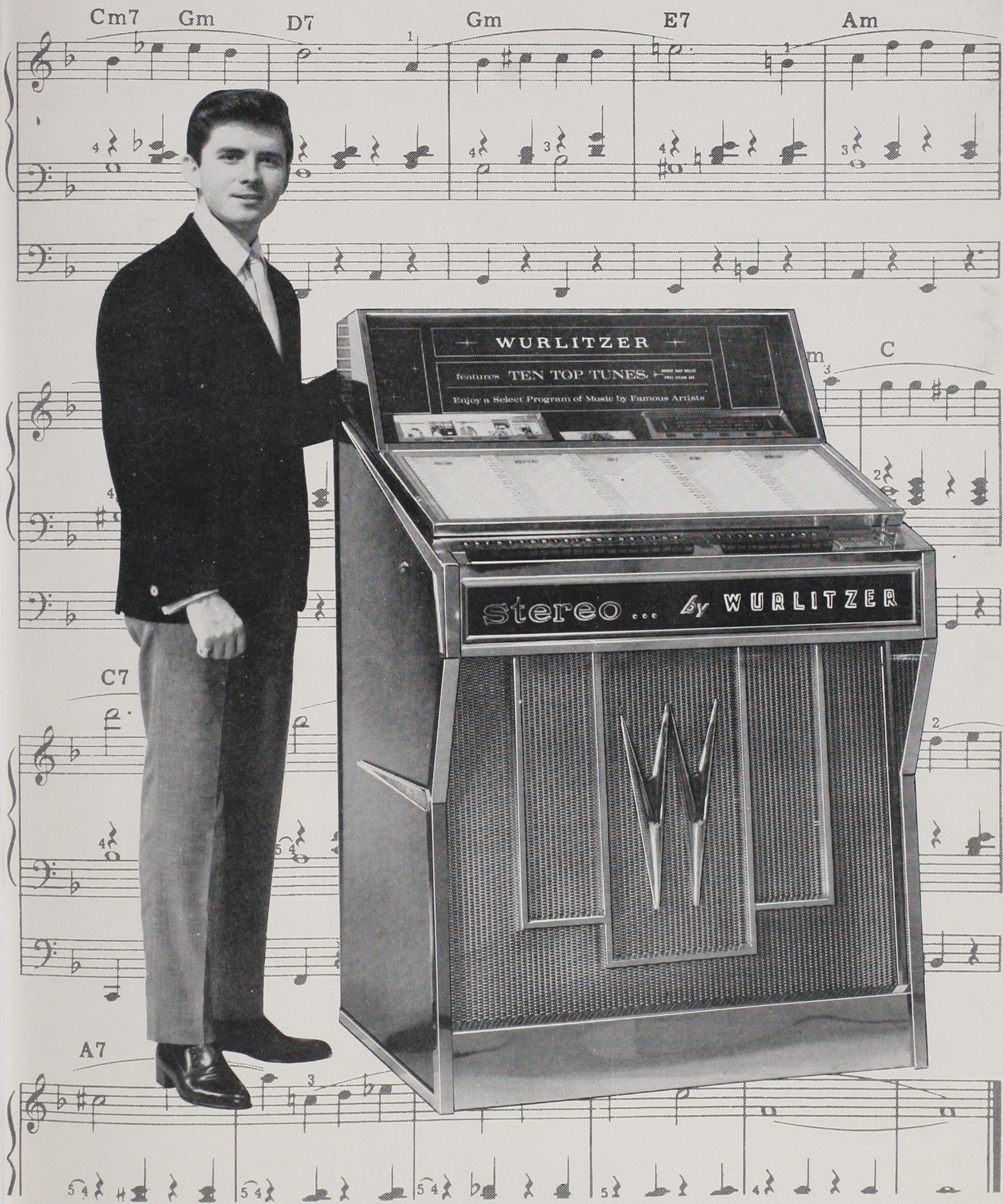


Cash Box

JANUARY 18, 1964



Johnny Tillotson, whose stock as an artist gained tremendously during 1963, begins the new year with an assist to The Wurlitzer Company. The young vocalist, whose Tanridge Prod. diskings are released through MGM Records, is seen above introducing the new Wurlitzer 'Model 2800' phonograph which makes its debut before the nation's music operators this week—National Wurlitzer Week—Jan. 13-18. Tillotson is sitting pretty with his big single smash "Talk Back Trembling Lips." An LP bearing the same title is being released by MGM Records this week. Johnny will appear on this week's (Jan. 16) Jimmy Dean TV Show. He has also been screen tested by MGM Pictures.

The Aberbach

Consistent Hit

240

BMI

ELVIS PRESLEY MUSIC, INC.

Pop Awards

All Shook Up • A Big Hunk of Love • Don't • Don't Be Cruel • His Latest Flame • Hound Dog • I Beg of You • I Feel So Bad • I Want You, I Need You, I Love You • Jailhouse Rock • Little Sister • Love Me Tender • One Night • Return to Sender • She's Not You • Surrender • Too Much • Wear My Ring Around Your Neck

Country & Western Awards

All Shook Up • Don't • Don't Be Cruel • Hound Dog • I Want You, I Need You, I Love You • Jailhouse Rock • Love Me Tender • Too Much • Wear My Ring Around Your Neck

Rhythm & Blues Awards

All Shook Up • Don't Be Cruel • I Want You, I Need You, I Love You • Love Me Tender • Too Much

ERNEST TUBB MUSIC, INC.

Hey, Mr. Bluebird • I'll Be There (If You Ever Want Me) • Why I'm Walkin' • Don't Just Stand There • Forever Is Ending Today • Let's Say Goodbye Like We Said Hello • Seamen Blues • Throw Your Love My Way

TIGER MUSIC, INC.

Along Came Jones • Charlie Brown • Dance With Me • Poison Ivy • Searchin' • Yakety Yak

Sweet Dreams

Lucky Lips • Searchin' • Young Blood

PROGRESSIVE MUSIC PUBLISHING CO., INC.

Devil or Angel • Dream Lover • I Cried a Tear • A Lover's Question • Mister Lee • One Mint Julep • Shake, Rattle and Roll • Spanish Harlem • Stand by Me • A Tear Fell • There Goes My Baby • Tweedlee Dee • Twist and Shout • What'd I Say

This Little Girl of Mine

C. C. Rider • Devil or Angel • Hide and Seek • I Can't Love You Enough • It's Too Late • Jim Dandy • Love, Love, Love • Mister Lee • Play It Fair • Seven Days • Since I Met You Baby • Steamboat • Treasure of Love • Without Love

BOB WILLS MUSIC, INC.

Go, Jimmy, Go

Bubbles in My Beer

RUMBALERO MUSIC, INC.

Save the Last Dance for Me • A Teenager in Love • This Magic Moment

ARK-LA-TEX PUBLISHING CO., INC.

I'm Walkin' the Dog

QUINTET MUSIC, INC.

Black Denim Trousers and Motorcycle Boots • Love Me

ABERBACH, INC.

That's Old Fashioned

Wondering

NOMA MUSIC, INC.

I Wonder Why You Said Goodbye • I'll Always Be Glad to Take You Back • It's Been So Long Darlin' • Keep My Mem'ry in Your Heart • Should I Come Back Home to You • A Soldier's Last Letter • Texas in My Soul • There's a Little Bit of Everything in Texas • Tomorrow Never Comes • Try Me One More Time • Walking the Floor Over You • When a Soldier Knocks and Finds Nobody Home • When Love Turns to Hate • Yesterday's Tears • You Nearly Lose Your Mind • You Were Only Teasing Me

Group

Makers Since 1945

AWARDS

AWARDS FOR 1963

Pop

ELVIS PRESLEY MUSIC, INC.

1. One Broken Heart for Sale
2. You're The Devil in Disguise
3. Bossa Nova Baby

BRENNER MUSIC, INC.

4. Can't Get Used to Losing You

TIGER MUSIC, INC.

5. Ruby Baby
6. Drip Drop

Country

HILL AND RANGE SONGS, INC.

7. I've Been Everywhere

ST. LOUIS MUSIC CORP.

Pop Awards

I Almost Lost My Mind • I Went to Your Wedding

Country & Western Awards

That's All Right • I Went to Your Wedding

Rhythm & Blues Awards

JOHNNY CASH MUSIC, INC.

All Over Again • Don't Take Your Guns to Town • I Got Stripes • What Do I Care

HOME FOLKS MUSIC, INC.

Breathless

Never Trust a Woman • Tennessee Polka • Tennessee Saturday Night

BRENNER MUSIC, INC.

The Hut Sut Song

Waiting in the Lobby of Your Heart

VALLEY PUBLISHERS, INC.

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Back Street Affair • Crying in the Chapel • Go, Boy, Go • Is It Wrong (For Loving You) • Just Call Me Lonesome • Let Forgiveness In • Missing You • My Shoes Keep Walking Back to You • Repenting • Searching (For Someone Like You) • That's Me Without You • There's Poison in Your Heart • Whole Lotta Shakin' Goin' On • Whose Shoulder Will You Cry On • Blue Prairie • Cool Water • Love Song of the Waterfall • Ne Hah Nee (Clear Water) • Sugarfoot Rag • The Touch of God's Hand • Way Out There

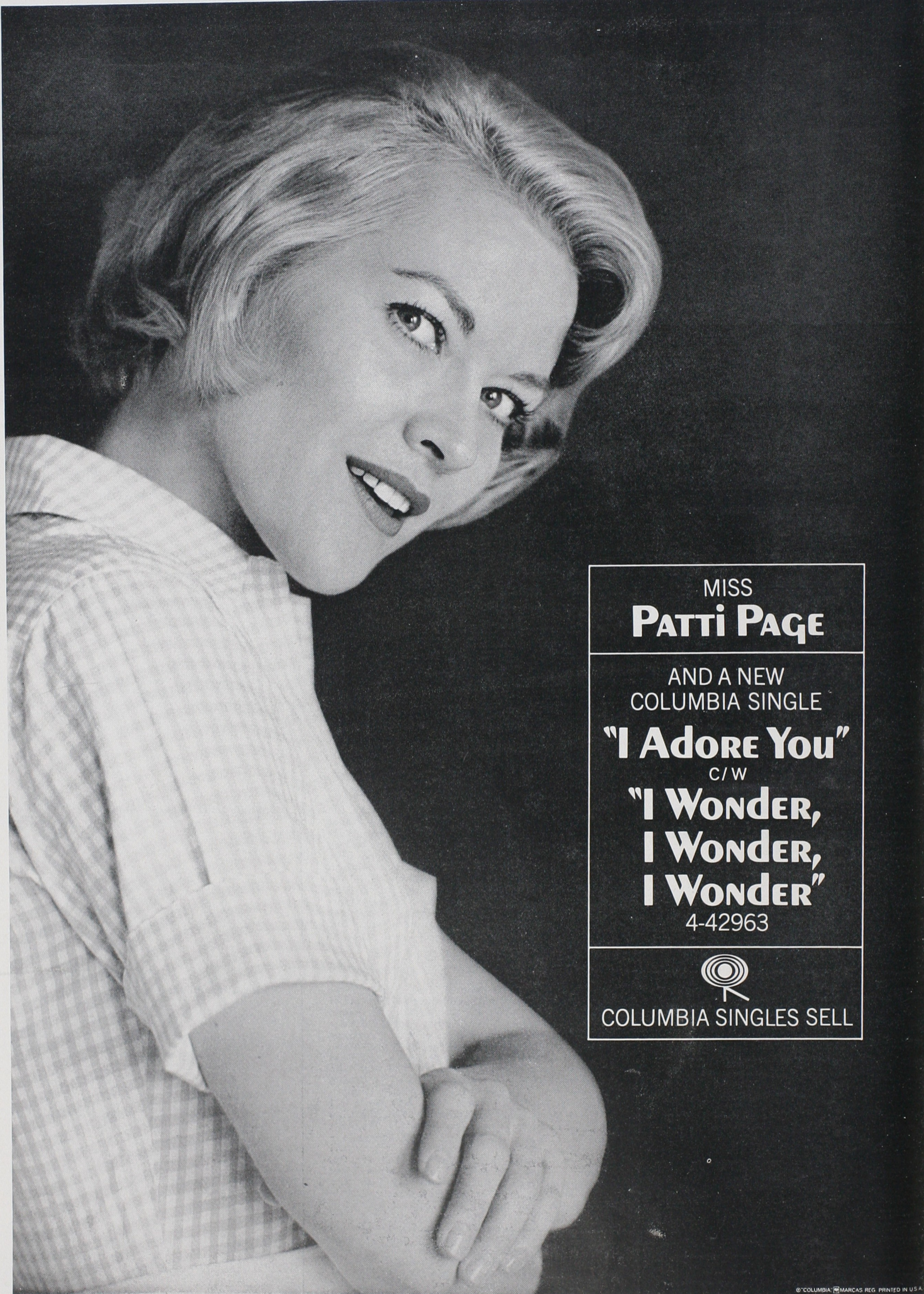
Whole Lotta Shakin' Goin' On

HILL AND RANGE SONGS, INC.

Any Time • Auf Wiederseh'n Sweetheart • Blacksmith Blues • Blue Suede Shoes • Bouquet of Roses • Candy Kisses • Frosty the Snow Man • Great Balls of Fire • Here • I Get Ideas • Jezebel • Let Me Go, Lover • Peter Cottontail • Petite Fleur • Rag Mop • Room Full of Roses • Suddenly There's a Valley • Till I Waltz Again With You • Turn Me Loose • What's Your Name • Whither Thou Goest • You Don't Know Me

Always Late (With Your Kisses) • Any Time • Banjo Polka • Blue Suede Shoes • Bouquet of Roses • Candy Kisses • Cuddle Buggin' Boogie • Detour • Don't Rob Another Man's Castle • Don't Stay Away • The Echo of Your Footsteps • Folsom Prison Blues • Give Me More, More, More • Gone • Great Balls of Fire • The Gold Rush Is Over • Golden Rocket • The Guy Who Invented Kissin' • Headin' Down The Wrong Highway • A Heart Full of Love • Humpty Dumpty Heart • I Don't Hurt Any More • I Really Don't Want to Know • I Walk the Line • I Want to Be With You Always • I'll Wait for You Dear • I'm Biting My Fingernails • I'm Movin' On • I'm Throwing Rice at the Girl I Love • Just a Little Lovin' • Let Me Go, Lover • Mom and Dad's Waltz • More Than Anything Else in the World • My Lips Are Sealed • Mystery Train • New Pretty Blonde • One Kiss Too Many • Rag Mop • (Remember Me) I'm the One Who Loves You • Rhumba Boogie • Shame on You • So Doggone Lonesome • Somebody's Been Beating My Time • Stars and Stripes on Iwo Jima • Take Me in Your Arms and Hold Me • Tangled Mind • Tennessee Border • There's Not a Thing I Wouldn't Do • These Hands • This Is the Thanks I Get • Triffin' Gal • Why Should I Cry • You and Me • You Can't Break My Heart

Blue Suede Shoes



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PATTI PAGE

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COLUMBIA SINGLE

"I Adore You"

C/W

**"I Wonder,
I Wonder,
I Wonder"**

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Cash Box

Vol. XXV—Number 19

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ON SOUNDS

We can't help but view this thing called Beatlemania—swarming all over England and now enveloping the U.S.—with some nostalgia, maybe a little envy.

It brings to mind the days in the not too distant past when the U.S. press and other media were caught up in a similar mania with the then newcomer Elvis Presley.

Just like Presley before them, the Beatles are capturing headlines and feature articles, most of them attempting to explain away their social significance with overblown profundity.

Let the students of journalistic psychology have their say, but the fact remains that England and most of the continent dig their sound, and buy their singles, EP's and LP's in fantastic quantities.

The group's significance, as far as the U.S. disk industry is concerned, is that they represent a sort of Old World revolution. Deep-seated as the group is in the made-in-America heritage of rock 'n roll, it has set itself apart from our basic sounds with ingredients of its own—the Liverpool or Mersey sound.

Sure, there are a great number of established rock 'n roll artists in foreign countries. Most of them, however, owe a great debt to sounds developed in America.

The Beatles are now the leading vehicle, however, of an approach to rock 'n roll whose message is one of an outgrowth of native originality—from their music to their manner of dress.

Leading, that is, but hardly the only example. The past year or so has witnessed a number of sounds from foreign lands which caught

the fancy of the U.S. teen market, sounds which have had much in the way of freshness. These sounds have been most noticeable on hits by Frank Ifield, The Tornados, Bent Fabric, The Caravelles and others.

This outpouring of refreshing teen sounds is a reminder of the early days of America's rock 'n roll growth when attempts at the creation of new sounds was the order of the day. It is, sadly, also a reminder that much of what is being marketed today by U.S. labels seems rather stale and unoriginal.

The foreign trend toward local creativity can be viewed in two ways: it means more competition from foreign disks, less of a chance for native product to make the grade here or abroad; or it can be a stimulant to our disk producers to get off the sound bandwagon and work over and develop new sound ideas.

We go along with the second view. The U.S. record industry has long basked in the sun of a sort of monopoly on the rock sound. That sun has dulled our creative senses; we are now confronted with sounds, not of our own making, that are making headway on the world markets, including the U.S. The U.S. disk business should be grateful for the new sounds from abroad that succeed. Their acceptance here indicates that the U.S. teenager is eager for the new sound whatever its source. In this light, we hope that '64 sees the development of a number of new sounds from the U.S.'s own masters of the rock 'n roll idiom.



Cash Box TOP 100



January 18, 1964

	Position	1/11	1/4		Position	1/11	1/4		Position	1/11	1/4
1	LOUIE, LOUIE		1	3							
	(Limax—BMI)										
	☆KINGSMEN—Wand-143										
	☆PAUL REVERE/RAIDERS—Columbia-42814										
2	THERE! I'VE SAID IT AGAIN		2	1							
	(Valiant—ASCAP)										
	☆BOBBY VINTON—Epic-9638										
3	POPSICLES AND ICICLES		3	5							
	(Dragonwick—BMI)										
	☆MURMAIDS—Chattanooga-628										
4	SURFIN' BIRD		7	13							
	(Long—BMI)										
	☆TRASHMEN—Garrett-4002										
5	FORGET HIM		5	6							
	(Leeds—ASCAP)										
	☆BOBBY RYDELL—Cameo-280										
6	DOMINIQUE		4	2							
	(General Music—ASCAP)										
	☆SINGING NUN (SOEUR SOURIRE)—Philips-40163										
7	THE NITTY GRITTY		9	11							
	(Gallico—BMI)										
	☆SHIRLEY ELLIS—Congress-202										
8	HEY LITTLE COBRA		18	30							
	(Vadim, Daywin—BMI)										
	& RIP CHORDS—Columbia-42921										
9	SINCE I FELL FOR YOU		6	4							
	(Advance—ASCAP)										
	☆LENNY WELCH—Cadence-1439										
10	DRAG CITY		12	17							
	(Screen Gems, Columbia—BMI)										
	☆JAN & DEAN—Liberty-55641										
11	AS USUAL		11	14							
	(Samos Island—BMI)										
	☆BRENDA LEE—Decca-31570										
12	WHISPERING		15	23							
	(Miller, Fisher—ASCAP)										
	☆TEMPO & STEVENS—Atco-6281										
13	MIDNIGHT MARY		10	10							
	(Jmskip—BMI)										
	☆JOEY POWERS—Army-892										
14	SOMEWHERE		16	20							
	(Wyncote—ASCAP)										
	☆TYMES—Parkway-891										
15	OUT OF LIMITS		17	26							
	(Wrist—BMI)										
	☆MARKETTS—Warner Bros-5391										
16	FOR YOU										
	(M. Witmark & Sons—ASCAP)										
	☆RICK NELSON—Decca-31574										
17	TALK BACK TREMBLING LIPS		8	7							
	(Acuff-Rose—BMI)										
	☆JOHNNY TILLOTSON—MGM-13181										
18	YOU DON'T OWN ME		28	54							
	(Merjoda—BMI)										
	☆LESLEY GORE—Mercury-72206										
19	DAISY PETAL PICKIN'		25	34							
	(Dundee—BMI)										
	☆JIMMY GILMER & FIREBALLS—Dot-16539										
20	WHEN THE LOVELIGHT STARTS SHINING THROUGH HIS EYES		22	25							
	(Jobete—BMI)										
	☆SUPREMES—Motown-1051										
21	ANYONE WHO HAD A HEART		27	40							
	(U. S. Songs—ASCAP)										
	☆DIONNE WARWICK—Scepter-1262										
22	QUICKSAND		14	15							
	(Jobete—BMI)										
	☆MARTHA & VANDELLAS—Gordy-7025										
23	WIVES AND LOVERS		13	12							
	(Famous—ASCAP)										
	☆JACK JONES—Kapp-551										
24	UM, UM, UM, UM, UM, UM		34	66							
	(Curtom, Jolynne—BMI)										
	☆MAJOR LANCE—Okeh-7187										
25	THAT LUCKY OLD SUN		20	21							
	(Robbins—ASCAP)										
	☆RAY CHARLES—ABC-10509										
26	YOU DON'T HAVE TO BE A BABY TO CRY		19	8							
	(R.F.D.—ASCAP)										
	☆CARAVELLES—Smash-1852										
27	CAN I GET A WITNESS		26	24							
	(Jobete—BMI)										
	☆MARVIN GAYE—Tamlam-54087										
28	NEED TO BELONG		31	30							
	(Curtom-Conrad—BMI)										
	☆JERRY BUTLER—Veejay-567										
29	DRIP DROP		23	9							
	(Progressive Quintet—BMI)										
	☆DION DIMUCCI—Columbia-42917										
30	BABY, I LOVE YOU		40	50							
	(Mother Bertha, Trio—BMI)										
	☆RONNETTES—Philly-118										
31	BE TRUE TO YOUR SCHOOL		29	18							
	(Sea Of Tunes—BMI)										
	☆BEACH BOYS—Capitol-5069										
32	IN THE SUMMER OF HIS YEARS										
	(Leeds—ASCAP)										
	☆CONNIE FRANCIS—MGM-13203										
33	PRETTY PAPER		24	16							
	(Pamper—BMI)										
	☆ROY ORBISON—Monument-830										
34	FOR YOUR PRECIOUS LOVE		41	46							
	(Gladstone—ASCAP)										
	☆GARNET MIMMS/ENCHANTERS—United Artists-658										
35	I'M LEAVING IT UP TO YOU		31	19							
	(Venice—BMI)										
	☆DALE & GRACE—Montel-921										
36	TRA LA LA LA SUZY		38	44							
	(Just—BMI)										
	☆DEAN/JEAN—Rust-5067										
37	KANSAS CITY		35	28							
	(Lois—BMI)										
	☆TRINI LOPEZ—Reprise-20236										
38	LODDY LO		36	33							
	(Kalmann—ASCAP)										
	☆CHUBBY CHECKER—Parkway-890										
39	TURN AROUND		32	22							
	(Clara—ASCAP)										
	☆DICK & DEEDEE—Warner Bros-5396										
40	A FOOL NEVER LEARNS		67	92							
	(Cricket—BMI)										
	☆ANDY WILLIAMS—Columbia-42950										
41	GIRLS GROW UP FASTER THAN BOYS		59	53							
	(Screen Gems, Columbia—BMI)										
	☆COOKIES—Dimension-1020										
42	I GOTTA DANCE TO KEEP FROM CRYING		47	48							
	(Jobete—BMI)										
	☆MIRACLES—Tamlam-54089										
43	I WANT TO HOLD YOUR HAND		80								
	(Duchess—BMI)										
	☆BEATLES—Capitol-5112										
44	EVERYBODY		33	27							
	(Low-Twi—BMI)										
	☆TOMMY ROE—ABC-10478										
45	THE BOY NEXT DOOR		39	35							
	(Merioda—BMI)										
	☆SECRETS—Philips-40146										
46	THE MARVELOUS TOY		48	52							
	(Teena—ASCAP)										
	☆CHAD MITCHELL TRIO—Mercury-72197										
47	WHAT'S EASY FOR TWO		55	64							
	(Jobete—BMI)										
	☆MARY WELLS—Motown-1048										
48	WHAT KIND OF FOOL (DO YOU THINK I AM)		63	72							
	(Low-Twi—BMI)										
	☆TAMS—ABC-10502										
49	WALKING THE DOG		43	37							
	(East—BMI)										
	☆RUFUS THOMAS—Stax-140										
50	YOU'RE NO GOOD		58	63							
	(E. H. Morris—ASCAP)										
	☆BETTY EVERETT—Veejay-566										
51	HOOKEA TOOKA		64	75							
	(Evanston, Woodcrest—BMI)										

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NAVY BLUE

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FOX 456



Getting Regional
Action

OLE FATHER TIME

MILLIE FOSTER

TCF 4



A Definite Chart
Item

I LOVE HIM

THE CASTANETS

TCF 1



WB Enters '64 With 13 Albums

BURBANK, CALIF.—Warner Bros. Records, which has reported the biggest sales year in its five year history for 1963, has debuted its initial 1964 album product, a collection of 13 LP's.

The releases, covering Jan. and Feb., include two sets that result and are named after WB singles successes, The Marketts' "Out of Limits" and Dick and DeeDee's "Turn Around."

Also due are: Jimmy Durante's

Reprise Offers 5 LP's For January

BURBANK—Reprise Records, starting its first full year under the roof of Warner Bros., spotlights some of its top talent in an album curtain-raiser for '64.

In its full-scale promo drive, the diskery is offering, for the first time, easel-back album displays free of charge on any of its albums to dealers who request them through regular distrib channels.

Also, the label is planning extensive mailings of promo albums to deejays at AM, FM and college stations, key dealers, rack-jobbers, one-stops and publicity media.

Highlighting the new release is Sammy Davis' recorded-in-England LP, "Sammy Davis, Jr. Salutes the Stars of the London Palladium." Other entries are: Bing Crosby's "Return to Paradise Islands" with the Nelson Riddle Orch.; "Bud Powell in Paris," produced by Duke Ellington; "Garry Moore Presents Ron Castle," the English talent featured on the Moore TV'er; "The Symphonic Ellington," a total of 500 musicians play Ellington's several compositions for his own orchestra plus symphony orchestra.

Dolton's Reisdorff Leaves Disk Business

HOLLYWOOD — Bob Reisdorff, founder and manager of Dolton Records, a subsid of Liberty Records, has left the firm to devote full-time to his Calif. real estate interests. There was no statement on the matter of his replacement at the label.

Reisdorff formed Dolton in Seattle in Jan., 1959 with the first of a number of hits by The Fleetwoods, "Come Softly to Me." The past five years saw such other successful talents at the label as The Ventures and Vic Dana. The label has released 80 singles since its inception plus a host of albums.

Liberty acquired Dolton in 1961, retaining Reisdorff as its topper.

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"Hello, Young Lovers," "Bob Newhart Faces Bob Newhart," an evangelical religious songs album, "This, Too, is Hollywood," by The Hollywood Christian Group, including Roy and Dale Evans Rogers, Jericho Brown, Pat O'Brien and others, Jackie Barnett's "Playgirls," an original musical review starring Cara Williams, Kay Stevens, Julie Wilson and Connie Russell; Buddy Cole's "Modern Pipe Organ," the premiere disk at Cole's new Wurlitzer installation in North Hollywood, Calif.

The label, as previously reported, also plans its first Broadway original-cast LP, "Rugantino," the import from Italy.

Other newcomers are: "Top Movie Themes—'64" by Ray Heindorf and the WB Orchestra, "Top TV Themes—'64" by Carl Brandt and the WB Orchestra, "America, America," the soundtrack score; "Folk Swingin' Harpsichord," The Sidewalk Swingers' "Folk Swingin' Harpsichord" and the chorus and orchestra of Benedict Silberman playing "Traditional Jewish Memories."

Philips Makes Deal For 4 Season's Disks

NEW YORK—Philips Records has entered into an agreement for worldwide release of recordings by The 4 Seasons, it was learned last week.

The label is rushing its first singles effort by the group—an item called "Dawn"—this week.

The group came upon the disk scene two years ago, getting an immediate response with "Sherry," a million-seller in 1962. The same year saw another million-seller by the group, "Big Girls Don't Cry." In addition, they had a host of other big singles, as well as albums on the Vee-Jay, their diskery affiliation for their entire career until the present deal.

Epic Promotes Victor Linn



NEW YORK—Epic Records has upped Victor Linn to the post of merchandising and administration manager, it was announced last week by Len Levy, general manager.

Linn, who joined the diskery in 1961 as sales manager, his previous post, will handle a number of functions. Reporting to Levy, he will recommend and carry out merchandising programs, direct sales administration, sales statistics and sales policies and budgets. He'll be working with all Epic distrib, salesmen and fieldmen.

The label said that Linn's post was a result of "new marketing areas" opened-up by its recently-announced "Era of Profit" stabilization policies, with year-round pricing and coordinated release of "well-balanced" merchandise.

U.S. Teenagers Welcome The Beatles: Capitol Single A Smash, Rush LP

NEW YORK—The Beatles are here on disks with a bang. The rock group, the sensation of England, shapes-up as the most important teen-market attraction ever imported into the U.S.

Capitol Records, which has obtained rights to disk by the group from EMI, its parent company, is off to a sure-fire sales run on its first offering by the group, "I Want to Hold Your Hand," a million-seller before its release in England about a month ago.

Two weeks ago, the deck made its first appearance on the Top 100 in the number 80 spot; in its second week, the date has rocketed to number 43.

Beatles' release schedules at Capitol, already altered for the "Hand" side, are being changed to rush LP and EP product to market immediately.

An album, "Meet the Beatles," originally set for release Jan. 20, initial release date for the "Hand" single, was ordered into immediate release last week by Alan Livingston, president of Capitol. In addition, Stanley M. Gortikov, vp and general manager of Capitol Records Distributing Corp., announced the release of an EP by the crew. Though intended primarily for jukebox operators, the 4-track disk will be made available to all CRDC customers.

Vito Samela, the label's singles sales manager, reported last week that the single had sold about 200,000 in the New York area, and that one-stops in such cities as Boston, St. Louis, Philadelphia, Los Angeles, Baltimore and Richmond had heralded the disks as their top seller of the week.

As for the "Meet the Beatles" album, Livingston said that Capitol had earmarked the LP for Jan. 20 release when there would be sufficient stock on hand to meet orders. As it now stands, Capitol branches, which have been stockpiling the album for two weeks, have been instructed to give all their customers a share of existing inventory. Size of shipments will be prorated on the size of the customers initial order. This system, Livingston said, will be followed until production catches up with demand, which should take a week's time.

The Beatles are due to arrive in New York on Feb. 8. The next day, they will make the first of three appearances on the Ed Sullivan Show. The second will be done "live" from Miami Beach the following week (16), with the third yet to be scheduled.

Tremendous coverage in the nation's press plus a filmed sequence of the group on a recent Jack Paar Show will have preceded the team's in-person appearance in the U.S.

Capitol Elects Jack Wrather To Board

HOLLYWOOD—Jack Wrather has been elected to the board of directors of Capitol Records, according to Glenn E. Wallich, chairman and chief exec officer.

Wrather is president and chairman of Wrather Corp., whose holdings include the Muzak Corp., the Disneyland Hotel and such TV properties as "Lassie," "Lone Ranger" and "Sgt. Preston of the Yukon."

Commenting on his election to the board, Wallich said that Wrather's "business acumen and experience in the entertainment field will be an

immensely valuable addition to our directorate."

In addition to Wallich and Wrather, the label's board includes Daniel C. Bonbright, vice chairman, Alan Livingston, president, Sir Joseph Lockwood, chairman of EMI of England, Richard Dawes, director of EMI's international division, John A. Wells, New York attorney, and Jonathan B. Lovelace, chairman of American Mutual Fund, Inc.

Mercury Bows In-Store Display Kit

CHICAGO—Leading the parade for Mercury's "Parade of Stars" Jan. program is a complete window and in-store display kit that carries out the parade theme in every detail. Pictured above is the colorful pre-assembled centerpiece, which shows off two albums. Attracting attention to the piece is a gaily-dressed major-ette, whose three-dimensional arm and
(Continued on page 46)

Columbia Ups Simon In Masterworks A&R

NEW YORK—Columbia Records has promoted John Simon to the position of associated producer in Masterworks A&R according to Charles Burr, editor of special projects for the label.

Simon will be responsible to Burr for assisting in editing and producing Legacy, original cast and other special projects albums. In addition, he will assist in other Masterworks projects as assigned.

Simon joined Columbia's management trainee program in July 1963.

RCA Album Traces Vivid Events Of '63

NEW YORK—The momentous events of the past year are covered in RCA Victor Records' new LP entry, "A Time to Keep: 1963."

George Marek, vp and general manager of the label, announced the release of album and in so doing noted the events of 1963 that "touched and affected every life in this nation, even in the world."

"1963 was the instant in our history when the Negro freedom movement grew into revolution, when man and his spaceship brushed against infinity, when world politics brought revolt and assassination, when the Communist giants turned against each other, and, in all its terror, when President of the U.S. was shot down in a Dallas street changing the course of our history."

The album is narrated by the famed NBC-TV newscast team of Chet Huntley and Dave Brinkley. It was produced by James L. Holt and NBC radio news producer for the Cooper Space Flight, and edited by William Alan Bales, writer of the prize-winning, "The Tumult and the Shouting." It was written by Bales and Huntley and Brinkley.

The title of the album was taken from a portion of the Bible read at the funeral of President Kennedy.

ABC-Par's 33 New Albums Is A Record-Setting Issue

NEW YORK—At its distrib meeting in Miami last Thursday (9), ABC-Paramount released its greatest number of new albums. Distribs were given details of 21 LP's on the ABC-Paramount label, and 12 on Impulse!, the jazz subsid.

Highlighting the ABC-Paramount release are packages by Ray Charles; Fats Domino ("Fats in the Fire"); Frank Fontaine ("How Sweet It Is"); The Impressions ("The Never-Ending Impressions"); and Tommy Roe ("Something for Everybody").

Other ABC-Paramount product includes: "Our Best to You" by Steve Lawrence and Eydie Gorme; "The Country Sound . . . with Soul" by Ro-

berta Sherwood; "Big 15" by George Hamilton IV; "Chansons Americaines" by Les Djinns Singers; "Flamenco Reflections" by Sabicas; "Saturday's Children Sing for a Living" by a new folk group; Volume IV of "Adventures in Paradise"; "Country Meets Folk" by Brian Hyland; and eight albums of music from Ireland.

Jazz items on the Impulse! label include: "Coltrane 'Live' at Birdland" (John Coltrane); "Mingus, Mingus, Mingus, Mingus, Mingus" (Charlie Mingus); "A Jazz Message" (Art Blakey Quartet); "A Point of View" (Gary McFarland); "Illumination" (Elvin Jones/Jimmy Garrison Sextet); "My Wife the Blues Singer" (Beverly Jenkins); "McCoy Tyner 'Live' at Newport"; "For Members Only" (Shirley Scott); "After the Lights Go Down Low and Much More" (Freda Payne); "Tell It the Way It Is" (Paul Gonsalves); "Jazz 'Round the World" (Yusef Lateef); and "I Just Dropped By To Say Hello" (Johnny Hartman).

Vee Jay Sales Meets Show Distribs 19 New Albums

NEW YORK—VeeJay Records is starting business in the New Year with its most ambitious album program. A total of 19 albums are on their way to distribs. The label's distrib network got wind of the release and merchandising ideas at meets held last Sat. (11) in New York, Atlanta and Los Angeles.

The label is also providing a 10% discount on all LP's—the smallest discount in over three years at the firm.

The diskery has probably set a record of sorts for wordage length in coming up with this theme for the meet: "Not Just 19 Albums That Were Planned and Created Carefully for Profit—Not 19 Catalog Albums But 19 Albums That Have the Sales Potential of Best Sellers in Their Particular Niche."

All speakers at the conclave, headed by Randy Wood, prexy in Los Angeles, Jay Lasker, exec vp in New York; Steve Clark, vp in Atlanta, pointed out that the release looked like the most powerful in VeeJay history. The entire exec staff planned to hit the road and personally cover every distrib and big disk user in the country.

The new albums include: "Need to Belong" by Jerry Butler and "You're No Good" by Betty Everett, two current Top 100 artists, "Four Seasons Folk Nanny," "More of the Best of Jimmy Reed," "12 String Guitarnanny" and Eddy Harris' "Exodus to Jazz and Other Film Spectaculars."

Eight new gospel issues include dates by The Blind Boys of Alabama, The Swan Silvertones, Maceo Woods, The Highway Q.C.'s and The Harmonizing Four.

Label's new Oldies 33 series has three additions, "We Like Boys—Great Boy Oldies," "D'ose Crazy Oldies" and "Great Group Oldies Vol. 2."

Colpix' JFK Album Tribute: "Four Days That Shocked The World"

NEW YORK—An album, "Four Days That Shocked the World," is the John F. Kennedy memorial LP from Colpix Records.

Eschewing the famed JFK speeches approach of most of the albums already on the market, the package is not a compilation of speeches—except for the late President's breakfast speech in Ft. Worth on the day of his murder—but rather exclusive reports and coverage of the event. The album also features eight exclusive color pics on the front and back of the gatefold cover and seven exclusive black-and-white photos on the inside double liner.

United Press International made available to Colpix 85 hours of tapes

"Spirits" Caster To ABC

NEW YORK—ABC-Paramount has announced acquisition of the original cast album rights to "High Spirits," the new musical starring Beatrice Lillie, Tammy Grimes and Edward Woodward, to open at the Alvin Theatre in New York on March 31. The label acquired the LP rights after negotiations with On-Stage Productions, the theatrical producing firm of Lester Osterman and Jule Styne.

"High Spirits," a musical adaptation of Noel Coward's "Blithe Spirit," will be directed by Coward; produced by Lester Osterman, Robert Fletcher and Richard Horner in association with On-Stage Productions, Inc.; with music by Hugh Martin, book by Timothy Gray, and lyrics by Martin and Gray. Choreography is by Danny Daniels; sets and costumes designed, and lighting arranged by Robert Fletcher.

Principals of the show went into rehearsal on January 6, with an out-of-town opening scheduled for New Haven, February 1st to 8th; Boston, February 11 to 29; Philadelphia, March 3 to 21; paid previews in New York March 25 to 30; opening on March 31.

This will be the first original cast album released on the ABC-Paramount label. As announced last year, the new Carol Burnett show, "A Girl to Remember," would have been the first, but, opening in May, it will follow "High Spirits" by more than a month. Several seasons ago, the diskery had rights to "13 Daughters," but it closed after a short run and the label never released the cast LP.

and hundreds of its exclusive color and black-and-white photos. In addition, the wire service supplied the label with a booklet, "The Murder of the Young President" written by Merriman Smith, Dean of White House correspondents and an eyewitness to the tragedy. Each LP contains a copy of the booklet. Smith was also one of the two members of the press who was on the plane on which Lyndon B. Johnson took the oath of office.

Colpix is giving a portion of the proceeds from the album to the Joseph P. Kennedy, Jr. Foundation for research on mental retardation.

The album was produced by Herbert Sussan, an award-winning execu-

(Continued on page 50)

LONDON CONVENTION TERMED OVERWHELMING "SUCCESS"; DISTRIBS TAG IT "SENSATION"

LONDON—What was definitely one of the most exciting, colorful and charming conventions ever conducted by a record company was staged last week by London Records at its British Decca home in London.

The sales confab, bringing to England reps of London's U.S. distribs, saw a camaraderie that was unique in an outpouring of great ad lib wit from British execs and artists.

The general consensus of distrib

was that the cordiality of Sir Edward Lewis, head of British Decca, and his entire staff, the royal treatment given American guests plus the overwhelming size and scope of British Decca's operation would result in untold years of goodwill for London Records and greater respect and enthusiasm for all its product.

New product was enthusiastically greeted by the distribs. Next week's issue of *Cash Box* will carry complete details and photos on the confab.

Big Top Moves To ABC-Paramount For Distribution In U.S.

NEW YORK—The domestic distribution of Big Top Records has been taken-over by ABC-Paramount Records.

Development was made known last week in a joint statement by Sam Clark, president of ABC-Par, and Johnny Bienstock, managing director of Bigtop, which is owned by Hill & Range Music.

RCA Camden Bows Five LP's In January

NEW YORK—RCA Camden Records has announced the release of five new packages for Jan. that include "Charade and other Film Hits" by the Living Strings, "The Greatest Stars And Songs" by various artists, "Love Walked In" by Andre Previn, "The Country Stars, The Country Hits" by various artists, and "Gloryland Jubilee" by the Blackwood Brothers Quartet.

Columbia Names Raine VP Of Recording Operations



KENNETH E. RAINE

NEW YORK—Columbia Records has named Kenneth E. Raine as vice president of recording operations, according to announcement from Goddard Lieberson, President of Columbia Records.

Raine will be responsible to Lieberson for the operation of Columbia's domestic recording studios and recording engineering. In addition, he will continue to represent Columbia in all labor relations activities.

Prior to his new appointment, Raine was general manager of Columbia Recording Studios, as well as director of personnel and industrial relations and general manager of April-Blackwood Companies. He joined Columbia Records in 1942 as general attorney and secretary. Previously, Raine had been associated with Columbia Broadcasting System, joining the legal department of CBS in 1935.

"Fly Columbia Records" Says Label's New Ad Push

NEW YORK—Columbia Records has unveiled new ad and promo campaign for its January and February releases. Titled "Fly Columbia Records," the new program is aimed directly at local newspapers coordinated with new full-color in-store promotional material.

The campaign, the label said, follows Columbia's "Age of Reason" policy as outlined last July at the Columbia Records 1963 International Sales Convention. At that time, Bill Gallagher, vice president of marketing for Columbia Records, introduced the concept of a year-round sales and merchandising program along with increased advertising and promotional support at the consumer level.

Expenditures for January's new release promo will more than double that of last year.

"Fly Columbia Records' presents a totally new concept in record advertising," according to Morris Baumbach, director of advertising and sales promotion. "It is designed to stimulate the imagination of the record consumer, inviting him to participate on a flight into Columbia's world of entertainment."

The new format is to be featured in local newspaper ads for saturation exposure throughout the country. To support the local ad program, new promo materials have been prepared for point-of-sale and in-store displays such as full-color window, counter and wall units, dazzling new mobiles, posters, counter cards and browser box dividers. In addition, a specially designed consumer brochure featuring Columbia's new Jan. and Feb. product will be supplied to local retailers as counter giveaways.

Dealer kits will ship in a specially (Continued on page 50)



COLPIX RECORDS IN ASSOCIATION WITH

THE MOST IMPORTANT

NOT AN ALBUM OF SPEECHES — YOU ARE THERE

THE ACTUAL VOICES AND EVENTS OF

"FOUR DAYS THAT SHOCKED THE WORLD"

NOV. 22-25, 1963

THE COMPLETE STORY

PRODUCED BY HERBERT SUSSAN

The FOUR DAYS THAT SHOCKED THE WORLD is told in three basic segments: first, Friday, November 22nd, the day of the assassination of President Kennedy... the day of shock... from early morning through the assassination until President Johnson's first remarks at Andrews AFB as the new President. The second section is the Lee Harvey Oswald story... from his capture in the Texas theatre through his murder by Jack Ruby in the basement of the Dallas jail, to the announcement of his death. The third major element covers the ceremonies and events in Washington from Saturday, when the President's body lay in repose in the White House, through the ceremonies at the Rotunda of the Capitol... through Monday... with the highlights of Mass... the procession to Arlington... and the events at the grave until the moment of final taps.

NARRATED BY REID COLLINS WNEW Radio News.

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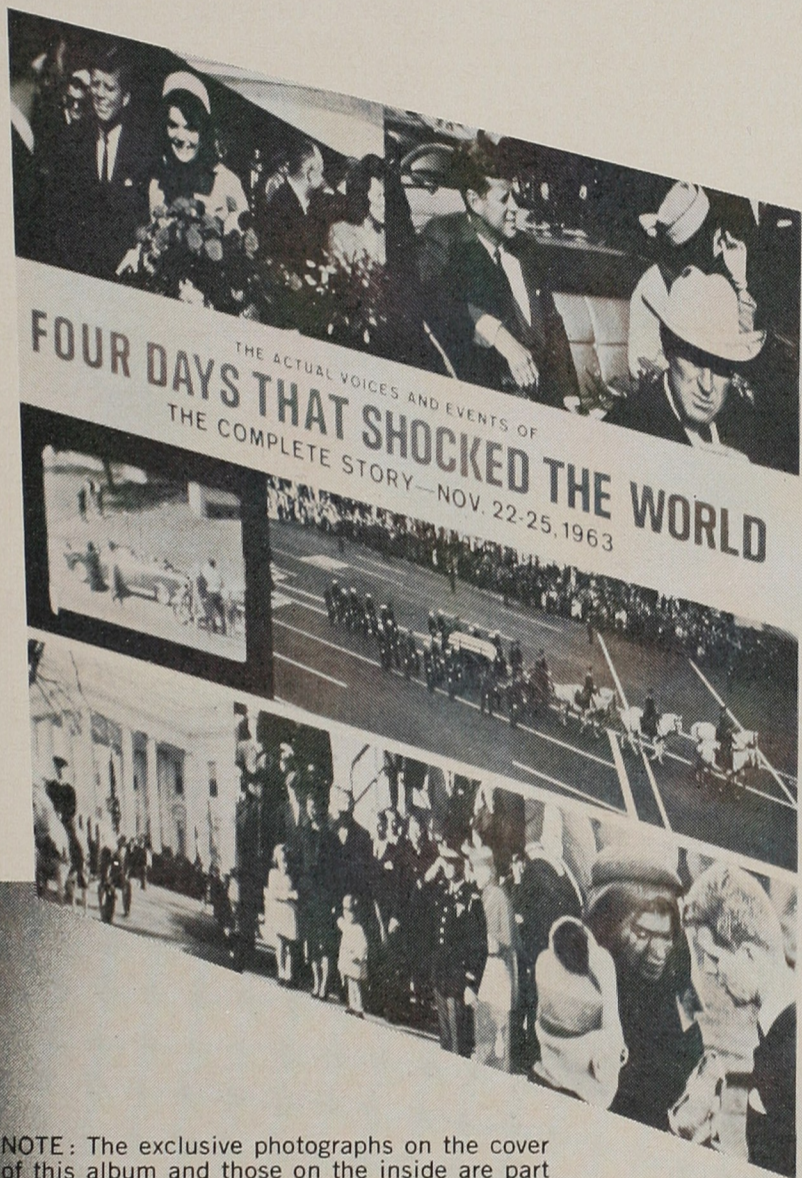
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- 21 GUN SALUTE
- TAPS AT ARLINGTON

UNITED PRESS INTERNATIONAL PRESENTS
RECORD ALBUM OF OUR TIME!

AS THE DRAMATIC FLOW OF EVENTS BECOMES HISTORY...



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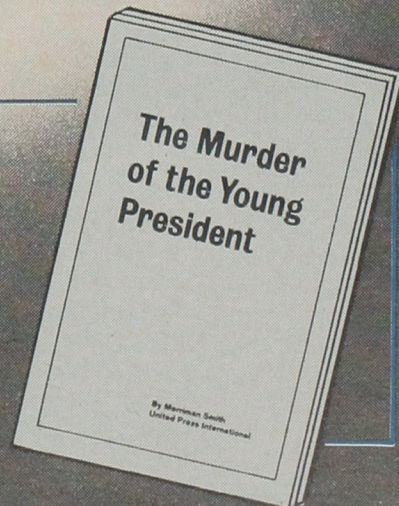
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**EVERY FAMILY • EVERY SCHOOL • EVERY LIBRARY
 SHOULD OWN THIS ALBUM**

INCLUDED WITH THIS ALBUM
 A 10-PAGE EYEWITNESS REPORT

"THE MURDER OF THE YOUNG PRESIDENT"

BY **MERRIMAN SMITH** DEAN OF WHITE HOUSE
 UNITED PRESS INTERNATIONAL CORRESPONDENTS



**COLPIX
 RECORDS**

A DIVISION OF COLUMBIA PICTURES CORPORATION



RECORD REVIEWS

• best bet B+ very good B good C+ fair C mediocre

only those records best suited for commercial use are reviewed by Cash Box

Pick of the Week

"GOING GOING GONE" (2:45) [Gil BMI—Anton, Thomas]

"AFTER MIDNIGHT" (2:18)

[Raleigh, Benday BMI—Singleton, Kennedy]

BROOK BENTON (Mercury 72230)

Benton's latest Mercury effort sounds like another big chart outing for him. It's a real heartbreaker, tabbed "Going, Going, Gone," that finds an auctioneer's gavel telling the tale of a broken home. Potent beat-ballad ork-choral arrangement supplied by Luchi DeJesus. The touching coupler's a bluesy, "After Midnight" stand that could also make the grade.

"I LOVE YOU MORE AND MORE EVERY DAY" (2:14)

[Don Robertson ASCAP—Robertson]

I'M LIVING MY HEAVEN WITH YOU" (2:25)

[Damian ASCAP—DeAngelis, Sawyer]

AL MARTINO (Capitol 5108)

Martino's current string of chart triumphs should soon see the addition of "I Love You More And More Every Day." It's an extremely pretty, soft country-flavored shuffle lilter that the chorus-backed song stylist puts across with touching sincerity. Chanter can also have happy chart results with the "Daddy's Little Girl"—styled charmer on the potent coupler. Fine support from Peter De Angelis' crew on both portions.

"WOW WOW WEE (HE'S THE BOY FOR ME)" (2:03)

[Grand Canyon BMI—Feldman, Goldstein, Gottehrer, Spencer, Farina]

"SNOW FLAKES AND TEAR DROPS" (2:34)

[Grand Canyon BMI—Feldman, Goldstein, Gottehrer]

THE ANGELS (Smash 1870)

The Angels, who smashed thru in top-of-the-chart style with "My Boyfriend's Back" and followed nicely with "I Adore Him," can make it three in-a-row with the new Smash stand. Side, titled "Wow Wow Wee," is a big-sounding thump'er that the femmes pound out with solid sales authority. Great teen-hop dance entry. Coupler's a very pretty cha cha beat sentimental romancer that the trio delivers with a pixie-like quality. Could also make it big.

"LITTLE BOY" (2:30)

[Mother Bertha, Trio BMI—Spector, Greenwich, Barry]

"HARRY (FROM W. VA.) & MILT" (2:00)

[Mother Bertha BMI—Spector]

THE CRYSTALS (Philles 119)

The Crystals should easily add another hit to their rapidly-growing chain via their new Phillies release. The overwhelming 'Phil Spector-instrumental sound' is much in evidence as the gals devote this one to their 'crush' tabbed "Little Boy." Undercut's a catchy all-instrumental bar-relhouse blues item.

"STOP AND THINK IT OVER" (2:30)

[Crazy Cajun-Red Stick BMI—Craffiano]

"BAD LUCK" (2:20) [Crazy Cajun-Red Stick BMI—Houston]

DALE & GRACE (Montel 922)

Dale & Grace, the artists who climbed into the number one slot with their very first outing on the Jamie/Guyden-distributed Montel label, "I'm Leaving It Up To You," have another sure-fire chart sensation here. Tabbed "Stop And Think It Over," it's a similarly-styled beat-ballad hip-swing that the songsters project with loads of feeling. Backing's a change-of-pace sock-rock affair labeled "Bad Luck."

"STRANGER IN YOUR ARMS" (2:23)

[Davilene-Saima BMI—Thomas, Hunter]

"1963" (2:32) [Glo-Mac BMI—Cason, Crofford, Lesslie]

BOBBY VEE (Liberty 55654)

"Stranger In Your Arms" can get Bobby Vee off on the right sales foot in '64. It's a terrific, (partially) multi-tracked, quick beat thumper that Bobby decks out in a manner that's right up the teener's alley. Also eye the stompin' romancer, "1963," for a strong chart showing this year. Top notch arrangements on both halves belong to Ernie Freeman.

"BYE BYE BARBARA" (2:32)

[Fred Fisher, Elm Drive ASCAP—Segal, Vance]

"A GREAT NIGHT FOR CRYING" (2:40)

[Cathryl ASCAP—Wayne, Weisman]

JOHNNY MATHIS (Mercury 72229)

The velvety-voiced songster can have another big pairing on his hands as he hits the market with this new Mercury release. One half's a beautiful, tear-compelling romancer with a soft, folk-like quality titled "Bye Bye Barbara." Superb Don Costa arrangement rounds out the winner. The other's a very pretty Latin beat weeper dubbed "A Great Night For Crying." Two more 'must programming' items from Mathis.

Pick of the Week

"LOVE WITH A PROPER STRANGER" (2:22)

[Paramount ASCAP—Mercer, Bernstein]

"THE MOOD I'M IN" (2:39) [Cavalcade ASCAP—Webster, King]

JACK JONES (Kapp 571)

The songster follows his "Wives & Lovers" smash with another pic main-title effort. This time around—in contrast to the snappy jazz-waltz make-up of "Wives"—it's a strong croon effort on the lovely sentimental. Flip tune resembles the brisk sound on the "Wives" deck.

"(I'M WATCHING) EVERY LITTLE MOVE YOU MAKE" (2:10)

[Spanka BMI—Anka]

"AFTER YOU" (2:25) [Atrium ASCAP—David, Hugo & Luigi]

LITTLE PEGGY MARCH (RCA Victor 8302)

The lark follows her recent success, "The Impossible Happened," with another deck that has what it takes to follow a similar hit route. Side to watch is the contagious cha cha twist'er, "(I'm Watching) Every Little Move That You Make," that Peggy and the Sammy Lowe outfit wax in ultra-commercial manner. Also keep close tabs on the (partly) multi-tracked moving, steady beat-ballad love affair, "After You." Can be a double-header.

"WHAT NOW MY LOVE" (2:34) [Remick ASCAP—Sigman, Becaud]

"GROOVIN'" (2:05) [Milky Way BMI—King]

BEN E. KING (Atco 6284)

The vet Atco hit-maker is a cinch to go the pop-r&b success route with this new item tagged "What Now My Love." The tune is a pulsating, full ork-backed lament with an interesting repeating drum riff throughout. Side seems a natural for quick airplay. The flip, "Groovin'," is tradition-styled, low-down blueser with a potent, hard-driving beat. Also merits a close look.

"MILLER'S CAVE" (2:45) [Jack BMI—Clement]

"JEANNIE'S LAST KISS" (3:00) [Central Songs BMI—Williams, Bare]

BOBBY BARE (RCA Victor 8294)

Bobby Bare, who hit last time out in both the pop and country departments with "500 Miles," can easily duplicate that triumph with this latest entry tabbed "Miller's Cave." The tune is a medium-paced folk-styled lament with a moving, mid-deck recitation. On "Jeannie's Last Kiss" the chanter offers a melodic chorus-backed tale of remorse in the traditional country vein.

"ABIGAIL BEECHER" (2:26)

[Claridge, Halseon ASCAP—Heard, Boulanger]

"ALL AMERICAN GIRL" (2:50)

[Claridge, Halseon ASCAP—Slay, Heard]

FREDDY CANNON (Warner Bros. 5409)

Cannon's new label affiliation can start off with a sales bang. Leadoff portion's a sizzling rock-a-twist'er that tells about "Abigail Beecher" his hip history teacher. The other's a solid mashed potatoes thumper, tabbed "All American Girl," that sports a "Talahasee Lassie" flavor. Sensational teen settings supplied by Calello on both ends.

"THE LOVE SONG OF TOM JONES" (2:30)

[United Artists ASCAP—David, Addison]

"OFF BROADWAY" (2:49) [South Mountain BMI—Costa]

DON COSTA (DCP International 1002)

Don Costa's back on the wax scene with this bow on the new DCP label. It's the "Love Song" of the much-heralded "Tom Jones" flick and the superb job by Costa's Shimmering Strings outfit should quickly send it to chartsville. Tune's haunting melody is set against a rich Latin beat-with-triplets and sans lyric choral chants backdrop. Companion piece is catchy, slow beat-ballad shuffler.

"WHO'S BEEN SLEEPING IN MY BED?" (2:30)

[Famous ASCAP—David, Bacharach]

"MY HEART" [Al Del BMI—Serino, Tishman]

LINDA SCOTT (Congress 204)

The lark can quickly get back in her money-making ways with this new ultra-commercial Congress item. The top side here, "Who's Been Sleeping In My Bed?," inspired by the current Dean Martin starring flick, is a catchy, shuffle-beat romancer with a first-rate slow-twistin' beat. Deejays should dig it. "My Heart" is a tender, slow-moving lyrical tear-jerker.

Linda Scott

"WHO'S BEEN SLEEPING IN MY BED"

CG 204

(Inspired by the Paramount Picture "Who's Been Sleeping In My Bed")



CONGRESS RECORDS, INC. , 101 W. 55th ST., NEW YORK 19, N. Y., PL 7-9868

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RECORD REVIEWS

● best bet B+ very good B good C+ fair C mediocre

only those records best suited for commercial use are reviewed by Cash Box

Pick of the Week

"SAIL AWAY LADIES" (2:12)
[Egypt Valley BMI—Darling, Svanoe, Taylor]
"TWELVE STRING" (2:09)
[Egypt Valley BMI—Darling, Svanoe, Taylor]
THE ROOFTOP SINGERS (Vanguard 35024)

The group's distinctive blend of diverse musical elements into a harmonious musical matrix should send this new release, "Sail Away Ladies," skyrocketing up the charts in no time flat. The tune, based on an evergreen folk melody, is a hard-driving, rhythmic happy ditty with some top-notch counterpoint portions. The flip, "Twelve String," is an extremely fast-moving sans-lyric affair in which the crew displays their instrumental virtuosity.

"AFTER THE PARTING THE MEETING IS SWEETER" (2:28)
[Kags BMI—Samuels, Alexander]
"WHY I CALL HER MINE" (2:20) [Kags BMI—Carter]
MEL CARTER (Derby 1008)

Carter, a hit artist two singles ago with "When A Boy Falls In Love," can score once more with a very pleasing sound on "After The Parting . . ." Warbler handles the pretty tune with a fine light upbeat touch, getting well-done, lush rock-a-waltz backing. Flip is an appealing tender-rock pose.

Both RCA's Eddy Arnold and MGM's Hank Williams, Jr. have offerings that can make it big in both the country and pop marts. See Country Reviews.

Newcomer Picks

"HE REALLY LOVES ME" (2:21)
[What's Happenin' BMI—Meade, Raleigh]
"SOMEONE" (3:10) [Rittenhouse BMI—Robinson]
DEBBIE ROLLINS (Ascot 2148)

Newcomer Debbie Rollins has a good chance of establishing herself as a chart contender with this premiere UA outing tabbed "He Really Loves Me." The tune is a throbbingly bittersweet chorus-backed teen-angled romancer with an effective multi-chord danceable beat. Watch it. The coupler, "Someone," is a moody, shuffle-beat pop-blueser with a haunting while-back sound.

"GLAD ALL OVER" (2:41) [Ivy ASCAP—Clark, Smith]
"I KNOW YOU" (2:00) [Ivy ASCAP—Clark, Davidson]
THE DAVE CLARK FIVE (Epic 9656)

The Dave Clark Five, currently riding high on the best selling charts in England with "Glad All Over," can break thru in the States with the same deck—under the Epic banner. Side's a happy-go-lucky pounder, tagged "Glad All Over," that sports that 'Mersey sound with the Liverpool beat. Fellas cry out "I Know You" (don't love me anymore) on the sock-rock underlid.

Best Bets

THE STRATFORDS (O'Dell 100)

- "NEVER LEAVE ME" (2:30) [E. Holden Kelly, Croucher] Here's a striking male-femme duo display that could come through. It's an off-beat folkish rock-ballad blend on an intriguing tune. Softie rhythm backing includes an effective trumpet solo. Date is handled by Herald-Ember.
- (B) "ENAJ" (2:49) [E. Holden Kelly BMI—Croucher] A soulful trumpet heads this little far-out all-instrumental softie.

L.C. (Sar 148)

- "TAKE ME FOR WHAT I AM" (2:30) [Kags BMI—Cooke] The initial-named performer could grab important R&B-pop attention with this catchy upbeat rhythm stand on a tune by Sam Cooke. Gals and combo have good-sounding gospel-flavored spirit.
- (B) "PUT ME DOWN EASY" (2:28) [Kags BMI—Cooke] A milder, Latinish blues offering.

JOEY DEE (Roulette 4539)

- "GETTING NEARER" (2:23) [Nom, Ashna, & C-Wil BMI—Bell, Watkins] Joey can have a fast hit on his hands with this slow-shufflin' chorus-backed lament which boasts some effective, rapid-fire melodic changes. Plenty of potential here.
- (B+) "DOWN BY THE RIVERSIDE" (2:29) [Jon & Frost BMI] This time out the songster offers a lively, hard-driving rendition of the folk-blues evergreen.

CARL DOBKINS, JR. (Atco 7385)

- "IF TEARDROPS WERE DIAMONDS" (2:29) [Premier BMI—Crane] Carl Dobkins' Atco bow can create quite a stir with this pleasing, easy-on-the-ears slow-moving shufflin' romantic ballad. Deck could garner some fast spins.
- (B+) "I'M SO SORRY LITTLE GIRL" (2:16) [Painted Desert BMI—Hunter, Barkan] More fine middle-of-the-road sounds. On this easy-going lament the chanter effectively utilizes the dual-track technique.

Best Bets

DEMETRISS TAPP (Brunswick 55257)

- "IS THIS THE BEGINNING OF THE END" (2:37) [Valley BMI—Byers] Thrush, a noise-maker with her last outing, "Lipstick Paint a Smile on My Face," offers a similar, drama-type down-Nashville-way reading in her follow-up session. It's poignant stuff and could also prove an active entry.
- (B) "LET GO OF MY HEART" (2:30) [Hill & Range BMI—Byers] Another unhappy storyline, but with a brighter backdrop.

PATTI PAGE (Columbia 42963)

- "I WONDER, I WONDER, I WONDER" (2:05) [Robbins ASCAP—Hutchins] The years-back hit, somewhat neglected since its initial recognition, is nicely revived by the longtime lark, whose stint is a mostly multi-track affair. Attractive string backing with hint-of-the-beat guitar statements. Might receive solid stations spins.
- (B+) "I ADORE YOU" (2:29) [Lear ASCAP—Schoen] Overdubbing is used to even more tricky effect in this rhythmic date.

DR. FEELGOOD & HIS INTERNS (Okeh 7185)

- "BLANG DONG" (2:03) [Cramart BMI—Tokes, Rutledge] For teeners who want to get the kinks out of their bones, Dr. Feelgood and His Interns may have the proper exercise in this bright teen-dance novelty. Could get somewhere.
- (B) "THE DOCTOR'S BOOGIE" (2:23) [Hill & Range BMI—Perryman] More happy blues-oriented doings, including fine jelly-roll keyboard comments.

DEAN MARTIN (Reprise 0252)

- "LA GIOSTRA (The Merry-Go-Round)" (2:34) [Bourne ASCAP—Ellstein, Manning] Songster's back with one of his charming, bouyant Italian-flavored waltz sounds. Male whistle bits add to the gay appeal of the side. Martin can come-through with type of sound.
- (B+) "GRAZIE, PREGO, SCUSI" (2:16) [B. F. Wood ASCAP—Marchelti, Mogol, Prete, Reizner] Further light-hearted doings in an Italian vein.

SUE THOMPSON (Hickory 1240)

- "BIG DADDY" (2:00) [Acuff-Rose BMI—Loudermilk] Lark tops an infectious raz-ma-taz rocker that could put her back on the charts. She's supported by a contagious band sound. Should be eyed.
- "I'D LIKE TO KNOW YOU BETTER" (2:37) [Acuff-Rose BMI—B&F Bryant] The performer displays her familiar wistful sound, and she could also chart business with it.

JOHNNY THUNDER (Diamond 155)

- "EVERYBODY LIKES TO DANCE WITH JOHNNY" (2:37) [Picturetone & VanKal BMI—Taylor, Farrell] Thunder, a chart artist about a year ago with "Loop De Loop," gives the kids something to listen and dance about with great pleasure. Fine belt 'em stand.
- (B) "ZOO-LEE-OH" (2:15) [Unbelievable & Tobi-Ann BMI—Vann] Amiable hand-clappin' rockin'.

RUSTY DRAPER (Monument 832)

- "IT SHOULD BE EASIER NOW" (2:41) [Pamper BMI—Nelson] The vet performer, recently active with "Night Life," offers a persuasive reading of a poignant country-styled plaintive. Backing his understanding warble is a very attractive ork-chorus sound. Can succeed.
- (B) "THE LADY OF THE HOUSE" (2:29) [Acuff-Rose BMI—B&F Bryant] An interesting good-music moody with a clever lyric to convey a lost-love situation.

JACK SCOTT (Groove 0031)

- "BLUE SKIES (Moving in On Me)" (2:08) [Hazel Park BMI—Veronica] The songster could win new teen recognition with this fine-sounding date whose opus is a teen re-write of a familiar folk tune, "This Train." Portion could develop into a click item.
- (B) "I KNEW YOU FIRST" (2:22) [Hazel Park BMI—Veronica] Teen romantic with a good melodic sound receives a neat upbeat sound, including a rock-a-string backdrop.

THE DEMENSIONS with LENNY DELL (Coral 62392)

- "A LITTLE WHITE GARDENIA" (2:35) [Midas ASCAP—Graham] The teen song crew and lead Lenny Dell deliver-up an attention-getting beat-ballad sound. Their blend is backed by a busy, sly-rock rhythm from the musicians. Should be eyed closely.

(B+) "DON'T CRY LITTLE BABY" (2:19) [Al Gallico BMI—Bruno, Damon] Boys make a softie, yet active appearance on this end.

THE CASTANETS (TCF 1)

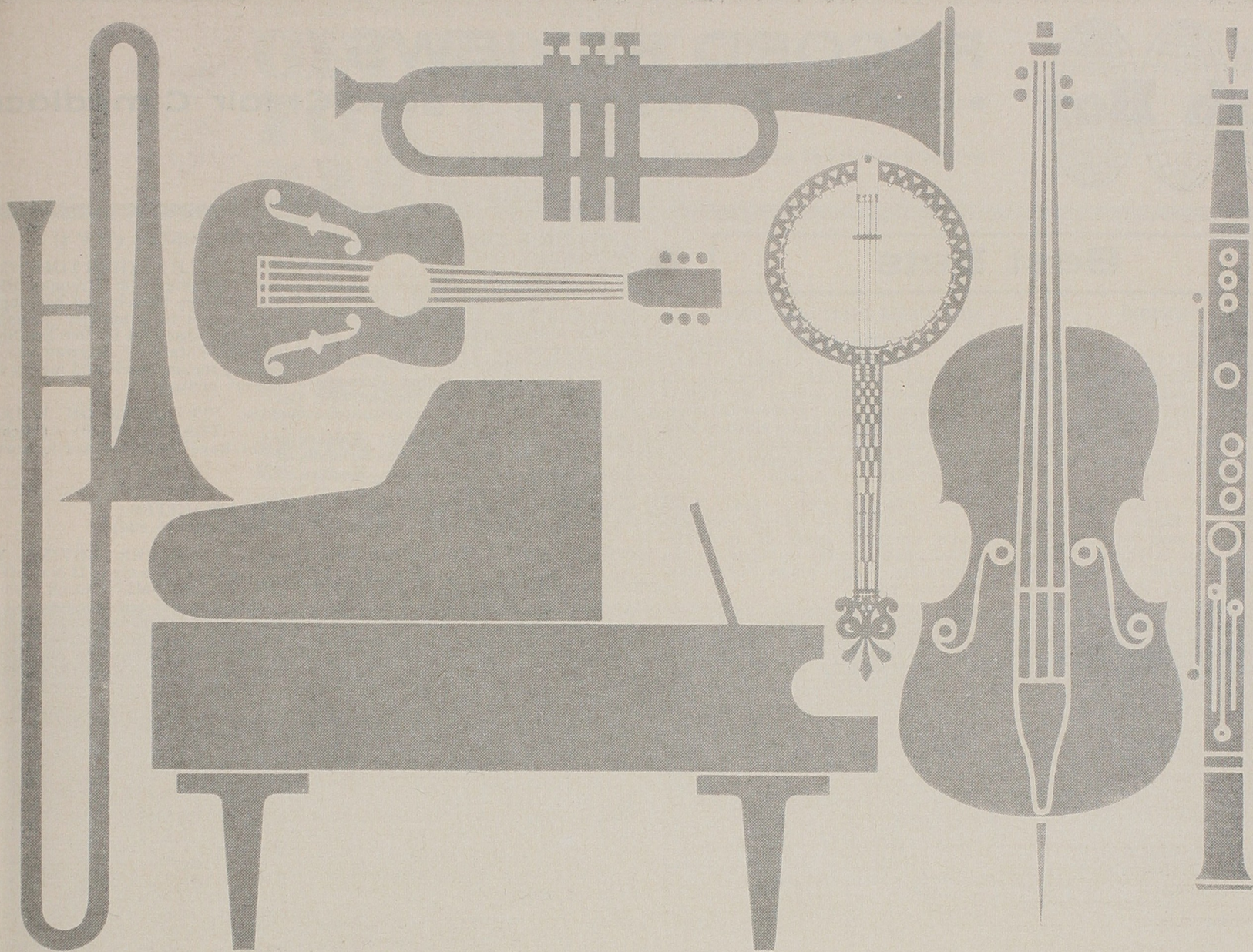
- "I LOVE HIM" (2:39) [Selma BMI—Simmons] The new 20th Century-Fox affiliate gets off to a strong teen-market start with an exciting sound from the larks and their rock-a-string backdrop. Built something like Phil Spector's Philles Records' dates, it could make the grade in a big way.
- (B) "FUNKY WUNKY PIANO" (2:39) [Jonathan Glenn BMI—Simmons, Craft] This is the top-half's colorful backdrop arrangement.

SAM & DAVE (Roulette 4533)

- "I GOT A THING GOING ON" (2:40) [Sherlyn & Frost BMI—Corbett] Sam and Dave have had hits in the past and they can do it again with this pulsating, low-down tradition-styled r&b tear-jerker. Watch it move.
- (B+) "I FOUND OUT" (2:10) [Sherlyn & Frost BMI—Alaimo] Tune is a fast-moving up-tempo Ray Charles-styled rocker with a potent, multi-dance beat.

THE MADARA & WHITE ORCHESTRA (Mercury 72225)

- "THEME FROM LORD OF THE FLIES" (2:31) [Saunders ASCAP—Leppard] This is a commanding orchestral reading of the flick main-title, as unusual as the celebrated pic itself. Arrangement is built-around an incessant rhythm sound. Could be a left-field success.
- (B) "FUN-KEY ANO" (2:20) [Merjoda BMI—Madara, White, Huff, Lee] A milder stint.



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RECORD REVIEWS

• best bet B+ very good B good C+ fair C mediocre

only those records best suited for commercial use are reviewed by Cash Box

Best Bets

THE ROAD RUNNERS (Commerce 560)

(B+) "LITTLE PIG" (2:38) [Arc-BMI — Mathis, Kilgore] The Road Runners, featuring Jim Edgar, take a nice 'n easy approach to this smooth-sounding, very danceable item. The group gets a rhythmic, funky-guitar led combo backdrop. The side is geared for teen dancing.

● "RAINS" (1:59) [Sturville-BMI — Edgar] Jim Edgar serves up an easy-listening vocal rendition of this self-penned lilting blues-oriented ballad. A good commercial sound here that could come from left field and score heavily.

THE SURVIVORS (Capitol 5102)

● "PAMELA JEAN" (2:34) [Ocean-BMI—Wilson] The Survivors could come from nowhere to become a real chart threat with this bouncy, happy-sounding rhythm ballad aimed at the charms of Pamela Jean. The crew has a top-flight vocal delivery and get a pulsating backdrop from the ork. Eye it for rapid acceptance.

(B+) "AFTER THE GAME" (1:57) [Ocean-BMI—Wilson] Here's a lilting instrumental with a novel tick-tock rhythm and straight-forward electric guitar solo.

FRANKIE LITTLE (ABC-Paramount 10510)

● "GOING, GOING — GONE" (2:35) [Gil BMI — Anton, Thomas] Teen-market warbler Little offers a persuasive reading of a touching lost-love tune, built around an auction setting. An harmonica and Nashville-styled keyboard provide a sympathetic backdrop. Brook Benton (Mercury) also cut the tune, which could make it.

(B) "TELL ME ALL ABOUT IT" (2:21) [Gil BMI — Anton, Cleary] A wistful effort with a Nashville-flavored manner.

JOHN GARY (RCA Victor 8292)

● "THAT'S LIFE" (2:42) [Dymor ASCAP—Allen] The songster, whose debut LP, "Catch a Rising Star," is a top seller, makes his singles bow a fine good-music blueser with a disenchanting plotline. Could capture strong good-music outlet exposure.

(B) "CIUMACHELLA (Tender Flowers)" (2:39) [Harms ASCAP—Trovajoli, Sigman, Garniel, Giovannini] A strong croon job on a ballad from the upcoming Italian musical, "Rugantino."

THE SNOW MEN (Challenge 59227)

● "SKI STORM" (1:46) [4 Star/Fowley—BMI—Medora, DiGiovanni, Fowley, Case, Holt, Gordon] The Snow Men whip up a blizzard instrumental in the same vein as the much-played & recorded surfin' & hot rod sounds. To the usual funky guitar and tom-tom fare the crew has added wintery sound effects. Excellent dance deck.

(B+) "SKI STORM—Part II" (1:46) [4 Star/Fowley—BMI—Medora, DiGiovanni, Fowley, Case, Holt, Gordon] The boys continue with the same melody and rhythm for part 2.

MR ACKER BILK (Atco 6282)

● "THE HAREM" (2:23) [Pin-cus-BMI — Cooper, Hadas, Wolfson] Mr. Acker (Stranger On The Shore) Bilk comes up with a Near-East flavored instrumental offering spot-lighting his own clarinet solo. The orkster has a rhythmic and melodic opus that could easily score top honors with the deejays.

(B+) "TRAIN SONG" (2:40) [Lud-low-BMI — Grieg] The orkster's undercut entry is a Dixie-styled instrumental sparked by an interesting boogie piano ride. Easy-listening side.

THE VOLUMES (Old Town 1154)

● "MONKEY HOP" (2:14) [Vicki-BMI — Browner] The Volumes, who scored a mild chart success a while back with their treatment of, "I Love You," could make some sales inroads with this teen-angled dance-delighter tagged, "The Monkey Hop." It's a medium-paced vocal-combo effort with a multi-purposed beat.

(B+) "WHY" (2:00) [Vicki-BMI—McKenzie] The group lashes out with a feelingful rendition of this r&b ballad opus geared for plenty or r&b spins and sales.

BEN COLDER (MGM 13197)

● "TALK BACK BLUBBERIN' LIPS" (2:37) [Acuff-Rose BMI—Loudermilk, Colder] Ben (Sheb Wooley) Colder is back with another devastating satire on a current hit, this time Johnny Tillotson's effort on the same label. Previous tongue-in-cheek decks by the artist have made chart noise, so the latest should be eyed.

(B) "I WALK THE LINE NO. 2" (2:47) [Hill & Range BMI—Cash, Wooley] Johnny Cash's old success is the victim here.

TONY MIDDLETON (Philips 40151)

● "SEND ME AWAY" (2:33) [E. H. Morris—ASCAP—Ballard, Marks] Tony Middleton wails his way through this rock and roll opus with real verve and polish. It's got a while-back rock flavor but lively enough to get its share of spins and sales. The chanter's performance is top-drawer.

(B+) "I NEED YOU TONIGHT" (2:31) [Pera—BMI—Steward] The songster surveys this ballad romancer in true Brook Benton fashion and does it very well. Deck is earmarked for deejay acceptance.

JERRY BERRYHILL (Liberty 55657)

● "I REMEMBER LOVE" (1:50) [American—BMI—Capehart] Jerry Berryhill steps out with a big production sounding instrumental with an ear-arresting march-beat, lush strings and a sans-lyric chorus. A delightful melody coupled with a potent arrangement makes for top listening pleasure.

(B+) "LOVE ON THE RUN" (2:18) [American—BMI—Capehart] A solo guitar goes bluesy on this inventively arranged opus. Both sides are natural programming choices for "good music" spinners.

ANNETTE & THE WELLINGTONS (Vista 431)

(B+) "MERLIN JONES" (2:15) [Wonderland BMI—Sherman, Sherman] Tune, a roaring 20's-like novelty about a campus kook, is the title tune of a Walt Disney TV'er starring the lark, who heads-up the likable bouncy-beat reading. Cute end that could benefit from exposure of the show.

(B) "THE SCRAMBLED EGG-HEAD" (2:57) [Wonderland BMI—Sherman, Sherman] Merlin Jones, in person of Tommy Kirk, is heard on this mostly dialog track.

ANN-MARGRET (RCA Victor 8295)

(B) "MAN'S FAVORITE SPORT" (2:44) [Southdale & Northern ASCAP—Mercer, Mancini] Effort is a Johnny Mercer-Henry Mancini pic title effort, a natural for a sultry outing by the actress-lark. She does it with an easy swing format against a good-sounding Bosa Nova-styled combo sound. Mercer has come-up with a deft bit of tricky rhyming. The hip jocks are gonna like.

(B) "HEY, LITTLE STAR" (2:08) [Dragonwyck BMI—Gates] Thrush speaks strictly to the ten crowd with this "Venus"-flavored softie.

EDDIE & THE SHOWMEN (Liberty 55659)

(B+) "MR. REBEL" (1:59) [Metric BMI—Bertrand] The guitar-spotlighted instrumental rocksters pour-out a good-sounding, steady-beat attack. Those guitars have some nifty gimmick bits to add further teen spice to the sound. Likely to receive lots of Top 40 airtime.

(B) "MOVIN'" (1:59) [Atlantic BMI—Hazelwood] More guitar struttin' with pro teen appeal.

HORST WENDE ORCH. (Decca 31585)

(B) "GUAPA" (2:28) [Peer Int'l BMI—Menke, Piro] This is an amiable Bosa Nova-slanted Latin sound from the German maestro's ork. Its vehicle is a melodic charmer. An instrumental with a happy air. Could come-up with important airtime.

(B) "DRINA-MARSCH (Mars Na Drini)" (2:38) Trumpet plays a rueful melody against a steady martial beat.

THE FLAGMEN (Limelight 3014)

(B+) "DRAG STRIP U.S.A. (2:12) [Westbound BMI—Mihelich, Hugo, Mitchell] The hot-rod-sound set get a reliable romp sound from the fellas. Side sports both nifty vocal and instrumental comments on the auto fad.

(B) "MARY" (2:11) [Westbound BMI — Mihelich, Lamont] Femmes are part of this pleasing medium-beat romantic.

STAN FREE (Amy 896)

(B+) "GIDEON'S RUN" (1:59) [Print ASCAP—Monte] The jazz pianist tops a good-sounding jazz-waltz outing. Things start off in relaxed fashion and build-up to a swingin' display-including the entrance of a string section. Commercial jazz issue; could move.

(B) "LIKE LAZY" (2:40) [Midas ASCAP—Free] Strings are also a part of this free-and-easy entry.

MILLIE FOSTER (TCF 4)

(B+) "OLE FATHER TIME" (2:10) [Michigan & Brenner BMI—Scott] Blues thrush and her support are dressed in a manner resembling the awhile-back hit by Dee Dee Sharp, "Mashed-Potatoes." Anyway, the deck has pro rockin' spirit and merits teen-market airtime.

(B) "IT KEEPS ON RAINING TEARS" (2:30) [Michigan BMI—Boye] A wistful softie from the lass.

THE JULIETTES (Chattahoochee 634)

(B+) "FOREVER LOVING YOU (Is It Yes Or Is It No)" (2:25) [Nor-Va-Jak BMI—Church, Noland, Petty] The old hit (its original creators were the Eldorados) is revived with solid rock spirit by the gals, who more or less employ the approach of the tune's first time out. Side can get somewhere.

(B) "A BROKEN TOY" (2:27) [Tender Tunes & Conte BMI—Steinberg, Steinberg, De Angelis] Middle-beat blueser.

JIVE BOMBERS (Middle-Tone 020)

(B+) "ANYTIME (Is the Right Time)" (2:00) [Middleton BMI—Martinez, Tinney] The vocal-instrumental group takes an R&B-oriented route in supplying a worthy rock work-out. A romp date that deserves a chance at teen-market exposure. Diskery is based in N.Y.

(B) "DAYS OF WINE AND ROSES" (2:43) [Witmark ASCAP—Mancini, Mercer] Complete turnabout as the lead voice warmly handles the successful pic tune.

KING CURTIS (Capitol 5109)

(B+) "SOUL SERENADE" (3:00) [Kilynn & Vee Vee BMI—Ousley, Dixon] The saxist fronts a build-up instrumental, with his interesting performance accompanied by a Nashville-styled keyboard and string ork. A sound that could get around.

(B) "MORE SOUL" (2:45) [Kilynn BMI—Ousley, Nelson] This end swings right off the bat.

DAYLIGHTERS (Tip Top 2008)

(B+) "OH MOM (Teach Me How To Uncle Willie)" (2:25) [Anthon BMI—Colbert] The Daylighters really swing up a storm on this lively, fast-moving teen-angled item which proclaims the benefits of the 'Uncle Willie' dance. Eye it.

(B+) "HARD-HEADED GIRL" (2:40) [Anthon BMI—Colbert] On this end the gang dishes-up a plaintive slow-moving pop-bluser with some moving, listenable lyrics.

LEON BIBB (Liberty 55663)

(B+) "LITTLE BOXES" (2:45) [Schroder BMI—Reynolds] Leon Bibb could get some action with this top-flight cover of the Pete Seeger (Columbia) novelty folk click. Tune is actually an attack against mass conformity.

(B) "ADIEU MADRAS" (2:42) [Bridgton ASCAP—Holt] On this end the folkster offers an extremely pretty slow-moving lamem with a warm, south-of-the-border flavor.

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RECORD REVIEWS

• best bet B+ very good B good C+ fair C mediocre

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BOBBY CASH (King 5844)

(B) "MONA LISA" (2:25) [Famous ASCAP—Livingston, Evans] End more or less resembles Conway Twitty's awhile-back upbeat rock treatment of the sturdy. Cash might grab some attention with this deft rockin'.

(B) "TEEN LOVE" (2:47) [Bob-lo BMI—Shelton, Itson] A slow-beat ballad stint.

THE REV-LONS (Reprise 0251)

(B) "IT'S GONNA HAPPEN SOME DAY" (2:31) [Lime-lite & Maverick BMI—Johnson] Femmes, displaying pro rock know-how, offer a medium-beat Latinish stint about a gal who is confident that a fella will recognize her someday as his true love. Team gets a solid busy-rock sound from the combo. Should get around.

(B) "AFTER LAST NIGHT" (2:06) [Metric BMI—Smith] A bright shuffle-beat affair that also merits teen-market attention.

THE BEAU-K'S (Mercury 7224)

(B+) "WHAT ELSE COULD I DO BUT CRY" (2:10) [MRC BMI—Singleton, Kennedy] Team's male & female leads does a solid stint in a plaintive teen-beat outing. There's a touch of the Paul & Paula sound here, but it could still get important exposure.

(B) "A ROSE & THE STAR" [Planetary & A.P.T. ASCAP—Vance, Carr] Nice light upbeat Latinish affectionate.

JERRY COLE (Capitol 5106)

(B+) "POKEY" (2:10) [American BMI—Cole, Cass] Cole and his Spacemen dish-out a lots-happening rock instrumental. There's a swingin' organ and a yakety-yak, to name a few standout sounds. A kinetic teen display that could move.

(B) "ONE COLOR BLUES" (2:31) [American BMI—Economides] A funky, easy-beat outing that still has a busy way about it.

JOHNNY NASH (Groove 0030)

(B+) "OH MARY DON'T YOU WEEP" (2:05) [And Music BMI—Nash] The traditional gets a teen-market re-write and a catchy rhythm-rock stand from the fine talent and his back-up sound. Nash could have an active side here.

(B) "I'M LEAVING" (2:08) [And Music BMI—Nash] Sly rhythmic with a storyline about a two-timin' chick.

TONY MARTELL ORCH. (Regina 302)

(B+) "HOT SPOT" (2:14) [Nea-How BMI—Jones] The Martell crew comes-up with an exciting, jazz-minded band sound. Stint is done in an exotic tune. Most any pop music station can program this commercial, yet cerebral cut.

(B) "MARRISSA" (2:16) [Nea-How BMI—Jones] Nice South-of-the-Border display.

BUDDY GRECO (Epic 9657)

(B+) "CIUMACHELLA (Tender Flower)" (2:47) [Harms ASCAP—Garinei, Giovannini, Trovajo] Pretty sentimental is from the Italian musical, "Rugantino," due soon on Broadway, and its done with tender care (in English and Italian) by the songster. He's backed by a fine string-loaded ork setting. Solid good-music sound.

(B) "I'LL BE A FOOL" (2:14) [Harry Von Tilzer ASCAP—Stock] Greco is also up to this attractive plaintive.

ROBERTA MESHEL THEODORE (Diamond 154)

(B+) "MY TOP TEN CHART" (2:36) [Tobi-Ann & Unbelievable BMI—Vann, Atkins] Femme, represented by lark Roberta Meshel, lists her top-10 beaus in this cute novelty stint, which includes a number of tried-and-true chant gimmicks. Side could pick-up important coin.

(B) "UPTOWN BLUES" (2:05) [Unbelievable & Tobi-Ann BMI—Vann] The Theodore Orch. offers a dirge-like blueser.

PIERRE & ANNE-LYSE (Del-Fi 4232)

(B+) "TOURNE-TOI (Turn Around)" [Clara ASCAP—Reynolds, Belafonte, Greene] This is an interesting upbeat rock sound. Striking tune. Dick & Dedee big chart vehicle, is sung in French by the duo, who are backed by good-sounding combo bits. Complete change-of-pace from the tender D&D offering.

(B) "LA PETITE SOEUR (Little Sister)" (2:05) [Maravilla BMI—Monney, Monney] This warm stint could be in tribute to The Singing Nun. It's a French-sung solo by Anne-Lyse.

ALBERT JOHNSON (VLM 10989)

(B+) "RAMBLE" (2:25) [Finch BMI—Washington] Albert Johnson could garner some fast spins with this extremely fast-moving, hard-driving, self-penned pop-bluser with a contagious, teen-angled, pulsating beat. Eye it.

(B) "YOU GONNA MISS ME" (2:25) [Finch BMI—Washington] On this end the songster dishes-up an interesting organ-backed tradition-styled r&b lament.

CARMEN CARROLL (Sand 365)

(B+) "LONELY BOY" (2:21) [Sage & Sand-SESAC-Carroll] Carmen Carroll pleasantly serves up a melodic helping of pop-folk stuff on this Sand issue. The lark has a warm voice and uses it to good advantage on this self-penned opus. Backdrop is Nashville. The spinners could take to this one very easily.

(B+) "I'M WONDERIN'" (2:02) [Kennedria - BMI - Quigley/O'Neill] The Thrush goes slightly up-tempo on this lilting ballad romancer. Also very spinnable.

EARL BOSTIC (King 5839)

(B) "FAST TRACK" (2:51) [Earl's BMI—Bostic, Neely] Sessions shapes-up as fine jazz-rock listening and its spirit also lends itself well to teen dance-floor work. Bostic's sax work is potent; there's also a good bass solo.

(B) "TELESTAR DRIVE" (3:00) [Earl's BMI—Bostic, Neely] There's also a fast-track in space in this organ-led romp.

RONNIE HILTON (King 3059)

(B+) "YOU AND I" (2:24) [Bourne ASCAP—Roberts] Ronnie Hilton could get some action anew with this easy-going reading of the romantic evergreen. Side boasts a danceable, full ork-backing. Good bet for deejays.

(B+) "IF THIS IS LOVE" (3:04) [Shapiro-Bernstein ASCAP—Brooker, Higgins] On this end the songster also goes the evergreen route and comes up with a tender reading of the melodic oldie.

HANK BALLARD (King 5835)

(B+) "DON'T LET TEMPTATION (Turn You 'Round)" (2:30) [Arnell ASCAP—Friend, Thompson] Ballard, creator of "The Twist," heads-up a fine upbeat blueser that has both teen and blues-market appeal. Portion carries lots of worthy singles trade excitement.

(B) "HAVE MERCY, HAVE A LITTLE PITY" (2:50) [Hall BMI—Ballard] All-R&B wailer here.

THE FRAN-CETTES (M.M. 009)

(B) "TWO TIMING ANGEL" (1:57) [Styric-BMI—Hemric, Styner] The Fran-Cettes lash out exuberantly on this hard-driving rock vocal geared for teen dance and listening approval. The delivery is enthusiastic and the group could get some airtime here and there.

(C) "HE ONCE BELONGED TO ME" (2:17) [Peggy-BMI—Hemric, Styner] The crew moves thru this romancer colorlessly.

RED & FLAMES (RMP 1028)

(B) "LITTLE CINDERELLA" (1:40) [Waters-BMI—Jack] Red and the Flames could pull limited instrumental coin with this while-back sounding hard-rock session. Organ and guitar solo flights carry the crew all the way. The side has teen dance-programming potential.

(B) "JUMPING JACK" (1:52) [Waters - BMI - Lombardo, Garrison] The mood on this end is surfin' or hot rod with funky sax and guitars taking the lead.

JOHNNY WATSON (King 5833)

(B) "YOU BETTER LOVE ME" (2:20) [O Cal-Jowat-BMI—Watson] Here's an easy-paced rhythm and blues offering from Johnny Watson backed by a female choral group and combo. It's a handclappin' shouter aimed especially at r&b stations and markets.

(B) "I SAY, I LOVE YOU" (2:58) [O Cal-BMI—Agee, Otis] Similar r&b doings on this end with a strong gospel approach.

THE BEL-TONES (Del Amo 4647)

(B) "BREAK TIME" (2:05) [Amodel BMI—Scarcello] The guitar section comes-up with an intriguing romp sound in this surfin'-area instrumental. Lots of effective teen-beat punch here. Label is handled by the Circa distrib set-up.

(B) "BACK DOWN" (2:25) [Amodel BMI—Scarcello] This an attack with a hot-rod angle.

BARRY MCGUIRE (Horizon 4)

(B+) "ONE BY ONE" (2:22) [In ASCAP—McKuen] Christy lead singer Barry McGuire goes it solo fashion on this top-notch chorus-backed pop-folk happy bluser. Tune has a contagious melody and some effective, lyrics. Eye it.

(B+) "TOWN AND COUNTRY" (2:02) [In ASCAP—McKuen] On this end the chanter offers a rousing, fast-moving ditty with enough verve to grab some fast spins.

APRIL STEVENS (King 5826)

(B) "HOW COULD RED RIDING HOOD (Have Been So Very Good)" (1:45) [Mills ASCAP—Randolph] The talented performer does a charming swing job on a delightful novelty ditty that poses some indiscreet questions on the nursery-rhyme favorite. Real cute side.

(C) "SOFT WARM LIPS" (2:58) [Sunbeam BMI—Garcia] Artist's talents are wasted on this far-out date.

EARL & THE DUKES (Double H 002)

(B) "DON'T LET HIM" (2:08) [Sunstar & Tomaria BMI—Glenn] There's a trace of the Everly Bros. sound in this snappy rock-a-billy-type session.

(C+) "YOU MADE UP FOR EVERYTHING" (2:08) [Sunstar & Tomaria BMI—Glenn] A wistful item with a backdrop sound reminiscent of Dion's old hit, "Teenager in Love."

HORACE SILVER QUINTET (Blue Note 1903)

(B+) "SWEET SWEETIE DEE" [Ecaroh ASCAP—Silver] The Silver combo could create a stir with this swingin' midstream easy-going jazz opus. Side boasts a danceable melody and some top-flight melodic shifts. Good programming fare.

(B) "THE DRAGON LADY" [Ecaroh ASCAP—Silver] More fine jazz sounds. The one has an off-beat oriental flavor and a contagious funky melody.

POLKA VINCENT JUSTYNSKI (Dana-10005)

"Hootananny Polka"/"Hop Scotch Polka"

FRANK WOJNAROWSKI (Dana-10014)

"Jedzie Boat-Polka"/"Hu La La Polka"

RAY HENRY (Dana-10002)

"Julida Polka"/"Dominio Polka"

WALT DANA (Dana-10016)

"Czyja To Dziewczyna? -Walc"/"Rosnie Trawka-Walc"

his greatest blues ballad ever

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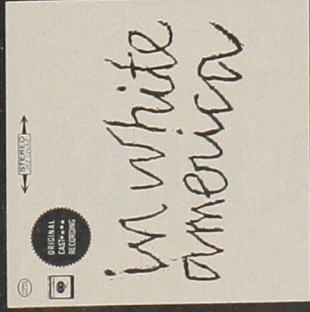
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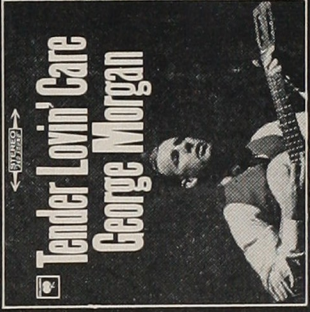
KOL 6030/KOS 2430



CL 2106/CS 8906/CQ 608*



CL 2108/CS 8908/CQ 610*



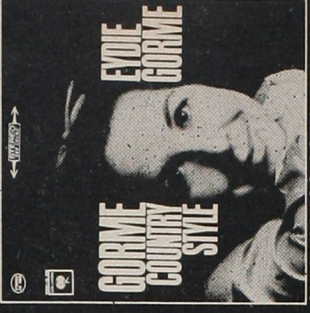
CL 2111/CS 8911



CL 2115/CS 8915



CL 2118/CS 8918/CQ 605*



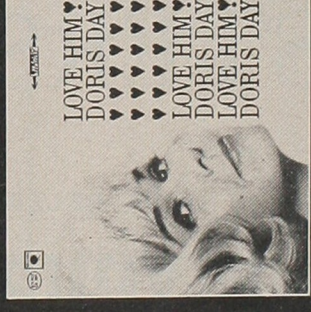
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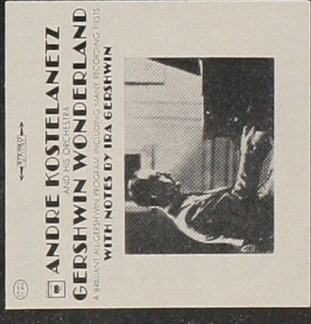
CL 2121 /CS 8921



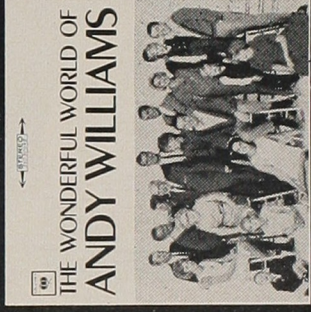
CL 2124/CS 8924



CL 2131/CS 8931



CL 2133/CS 8933



CL 2137/CS 8937/CQ 616*



CL 2140/CS 8940



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C-907

Arranged And Produced By Richard Wolfe

**CONTEMPO
RECORDS**

Distributed By UNITED ARTISTS



LOOKING AHEAD

A compilation, in order of strength, of up and coming records showing signs of breaking into The Cash Box Top 100. List is compiled from retail outlets.

- | | | | |
|----|---|----|--|
| 1 | WOW WOW WEE
Angels (Smash 1870) | 26 | BIG TOWN BOY
Shirley Matthews (Atlantic 2210) |
| 2 | BILLIE BABY
Lloyd Price (Double L 729) | 27 | COMIN' ON
Bill Black's Combo (Hi 2072) |
| 3 | DO-WAH-DIDDY
Exciters (United Artists 662) | 28 | THROUGH THE EYES OF A
FOOL/SWEET VIOLETS
Roy Clark (Capitol 5099) |
| 4 | TRIBUTE
Anthony Newley (Acappella 778) | 29 | DON'T CROSS OVER
Linda Brannon (Epic 9640) |
| 5 | I REMEMBER (IN THE STILL
OF THE NIGHT)
Santo & Johnny (Canadian American 164) | 30 | SAGINAW, MICHIGAN
Lefty Frizell (Columbia 42924) |
| 6 | HOW MUCH CAN A LONELY
HEART STAND
Skeeter Davis (RCA Victor 8288) | 31 | JUDY LOVES ME
Johnny Crawford (Del-Fi 4231) |
| 7 | HERE COMES THE BOY
Tracy Dey (Amy 894) | 32 | VAYA CON DIOS
Drifters (Atlantic 2216) |
| 8 | HIGH ON A HILL
Scott English (Spokane 4003) | 33 | THE COW
Bill Robinson (American 1023) |
| 9 | DO THE SLAUSON
Round Robin (Domain 1400) | 34 | ROCK CANDY
Jack McDuff (Prestige 273) |
| 10 | SO FAR AWAY
Hank Jacobs (Sue 795) | 35 | THE CHEER LEADER
Paul Peterson (Colpix 707) |
| 11 | SNEAKY SUE
Patty Lace & Petticoats (Kapp 563) | 36 | TOGETHER
Jimmy Rodgers (Dot 16561) |
| 12 | GOING, GOING, GONE
Brook Benton (Mercury 72230) | 37 | CHICKEN POT PIE
Ken Jones (Almont 305) |
| 13 | SLIPPIN' & SLIDIN'
Jim & Monica (Betty 1027) | 38 | LAST DAY IN THE MINES
Dave Dudley (Mercury 72212) |
| 14 | SON OF REBEL ROUSER
Duane Eddy (RCA Victor 8276) | 39 | STRANGER IN YOUR ARMS/
1963
Bobby Vee (Liberty 55654) |
| 15 | MY HOME TOWN/A ROOM
WITHOUT A WINDOW
Steve Lawrence (Columbia 42952) | 40 | I LOVE YOU MORE AND MORE
Al Martino (Capitol 5108) |
| 16 | PINK DOMINOES
Crescents (Era 3116) | 41 | GOING BACK TO LOUISIANA
Bruce Chancel (LeCam 122) |
| 17 | HERE'S A HEART
Diplomats (Arock 1004) | 42 | BYE BYE BARBARA
Johnny Mathis (Mercury 72229) |
| 18 | I CAN'T STOP SINGING/THE
FEELING IS GONE
Bobby Bland (Duke 370) | 43 | SCATTER SHIELD
Surfaris (Decca 31581) |
| 19 | NAVY BLUE
Diane Renay (20th Century Fox 456) | 44 | I CAN'T WAIT TO SEE MY
BABY/WHO'S GOING TO
TAKE CARE OF ME
Baby Washington (Sue 797) |
| 20 | BABY WHAT YOU WANT ME
TO DO
Etta James (Argo 5459) | 45 | MIND YOUR OWN BUSINESS
Jimmy Dean (Columbia 42934) |
| 21 | THEME FROM THE CARDINAL
Roger Williams (Kapp 560) | 46 | SAD GIRL
Jay Wiggins (IPG 1008) |
| 22 | SNOW MAN
Diane Ray (Mercury 72223) | 47 | RED DON'T GO WITH BLUE
Jimmy Clanton (Philips 40161) |
| 23 | STAY WITH ME
Frank Sinatra (Reprise 20249) | 48 | BYE BYE BABY
Rocky Fellers (Scepter 1263) |
| 24 | TRUE LOVE GOES ON AND ON
Burl Ives (Decca 31571) | 49 | HOOTENANNY SATURDAY
NIGHT
Brothers Four (Columbia 42927) |
| 25 | BLESS 'EM ALL
Jane Morgan (Colpix 713) | 50 | LEAVING HERE
Eddie Holland (Motown 1052) |

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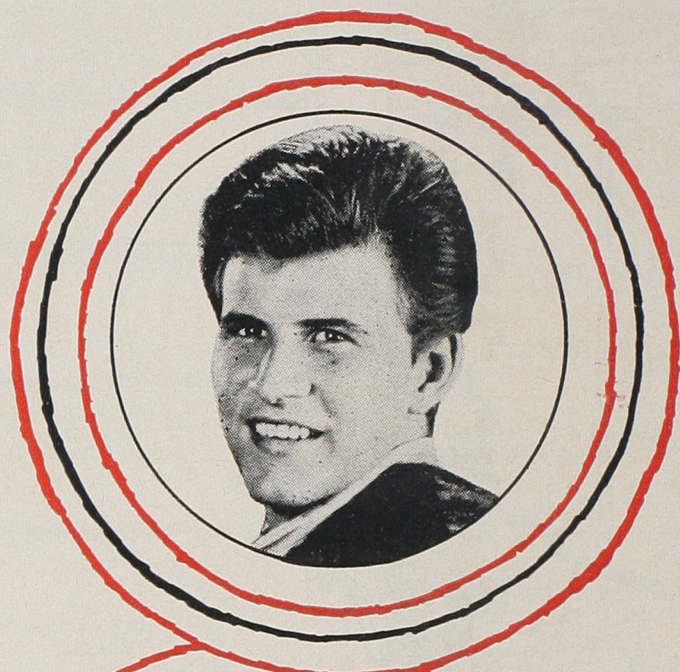


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THE HOTTEST LABEL

FORGET HIM
BOBBY RYDELL

C-280



HOOKA TOOKA
CHUBBY
CHECKER

P-890



SOMEWHERE
THE TYMES

P-891



THE BIG ONES ARE ON CAMEO/PARKWAY

ON THE TOP 100!



YOU'LL NEVER WALK ALONE
PATTI LaBELLE
& her BLUEBELLES

P-896



WHERE DID I GO WRONG

B/W

WILLYAM WILLYAM
DEE DEE SHARP

C-296



SHIMMY SHIMMY

B/W

EVERYTHING NICE
The Orlons

C-295

THE BIG ONES ARE ON CAMEO/PARKWAY