The Dave Clark Five makes the movie scene
All The Girls Are Screaming About The Dave Clark Five's Latest And Greatest Album.

They Currently Have The Hottest Single On The Charts, "Come Home".
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 Merchandisers of America, who advanced the idea that if manufacturers must maintain the traditional pricing of new hit LPs, they should consider extending additional discounts or 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 rack jobber 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 their 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 capital 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 Congressmen Mullens 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 president, 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.

Sing You Singers

"Ready, Steady, Go!" is Britain's leading pop-record TV Show. Up to now performers appearing on the show lip-synched (imbed) to their recordings, mouting 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 Reprise

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' Sing For Big People.' Argo and Dick (Andy's Brother) are also happy about the excitement the LP has created.
In-Store Sales

I have read my first issue of Music Business from front to back 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 Tohey
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 sell 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 - 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 DJs around. As I am a member of the K. B. A. Club (Keep the Big Band 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. A. Club & Magazine
Jerry Nazintsky
Associate Editor
Brooklyn, N. Y.

Big Brass Benda

Dear Sirs:
As a playing member of a drum and bugle corps, the Westport 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. 21.

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 does not mean 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. 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 Lach, 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. I even made people call me that I haven't heard from in many years. I'm only worried that you might make some unknown revealing things known.

Thanks again for your kindness and thoughtfulness.

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

Beatle Problems

Dear Editors:
I would like to know if Mr. Marron has little to do with 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 everything 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
Teenack, N. J.
ENGLAND'S NO.1 RECORD TODAY
AMERICA'S NO.1 RECORD SOON

THE SEEKERS

I'LL NEVER FIND ANOTHER YOU
b/w Open Up Them Pearly Gates

An entirely new sound! Get ready for strong airplay on Top 40, Rhythm & Blues, Good Music stations, the works.

Capitol Records

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 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 Swingin' 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.S. in America, and "Catch Me If You Can" climaxes a very successful twelve months.

JUNE HARRIS
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 it was real bad. 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 16, 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 had-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 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 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 station 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.

"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.

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BUYALLUP FLIGHT. "Then I got a letter from a man in the State of Washington about the plight of the Puylallup 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.

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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 before I ever get to Nashville'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 we went on a film location 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 King of Sheba and Pete Seeger probably treated me about as fair. It's nice to be treated 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, I'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 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 write songs. The first will be science fiction because I'm a hogn 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
Just Released . . . SALES POURING IN

"I AIN'T GONNA WRITE YOU"
CAPER BROS.
ROULETTE 4597

DOUBLE-O-SEVEN
by
THE DETERGENTS
ROULETTE 4603

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

THE OUT CROWD
by
THE SQUARES
ROULETTE 4598
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—but 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 accompaniest 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.
DEAR [MUSIC BUSINESS] READER:
MY NAME IS GWENDELEN HIGGENBOTHEM
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 Higgenbothem
“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 released 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 Arinstein 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 KOLONTZ
A HIT SINGLE! A HIT ALBUM! A HIT GROUP!

CANNIBAL & THE HEADHUNTERS

“LAND OF 1000 DANCES”

Recorded "Live" at THE RHYTHM ROOM

M/S 3302

RAMPART RECORDS

Distributed by . . . .

AGENCY REPRESENTATION: ASSOCIATED BOOKING CORP.
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 Cosi 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 most exciting 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 opera house 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 Steinberg 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."
LEONTYNE PRICE
in Verdi's
La Forza del Destino
Richard Tucker • Robert Merrill
Shirley Verrett • Giorgio Tozzi
Ezio Flagello
RCA Italiana Opera Orchestra and Chorus
Thomas Schippers
Conductor

ORDER TODAY
An Exclusive MUSIC BUSINESS Feature

RADIO EXPOSURE CHART

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

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

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THIS RECORD IS A HIT AND EVERYBODY KNOWS IT!

"GOOD TIMES"

b/w "I've Grown Accustomed To Her Face"

JERRY BUTLER

Vee-Jay 651
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 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 Erlegun 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 do 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."
THE BARRACUDA!
ALVIN CASH & THE CRAWLERS
Featuring THE REGISTERS' BAND

Plus...

TWINE TIME LP MLP 1827
EVERY BEAT OF MY HEART
The DU-ETTES
6003

SAD FEELING
CICERO BLAKE
6004

TWINE TIME
ALVIN CASH & THE CRAWLERS
6002

WOODBINE TWINE
5 DU-TONES
4831

HE'S READY
McKINLEY MITCHELL
4832

Coming soon
OLP 6600
featuring
BETTY EVERETT
5 DU-TONES & McKINLEY MITCHELL

One-derful!
**Beatles Facing Stiff Competition**

**THE MONEY RECORDS**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>11 15</td>
<td>RED ROSES FOR A BLUE LADY</td>
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<tr>
<td>19</td>
<td>GOLDFINGER</td>
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<td>13</td>
<td>YOU'VE LOST THAT LOVIN' FEELIN'</td>
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<td>14</td>
<td>YEH! YEH!</td>
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<tr>
<td>17</td>
<td>CAN'T YOU HEAR MY HEARTBEAT</td>
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<td>16</td>
<td>BOY FROM NEW YORK CITY</td>
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<td>18</td>
<td>GOOD NIGHT</td>
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<td>27</td>
<td>SHOTGUN</td>
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<td>30</td>
<td>COME HOME</td>
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**SALE BLAZERS**

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<tr>
<th>This Week</th>
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<tbody>
<tr>
<td>19</td>
<td>ASK THE LONELY</td>
</tr>
<tr>
<td>22</td>
<td>I GO TO PIECES</td>
</tr>
<tr>
<td>23</td>
<td>PEOPLE GET READY</td>
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<td>24</td>
<td>LAUGH, LAUGH</td>
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<td>25</td>
<td>MIDNIGHT SPECIAL</td>
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<td>26</td>
<td>DOWNTOWN</td>
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<td>27</td>
<td>I CAME TO TRIVIA'S</td>
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<td>28</td>
<td>DON'T LET ME BE MISUNDERSTOOD</td>
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<tr>
<td>29</td>
<td>SEND ME THE PILLOW</td>
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<td>30</td>
<td>I MUST BE SEEING THINGS</td>
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**ACTION RECORDS**

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<th>This Week</th>
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<tr>
<td>77</td>
<td>IF I RULED THE WORLD</td>
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<td>26</td>
<td>THE NAME GAME</td>
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<td>40</td>
<td>TIRED OF WAITING</td>
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<td>41</td>
<td>WHEN I'M GONE</td>
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<td>57</td>
<td>BEATLES, Capital 5371</td>
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<tr>
<td>60</td>
<td>PLEASE LET ME WONDER</td>
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<td>62</td>
<td>COME BACK BABY</td>
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<td>63</td>
<td>ASK THE LONELY</td>
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<tr>
<td>77</td>
<td>RED ROSES FOR A BLUE LADY</td>
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<td>83</td>
<td>POOR MAN'S SON</td>
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<td>90</td>
<td>GOOD TIMES</td>
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<td>89</td>
<td>UNLUCKY</td>
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<td>90</td>
<td>CAN'T YOU HEAR ME LONG</td>
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<tr>
<td>92</td>
<td>COME BACK BABY</td>
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**NATIONAL POP 100**

**MUSIC BUSINESS**

**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.
Kids Dig Wistfulness

by June Bundy

We recently took our own survey of teenage 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 set off to her favorite "Top 10" and "Hit Parade." This girl holds the hits. She holds on while watching "Shindig." Then she plugs in the transistor to her favorite "Top 40" jock and only takes the set off to her favorite "Hit Parade." This girl holds on.

As for emcees, we're sorry to tell ABC and NBC that the big name hosts on "Hullabaloo" and "Shindig" don't mean much to the kids. They prefer shy Brian Epstein, who emcees 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, former program director-deejay at KRLA, Pasadena, Calif., has joined KFWB, Hollywood. He takes over the 9-midnight time period, succeeding Rogers Christian... Bryce Bond, ex-WGLI, Babylon, L.I., N.Y., is now spinning 'em at stereo FM station WTMF, 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 emceed 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 deejay 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 DeMent 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.

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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 WILDIS "KLONDIKE MIKE" (Sims 325)

b/w SO RIGHT BUT SO WRONG
L.A. Radio Rumble

by Sam Chase

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 KFWB, two major challengers are getting into the fight with all-out efforts.

RKO-General's KHJ has decided to rock, after going through periodic program re-shuffles without hitting on a successful format. Their first move has been to pry loose two of the top deejays from KFWB, Bill Ballance and Sam Riddle. Obviously, KHJ anticipates that the two jocks will bring with them at least some of their KFWB 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 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 cliffhanger, 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 will also include records.

If KFWB 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!!

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MERSEY BEAT

81a Renshaw St., Liverpool 1, England (Postage: airmail 15c, sea mail 11c)
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 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 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 fifties, and rock and roll 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 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. 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 for 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 Wonderfuls, Donnie Burkes, Rod and the Basking Ridge Boys, and The Chicklettes.

The material that Pickwick will lease from Capitol includes items not now in the Capitol catalog by Jack Jones, Sammy Davis, Harry James,
Once again we step into Predictionville: Don’t Miss 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, WLS, 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 (Some 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 is a monster in B-W and growing ...)

The Billy Stewart is now 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**
   Junior Walker—Soul 20088

2. **DON'T MESS UP A GOOD THING**
   Bass & McClure—Checker 1107

3. **STOP IN THE NAME OF LOVE**
   Supremes—Motown 1074

4. **MY GIRL**
   Temptations—Gordy 5038

5. **PEACHES & CREAM**
   Ikettes—Modern 1005

6. **ASK THE LONELY**
   Joe Tex—ABC Paramount 11073

7. **PEOPLE GET READY**
   Impressions—ABC Paramount 11052

8. **TWINE TIME**
   Artis Cash & Crawley—Mar-V-Lus 6021

9. **MR. FITFUL**
   Otis Redding—Volt 124

10. **COME SEE**
    Otis Redding—Volt 124

11. **YOU GOT WHAT IT TAKES**
    Joe Tex—Dial 4003

12. **TIME WAITS FOR NO ONE**
    Eddie & Ernie—Stax 708

13. **I WANNA BE YOUR EVERYTHING**
    Mahagony—Carnival 207

14. **NOWHERE TO RUN**
    Sam Cooke—RCA Victor 4866

15. **SHAKE/CHANGE IS GONNA COME**
    Sam Cooke—RCA Victor 4866

16. **IT'S GONNA BE ALRIGHT**
    Maxine Brown—Wendy 173

17. **HOW DO YOU QUIT**
    Carla Thomas—Atlantic 2272

18. **GOT TO GET YOU OFF MY MIND**
    Solomon Burke—Atlantic 2272

19. **DON'T WAIT TOO LONG**
    Nat King Cole—Minor 108

20. **WHEN I'M GONE**
    Brenda Holloway—Tamla 5311

21. **LET HER LOVE ME**
    Otis Leaville—Blue Rock 4001

22. **BOY FROM N.Y.C.**
    Ad Libs—Blue Cat 102

23. **I LOVE YOU BABY**
    Dottie & Ray—Lullaby 704

24. **GET DOWN WITH IT**
    Bobby Marshall—Dial 4003

25. **YOU'VE LOST THAT LOVIN' FEELIN'**
    The Righteous Brothers—Philles 728

26. **GOOD TIMES**
    Eddie & Ernie—Stax 708

27. **SIMON SAYS**
    Joe Tex—Dial 4003

28. **YOU CAN'T HURT ME NO MORE**
    Gene Chandler—Constellation 146

29. **TEASIN' YOU**
    Willie Tee—Atlantic 2276

30. **RECIPE**
    Kim Fowley—Reprise

**HOTTEST THING IN CHICAGO SINCE THE FIRE!**

“WE’RE GONNA MAKE IT”
Little Milton

A Smash In Chicago and Houston

**CHESS RECORDS**

**THE MULE TALKED**
Edna Gallmon Cooke
Nashboro 848

**MOTHER'S ADVICE**
Taylor Bros.
Nashboro 844

**NASHBORO RECORDS**
Nashville, Tenn.

**HOTTEST GOSPEL SINGLES!**

**THE UNIQUES**
Paula 219

DJ's write for sample copy to PAULA RECORDS
728 Texas St. Shreveport, La.
Phone: (318) 222-7182

**MUSIC BUSINESS, MARCH 13, 1965**

25
Clap Clap is Shirley's New Game Name

SHIRLEY ELLIS
Congress CG 234
THE CLAPPING SONG (CLAP PAT CLAP SLAP) [Al Gallico, BMI] (2:44)—Chase.

RONSE MITCHELL
Blue Cat 111
I'M LOVING YOU MORE EVERY DAY (Tri, BMI) (2:50)—Mitchell.

LESLEY GORE
Mercury 72412

EDDY RAYEN
LaLouisianne LL 8061
MISERY (Roly, BMI) (2:00)—Willis.

THE CHIPMUNKS
Liberty 55773
DO-RE-MI [Williamson, ASCAP] (2:20)—Rodgers, Hammerstein II

EDLRIDGE HOLMES
Alon 9022
EMPEROR JONES [Jarb, BMI] (2:04)—Neville.

BILLY FURY
London 9740V
I'M LOST WITHOUT YOU [South Mountain, BMI] (3:15)—Randazzo, Barbaris.

DIONNE WARWICK
Scepter 1294

THE MISFITS
SOUNO Stages 7 2537
SKIING TIME (Janjo & Fab, BMI) (2:08)—J. Bradley, D. Talty.

THE "D" MEN
Veep 1209

THE FANTASTIC BAGGYS
Alon 9022
IT WAS I [T.M.-Desert Palms, BMI] (2:36)—Patton.

THE WAIKIKIS
Kapp KJB 82
HAWAII HONEYMOON [Zodiac, BMI] (2:02)—Gust-Pacaser.

THE SAPPHIRES
ABC Paramount 10639

THE FANTASTIC BAGGYS
Imperial 66092
IT WAS I [T.M.-Desert Palms, BMI] (2:36)—Patton.

THE WAIKIKIS
Kapp KJB 82
HAWAII HONEYMOON [Zodiac, BMI] (2:02)—Gust-Pacaser.

THE SAPPHIRES
ABC Paramount 10639

THE FANTASTIC BAGGYS
Imperial 66092
IT WAS I [T.M.-Desert Palms, BMI] (2:36)—Patton.
THE FOUR SEASONS
ENTERTAIN YOU
Philips PHS 600-164

RED BIRD GOLDIES
Various Artists
Red Bird RB 20-102

THIS DIAMOND RING
Gary Lewis
Liberty LRP 3408

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

THE BEST OF BING
Decca DXSB 7184

THE GREATEST HITS OF
Ike & Tina Turner
Sue LP 1038

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, MARCH 13, 1965
**Country Single Picks**

- **LONZO & OSCAR**
  - Nugget 239
  - [FROM NOW ON ALL MY THUMBS ARE GONNA BE](https://example.com)
  - FANGERS
  - [Yonah Music, BMI](https://example.com) [2:23]—Liz Anderson—Jack Ripley
  - Flip is "Rip & Snort"
  - [4-Star Sales, BMI](https://example.com) [2:18]—Jackie Dunham & Glenn Kastner

- **ERNEST ASHWORTH**
  - Hickory 1304
  - BECAUSE I CARED
  - [Acuff-Rose, BMI](https://example.com) [2:37]—Jack Turner
  - Flip is "Love Has Come My Way"
  - [Acuff-Rose, BMI](https://example.com) [1:58]—Don Gibson

- **BILLY WALKER**
  - Columbia 43223
  - MATAMOROS
    - [Buster Dox Music & Matamoros Music, BMI](https://example.com) [3:32]—Joe Arnold
  - Flip is "I'm Nothing To You"
  - [Matamoros Music, BMI](https://example.com) [2:30]—B. Walker

- **OSBORNE BROTHERS**
  - Decca 31751
  - HEB, HEY, BARTENDER
    - [Sure-Fire Music, BMI](https://example.com) [2:43]—Betty Sue Perry
  - Flip is "Me And My Old Banjo"
  - [Sure-Fire Music, BMI](https://example.com) [2:16]—Sonny Osborne

- **RED SOVIN**
  - Ric 154
  - THE STAR OF THE SHOW
    - [Cedarwood, BMI](https://example.com) [2:52]—Kendall Westberry-Benny Joy
  - Flip is "Losing My Grip"
  - [Tree Pub., BMI](https://example.com) [2:53]—Don Wayne

- **BILLY EDD WHEELER**
  - Kapp 655
  - BURNING BRIDGES
    - [Sage & Sand Music, SESAC](https://example.com) [2:29]—Wallace Scott
  - Flip is "Tonight I'm Singing Just For You"
  - [Trio Music, BMI](https://example.com) [2:45]—Wheel-or-Leiber

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**BIG C&W ALBUMS**

1. **4 YOU'RE THE ONLY WORLD I KNOW**  2. **1 YOU'RE THE ONLY WORLD I KNOW**
   - Sonny James—Capitol T 5129 (M)/St 5129 (S)
   - Sonny James—Capitol T 5129 (M)/St 5129 (S)

2. **2 THE FABULOUS SOUND OF FLATT AND SCRUGGS**
   - Columbia CL 2255/CS 9055

3. **3 TOGETHER AGAIN/MY HEART**
   - Buck Owens & His Buckaroos—Capitol T 4135 (M)/St 4135 (S)

4. **7 FAITHFULLY YOURS**
   - Eddy Arnold—RCA Victor LPM 2665 (M)/LSP 2665 (S)

5. **5 THE BEST OF JIM REEVES**
   - RCA Victor LPM 2645 (M)/LSP 2645 (S)

6. **3 I DON'T CARE**
   - Buck Owens & His Buckaroos—Capitol T 2366

7. **6 LOVE LIFE**
   - Ray Price—Columbia CL 2189

8. **8 HAVE I TOLD YOU LATELY THAT I LOVE YOU**
   - Jim Reeves—Columbia 818

9. **9 BILL ANDERSON SHOWCASE**
   - Decca DL 4500/DL 4500

10. **10 BITTER TEARS**
    - Jim Reeves—Columbia CL 2148/CS 9048

11. **11 YOUR CHEATIN' HEART**
    - Sonny James—Capitol T 4135 (M)/St 4135 (S)

12. **12 THE JUDY LYNN SHOW**
    - United Artists UAL 2390 (M)/UAL 6300 (S)

13. **11 SONGS OF TRAGEDY**
    - RCA Victor LPM/LSP 2001 (S)

14. **13 PICK OF THE COUNTRY**
    - Roy Drusky—MGM 6973 (M)/SUN 6973 (S)

15. **15 RETURN OF ROGER MILLER**
    - Snath MGR 27061 (M)/SHS 27061 (S)

16. **16 COUNTRY MUSIC TIME**
    - RCA Victor LPM 2610 (M)/LSP 2610 (S)

17. **17 COUNTRY DANCE FAVORITES**
    - RCA Victor LPM 2390 (M)/LSP 2390 (S)

18. **18 THE JIM REEVES WAY**
    - RCA Victor LPM 2610 (M)/LSP 2610 (S)

19. **19 THANK YOU FOR CALLING**
    - Billy Walker—Columbia CL 2255/CS 9055

20. **20 GEORGE JONES SINGS LIKE THE DICKENS**
    - United Artists UAL 2390 (M)/UAL 6300 (S)
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, chairman.

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 Warrenbud, 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 Smill, 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 Doherty, Ferrante & Teicher, Pet Fountain, Marvin Gaye, Bobby Goldsboro, Benny Goodman, 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, and for years, as 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, spoiling 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 WMCA." (A clip out coupon for contributions to FM station WBAI follows). 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 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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Bill Carlisle, right, one of the Grand Ole Opry's most colorful performers, has just signed for personal management by Jim Smill, left, veteran C&W talent director. Carlisle's new Hickory record, "The Great Snowman" backed with "Before She Knows I'm Gone."
Dateline Music City

Bill Denny, president of Cedarwood pubbery here, who recently was presented the Outstanding Young Man of the Year award by the Nashville 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 business, has been a winning combination for him in the business world. Denny, besides serving as proxy 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 NARADA.

ABC produced Bill Foster and assistant flew to Music City recently to film home-onthe-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) Stubbsfield 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 Me” backed with “Permanently Lonely.” He’ll be doing an album for RCA Victor in a few days.

“So, what’s 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 announc ing. 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 songwriting-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.
Moeller Talent New Name Of Denny Moeller Agency

NASHVILLE

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 percent interest in the firm and will be known as 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" television series. Spring 1958, 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 change in the agency itself. The firm will continue to handle country music; but will not handle any other genre, and will not manage acts that are represented by other firm. Webb Pierce is Moeller's oldest continuous client.

Other acts repped by the agency include Hank Snow, Carl Smith, Parn 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, Tanya, The Wagons, Billie Joe, Billie Henderson, Billie West, Archie Campbell, Jan Moore, Doralis Smiley, Shirley Ray, Marvin Rainwater, Hugh Lewis and Mac Wiseman.

Hans J. Lengsfelder has been nominated as a candidate for the ASCAP board of publisher/directors ... Syn- dicated columnist Ralph J. Gleason of the San Francisco Chronicle, has an article on San Francisco jazz clubs in the Winter edition of POSH, the F & O-Orient Lines Publication ... RCA Victor has made four appointments for the RCA Victor Record Club. They are Frank Wehs, 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 Jackers, administrator of marketing administration.

Atlantic Swings

Atlantic Records signed another key jazz name last week when it inducted 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 beehiving up its jazz roster. Recently the label signed Nat Adderly and Hubert Laws. Atlantic has also been active on other fronts. It recently concluded an agreement with Russell Sims to handle distribution for Sims label of Nashville, Arkansas, on S & S, 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.
NEWEST... MOST EXCITING SINGLE
BY AMERICA'S INCOMPARABLE GROUP!

THE

SERENDIPITY

SINGERS

MY HEART KEEPS
FOLLOWING YOU

40273

They're swinging across country to sell-out campus concerts...
they're on the move—all the time...
straight up to the Number 1 spot

PHILIPS RECORDS

ONE WORLD OF MUSIC ON ONE GREAT LABEL