease of catalog to Pickwick by Capitol marks a major shift in record company thinking. According to Cy Leslie, head of Pickwick, it means that record companies are beginning to think of "re-print" records, like book publishers think of paperback book rights. "We are in negotiations with other companies for similar lease arrangements," Leslie said.

## Mills Appointments

After many months of anxiety, the new owners of Mills Music, Utilities and Industries Corp., named the new officers and the department heads of the publishing firm. The new officers are: Richard L. Rosenthal president; Warren Ling, vice president and general manager; Louis Schwartz, assistant vice president; C. B. Myers, treasurer; and Bernard D. Fischman, secretary.

The following were designated department heads: Stanley Mills, general professional manager; Arthur Cohn, manager classical department; David Malin, manager educational department; Robert Teck, sales manager; Bernard Kalban, manager advertising and promotion; Bernard Pollack, coordinator for public performances; Norman Warembud, production manager and coordinator religious music; Cora Martone, copyright manager; Richard Mills, manager special services.



Bill Carlisle, right, one of the Grand Ole Opry's most colorful performers, has just signed for personal management by Jim Small, left, veteran C&W talent director. Carlisle's new Hickory record, "The Great Snowman" backed with "Before She Knows I'm Gone",

The new officers replace Jack and Irving Mills and Samuel Buzzell, who resigned their posts as president, treasurer and secretary of Mills Music, respectively. Jack and Irving Mills will remain as members of the board of directors of the new Mills Music.

## Swinging Napkins

One of the biggest outside promotions ever for record industry stars is being undertaken by the Hudson Pulp and Paper Corp. of New York, manufacturer of Hudson Napkins. Starting this month millions of boxes of Hudson Napkins in thousands of supermarkets, from New England to Florida, will carry full color pictures of top recording stars. They include such names as The Dave Clark Five, Peter Duchin, Ferrante & Teicher, Pete Fountain, Marvin Gaye, Bobby Goldsboro, Benny Goodman, Jay and The Americans,

Jack Jones, The Kingston Trio, Billy J. Kramer, Major Lance, Trini Lopez, Manfred Mann, Garnet Mimms, The Miracles, Sandy Nelson, The Newbeats, The Supremes, Johnny Tillotson, Bobby Vee, The Village Stompers, Danny Williams, Roger Williams.

The entire campaign is being handled by the Grey Advertising Agency. The outside of the packages will have a picture of The Supremes, Roger Williams and Benny Goodman. The entire campaign is being handled by Grey Advertising.

## WMCA's New Campaign

WMCA, New York is a pop-rock station. For many years under the lead of President Peter Straus, and station manager Steve Labunski, WMCA has fought the idea that pop and rock is only for teenagers, and has stressed the point that most people—of all ages—dig pop music, whether it's sung by Elvis, the Beatles, Jerry Butler, Chuck Berry or Bob Goulet. This week, under new sales manager Bob Mazur, the station is on an all out ad kick, spoofing advertisers and agencies who choose media according to personal tastes and not according to sales needs.

First ad, which will appear in the New York Herald Tribune, Advertising Age, Broadcasting and other trade publications, has a headline that reads: "If You Prefer Esoteric Programming Send A Contribution to WBAI." (A clip out coupon for contributions to FM station WBAI follows). Underneath the coupon the headline reads: "But To Make A Real Contribution To Your Agency, Send Your Clients To WMCA." The copy explains that if the ad men don't want to listen to the music WMCA

## BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 I'LL NEVER FIND ANOTHER YOU  
Seekers—Columbia
- 2 THE GAME OF LOVE  
Wayne Fontana and the Mindbenders—Fontana
- 3 IT'S NOT UNUSUAL  
Tom Jones—Decca
- 4 DON'T LET ME BE MISUNDERSTOOD  
Animals—Columbia
- 5 TIRED OF WAITING FOR YOU  
Kinks—Pye
- 6 THE SPECIAL YEARS  
Val Doonican—Decca
- 7 FUNNY HOW LOVE CAN BE  
Ivy League—Piccadilly
- 8 YOU'VE LOST THAT LOVIN' FEELIN'  
Righteous Bros.—London
- 9 KEEP SEARCHIN'  
Del Shannon—Stateside
- 10 YES I WILL  
Hollies—Parlophone
- 11 I MUST BE SEEING THINGS  
Gene Pitney—Stateside
- 12 IT HURTS SO MUCH  
Jim Reeves—RCA
- 13 SILHOUETTES  
Eerman's Hermits—Columbia
- 14 COME AND STAY WITH ME  
Marianne Faithfull—Decca
- 15 GOOD NIGHT  
Roy Orbison—London
- 16 I'LL STOP AT NOTHING  
Sandle Shaw—Pye
- 17 COME TOMORROW  
Manfred Mann—HMV
- 18 CAST YOUR FATE TO THE WINDS  
Sounds Orchestral—Piccadilly
- 19 MARY ANNE  
Shadows—Columbia
- 20 GO NOW  
Moody Blues—Decca

plays—so be it. It goes on to say "... more housewives listen to WMCA between noon and six p.m. than to any other station in the area. . . . people who own homes, or pay rent. People who drive Cadillacs. And maybe Model T. Fords. Certainly we have teenagers . . . probably octogenarians as well."

A lot of stations who feel pop music includes the Rolling Stones and the Supremes as well as Jack Jones will watch the campaign with interest.

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# Dateline Music City



Music Business in Nashville

CHARLIE LAMB

**Bill Denny**, president of Cedarwood pubbery here, who recently was presented the Outstanding Young Man of the Year award by the Nashville area Junior Chamber of Commerce, automatically becomes eligible for consideration as one of "The Ten Most Outstanding Young Men of America," which will be presented later this year.

Denny's background as a business administration major at Vanderbilt University, coupled with his lifelong family interests in the music and recording world, has been a winning combination for him in the business world. Denny, besides serving as prexy of Cedarwood, also serves as executive veep in charge of operations for three Georgia radio stations, a partner in Hatch Showprint of Nashville, a member of the board of directors and veep of Sulphur Dell Speedways, a director of the CMA, and director and secretary of Nashville's chapter of NARAS.

ABC producer **Bill Foster** and assistant flew to Music City recently to film home-on-the-range type of sequences of **Jimmy Dean's** visit to the **Carl Smith** ranch near here. They found their efforts rewarded recently when a nation-wide TV audience watching the Jimmy Dean show saw a 10-minute video tape sequence with mid-Tennessee hills as a backdrop. The Smith-Dean duo herded and cut cattle, demonstrated their horsemanship, and took time out to pose with Smith's family, including wife **Goldie Hill**. Dean and Smith are the best of friends and visit each other often.

## The Texas Sound

Texans, always proud of their state's vigor, size and the number of millionaires, may suffer now and then from stirrings of the green-eyed monster when they look to Music City, and see the immensity of its stature in the music world. So, hopefully, they've started pushing "The Texas Sound," and KAWA at Waco says it's being taken up in other markets. Says KAWA "The Texas Sound will surely have impact on the radio industry in the years to come and it faces a bright future."



**WILLIE'S NEW PACT:** RCA-Victor artist Willie Nelson re-signs with Pamper Music Inc., as big-wigs in the Pamper organization look on. Left to right standing, Wayland (Stubby) Stubblefield of the promotion department; Haze Jones, of productions who handles Nelson's bookings; and J. Hal Smith, general manager. Nelson's current release is "She's Not For You" backed with "Permanently Lonely." He'll be doing an album for RCA Victor in a few days.

"So, what the heck is the Texas Sound?"

KAWA answers that thus. "Basically it's music that started in the Lone Star State, an up-graded brand of C&W combined with a new approach to Formula or Top Forty announcing. Confused? Just think a moment. A large percentage of our nation's disk jockeys have come from or worked in the Texas market. Texas is the breeding ground for the nation's announcers. To mention only a few artists—**Ernest Tubb, Bob Wills, Hank Thompson, Jimmy Dean, Charlie Walker, Hank Snow, Jim Reeves, Carl Perkins, Johnny Cash** and even **Elvis Presley** who spent more time in Texas in his rise to fame than in any other state including his home state of Tennessee."

## Dial's New Group

Dial Records has signed a new vocal group—**The Illusions**. Their first release will be out soon. Four familiar Music City songwriters and performers formed **The Illusions**—**Ronnie Wilkins, John Hurley, Ronny Light** and **Bill Cates**. . . Top songwriter-artist **Roger Miller** has left Nashville after a whirlwind visit that included several recording sessions and a

surprise appearance at the Opry. Miller stole the Opry spotlight and was called back for three encores. He's exclusive writer for Tree pubbery, and currently watching his latest record, "King of the Road" zoom up in both the pop and C&W charts. Tree veep **Buddy Killen** says this one is topping the fantastic success of both "Dang Me" and "Chug-A-Lug", while his latest smash album, "The Return of Roger Miller" is climbing the LP charts.

Capitol star **Wanda Jackson** left March 7 for a three weeks tour of PA's in Germany and France. She'll also spend four days recording in Cologne, using German lyrics. She'll headline at the Olympia Theater in Paris March 23. The tour was arranged through Capitol Records with supplemental dates filled by GAC. . . The Dunkirk, N.Y. Fair will feature a "country spectacular" night July 29, with **Lester Flatt & Earl Scruggs** and the **Foggy Mountain Boys** plus **Barbara Allen** and her complete New Dominion Barn Dance show. Barbara and her show has just been signed to appear with TV personality **Smiley Burnett** at the Wayne County Fair, Goldsboro, N.C. Sept. 20-21. **Jim Gemmill** is producing.

## Victor's New Star

RCA-Victor reports that 12,000 have been sold in the Boston area alone of the new **Tony Conigliaro** "Why Don't They Understand". Conigliaro, of course, is the ace left fielder for the Boston Red Sox, as handy with his voice as with his mitts. . . **Walter Hensley**, a wing-ding of a banjo player who recently released a single, "The World Is Waiting for the Sunrise" on Capitol, has joined the WWVA Jamboree at Wheeling. . . **Ferlin Husky** will record in Music City March 24, 25 and 30 under direction of **Marvin Hughes** and **Billy Graves**. . . Music City's **Roy Clark** is featured on "Shindig" March 31. . . Through the wonders of modern recording, the late great **Hank Williams**, who left us all some 14 years ago, will duet with **Hank Williams Jr.** in some of the all-time country favorites, written and originally recorded by **Hank Senior**. The rush to buy this extraordinary father-son vocal LP blending should produce all kinds of traffic jams. . . Fast growth of Key Talent, 812 16 Ave., south, has made necessary the incorporation of the firm. At the first board meeting **E. Jimmy Key** was elected president and **David (Doc) Holliday** was elevated from assistant director to veep. The company was formed July 1, 1963. It represents the following country and/or pop talent: **Jimmy Newman, Dave Dudley, Billy Walker, Bobby Ware, Ralph Emery, Linda Manning, George Kent, Buddy Meredith** and **David Price**.

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**"WHERE DID YOU GO"**

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## Country Chatter

Ray Karol has just signed with Rex Zario's Arzee label to produce C&W singles. . . . Tandy C. Rice Jr., has joined the public relations department of Denny-Moeller Talent Inc. . . . Judy Lynn was made an honorary citizen of Ft. Worth, Texas, during her recent starring at the Southwestern Exposition and Stock Show Rodeo. Judy was also the first female star ever to headline the San Antonio stock show rodeo. She's been rebooked for the 1967 San Antonio Rodeo.

The Hank Williams Jr. show returned recently from a four week tour of Oklahoma, Texas, Louisiana, New Mexico and Colorado, breaking one house record after another. . . . Doc Whiting, CAPA Records prexy, says the Boots Till release, "Where Did You Go" is sizzling with trade papers and deejays picking it and distributors re-ordering. . . . Country Music Who's Who publisher Thurston Moore was in Los Angeles last week attending the Country Music Station meeting. He's hard at work on the 1966 issue of his Who's Who. . . . "Tonight I'm Singing Just For You" by Billy Edd Wheeler on Kapp is already showing its strong teenage appeal and should hit the pop market as hard at the country market. It was produced by Paul Cohen. . . . Jim Westcott of WLAJ, LaFollette, Tenn., points out the station's Saturday night country music show, led by The Blue Valley Boys, lasts three and a half hours and after eight months of continuous weekly airing is bigger than ever. For the last four weeks, Columbia star Kirk Nadsard and wife, Lois Johnson have drawn turn-away crowds. . . . Harvie Jordan is newly appointed PD at KTUE, Tulia, Texas. . . . Keith "Dude" Williams is anchor man and newest member of the staff of Salt Lake City's KSOP.

Chart Records prexy Ott Stephens announces the signing of Linda Keaton of Durham, N.C. to an exclusive recording contract. Stephens says the new sub-label of Chart, Great Records, will feature the same Nashville sounds as Chart but will have its own artists and regular monthly releases. Latest to sign with Great is Clyde Owens of Augusta, Ga. . . . Slim Williamson, Yonah Music prexy, says that to date nine artists have recorded "Strangers", the Liz Anderson song. The company has signed Weldon Rogers to an exclusive writer contract.

## Around and About

Clyde Chesser and Billy Deaton of Austin recently worked five days with Marty Robbins to capacity crowds through six southern states. . . . M. H. Hilton, general manager of Salt Lake City's KSOP, has announced the following upcoming shows: April 3: Carl Smith, Dottie West, Carl and Pearl Butler, George Morgan and the Willis Brothers; May 7-8: Hank Thompson; June 12: Johnny Wright, Kitty Wells, Grandpa Jones, Bill Phillips and the Tennessee Mountain Boys; July 16-17: Buck Owens and the Buckaroos

Marvin Hughes, Capitol A&R man, has set sessions for this week in Nashville. . . . Leon McCullom, after Nashville sessions, has returned to Las Vegas' Golden Nuggett. . . . Byrn Bennick of WCOA, Pensacola, asks us to "drop a hint" that he is in dire need of the latest 45 RPM's. Is this hint strong enough, Byrn or would you prefer to dynamite it? . . . Hickory Records is going all out on the new Larry Henley release, "His Girl," backed with "Eastham Prison Farm." Henley is the high voice of the Newbeats. . . . Al Hilmus of WMCP Radio, Columbia, Tenn., needs singles and albums. "If the music and song are good and not suggestive," says Hilmus, "We'll air them and do everything possible to encourage listeners to buy." . . . Gold Standard Records and Blazon Publishers, headed by music pro, Zeke Clements, have moved into larger office space at 728 Sixteenth Ave., south, Nashville. . . . Roy Prejean of Lafayette, La., is releasing one by Al Abbs, and has mailed out post cards to deejays. Others available by writing to Dapper Records, 200 Essen Drive, Lafayette.

## Trade Chatter

First LP by Creative Sound Recordings was issued last week, called "One Way Or Another". Dale Evans Rogers is one of the featured performers. . . . Stacy Caraviotis, formerly with Capitol Records, married Nicolai Gedda in Stockholm, on February 21. . . . Askel Schiotz visited New York two weeks ago, when he gave a private concert at the Mannes College of Music. Performance was for members and friends of the Hugo Wolf Society. He also gave three master classes at Mannes College and appeared on New York radio stations before returning to the University of Colorado.

# Moeller Talent New Name Of Denny Moeller Agency

Denny-Moeller Talent Agency, the largest in Nashville, has undergone a change of ownership and a change of name. W. E. Lucky Moeller, his son Larry, and son-in-law Jack Andrews, have purchased the late Jim Denny's 50 per cent interest in the firm from James Denny Estates. From now on the agency will be known as Moeller Talent, Inc.

Lucky Moeller and the late Jim Denny established Denny-Moeller in 1957. Moeller at that time was personal manager of Bob Wills, and Webb Pierce, and handled national representation of Red Foley, Brenda Lee and all acts appearing on the "Ozark Jubilee" TV series in Springfield, Mo. Larry Moeller joined his father in 1958, and Jack Andrews joined it in 1962.

The elder Moeller said that the new name and new management would not make any

Hans J. Lengsfelder has been nominated as a candidate for member of the ASCAP board of publisher/directors. . . . Syndicated jazz columnist Ralph J. Gleason of the San Francisco Chronicle, has an article on San Francisco jazz clubs in the Winter edition of POSH, the P & O-Orient Lines Publication. . . . RCA Victor has made four administrative appointments for the RCA Victor Record Club. They are Frank Weihs, club advertising and promotion manager; Bernard Braddon, merchandising manager for the record club; Jack Fuller, administrator and editor of the club monthly magazine, The Music Guide, and Bob Jockers, administrator of marketing administration.

## Mendelsohn to WMCA

Herbert Mendelsohn, former vice president and general manager of WKBW in Buffalo, is the new general manager of station WMCA in New York, succeeding Stephen B. Labunski who is now with NBC as a vice president. WMCA also named Bob Mazur, sales manager of WMCA for the past three years, as general sales manager of the station. . . . Warner Bros. Records has signed Antonio Carlos Jobim, pianist Paul Smith, and composer Gordon Lightfoot to recording contracts.

Connie Francis will headline the fourth annual benefit show

NASHVILLE  
change in the agency itself. The firm will continue to share offices with Cedarwood Music, which is run by Bill, John and Dollis Denny, on Nashville's Music Row.

Moeller Talent represents more artists in the country field than any other agency, and more major acts than any other firm. Webb Pierce is Moeller's oldest continuous client.

Other acts repped by the agency include Hank Snow, Carl Smith, Faron Young, Minnie Pearl, Porter Wagoner, George Morgan, Carl Perkins, Justin Tubb, Jimmie Dickens, Johnny Wright, Ruby Wright, Margie Singleton, Duke Of Paducah, Red Sovine, Norma Jean, Cousin Jody, The Willis Brothers, Bill Phillips, Dottie West, Archie Campbell, Jan Moore, Daloris Smiley, Shirley Ray, Marvin Rainwater, Hugh Lewis and Mac Wiseman.

for the 365 Club, at the Memorial Auditorium in Chattanooga, Tenn. on April 10. Proceeds of the benefit show will be turned over to the Operations Crossroads Rehabilitation Center and the Mose and Garrison Siskin Memorial Chapel of Chattanooga. . . . Steve Strohman has been appointed director of planning of the Capitol Record Club.

## Atlantic Swings

Atlantic Records signed another key jazz name last week when it pacted Elvin Jones, one of the most important and influential jazz drummers of the current era. Jones has been with the John Coltrane group for many years and previously was with Charlie Mingus and Bud Powell. (Elvin is the brother of Hank Jones, the pianist and Thad Jones, also a drummer).

The signing of Jones is another indication of Atlantic's beefing up its jazz roster. Recently the label signed Nat Adlerly and Hubert Laws.

Atlantic has also been active on other fronts. It recently concluded an agreement with Russell Sims to handle distribution for his Sims label of Nashville. Artists on Sims, a country, gospel and blues label, include The Happy Goodman Family, Jerry Walker, Bobby Tony Douglas, Hal Willis, The Kelly Brothers, The Wallace Brothers and Roscoe Shelton.



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