

CLASSIFIED SECTION

FOR SALE—Attention! We are the trade's largest suppliers of Pool Table supplies—slates, cues, balls, cloth, etc. Best quality, lowest prices, write or phone for our new catalog. **EASTERN NOVELTY DISTRIBUTORS, 3726 TONNELE AVE., NORTH BERGEN, N. J. (Tel. Union 3-8627).**

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FOR SALE—Relays—Switch Assemblies. Low cost, high quality, general purpose open style made to your specifications. Short run our specialty. Also electrical harnesses. **MARVEL MFG. CO.—2847 W. FULLERTON AVE.—CHICAGO, ILL. (Tel. DI 2-2424).**

FOR SALE—Gottlieb Pingames, Bally Shuffles-Bowlers, Small Ball Bowlers, United Shuffles-Bowlers. CALL VENDORS EXCHANGE INS., 1440 WEST 10th, CLEVELAND 13, OHIO (Tel. 861-1443).

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FOR SALE—All late model United Shuffle Alleys and Ball Bowlers Sacrifice. UNITED EAST COAST CORP.—585 TENTH AVE.—NEW YORK, N.Y. (Tel. 6-6680)

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MISCELLANEOUS—Settled married man, no drifter or drinker, age 36. Will relocate, 14 years on phono's, bingos, amusement's and shuffles. Phone collect. Area Code 318—442-2385. (Huey Womach—60 Mary St.—Alexandria, La.)

MISCELLANEOUS—30,000 professional comedy lines! Largest laugh library in show business. 36 books; over 400,000 copies sold! Used by 1,000 disc jockeys! Orben's Current Comedy our monthly topical gag service features deejay material each issue. Free catalog. Write: **ORBEN DEE-JAY LAUGHS, 3536 DANIEL CRESCENT—BALDWIN HARBOR, N.Y.**

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Prices shown are list prices f.o.b. factory. Manufacturers have not authorized prices where no price is shown

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Gold Crest (4x8' 6 Pkt. Table) ..

AMERICAN SHUFFLEBOARD CORP.

Electra "6" (6' 6-pkt. table)
Electra "7" (7' 6-pkt. table)
Electra "8" (8' 6-pkt. table)
Classic "6" (6' 6-pkt. table)
Classic "7" (7' 6-pkt. table)
Classic "8" (8' 6-pkt. table)
Imperial Shuffleboard (16' to 22') ..
Imperial Cushion Model (12')
Bank Shot Model (9')

AMERICANA BILLIARD CORP.

Tropicana Bumper Pool

AUTO-PHOTO CO.

Model 12 Studio\$3,245.00
V 2 Auto-Voice Recorder

BALLY MFG. CO.

Deluxe Bally Bowler 16' lengths
(Jan. 1964)
Star-Jet Pin (12/63)
Hootenanny Pin (11/63)
Bounty (Bingo) (10/63)
Super 8 Shuffle (4/63)
Fun-Phone (3/63)
Bucky Bronco Kiddie Horse \$995.00

T. H. BERGMAN CO.

Arizon Gun (Live action pellets)
Nat'l Sales Agents, Duncan Sales Co.

CHICAGO COIN MACHINE

Champion Rifle Range (1/64)
Cadillac Ball Bowler
(1/64)
Firecracker 2P (12/63) Pin
Spotlite Shuffle 11/63
Official Spare Lite (Big Ball) (9/63)
Riot Gun (6/63)

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(Including 3,000 FREE cards)
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Empress 92 (92")
Crown One Hundred (100")
Crown Ninety (90")
Crown Eighty Five (85")
Royal 90 (90")
Royal 76 (76")
Crown Fiesta—Reg. Bumper

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Double Header (12/62)
Save Our Business
U.S. Marshall 5¢ Gun
Kicker & Catcher
ABT Challenge Pistol
ABT Guesser Scale
ABT Rifle Sport
Aristo Scale

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Big Top 2P (1/64)

PAUL W. HAWKINS MFG.

Rodeo Pony\$ 845.00
Ben Hur Chariot 645.00
Twin Quarterhorse 575.00
Derby Pony Jr. 550.00
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Deluxe Eldorado 6 Pkt. Series
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Mark II, 85x47
Mark III, 92x52
Mark IV, 106x58
Mark V, 113x63
Deluxe Satellite, 77x45
Deluxe Klub Pool
Regular 56x40
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(Vendor and packaged Cinch product)
Giepen Coffee Vendor (Natl. Agents)
Vend-A-Book Comic Book Vendor

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Caravelle (20 Col., 800 Packs) Cigaret
414S 100 Sel. (Capri II) Del. St.-Mon.
414S With St. Optional
418 160 Sel. (Rhapsody II) Del. St.-Mon.
418SA 160 Sel. (Rhapsody II)
With 7" LP Feature
1494 100 Sel. Wall Phono
1628 DeLuxe "Stereo Twins" Spkrs.
1629 "Stereo Twins, Jr." Spkrs. ..
1960 Remote Volume
Control Unit
1551 Universal Wall Box
Bar Bracket
1578 (160 Sel.) Wall Box
1584 (100 Sel.) Wall Box

ROCK-OLA IVI CORP.

Model TRLB-M—Coffee, Hot Chocolate, Soup Vendor—Batch fresh brew, modulator door and light, 600 cup capacity, coffee 4 ways, extra cream and sugar, whipped powdered chocolate, liquid sugar, liquid soup, fresh cream, with changer.
Model 1403-S—Coffee, Hot Chocolate, Soup—Single cup fresh brew, 500 cup capacity. Coffee 4 ways, extra cream and sugar, with sugar and cream buttons a standard feature. (Extra strong coffee button kit. Model 2017, available for Model 1403-S. Also available as Model 1403 without hot whipped soup feature.)
Model 1200—Coffee, Hot Chocolate, Soup—single cup fresh brew, 500 cup capacity. Coffee 4 ways, extra cream and sugar buttons are standard.
Model 3402—Coffee, Hot Chocolate, Soup and Tea—(Compact Model). Single cup, fresh brew, serves coffee and tea 4 ways.
Model 3403—as above, without 4 way tea feature.

ROWE AC SERVICES

Rowe-AMI L-200 Phonograph with Automix, Stereo-Round (Plays 33-1/3-45 stereo or monaural records, intermixed.) Has three-in-one convertibility 200 selections, 160 selections, or 100 selections.
HAC-200 Hideaway, 200 Sel. Sel. Mon.
HEB-200 Hideaway, 200 Sel. Selective Stereo CDA Stepper, CDD Stepper, WQ-100 100 sel. W.B., WQ-100 100 Sel. W.B., WQ-120 120 Sel. W.B., WQ-200 200 Sel. W.B., WQ-200-1 200 Sel. W.B., Dual Price Play, WQ-200-3 200 Sel. W.B., Dual Price Play, 4-coin Rejector.
F-10436 Bar Grip, W.B. Mounting Bracket
EX-600 Cylindrical Wall Speaker
EX-700 Wall Speaker
L-2130 Ceiling Spkr., Choice of Grille
Types Listed: L-2136 Random Pattern, L-2136 Uniform Pattern, L-2605 Circular Flush-Mount Grille
Riviera Cigarette, 20 sel. 800 pack.
Celebrity Cigarette Merchandiser, 14 selection, 510 pack capacity, modular line.
Celebrity Candy Merchandiser, 11 selections, 360 capacity, modular.
77 Candy Merchandiser, 11 sel, 360 cap.
Tasty 20 Candy Merchandiser, 20 sel, 660 cap
Celebrity Pastry Merchandiser, 5 selection, 100 capacity, modular.
Celebrity Hot Food Merchandiser, 7 selection, 140 capacity, modular.
Celebrity All Purpose Merchandiser, 130 capacity, 130 selection, modular.
Celebrity Fresh Brew Coffee Merchandiser, 11 selection, 750 cup capacity, modular.
Celebrity Cold Drink Merchandiser, 4 selection, 1000 cup capacity, crushed ice feature optional, modular.
Dollar Bill Changer, 10 change combinations, up to \$300 bank capacity.
Celebrity Condiment unit, accommodating oven, can opener, ketchup, mustard, salt, pepper, etc., modular.
Customic Background Music (Tape Cartridge)

THE SEEBURG CORP.

LPC-1—Stereo LP Console, 160 Selection Phono.
LPC-1R—Stereo LP Console, 160 Selection Phono., remote control.
All LP Consoles have the following standard equipment: Personalized, Album of the Month Feature, Plays 33-1/3 and 45 RPM records intermixed, Album Pricing and universal pricing system, Half Dollar, Income Totalizer.

HLPC-1—Stereo LP, 160 Selection, Hideaway Plays 33-1/3 and 45 RPM records intermixed, Album pricing and universal pricing system, Income totalizer.

DS160H—Directional Stereo, 160 Selection Phono. With Artist of the Week Feature, Universal Pricing, Plays 33-1/3 and 45 RPM records intermixed, Half Dollar, Remote Control optional.

SC-1—Stereo Console, 160 Selection. Includes the following features: Personalized, Album of the Month, Album and single pricing, Pushbutton volume control, Remote selection, Twin stereo speakers Remote income totalizer.

3W100—Wall-O-Matic 100, Single Pricing
TW1—Twin stereo wall speaker, 8 inch
TC1—Twin stereo corner speakers, 8 inch
TR1—Twin stereo recessed speakers, 8 inch
EBWC1-12—Extended bass corner/wall speaker, 12 inch

PRVC-2—Powered remote volume control
CC-2—Coin counter

BACKGROUND MUSIC
Encore! 750 Sel.

BMS-2—Background Music unit, 1000 sel.

BMC-1—Background Music Compact

BMCA-1—Companion Audio

CIGARETTE VENDOR
4E3—Modular unit, 825 pack capacity.

4E3XM—Modular (less match unit) 825 pack capacity.

4E4—Free Standing, Personalized, 825 pack capacity.

4E4XM—Free Standing, Personalized (less match unit) 825 pack capacity

COFFEE VENDOR
662-C—Seeburg/Bally Coffee vendor brews coffee cup at a time, Coffee-Chocolate (dry ingredients) 200 7 oz. cups. Selective: 5

664-D—Seeburg/Bally Modular Coffee Vendor, Coffee-Chocolate (dry ingredients) 450 7 oz. cups. Selective: 5

664-DS—Seeburg/Bally Modular Coffee Vendor, Coffee-Chocolate-Soup or Tea (dry ingredients) 450 7 oz. cups. Selective: 6

664-R—Seeburg/Bally Modular Coffee Vendor, Coffee-Chocolate (refrigerated cream) 450 7 oz. cups. Selective: 5

767—Seeburg/Bally Coffee Vendor—Fits any in-line modular installation, Coffee-Chocolate-Soup or Tea (dry ingredients) 650 cup capacity. Selective: 6

Model 15G1 Pick-A-Pac All-Purpose Vendor

SOUTHLAND ENGINEERING CORP.

Time Trials (9/63)
Traveling Frog
Orbiting Gemini Ride
Traveling Dinosaur
Space Ship
Travel Pony (Adaptable to Other Rides)

UNITED MFG. CORP.

Topper Shuffle Alley (2/64)
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Bank Pool (11/63)

U.S. BILLIARDS INC.

Comet 6-Pkt. Series
Model 6700
Model 7700
Model 8200
Model 9100
Deluxe Rotation Bumper
Model 48
Model 67

VALLEY SALES CO.

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Model 750A—75x42x31
Model 850A—84x47x31
Model 900A—90x50x31
Special 6-Pocket Model
Model 745A—75x42x31
Regulation Bumper Pool

WILLIAMS MFG. CO.

Oh, Boy! 2P (2/64)

THE WURLITZER COMPANY

2700 Stereo-Mono., 200-sel. phono.
2710 Stereo-Mono., 100-sel. phono.
Wall Boxes
5121 Private Stereo Spkr. for use on WB 5200 and WB 5250 with Models 2300 thru 2700
5010 WB Ten Top Tunes sel. 50¢
5250 WB 200-sel. 10-25-50¢
5207 WB 104-sel.
5200 WB 100-sel. 10-25-50¢
Speakers
5122 Stereo Convertible Console Spkr.
5123 Stereo Wall Spkr.—12" Coaxial
5124 Stereo Corner Spkr.—8" Extended Range
5125 Stereo Extender Spkr. (Packed in Pairs)
5126 Stereo Directional Spkr. (Packed in Pairs)
Hideaway Phonographs
2717 Stereo-Mono. 200-sel.
2711 Stereo-Mono. 100-sel.



BIG IN EARNINGS

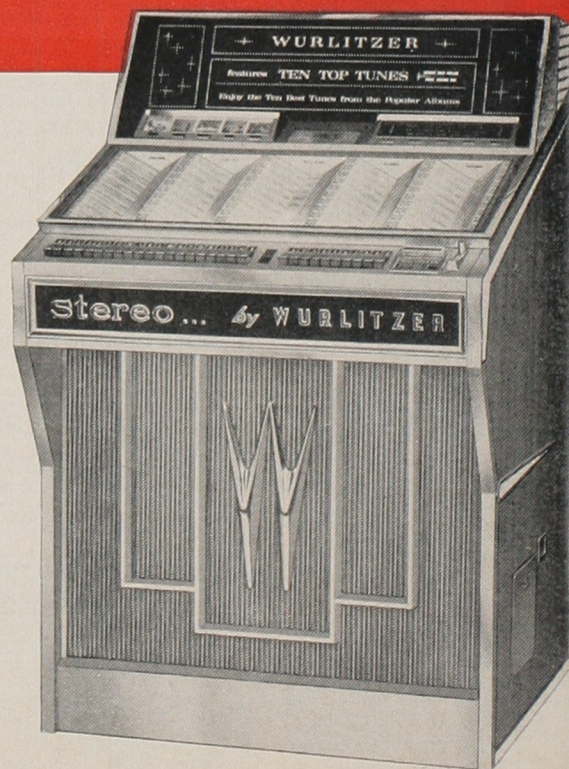
The first Wurlitzer 2800's to go on location proved that they have really got what it takes to hit all-time high earning totals. What it takes includes smart styling, the industry's finest stereophonic sound, and the extra play-promoting power of the Ten Top Tunes feature plus LP Album selections. Only Wurlitzer has them ALL.

SEE YOUR DISTRIBUTOR

WURLITZER 2800

THE ALL-FEATURE PHONOGRAPH

THE WURLITZER COMPANY • NORTH TONAWANDA, N. Y.
108 Years of Musical Experience



SUPERBLY
STYLED

The Aristocrat of All Games

STRIKINGLY
BEAUTIFUL

UNITED'S

BANK POOL

*It's New!
It's Original!
Terrific Appeal! No Competition!
Terrific Profits!*



Skill Shot on Break Can Score 30-20-10

FIRST LEAVE AFTER BREAK
15 Balls Automatically Drop in Pattern

Player gets up to 4 additional shots
To pick up all 15 balls

Unlimited Variation of Bank Shots

Fewer Shots Register
Higher Scores

1
2
3
or
4

Can Play

Perfect
Score
720

Get
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POOL
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Today

Standard 10¢ Play

SIZED RIGHT
3 FT. WIDE; 7 FT. 9 IN. LONG

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6

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Per Game

Maximum of
5 Shots Per Rack

Get
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The Greatest Innovation Since United Created Coin-Operated Bowling Alleys and Shuffle Alleys

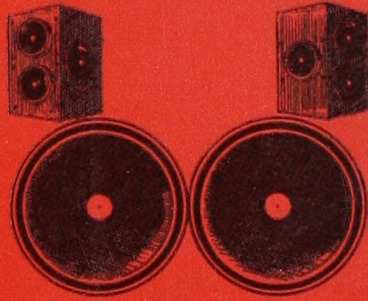
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ROCK-OLA



Rhapsody II



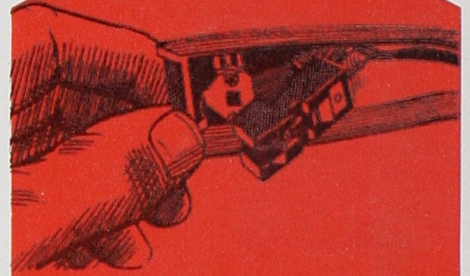
Full-Dimensional Stereo-Sound



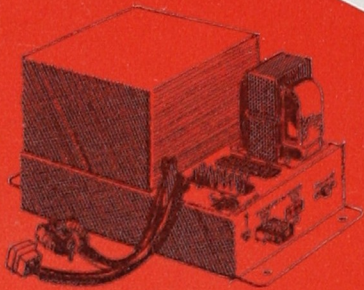
33 1/2-45 RPM Mech-O-Matic Changer



NEW ROCK-OLA Money Counter



Snap-in Cartridge Assembly



NEW Common Receiver



Capri II

Some "common" things about our highly uncommon phonographs

We like to chant and rave about our "new and different" features as much as anybody. But we also know that it pays to have some common things in our phonographs, too. "Common" in terms of interchangeability from one unit to the next.

For example, this year, instead of making two separate receiver units for our four new phonographs, we're making only one easy-to-interchange receiver . . . which means simplified servicing, and less inventory costs for everyone concerned.

The same thing goes for the full-dimensional speaker system, Mech-O-Matic changer, "money-counter," tone arm assembly . . . in fact, virtually every component is interchangeable. How about that for top versatility!

It is this kind of design and engineering which has made it common knowledge that Rock-Ola is the big name for top profits!

See the new Rhapsody II and Capri II now at your Rock-Ola Distributor's.

Look to

ROCK-OLA

for advanced products for profit

Rock-Ola Manufacturing Corporation
800 N. Kedzie Ave., Chicago 51, Ill.

Cash Box

FEBRUARY 22, 1964



Al Hirt, long recognized as a "big" man with the horn, has come up with his biggest side to date in his RCA Victor rendition of "Java." "The King" is shown above reaching for the high notes during the "Java" session. Also steaming for the bearded giant are two LP's, "Honey In The Horn," which features "Java" and which is the second biggest LP in the country, second only to the Beatles; and his latest LP effort "Beauty And The Beard" on which Al makes his singing debut as co-vocalist with Ann-Margret. Hirt has been making his weight felt in show business via extensive nationwide personal appearances as well as many TV dates.

NOW

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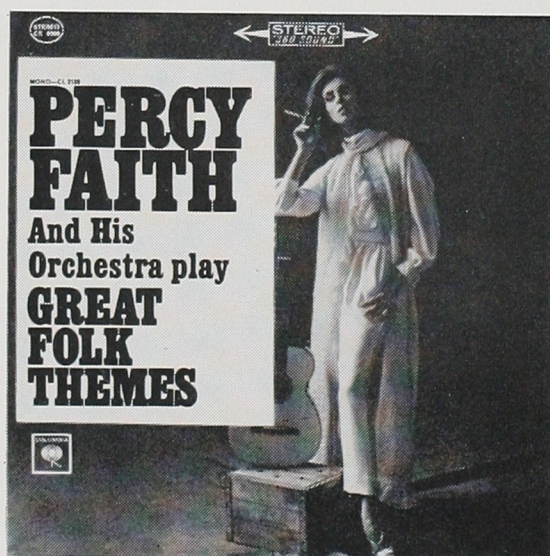
Columbia Records sets the selling mood with a concentrated consumer-oriented campaign to back up this powerful new lineup of star-studded albums.

Look for such exciting in-store promotions as a 30" x 40" 4-color poster, attention-catching window streamers and an elaborate newspaper ad campaign

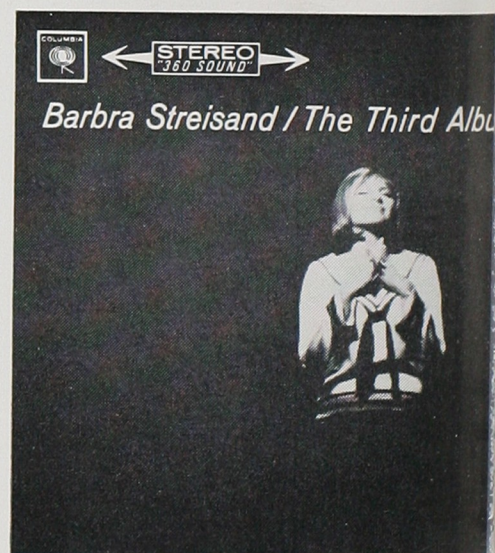
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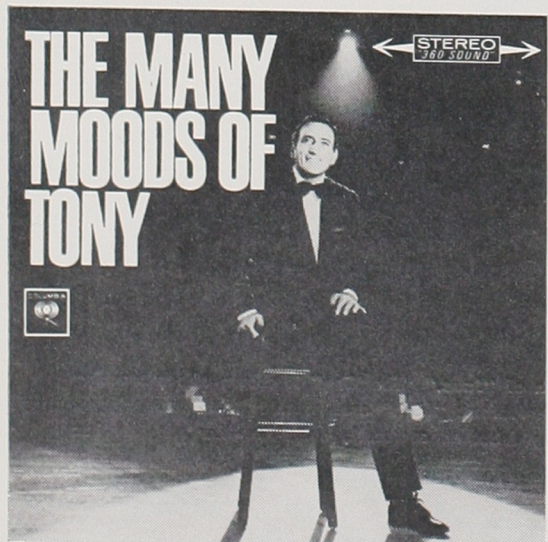
CL 2120/CS 8920



CL 2108/CS 8908



CL 2154/CS 8954



CL 2141/CS 8941



CL 2116/CS 8916



CL 2118/CS 8918



Cash Box

Vol. XXV—Number 24

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New York 19, N. Y.—10019

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THEM



What the Beatles have done to the United States during the past week is too much to believe.

It was only two or so weeks ago, in this very same space, that we raved about the group's effect on the then dull and somewhat directionless record market and the spark of life their records breathed into the business. But even at that time, with their Capitol single already in the #1 spot it was impossible to estimate that the number one position was not the end of an historic industry event but just the beginning.

Until last Sunday, when the Beatles appeared on the Ed Sullivan Show, the group was almost unknown (visually speaking) to the American public. Yes, their single and LP were already #1, but the group had to formally meet the American public "live" on TV. Probably in the back of a great many people's minds was the question: "Could they live up to expectations or would they be a disappointment?"

Even as recently as the Thursday before their Sullivan date, when they arrived in the U.S., there may have been doubt. How much of the advance New York radio station bally-hoo was responsible for the huge teen audience greeting the Beatles at their airport arrival? Would this whole bubble burst when they made their TV debut?

Today it is obvious that the Sullivan spot was not the end of the Beatles' story but only the beginning of what may very well develop into the most staggering record industry story of all time.

Not only did America put a stamp of approval on the Beatles, but Americans decided to take the Beatles into their hearts. TV reviewers and critics saw the "good clean fun" aspect of the

Beatles and treated their reviews in this light manner.

Now everyone's with it.

Why did it happen?

As authorities on the record industry, we have been on the phone all week trying our best to explain the reason for this phenomenon to the consumer press starving for anything that mentions the name Beatles. As we see it, the group's appearance, its wild hair cuts and tapered attire is a prime factor. Other key factors responsible were: mass dee jay acceptance of the group; a well co-ordinated and perfectly timed promotion by Capitol Records; the availability of an assortment of singles and a few LP's to give dee jays a wide variety of programming material; the dearth of any fad in the record industry when the Beatles' release was issued; the lack of a new teenage singing idol for quite some time before the Beatles' bow; and some great swinging teen music.

The result is one of those rare American phenomena that comes along only a handful of times in a generation. Beatlemania in the U.S. is made of that same indescribable "stuff" that made Marilyn Monroe, Elvis Presley, Babe Ruth, Charles Lindbergh, Joe DiMaggio and Shirley Temple super stars.

The U.S. press has gone wild for the Beatles. So has the public. Sales of Beatles' records, #1 before their TV debut, have since doubled and tripled their sale. (See other story this issue.) And this report was issued prior to their Feb. 16 and Feb. 23 Sullivan TV dates.

Where this will end no one can predict. The Beatles seem to be the only subject of conversation everywhere you go—both in and out of the business. So let's enjoy it while it lasts. It's jolly good fun.



Cash Box TOP 100



FEBRUARY 22, 1964

	Position	2/15	2/8
1	I WANT TO HOLD YOUR HAND	1	1
2	SHE LOVES YOU	3	7
3	YOU DON'T OWN ME	2	2
4	DAWN (GO AWAY)	10	32
5	JAVA	6	11
6	UM, UM, UM, UM, UM, UM	4	6
7	HEY LITTLE COBRA	5	4
8	OUT OF LIMITS	7	3
9	FOR YOU	8	9
10	CALIFORNIA SUN	15	24
11	WHAT KIND OF FOOL (DO YOU THINK I AM)	9	12
12	STOP AND THINK IT OVER	17	27
13	TALKING ABOUT MY BABY	14	15
14	NAVY BLUE	28	45
15	A FOOL NEVER LEARNS	13	13
16	HOOKA TOOKA	16	19
17	SEE THE FUNNY LITTLE CLOWN	26	34
18	ANYONE WHO HAD A HEART	12	8
19	I ONLY WANT TO BE WITH YOU	23	20
20	GOOD NEWS	33	53
21	THERE! I'VE SAID IT AGAIN	11	5
22	I LOVE YOU MORE AND MORE EVERY DAY	31	58
23	LOUIE, LOUIE	18	10
24	PLEASE, PLEASE ME	43	55
25	IT'S ALL IN THE GAME	24	25
26	THE SHELTER OF YOUR ARMS	35	42
27	COME ON	27	31
28	WHO DO YOU LOVE	37	49
29	A LETTER FROM SHERRY	29	39
30	GOING, GOING, GONE	32	38
31	OH BABY DON'T YOU WEEP	34	40
32	ABIGAIL BEECHER	39	67
33	SOUTHTOWN, U.S.A.	20	21
34	I WISH YOU LOVE	38	56

	Position	2/15	2/8
35	PENETRATION	44	63
36	HI-HEEL SNEAKERS	59	79
37	SURFIN' BIRD	19	14
38	FORGET HIM	25	20
39	FUN, FUN, FUN	72	—
40	AS USUAL	22	17
41	GONNA SEND YOU BACK TO GEORGIA	42	44
42	POPSICLES AND ICICLES	21	16
43	GLAD ALL OVER	71	—
44	LIVE WIRE	56	70
45	CAN YOUR MONKEY DO THE DOG	52	65
46	VAYA CON DIOS	53	61
47	BLUE WINTER	76	—
48	WOW WOW WEE	40	48
49	MY BONNIE	69	80
50	WHAT'S EASY FOR TWO	63	90
51	422 GLENWOOD AVENUE	54	66
52	KISSIN' COUSINS	—	—
53	THAT GIRL BELONGS TO YESTERDAY	50	57
54	DAISY PETAL PICKIN'	30	18
55	HARLEM SHUFFLE	36	37
56	BYE BYE BARBARA	62	85
57	MILLER'S CAVE	65	76
58	YOU'LL NEVER WALK ALONE	41	41
59	HE SAYS THE SAME THINGS TO ME	58	59
60	MY TRUE CARRIE LOVE	81	—
61	CHARADE	60	43
62	SHIMMY SHIMMY	68	78
63	SO FAR AWAY	67	75
64	BIRD DANCE BEAT	86	—
65	THE NITTY GRITTY	45	23
66	WORRIED GUY	80	—
67	I'LL REMEMBER (IN THE STILL OF THE NIGHT)	70	77
68	HELLO DOLLY	—	—

	Position	2/15	2/8
69	RIP VAN WINKLE	79	95
70	STARDUST	—	—
71	LEAVING HERE	71	—
72	(IT'S NO) SIN	47	50
73	HE'LL HAVE TO GO	82	—
74	BABY, DON'T YOU CRY	—	—
75	COMIN' ON	75	81
76	ROBERTA	78	84
77	LONG GONE LONESOME BLUES	83	86
78	HE'S A GOOD GUY (YES HE IS)	—	—
79	STAY	98	—
80	MY HEART CRIES FOR YOU	—	—
81	LOVE WITH A PROPER STRANGER	94	99
82	PUPPY LOVE	88	83
83	WOMAN, LOVE AND A MAN	85	—
84	YOUNG AND IN LOVE	89	—
85	LITTLE BOXES	74	72
86	UNDERSTAND YOUR MAN	99	—
87	HAVE YOU EVER BEEN LONELY	84	88
88	THE GIRL FROM SPANISH TOWN	97	—
89	PINK DOMINOES	91	—
90	I'LL MAKE YOU MINE	—	—
91	TELL ME BABY	—	—
92	I DIDN'T KNOW WHAT TIME IT WAS	87	92
93	PAIN IN MY HEART	66	54
94	WHY DO FOOLS FALL IN LOVE	—	—
95	I CAN'T STAND IT	—	—
96	THE WAY YOU DO THE THINGS YOU DO	—	—
97	HIGH ON A HILL	100	—
98	GOING BACK TO LOUISIANA	—	—
99	TELL HIM	—	—
100	SAGINAW, MICHIGAN	—	—

● SHARP UPWARD MOVE
 ☆ BEST SELLING RECORDS
 OTHER VERSIONS STRONGLY REPORTED
 ALPHABETIZED, TOP 100 IN EACH ISSUE

**FROM THE
HOTTEST
NEW
GROUP
OF 1963 ...**



**COMES THE
HOTTEST
NEW
SINGLE
OF 1964 ...**

THE MURMAIDS



b/w

**"He's Good
To Me"**

Chattahoochee #636

AND FROM THE HOTTEST NEW LABEL OF THE YEAR ...



**THE
NATURALS
"JUST IN CASE
YOU CHANGE
YOUR MIND"**

Chattahoochee #633



**THE
LADY BUGS
"HOW DO
YOU
DO IT"**

Chattahoochee #637



**THE
JULIETTES
"FOR EVER
LOVING
YOU"**

Chattahoochee #634

Promotion:

George Jay

National

Irwin Zucker

Jerry Simon

West Coast

East Coast

A&R

K. V. Fowley

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DeeJays: Extra Copies Upon Request

BEATLES WIN OVER AMERICA

NEW YORK—The Beatles have completely upset the United States. And it will be weeks before the police force in New York City recovers from the effect of the Beatles week-long stay in the big town.

Although the group was big on disks for only five or six weeks prior to their appearance on the Ed Sullivan CBS TV'er, their stint on the show ignited a series of explosions unprecedented in the record industry.

The Sullivan TV show itself set a precedent by doubling its usual rating in the New York area the night the Beatles appeared. The Nielsen rating for the show was 58.8, meaning the percentage of television homes that were tuned to the Sullivan show. Nielsen said that this was the highest rating for an entertainment program in the New York area since it established its instantaneous rating service in 1959.

Beatles In Florida

MIAMI—The Beatles, who left New York last week (13) amid the shouts and screams of thousands of teenagers, got a brief respite during their plane ride to Miami and were then met by an estimated crowd of 10,000 teenagers including 5,000 members of WFUN's 'Beatle Fan Club.' The British rock and roll envoys reportedly turned International Airport into a seething madhouse.

Dade County's Port Authority called the turnout, which tied up traffic in a five-mile radius, the Greatest in Miami history. The mop-haired singers were met by WFUN's "Good Guys" led by Dick Starr, originator of the fan club.

The effect of the TV appearance sent Beatles records (which were already topping the chart) skyrocketing in sales as though they were new records never before available. According to Vito Samela, Capitol's national single sales and promo manager, the Beatles "I Want To Hold Your Hand" will easily exceed the three million unit mark and could top the 4,000,000 figure. The company will not be surprised if the single exceeds 5,000,000 units. According to Brown Meggs, the label's eastern operations manager, the single is currently back ordered quite heavily. The Capitol LP "Meet The Beatles," said Meggs, is well over the 2,000,000 unit mark and as of last Thursday was back-ordered to the tune of 270,000 pieces.

Bernie Binnick and Tony Mamarella of Swan Records which has the Beatles "She Loves You" single, expressed disbelief at last week's orders for the disk. Binnick said last week that orders for his disk during the five business days of last week exceeded 600,000 records. He expects the disk to reach the 3 to 3½ million mark. He is already approaching the two million figure.

The Vee Jay album dubbed "Introducing The Beatles" is back-ordered more than 200,000 according to Randy Wood, president of Vee Jay Records. Both the Vee Jay single of "Please, Please Me" and the MGM single which bills the Beatles with Tony Sheridan on "My Bonnie" are also zooming up the charts.

As far as personal appearances go, the Beatles have been playing to packed-plus houses everywhere they turn. At the Sullivan show thousands were turned away. In Washington, D.C., the nation's capital, the Beatles

played to 8,900 people in the Coliseum. Their two Carnegie Hall appearances the same night last Wednesday saw full houses both shows with hundreds of people sitting on stage enjoying a rear view of the Beatles "live."

Audiences for these appearances were absolutely wild. For their first few numbers on stage the screams were shattering. They were so high pitched and unanimous that you could actually feel the air waves hit you. You had to squint to soften the blow. From then on it was only mildly impossible to hear anything the boys were singing.

The press has hopped on Beatlemania with all its linotype machines. Almost every New York newspaper has been carrying daily front page photos of the boys. Many have been running daily features covering a different Beatle each day.

Visiting the Beatles in the sedate Plaza Hotel was truly a courageous feat. Police were everywhere. Inside the Hotel. On horseback outside the Hotel holding back crowds of youngsters with wooden barricades. As the boys moved through the lobby you could hear the distant shrieks coming closer and as the boys came into view with body-guards protecting them, frenzied youngsters with talons exposed, clawed at the boys. It was literally dangerous to be a Beatle or be near one.

It was also interesting watching the hardened trade people's reaction to meeting the Beatles at a cocktail party in their honor. Everyone, it seemed, wanted the boys' autographs, some even expressing embarrassment at asking for autographs, never having done so before. Dee jays waited in lines to get personal interviews with the boys and throughout the party there was an atmosphere of excitement that we have never seen at any N.Y. cocktail party. It was also packed with hundreds of people.

Although retailers are very happy about the Beatles craze, manufacturers not handling Beatles disks are not so happy. Most previous crazes, not as big as Beatlemania, created traffic resulting in extra sales of disks other than the big hit. But with so much Beatle merchandise available and the frenzy so hot, other big records in many cases have to wait until the youngsters complete their Beatles collection.

Manufacturers also have commented on the tremendous air time devoted to Beatles product, cutting into the time available for new releases.

What has happened to date is really difficult to believe or comprehend. And this may still be in its early stages. The Beatles, at this writing, have yet to make two more appearances on Sullivan's show. One was scheduled for last Sunday, February 16th and another this coming weekend, Feb. 23rd. Can it be bigger than it is now?

Chi Court Stays Capitol's Temporary Injunction On Vee Jay's Beatle Decks

CHICAGO—The effect of a temporary injunction against the sale of Beatles product on the Vee Jay label has been stayed by the Appellate Court in Chicago.

This new development in Capitol action against Vee Jay in the Wind City lifts one of two court orders involving Vee Jay sessions by The Beatles (see below).

The stay, signed by Judges Burk Bryant and Friend, was initially entered on Feb. 5. Capitol petitioned for a re-hearing, but on Feb. 7 the Court re-affirmed its issuance of stay. An appeal by Vee Jay on the Capitol suit was set to be filed last Fri. (14).

In New York, where Capitol's publishing affiliate, Ardmore & Beechwood, has obtained a preliminary injunction against the sale of the Vee Jay album, "Introducing The Beatles," over two selections in the LP a hearing is scheduled this Wed. (19) in the Circuit Court of Appeals. The Court has given the matter preference by having established a special panel to hear the case.

Thus, while the Chicago action let Vee Jay move its Beatles dates, preliminary injunction in New York prevents the label from marketing the LP as long as it contains the two songs in question.

"Fly Columbia" Promo Boosts New Album Sales

NEW YORK—Strong sales activity on albums featured in the "Fly Columbia Records" ad program from the label was reported last week by Mor Hoffman, general manager of Columbia Records Sales Corp.

The campaign, which involved two-month LP release, is aimed directly at local newspapers with full color in-store promo material to support the local ads.

"Dealers from all over the country have been calling our offices," Hoffman noted, "telling us about the additional customer traffic attracted by the unique Columbia displays in their windows."

Promo material includes full-color window, counter and wall units, mobiles, posters, counter cards and browser box dividers, as well as specially designed consumer brochures featuring Columbia's Jan. and Feb. product for use by local retailers as counter give-aways.

New albums by Andy Williams, Tony Bennett, Ray Conniff, Percy Faith, Eydie Gorme, Barbra Streisand and Jerry Vale are among the LP's that have benefited from the program the label said.

Capitol's Gold Single And Album



NEW YORK—The Beatles are pictured with Alan Livingston, president of Capitol Records, after having received RIAA gold disks for the sale of one million copies of the single, "I Want To Hold Your Hand," and sales totaling \$1 million for their album, "Meet The Beatles."

CB International Award



NEW YORK—The Beatles are shown accepting the Cash Box International Award presented to international artists whose recordings reach the number one spot on the Cash Box Top 100. Making the presentation were Marty Ostrow, CB Editor in Chief (left), and Bob McKeage of Cash Box. George Martin, the group's A&R producer, holds up the award.

Swan Gold Disk For "She Loves You"



NEW YORK—Swan Records awarded the Beatles a gold record for their "She Loves You" deck. Standing (left to right) at the recent presentation ceremonies were Bob McKeage and Marty Ostrow of Cash Box, Paul McCartney, John Lennon, Swan co-topper Tony Mamarella, Ringo Starr, Bernie Binnick, and another Swan topper, George Harrison, Bill Shockett of Malverne Distributors (Swan's Gotham area distrib), and Steve Harris of Malverne. Standing off-camera were Al Hirsch, Shockett's partner in Malverne and Roland Rennie, president of Transglobal, which licensed the record to Swan.

Federal Trade Commission Issues Proposed Trade Practice Rules For Record Industry; Hearings Set For March 13 In Wash., D.C.

WASHINGTON, D.C.—Along with officially setting the date for its trade practice conference, the Federal Trade Commission last week also issued a set of proposed trade rules for the disk industry.

The FTC said that the rules were in line with those suggested by industry members and rules which the Federal agency's staff feel should be considered at its industry-wide hearing, which, it was announced last week, would take place Thurs., Mar. 13 at the Federal Trade Commission Building in Washington, beginning at 10 a.m. Trade sources had previously figured on the Mar. 13 date.

The rules, the FTC pointed out, have not been considered or approved by the FTC, but, as noted above, express guidelines as formulated by the trade itself.

It is following the hearing that the FTC will consider final action with

respect to promulgation of trade practice rules for the industry.

The hearing will be under the supervision of Commissioner Sigurd Anderson.

There is a possibility that the FTC may extend the 1-day hearing to the following Sat. (15), if it feels more testimony is required. Extension of the hearings beyond Sat. is unlikely, since the FTC will begin its hearings on Mon., Mar. 16 on a set of proposed FTC rules for the tobacco industry.

PROPOSED TRADE PRACTICE RULES

[For Hearing to be held March 13, 1964]

Commission Attorney, John B. Benton

(NOTE: THESE RULES HAVE NOT BEEN CONSIDERED OR APPROVED BY THE FEDERAL TRADE COMMISSION. They are a draft of proposed

rules consisting of rules suggested by industry members and rules which Commission staff feel should be considered. This composite of staff and industry proposals is made available to all interested or affected parties for their consideration and for submission of such views, data or suggestions as they may desire to present, due consideration of which will be given by the Commission before proceeding to promulgate final trade practice rules.)

Rules for this industry, if and when finally approved and promulgated by the Commission, will be designed to foster and promote the maintenance of fair competitive conditions in the interest of protecting industry, trade, and the public. It is to this end, and to the exclusion of any act or practice which fixes or controls prices through combination or agreement, or which unreasonably restrains trade or suppresses competition, or otherwise unlawfully injures, destroys, or prevents competition, that the rules are to be applied.

DEFINITIONS

As used in these rules the following terms

shall have the meanings which have been assigned to them below.

INDUSTRY MEMBER: Any person, firm, corporation or organization engaged in the manufacture, processing, sale, or distribution of industry products as here defined. (The individual or firm owning a particular "label" and distributing thereunder shall be deemed the "manufacturer" of such phonograph records. Among those not to be deemed "industry members," and to be excluded from the scope of these rules, are such suppliers as phonograph record pressers, jacket fabricators, and music publishers.)

INDUSTRY PRODUCTS: Phonograph records, magnetic tapes, and similar devices upon which sound is recorded, and accessories therefor such as phonograph needles. (Not included are phonographs, tape recorders, and other devices used for the recordation, production or reproduction of sound.)

RECORDING (noun): Any disc record, magnetic tape, wire, or other such device upon which sound is recorded for subsequent reproduction.

(Continued on page 35)

Victor Bows New LP Series: 'Treasury Of Immortal Performances'

NEW YORK—RCA Victor Records is issuing a new series of "Treasury of Immortal Performances" as part of its regular Red Seal catalog to make available to contemporary collectors a wealth of recording material by great performers of other eras.

The first release contains albums of performances by Arturo Toscanini and the NBC Symphony Orchestra, Pablo Casals and Enrico Caruso. Subsequent releases are planned every second month.

Roger Hall, Victor's manager of Red Seal A&R, said the Treasury releases will "make available to collectors and a new generation of music lovers performances of historic importance by many of the greatest stars earlier years of this century."

He further said that Victor had signed a new five-year contract with Arturo Toscanini, son of the late beloved conductor, which will assure continued release of hitherto unavailable performances by Toscanini and the NBC Symphony Orchestra.

Beatles Mag & Photos Big

NEW YORK—Beatlemania is making its way in print, too. Manny Wells, head of New York Record Dist., Inc., reported last week that he had shipped over 10,000 "Beatles 'Round the World" magazines and photos in the U.S. Wells said that present sales figures and reaction will result in a shipment of a minimum of 2 million magazines and photos before the month is up. The magazine retails for 50¢ and the photos, 8" by 10" in color, list at 10¢ each.

Wells has distrib rights to the magazine and photos through a deal with Acme Press.

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The first Toscanini album, "Toscanini Conducts Overtures," is a two-LP package containing 13 overtures, 12 of which are from NBC Symphony broadcasts dating between 1943 and 1953, and none of which has been available previously on recordings. The works represent such composers as Cherubini, Cimarosa, Gluck, Mozart, Rossini and Brahms.

A collection of Enrico Caruso recordings has been assembled called, "Caruso Operatic Rarities," which contains arias by Caruso never before available on LP's, including four from operas Caruso never performed in opera houses. In addition to arias from the Pucini and Verdi operas with which Caruso was so closely identified, there are selections from such obscure works as Franchetti's "Germania," Gomez's "Salvator Rosa," Rubinstein's "Nero" and Tchaikovsky's "Eugene Onegin."

"The Art of Pablo Casals" presents the cellist in performances of works selected for the cello from the popular repertoire—Saint-Saens' "The Swan," Rubinstein's "Melody in F" and others. The performances were recorded between 1926 and 1928 when Casals was at the height of his artistic powers.

Primitive Sounds Clicking With England's Teeners

LONDON—A primitive, jungle-type sound is catching on in England.

From Jamaica has come The Blue Beat, which is already represented by a number of singles releases. Britain's teeners are also going for an African sound in the form of a dance called "Zulu Stamp." Blue Beat sides include "King Of Kings" by Jamaican Ezz Rico & The Launchers (EMI) and Denis Preston and Jamaican altoist Bertie King (Columbia) and "Little Girl" by Ezz Rico (EMI). Both numbers are published by Ardmore & Beechwood.

The "Zulu Stamp" stems from the Stanley Baker film now being shown in London. Dance personality Lionel Blair is giving demonstrations of the step in dance halls throughout Britain. "Zulu Stamp," penned and recorded by John Barry, was released by England's Ember label.

Several years ago, British teeners took to an African-styled sound, the Kwela. Top disk with that beat was an item called "Tom Hark," which was the main-title of a British TV program.

URGE IMMEDIATE RESERVATIONS FOR HOTEL ROOMS DURING FTC HEARINGS

NEW YORK—Hotel room will be scarce in the nation's capitol at the time the Federal Trade Commission's trade practices conference on Thurs., Mar. 13 (see separate story).

So as to accommodate the disk trade, ARMADA, the distrib organization, has reserved 100 rooms at the mid-town Statler-Hilton Hotel for the convenience of the disk trade.

In addition to the normal run of visitors to Washington, it was learned that a number of conventions will bring many guests to D.C. about Mar. 13. A highway officers meet will number 1,100; a square dance festival will

bring 4,000 and a dental convention will also be held.

Amos Heilicher, president of ARMADA, noted that so much industry interest has been aroused by the FTC-sponsored conference that ARMADA had moved swiftly to assure the trade there will be rooms available for traders on the eve of the hearing, Wed., Mar. 12.

Dealers, distributors, manufacturers or others wishing to assure hotel reservations for the night of Mar. 12 should contact Edgar M. Jones, ARMADA's exec secretary, immediately at 663 Fifth Ave., New York (phone number is Area Code 212 PL 2-9666).

Report Teeners Will Spend \$50 Million In '64 On Beatles-Inspired Products

NEW YORK—Teeners are going to spend \$50 million this year on Beatlemania-inspired products, from Beatle wigs to narrow-legged pants.

Beatles spelled backwards is Seltaeb, which happens to be an English firm formed by The Beatles for their various enterprises. It's a prediction of Nicky Byrne, who operates the firm, that teeners are going to buy such items to the tune of \$50 million.

Beatle wigs are the most natural item to grab the attention of teen-agers. One firm, the Beatles-licensed Lowell Toy Co. of New York, claims it is shipping 15,000 wigs a day and has a back order of 500,000—at a retail price of about \$3 for each hairpiece.

T-Shirts, knit shirts and narrow-legged pants are being turned out by Reliance Manufacturing, which last week claimed 5,000 orders in several hours following a newspaper ad.

The only fly in the ointment in this whole matter, as far as Beatles' royalties on these products are concerned, is the number of firms which are producing Beatle-like gimmicks without authorization from the group and/or are using the generic term "beatles" on their items.

Beatle dolls are also on their way. Remco Industries has rights to manufacture a doll for each member of the group. They're due in the immediate future.

Liberty Beefs-Up A & R Department

HOLLYWOOD—Liberty Records has made an overall A&R expansion and has made new assignments in the dept., according to Don Blocker, exec A&R director.

Under a realignment, "Snuff" Garrett, Liberty A&R man since 1958, continues to specialize in teen sounds and certain album product; Dick Glasser, former general manager of Liberty's various publishing firms, moves in as A&R producer for the label's Dolton subsid, replacing the post recently vacated by Bob Reisdorff (Glasser will continue to cut Liberty's Jackie DeShannon and P. J. Proby).

Blocker has signed musician-producer Dave Pell to a long-term exclusive pact. Pell previously operated as an indie producer for the label.

Buzz Cason, originally assigned to Garrett as his assistant, has been upgraded to a full producer. He will cut The Crickets and Buddy Knox, among others.

Liberty's country music dates will continue to be helmed by Tommy Allsup. On the east coast, Walter Raim, also a Liberty artist, will function as an indie producer.

Blocker, named exec A&R director last Nov., said that the label is continuing its "open-door" policy for publishers, artists and indie producers.



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 | MY BOYFRIEND GOT A BEATLE HAIRCUT
Donna Lynn (Capitol 5127) | 13 | MOLLY
Eddy Arnold (RCA 8296) | 26 | IT AIN'T NO USE
Lou Johnson (Hilltop 551) | 39 | THROUGH THE EYES OF A FOOL
Roy Clark (Capitol 5099) |
| 2 | WILLYAM, WILLYAM/WHERE DID I GO WRONG
Dee Dee Sharp (Cameo 296) | 14 | HE WALKS LIKE A MAN
Jodi Miller (Capitol 5090) | 27 | DON'T CROSS OVER
Linda Brannon (Epic 9640) | 40 | ALWAYS IN MY HEART
Los Indios Tabajaras (RCA Victor 8313) |
| 3 | NADINE
Chuck Berry (Chess 1883) | 15 | OUT OF THIS WORLD
Gino Washington (Wand 147) | 28 | POOREST BOY IN TOWN
Paul Peterson (Colpix 720) | 41 | I'M WATCHING (EVERY LITTLE MOVE YOU MAKE)
Little Peggy March (RCA Victor 8302) |
| 4 | THE LA-DEE-DA SONG
Village Stompers (Epic 9655) | 16 | I'M LEAVING
Johnny Nash (Groove 550030) | 29 | WHITE ON WHITE
Danny Williams (United Artists 685) | 42 | BLUE TRAIN
John Loudermilk (RCA Victor 8308) |
| 5 | NEEDLES AND PINS
Searchers (Kapp 577) | 17 | I'M YOUR HOOCHIE COOCHE MAN
Dion DiMucci (Columbia 42977) | 30 | ON AND ON
Jerry Vale (Columbia 42951) | 43 | HENRY'S INN
Sam Kimble (TOF 728) |
| 6 | I'LL BE THERE (TO BRING YOU LOVE)
Majors (Imperials 66009) | 18 | ALL MY TRIALS
Dick & Deedee (Warner Bros. 5411) | 31 | NEVER LEAVE ME
Stratfords (O'Dell 100) | 44 | HE REALLY LOVES ME
Debbie Rollins (Ascot 2148) |
| 7 | HERE'S A HEART
Diplomats (Arock 1004) | 19 | HOW MUCH CAN A LONELY HEART STAND
Skeeter Davis (RCA Victor 8288) | 32 | CUSTOM MACHINE
Bruce & Terry (Columbia 42956) | 45 | YOU WERE WRONG
Z Z Hill (M&H 200) |
| 8 | THINK NOTHING ABOUT IT
Gene Chandler (Constellation 112) | 20 | SUSPICION
Terry Stafford (Crusader 101) | 33 | WHAT NOW MY LOVE
Ben E. King (Atco 6284) | 46 | GO NOW
Bessie Banks (Tiger 102) |
| 9 | I WONDER WHO'S KISSING HER NOW
Bobby Darin (Capitol 5126) | 21 | I'M TRAVELIN' ON
Jackie Wilson (Brunswick 55260) | 34 | BE MY GIRL
Dovells (Parkway 901) | 47 | THE BOY WITH THE BEATLE HAIR
Swans (Cameo 302) |
| 10 | SHOOP SHOOP SONG
Betty Everett (VeeJay 585) | 22 | PEOPLE/I AM WOMAN
Barbra Streisand (Columbia 42965) | 35 | SNEAKY SUE
Patty Lace & Petticoats (Kapp 563) | 48 | PERMANENTLY LONELY
Timi Yuro (Liberty 55665) |
| 11 | I CAN'T WAIT TO SEE MY BABY/WHO'S GOING TO TAKE CARE OF ME
Baby Washington (Sue 797) | 23 | OUT OF SIGHT, OUT OF MIND
Sunny & Sunliners (Teardrop 3027) | 36 | CURFEW LOVER
Essex (Roulette 4542) | 49 | SANDY
Johnny Crawford (Del Fi 4229) |
| 12 | TRUE LOVE GOES ON AND ON
Burl Ives (Decca 31571) | 24 | BIG TOWN BOY
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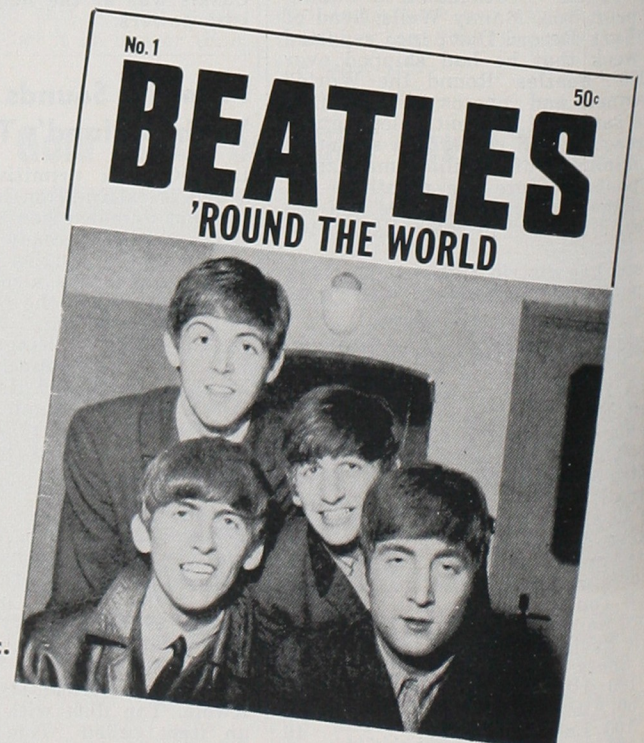
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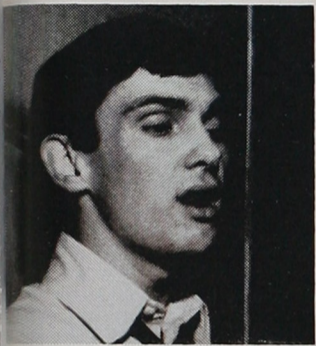


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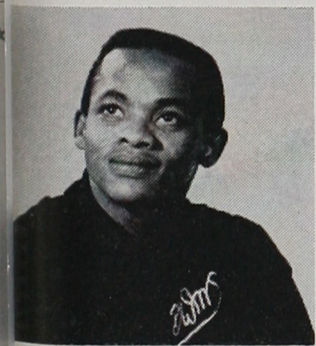


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"TELL ME BABY"

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RECORD REVIEWS

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

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Pick of the Week

"MY HEART BELONGS TO ONLY YOU" (2:42) [Regent-BMI—Daniels]
"WARM AND TENDER" (2:44) [Acacia-ASCAP—Lloyd, Vinton]
BOBBY VINTON (Epic 9662)

Bobby Vinton, who's had top-of-the-chart-success with his revivals, is sure to continue along the same hit trail with this new edition of the years-back biggie, "My Heart Belongs To Only You." The chanter gets smooth support from the Stan Applebaum-led choral-ork backdrop. Another smasher for Bobby. Reverse half is a schmaltzy ballad romancer that should delight Vinton fans.

"OUR EVERLASTING LOVE" (2:31) [Mansion ASCAP—Shuman, Carr]
"MUCH BETTER OFF THAN I'VE EVER BEEN" (2:33)
[Bob Hilliard-Day Rosewood ASCAP—Hilliard, Garson]
RUBY & THE ROMANTICS (Kapp 578)

Ruby & the Romantics are cinches to add to their rapidly-growing string of chart credits with this extremely pretty newcomer. Titled "Our Everlasting Love," it's an ear-arresting bossa nova-styled romancer that sports a tantalizing Mort Garson instrumental showcase. Also keep close tabs on the intriguing teen beat cha cha coupler.

"RUN, RUN, RUN" (2:15) [Jobete BMI—Holland, Dozier, Holland]
"I'M GIVING YOU YOUR FREEDOM" (2:37)
[Jobete BMI—Dozier, Holland]
THE SUPREMES (Motown 1054)

The Supremes, who are coming off a strong chart run aboard "When The Lovelight Starts Shining Through His Eyes," should quickly repeat with "Run, Run, Run." Side's a pulsating, big sounding rocker with some torrid triplet keyboard work backing up. Reverse etching's a tear-compelling cha cha beat opus.

"JAILER, BRING ME WATER" "YOU CAN'T SAY GOODBYE"
(2:07) [T.M. BMI—Darin] (2:10) [Tridon BMI—Lopez]
TRINI LOPEZ (Reprise 0260)

The chanter, who now owns a pair of solid single chart-makers in "If I Had A Hammer" and "Kansas City," can make it three-in-a-row with both ends of his new Reprise stand. One half's the Bobby Darin-penned lyric refitting of the Civil War-based tune, "Jailer, Bring Me Water," that Trini and his choral-ork support pound out with a thump-a-rhythmic excitement. "You Can't Say Good-Bye" is a sizzling, steady driving twist'er that can also bust loose. Take your pick. It's a toss-up for honors.

"A HEARTBREAK AHEAD" (2:27) [Dragonwick BMI—Gates]
"HE'S GOOD TO ME" (2:15)
[Screen Gems—Columbia BMI—Anthony, Albertine]
THE MURMAIDS (Chattahoochee)

The Murmaids, who along with the Chattahoochee label, had their first big chart triumph in "Popsicles And Icicles," can be in for more of the same happy results here. It's another smooth-sounding "Popsicles"-flavored sentimental romancer, this one tagged "A Heartbreak Ahead," that the femmes take for an attractive shuffle-beat cha cha ride. Should be all over the airwaves in no time flat. "He's Good To Me" makes for a catchy, easy-goin' finger-snappin' companion piece.

"LAZY LADY" (2:42) "I DON'T WANT TO SET THE
[Anatole BMI—Domino] WORLD ON FIRE" (2:34) [Cherio
BMI—Seiler, Marcus, Benjamin,
Durham]

FATS DOMINO (ABC-Paramount 10531)

The 'Fat Man from New Orleans' can easily add another pair of clicks to his fabulous hit string. One end's a tantalizing, Domino-penned rhythmic thumper tabbed "Lazy Lady" while the other's a contagious, shuffle beat-ballad (as only Fats can sing it) revival of "I Don't Want To Set The World On Fire." Top notch choral-ork arrangements supplied by Bill Justis.

"CURFEW LOVER" (2:01) [Figure BMI—Carroll, Jackson]
"WHAT DID I DO?" (2:36) [Nom BMI—Mosley, Armstead]
ANITA HUMES & THE ESSEX (Roulette 4542)

The Essex, with Anita Humes in the lead spotlite, can have another big click on the 'vocal hands' via their newest for Roulette. Top half, "Curfew Lover's," a captivating cha-cha twist'er that the artists deck out in ultra-commercial fashion. Watch it take off. More up tempo teen-appealing sounds on the lower end, "What Did I Do?"

TORNADOES (Aertaun 103)
(B+) "PHANTOM SURFER" (2:23) [Prestige ASCAP—Morgan, Barclay] The Tornadoes tell the story of a phantom surfer who was killed surfing, and his body lost at sea. Guitars in back drop offer a strong effect on a "Ghost Riders In The Sky"-styled opus.

(B) "SHOOTIN' BEAVERS" (2:15) [Mate BMI—Sanders] Record opens with a gun shot in a gambling hall, then goes into a rock-a-surfin' sound.

THE SALAS BROTHERS (Faro 614)
(B+) "DARLING (PLEASE BRING YOUR LOVE)" (2:15) [Faro-BMI—Franklin] This Robert & Johnny styled sound could bring a strong reaction quickly. The boys call for their love to return to them. Since the advent of the Beatles, the teeners have gone back a good deal to the early rock and roll sound, and this slow fish tempo should take a ride on the charts.

(B+) "LEAVING YOU" (2:15) [Padua-BMI—Paniagua] A strong rock-a-cha beat sung half in English and the remainder in Spanish. Should also get spins.

JERRY AND REGGIE (M.O.C.)
● "SHOO SHOO" (2:10) [JEC-BMI—Arnold-Young-Harris] The group puts together a strong instrumental drag sound here. M.O.C., the new label in the London-American group, which had a hit with "Long Tall Texan," could repeat with this new outing.
(B+) "DREAM BABY" (2:12) [Combine-BMI—Walker] A good instrumental version of the old Orbison hit. Watch for spins here, too!

JOHN CACAVAS (Murbo 200)
(B) "GIVE A LITTLE WHISTLE" (1:45) [Bourne ASCAP—Washington, Harline] Doing an oldie straight on a singles outing is rare these days. Happy fact about this bright chorus reading of the charming tune from "Snow White & The Seven Dwarfs" is that the tune is treated in the manner for which it was penned. Label is handled by Bourne Music.

(B) "THAT OLD GANG OF MINE" (2:45) [Bourne ASCAP—Rose, Dixon, Henderson] The chorus, a nifty one, has that sing-along flavor on the sturdy.

CESANA (Modern 2000)
(B+) "MY ONLY LOVE" (2:15) [Modern ASCAP—Cesana] The maestro-arranger-cleffer has penned a graceful romantic, which is performed by a cascade of strings, part of a large ork set-up. Sound belongs to the mood-music genre, and outlets which cater to this type of programming will be airing it. Diskery is located in N.Y.
(B) "ONCE OVER BRIGHTLY" (2:24) [Modern ASCAP—Cesana] Cesana's ork spirits are high here. Both tracks are from an LP, "Tender Emotions."

LINK WRAY (Swan 4171)
(B+) "THE SHADOW KNOWS" (2:21) [Florentine & Palmina BMI—Wray, Fredericks] The opening dialog is taken from the old Shadow radio program, and the deck then proceeds with a haunting, dirge-like combo sound, including mysterious laughter. Side requires lots of spins to get off the ground.
(B) "MY ALBERTA" (2:09) [Florentine & Palmina BMI—Wray] Pretty tune is performed with a warm folkish feel.

THE BLEATERS (Guyden 2100)
(B+) "I'M GONNA BE A WHEEL SOME DAY" (1:55) [Travis BMI—Bartholomew, Hayes, Domino] The group gives a swingin' lindy-hop tempo to the old Fats Domino disk. A scorned man tells his gal that someday he will be a big man, and when that day rolls around, he won't need her. Look for quick teen reaction.

(B+) "COME AND GET YOUR BABY" (1:40) [Nujac & Fame BMI—Penn, Wigington] Here's another lindy-hop sound with good potential.

THE AUBRY TWINS (ABC Paramount 10524)
(B+) "HOOT HOOT NIGHT OWL" (2:18) [Merna BMI—Hunter Vincent] The Aubry Twins might have some chart action with "Hoot Hoot Night Owl." The wax has a solid R&B sound that could be just what the teeners would take to.

(B+) "THERE'S SOMETHING SPECIAL ABOUT MY BABY" (2:15) [Maurice BMI—Ledo Hess] Flip has strong Rorettes sound telling that there's something special about a gal but the fella can't pin it down. Watch it.

ED AMES (RCA Victor 8320)
(B+) "IT ONLY TAKES A MOMENT" (2:15) [Edwin H. Morris ASCAP—Herman] The label's big showtune voice offers the lovely ballad from "Hello, Dolly!," one of Gotham's biggest musical hits in years. The Latinish backdrop tries, in its good-music way, to reach the teeners. Good-music outlet spins are assured.
(B) "THE TIME HAS COME" (2:18) [Monsapac BMI—Raleigh, Barkan] This ballad arrangement is even more teen-directed.

JIM ELLER (Chicory 1602)
(B+) "FOR ADULTS ONLY" (2:42) [Conley ASCAP—Slay, Crewe] In this lively, interesting rock sound, a fella tells his gal that there's much for them to do in a "for adults only" society. Many teeners will be in complete sympathy with the theme, and it's relayed in a session that's worth their while. London Records handles the label.

(B) "IT'S AS SIMPLE AS THAT" (2:47) [Chicory BMI—Storage, Ricci] Eller, a vocalist with teen merit, warbles the affectionate against a good Latin-rock sound.

JOE HARNEL & HIS ORCH. (Kapp 579)
(B+) "AH! THE APPLE TREE (When the World Was Young)" (2:28) [Criterion ASCAP—Mercer, Phillip] Pianist Harnel and his ork apply their now familiar Bossa Nova technique (e.g. "Fly Me To The Moon") to one of the all-time lovely tunes. Sound probably won't reach the heights of "Fly Me," but it's sure to make it with lots of good-music jocks.

(B) "YOU'RE NOBODY TILL SOMEBODY LOVES YOU" (2:45) [Southern ASCAP—Morgan, Storch] Jazz waltz-time swingin' on the sturdy.

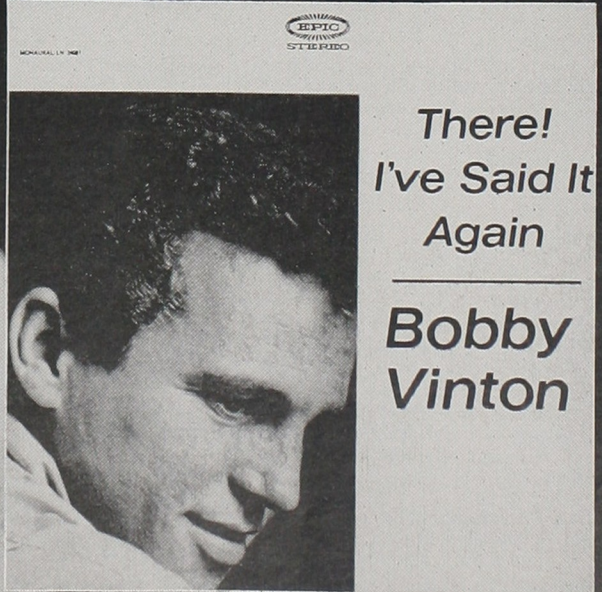
GLENN MOONEY (Fraternity 922)
(B+) "BEEP ALONIA" (2:45) [Cigma BMI—] A space-ship contains a bevy of singing femmes in this cute rock-novelty. Most of the deck involves dialog between one of the girls and a fella who happens upon them. He's taken on a space ride to their home in Beep Alonia.
(B) "WHY BABY WHY" (2:30) [Cigma BMI—] Breezy rock-a-billy attraction.



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BELONGS
TO ONLY
YOU"
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RECORD REVIEWS

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

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Pick of the Week

"HAND IT OVER" (2:20) [Ludix,
Flo Mar Lu BMI—Mosley]

"LOOK OVER YOUR
SHOULDER" (2:10) [Painted
Desert BMI—Richards, Thomas]

CHUCK JACKSON (Wand 149)

Jackson's return to chartdom should be sparked by both ends of his newest Wand stand. On one end Chuck's at his emotional ballad best as he pounds out an exciting rock-a-cha-cha twist affair tabbed "Hand It Over." Ditto for his potent vocal performance on the most attractive teen beat-cha cha romancer, "Look Over Your Shoulder." Two-sided sales dynamite here.

"SEARCHIN'" (2:30) [Tiger BMI—Leiber, Stoller]

"LOVE LETTERS IN THE SAND" (1:56)
[Bourne ASCAP—N. & C. Kenny, Coots]

ACE CANNON (Hi 2074)

The Ace Cannon-led combo follows its recent chart-rider, "Swanee River," with another hit-bound revival. One half's the years-back Coasters' smash, "Searchin'," that the crew, with alto sax man Cannon in the lead, takes for a tempting staggered beat ride. The lovely evergreen is treated to an ear-appealing, cha cha beat performance on the flip.

"WHERE DOES LOVE GO" (2:57)

[Screen Gems—Columbia BMI—King, Goffin]

"WHERE HAVE ALL THE FLOWERS GONE" (2:44)
[Fall River BMI—Seeger]

FREDDIE SCOTT (Colpix 724)

Scott can make his third big chart ride as follows "Hey Girl" and "I Got A Woman" with a potent new Colpix item. Tabbed "Where Does Love Go," it's a lovely, soft beat cha cha wistful that Freddie puts across with touching sincerity. Superb Garry Sherman arrangement on a deck culled from the chanter's "Freddie Scott Sings" LP. This is a quick beat version of the Pete Seeger-penned anti-war lyric—which clicked for the Kingston Trio a while back.

"JOURNEY TO THE STARS" (2:20)

[Dobo BMI—Wilson, Bogle, Edwards]

"WALKIN' WITH PLUTO" (2:22)
[Dobo BMI—Wilson, Bogle, Edwards, Taylor]

THE VENTURES (Dolton 91)

It's more than likely that the Ventures will climb back up the hit ladder in the near future. The instrumentalists are in top surfin' form as they drive out a fascinating, fast moving entry that platter spinners and teens alike should go wild for. Underlid's a thumpin' cha cha beat attention-getter.

"STOCKHOLM" (1:58)

[Harry Von Tilzer ASCAP—Cates]

"THE GIRL FROM BARBADOS"

(2:15) [Vogue BMI—Wayne]

LAWRENCE WELK (Dot 16582)

Welk and his instrumentalists are bound to take another trip to chartsville and they can turn the trick with either end (or both) of this new Dot session. One end, "Stockholm," is a harpsichord-spotlighted delighter from the Continental-flavored "Calcutta" school. The other's a Tropical-styled, up tempo charmer labeled "The Girl From Barbados." Both ear-pleasers sport sans-lyric choral chants.

"T'AIN'T NOTHIN' TO ME" (3:35) [Gregmark BMI—Patterson]

"SPEEDO'S BACK IN TOWN" (3:01) [Cotillion BMI—Carroll]

THE COASTERS (Atco 6287)

The Coasters can sneak back to hit territory aboard this 'left field' type novelty. Tabbed "T'Aint Nothin' To Me," it's a rib-tickling blues ditty that sports an enticing solo job by one of the crew-with some comments along the way by the deep-voiced performer. The deck, culled from the "Apollo Saturday Night" LP, is filled with 'live' laughter resulting from the crew's very funny visual routine. Fellas have some more fun on the high-speed novelty undercut—also from the album.

"I LIED" (2:04) [Arrowhead BMI]

"ALISON" (2:18) [Arrowhead BMI]

JIMMY HOLIDAY (Everest 2388)

Holiday, who made chart news a short-while-back with "How Can I Forget," should again be a topic of disk conversation—as a result of this new Everest stint. It's a bluesy rafter-shaker, tabbed "I Lied," that the chorus-backed songster wails with telling effect. Undercut's an inviting beat-ballad love affair devoted to "Alison." Keep close tabs on this end too!

"FAIR WEATHER LOVER" (2:16)

[B.F. Wood ASCAP—Steward, Townes]

"FOOL THAT I AM" (2:52) [Roosevelt BMI—Diamond]

THE SOLITAIRES (MGM 13221)

The Solitaires, who own a number of past hits, can make it big on MGM with this one. Tagged "Fair Weather Lover," it's a deck loaded with blues-shout strength. Lead voice and fellow warblers do their belting stuff against a bright gospel-flavored combo chore-arranged by Chris Townes. There's a strong blues-styled emotional sound on the flip, "Fool That I Am."

DEAN BARLOW (TCF 12)

(B+) "THE GLORY OF LOVE" (2:32) [Shapiro, Bernstein & ASCAP—Hill] The evergreen gets a pleasing blues-styled vocal from the songster. While Barlow eases through the number, some statements by the femme chorus reach a dynamic climax. Could develop into something.

(B) "I NEED YOU SO" (2:31) [Hill & Range BMI—Hunter] Understanding reading of an Ivory Joe Hunter ballad.

CAL & CHUCK (Dore 698)

(B+) "I CROSTA" (2:03) [Meadowlark ASCAP—Chandler] This is part one of a novelty session in which two hip-sounding fellas engage in a series of jokes that stem from the results of "crossing" unusual pairs. Canned laughter is included.

(B) "I CROSTA" (1:44) [Meadowlark ASCAP—Chandler] Additional fun "crossings."

LITTLE WAYNE ANTHONY (Ivy 583)

(B+) "FREEDOM TO LOVE" (2:05) [TM BMI—Darin, Resnick] A catchy tune with Bobby Darin as co-cleffer is brightly displayed by the youthful voice of Little Wayne Anthony and his combo-chorus backing. Could get around.

(B) "HEY NAW" (2:13) [Anthony-Conrad BMI—Gist] This is a good speedy-beat romp.

CHUCK MERRIAM (Cameo 301)

(B) "BROKEN GLASS" (2:01) [Wyncote ASCAP—Appell] There's some fancy organ footwork to this cozy jazz-type swinger. The broken glass idea is conveyed by light tinkling sounds.

(B) "CHUCK'S MONSTER" (2:05) [Kalmann ASCAP—Appell] Foot-stomp bit is part of this rock sound.

BIG BUDDY LUCAS (Lawn 227)

(B+) "LA-JA-MA-DOODLE (This Is My Lucky Day)" (2:20) [Spectorius & Rebecca & Palmina] The blues chanter heads-up a fine fun-blues date, with the songster calling upon all kinds of good luck chants to make his gal take a shine to him.

(B) "BUMP TE BUMP" (2:10) [Spectorius & Rebecca & Palmina BMI—Lucas] Further good-natured blues stuff.

LOU GOSSET (Powertree 145)

(B) "GOODMORNIN' CAPTAIN" (2:45) [Ogram BMI—P.D.] Arr. Gosset] Singer Lou Gosset offers his exciting rendition of his own reworking of an old folk-blueser. Overall sound is commercial. Label is based in New York.

(B) "HOOKA' DOOKA', GREEN GREEN" (2:43) [Ogram BMI—P.D.] Arr. Gosset] Another P.D. opus is done by the artist.

EARTHER DOSS, JR. (ABC-Paramount 10521)

(B) "I'D DO ANYTHING" (2:19) [Apt ASCAP—Vance, Snyder] The songster effectively portrays the strong come-back-to-me ballad, and he gets some striking instrumentation in the setting. General sound is on the order of some of Ben E. King's cuts.

(B) "WHEN WILL THE HURT BE OVER" (2:22) [Apt ASCAP—Vance, Snyder] Here, the warbler is close to the Johnny Mathis sound.

THE PAGENTS (Era 3124)

(B+) "SHAKE" (1:59) [Padua BMI—Hart] The Pagents come up with an interesting deck tagged "Shake" that has the Gary "U.S." Bonds beat. Disk has what it takes to attract platter spinner attention.

(B) "GLENDA" (1:40) [Padua BMI—Hart] The group reserves the beat on this side with an instrumental sound, ballad style.

TONY BORDERS (Hall 1918)

(B+) "SOFT WIND, SOFT VOICE" (2:35) [Dixiana BMI—Borders, Colvin] Tony Borders does a soft Brook Benton type ballad telling of the love for his gal and his plans to wed her. A catchy tune that can make noise.

(B+) "PASS THE WORD" (2:06) [Fame BMI—Penn, Oldham] On the up-tempo side the artist phones his girl and wants her to pass the word that he's back. Side has an equal chance to rate air play.

NITA HILL (Circle 951)

(B+) "COLD AT NIGHT" (2:36) [Chu-Fin BMI—Masters, Straiton] The gospel singer from Tallahassee does a blues number that has a unique sound. The choral support in the background adds much feeling to the hand clapping beat. Can become a turntable hit.

(B) "ALL THIS" (3:20) [English BMI—Chapel] Deck is a slow blues ballad that makes for pleasant listening.

BUG COLLECTORS (Catch 103)

(B+) "BEETLE BUG" (1:45) [Curb M, Dean, Bamboo BMI—] Here's a cutie. The group does a satire on the latest craze, Beatlemania—predicting that everyone will have the beetle bug. Wax can get turntable spins.

(B) "THIEF IN THE NIGHT" (2:04) [Hatcher, Podior BMI] The story is that a fair maiden stole his heart and love and ran away like a thief in the night. Handclap backing adds folk sound flavor.

BILL CALLAN ORGAN TRIO (Jell 197)

(B+) "MOON RIVER" (2:19) [Famous ASCAP—Mancini, Mercer] Callan runs a fine jazz crew. It does a swingin' reading of the familiar ditty, whose melody begins to take shape about half way down the track. Version of tune that is, for the most part, pretty far out.

(B) "DO DA BUG" (2:20) [Jell BMI—Callan] A Callan original gets a more deliberate swing pose.

JIMMY RICHARDS (Lavette 1006)

(B+) "ANIMAL BALL" (2:45) [Adway BMI—Brown, Richards] Jimmy Richards should garner some r&b spins with this raunchy, low-down, rhythmic affair with a clever Orwellian lyric twist and some effective sound effects.

(B) "I'M BLUE" (2:37) [Adway BMI—Panama, Richards] This time out Richards offers a plaintive chorus-backed tear-jerker with a nostalgic while-back sound.

RAY RIVERA (Neale 101)

(B) "MOJA MOJA POLI POLI" (2:20) [Kramer-Whitney ASCAP—Powell, Bishop] Exotic African-type folk tune is agreeably presented by the songster and his flute-led combo setting.

(B) "THERE'S NO RETURN FROM LOVE" (2:15) [Wise ASCAP—Weiss, Rivera] Here, the performer is swingin' in a strictly made-in-America hip fashion.

Nat King Cole

My True Carrie, Love

b/w A Rag, A Bone and
A Hank of Hair #5125





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

Newcomer Picks

"ROLLING STONE" (2:10) [Excellorec BMI—Riley]
 "WORDS WRITTEN ON WATER" (2:18)
 [Mansion ASCAP—Shuman, Carr]

THE AVONS (Groove 0033)

Chances are the Avons will be 'calling' on the charts in the near future. Reason is this Groove release that's chock full of the vocal and instrumental ingredients necessary for hitdom. Tabbed "Rolling Stone," it's a sensational rhythm-rock revival of an oldie-done up with a "Heat Wave" excitement. Backing's a pretty, soft beat cha cha affair.

"SUSPICION" (2:27) [Elvis Presley BMI—Pomus, Shuman]
 "JUDY" (2:13) [Ironmarch BMI—Stafford, Seago]

TERRY STAFFORD (Crusader 101)

Look for Terry Stafford's name to be riding the national charts in the weeks to come. Chanter's bow on the L.A.-based Crusader label is a striking steady beat thumper, tabbed "Suspicion," that's already kicking up territorial attention. Infectious choral and musical showcase on a deck to get with. The pretty cha cha beat coupler's devoted to "Judy."

"I'M GONNA LOVE THAT GUY" (1:55)
 [Bourne ASCAP—Kleban, Rogers]

"A COCK-EYED OPTIMIST" (2:16)
 [Williamson ASCAP—Hammerstein, Rogers]

LINDA LLOYD (Columbia 42990)

Newcomer Linda Lloyd can jump into the national spotlight with this ultra-commercial Columbia bow tagged "I'm Gonna Love That Guy." The tune is a lively, uptempo high-powered teen-angled romancer with some top-drawer gimmick instrumental effects arranged by Ed Kleban and Shorty Rogers. Watch it closely. On the flip, "A Cock-Eyed Optimist," the young lark belts out an impressive reading of the "South Pacific" sturdie.

"JUST ONE MORE TIME" (2:26) [Brohum BMI—Barnes, Brown]
 "HEY CHILD, I LOVE YOU" (2:28) [Brohum BMI—Barnes, Hunter]

J. J. BARNES (Scepter 1266)

Scepter has latched onto a host master, out of Detroit, that can now step out on the national level. It's an attention-getting rock-a-cha-cha-beat romancer, labeled "Just One More Time," that sports a dandy job by J. J. Barnes and his combo-choral support. Artists also turn in a first rate performance on the feelingful, tho slower cha cha beat coupler.

"IF'N" (2:07) [LeBill BMI—W. Hammond, Jr.]
 "THE SEARCH IS OVER" (2:10) [LeBill BMI—W. Hammond, Jr.]

THE UPTOWNERS (Le Cam 123)

The Uptowners are good bets to make the chart grade with their first-time-out stand on the Jamie/Guyden-distributed LeCam label. Side to watch here is "If'n," an infectious stomp'er that the group carves out with solid sales authority. Sock instrumental support rounds out the winner. On the flip the artists shuffle thru a fetching quick beat opus.

"TEN STEPS TO LOVE" (2:15)
 [Robin Hood BMI—Kevin, Hart, Carson, Marascalco]
 "YOU LIED" (2:05) [Robin Hood BMI—Carr, Joyner, Marascalco]

THE FREEDOMS (Constellation 105)

The Freedoms bow on Constellation with a zany item that could take the wax market by storm. It's a jet-speed, banjo-strummin' romantic affair, tabbed "Ten Steps Of Love," that the artists sock out with loads of teen spirit. There's a taste of the years-back teen beat-ballad sound on the change-of-pace underlid.

"IT ISN'T FAIR" (2:10)
 [Word & Music ASCAP—Warshauer, Himer, Sprigato]
 "EVERYBODY KNOWS" [Mirsula BMI—Jay]

THE STANDARDS (Glenden 1315)

The Standards debut on the new New York-based Glenden label with a teen beat-ballad approach to a standard that looks like it'll take another trip to hitsville. It's the early Don Cornell success, "It Isn't Fair," that the artists serve up in a shuffle-ballad Duprees-flavored style. Backing's a twist'er with crying towel lyrics.

"BEATLE CRAZY" (2:50) [Southern ASCAP—Stephens]
 "THE LITTLE GIRL DRESSED BLUE" (2:08) [Wynwood BMI—Clifton]

BILL CLIFTON (London 9638)

Clifton, who's tasted success in the country dept., can make it big on the pop (as well as country) scene with this London bow. On the deck, tabbed "Beatle Crazy," Bill employs a country-market narrative to tell of 'Beatlemania,' now firmly established among America's teenagers. Platter spinners'll dig the effective understated humor about the lid. Coupler's a country-folkish rewrite of "Wabash Cannonball."

EL TEMPOS (Vee Jay 3341)

(B+) "MY DREAM ISLAND" (2:37) [Conrad-BMI—Johnson] Here's a haunting blues-tinged vocal offering by the El Tempos with a feelingful solo by the lead singer. It's about a Utopia-like paradise for lovers only. Solid listening enjoyment here that could catch on with the spinners.

(B) "MY LOVE GOES DEEP WITHIN" (2:40) [Conrad-BMI—Johnson] A slow but rhythmic rock affair on this side of the coin.

THE ROLLING STONES (London 9641)

(B+) "I WANNA BE YOUR MAN" (1:44) [Gil-BMI—Lennon, McCartney] Here's a Beatle-fashioned opus by the Rolling Stones in the same vein as the "I Want To Hold Your Hand" offering by the hit group. It's a fast-moving while-back sounding rock tune that could see some action here and there.

(B) "STONED" (2:10) [Southern-ASCAP—Jagger, Phelps] A funky-guitar spiced instrumental aimed at those who like their dancing slow and easy.

THE POWDER PUFFS (Imperial 66014)

(B+) "(YOU CAN'T TAKE) MY BOYFRIEND'S WOODY" (2:00) [Grand Canyon-BMI—Feldman, Goldstein, Gottehrer, Freundlick, Kalina] The gals declare (in harmony) that their guy's woody (car) is unbeatable. The side sports a pulsating arrangement and a sans-lyric chorus for added effect. The hip dragsters will find it highly danceable.

(B) "WOODY WAGON" (2:19) [Grand Canyon-BMI—Feldman, Goldstein, Gottehrer] More of the same on the reverse, but without vocal.

GOOGIE RENE COMBO (Class 312)

(B+) "THE CHILLER" (2:17) [Leon Rene-ASCAP—Rene] Googie Rene, who scored a while back with his "Flapjacks" issue, could spark similar interest with this musical spine-tingler. The organ, strings & rhythm are spotlighted in a novel way. It's unusual enough for the jocks to take notice.

(B) "YOUNG FOLK" (2:00) [Recordo-BMI—Vikki] A boogie-woogie flavored instrumental with a funky guitar ride. Very pleasant listening.

THE PLAY BOYS (Ace 670)

(B+) "GOTTA FEELIN'" [Cub-BMI—Romeo] The Play Boys dish up some tuneful and rhythmic harmony on this easy-listening item with a strong folk flavor. A strong melody and good lyrics here could get plenty of action for the deck. It's danceable and the teen set might like it—spinners too.

(B+) "HOW COULD YOU FORGET" [Big B-ASCAP—Stride, Enston] Here's a lilting rocka-string opus by the crew mixed with a cha cha beat that could capture some attention both from the deejays and the kids.

SIDNEY SHARP ORCH. (Warner Bros. 5417)

(B+) "NEW SUNSET" (2:10) [M. Witmark ASCAP—Thompson] An ork led by Sidney Sharp gives a commanding theme lots of exciting ork color. It's something you'd expect from a flick soundtrack. Sound, however, is strong enough to come-up with action sans a pic source.

(B) "CONQUEST" (2:05) [Robbins ASCAP—Newman] Here's fine pomp-and-circumstance from the ork.

VIC DAMONE (Capitol 5138)

(B+) "THE BREAKING POINT" (2:20) [Edwin H. Morris ASCAP—King, Webster] A hip, smart-lyric ditty is explosively performed by the fine songster and his ork setting. Many may see it as a speeded-up version of Jack Jones' "Wives & Lovers." Many deejays, too, will see a worthy turntable item.

(B) "WHO ARE YOU NOW" (3:00) [Chappell-Styne ASCAP—Styne, Merrill] Damone turns to his persuasive croon format on a song from the upcoming Barbra Streisand musical, "Funny Girl."

ROY HAMILTON (MGM 13217)

(B+) "THERE SHE IS" (3:10) [Roosevelt BMI—Edwards, Weiss] Fella comes upon a love he did wrong in this emotional teen-market stand by the vet songster. Beginning about half-way down the artist and his ork accompaniment really pour it on. Could make some headway with the teenagers.

(B) "THE PANIC IS ON" (2:42) [Valley BMI—Giant, Baum, Kaye] More big-sounding teen drama here.

EDW. HAMILTON & THE ARABIANS (Lanrod 1605)

(B) "I LOVE YOU SO" (2:29) [IRP BMI—Hamilton] Blues artist states a fella's feelings toward a gal against a busy medium-beat backdrop, which has a well-defined softie backbeat bit in addition to chorus chanting. Deck is distributed by Independent Record Producers of Miami Beach, Fla.

(B) "NOW YOU HAVE TO CRY ALONE" (2:40) [IRP BMI—Hendrix] This end is a more active blues-styled affair.

BOBBY HACKETT (Epic 9660)

(B) "SUNDAY IN MADRID" (3:17) [Roosevelt BMI—Kaempfert, Brusewitz] "Sunday in Madrid" is usually highlighted by a bullfight, and that's the colorful musical picture conjured-up by the trumpeter and his ork setting. Arrangement is a combination of bullfight music authenticity and American jazz swing. LP source is an album devoted to Bert Kaempfert music.

(B) "SOLDIER IN THE RAIN" (2:19) [East Hill ASCAP—Mancini] Almost funereal, offbeat reading of the main-theme from a pic of the same name.

MINA (Vesuvius 1076)

(B+) "UN TALE" (3:25) [Daffodil BMI—Tritone, Canfora] The Italian vocal star, who debuted in the U.S. recently, shows-off her first-rate talent on a fine, big-sounding Italian ballad. Highly attractive ork backing. Deck is likely to come-up with lots of airtime.

(B) "IL TEMPO" (2:32) [Daffodil BMI—DeVita, Testa] Lark's skill is also apparent in this waltzer, also sung in Italian.

GEORGE GOBEL (Decca 31594)

(B+) "SCARLET RIBBONS (For Her Hair)" (2:51) [Mills ASCAP—Danzig, Segal] The comic has displayed a warm vocal quality on TV-nitery stints. On this date, he understandingly reads the lovely folk tune, which is associated with Harry Belafonte. There's an inviting gentle air about Gobel's rendition.

(B) "SOON I'LL WED MY LOVE" (2:50) [Phillipa Fallon ASCAP—Fallon] A similar stand on another beautiful folkish number. It's from an LP called "Lonesome George."



Cry, Loser

Hang your head and cry.
She's gone.
The beautiful promises
Emptier than your dreams.
And you believed her.
Cry!
Cry, loser.
You believed her. Every word.
Now she's gone
And you're alone
With your broken heart,
Your tears,
And that useless, forsaken,
RENTED TUXEDO.
Cry, Barnum.
Cry your eyes out.
What good will it do?

The heart-rending story of
An unused, RENTED TUXEDO.
Plaintively told by
H. B. Barnum.
It's opening the hearts
And the purses
Of record buyers all over America.
From coast to coast,
From KFWB in L. A., to WMCA in N. Y.,
RENTED TUXEDO is being picked.
AND,
It's being picked in the stores
By the most eager record buyers
Of the new year.
The new IMPERIAL hit
From the NEW IMPERIAL...
RENTED TUXEDO, by H. B. Barnum,
IMPERIAL, #66011.



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

BOBBY DAY (RCA Victor 8316)

● "WHEN I SEE MY BABY SMILE" (2:01) [Little Darlin'-BMI-Cooper, Byrd] The wailer could stir up some sales and airplay excitement with this swingin' uptempo item delivered with polish and style. It's a happy-sounding affair with broad appeal and a hard-driving beat geared for brisk sales.

(B+) "ON THE STREET WHERE YOU LIVE" (2:31) [Chappell-ASCAP-Lerner, Loewe] This "Fair Lady" evergreen goes rock and roll in a sparkling manner that could make it a click.

CLARENCE REID (Dial 3018)

● "THERE'LL COME A DAY" (2:06) [Tree BMI-Riley, Reid] Newcomer Clarence Reid could quickly establish a pop-r&b name for himself with this rhythmic, pulsating, chorus-backed lament with a contagious, repeating melodic riff. London distributes. Eye it.

(B+) "I GOT MY SHARE" (2:06) [Tree BMI-Reid, Riley] On this end the chanter offers a listenable, chorus-backed blues romancer with real swingin' tempo.

SUE PERRIN (Golden World 1)

● "RECIPE FOR LOVE" (1:45) [Correct-Tone BMI-Sanders, Weatherspoon, Perrin] The Detroit-based diskery could get off the chart start with this bright rhythm display by the gals and their back-up sound. Could be lots of teen attention this way.

(B) "CANDY STORE MAN" (2:35) [Jobete BMI-Johnson, Robinson] The femme ease-up here and produce, with their effective organ-led accompaniment, a pleasing medium-beat blend.

THE SHEPHERD SISTERS (20th Century-Fox 468)

● "FINDERS KEEPERS" (2:23) [Saturday ASCAP-Miller, Porter] The gals latch on to a strong teen ditty with commanding rock punch. Also putting forth solid teen color is the combo backdrop. Team may be telling this tale on the charts in the weeks ahead.

(B) "I'VE GOT A SECRET" (2:07) [Saturday ASCAP-Rambeau, Rehak] There's a handclap-pin' brightness to this end.

KRIS JENSEN (Hickory 1243)

● "LOOKIN' FOR LOVE" (2:05) [Acuff-Rose BMI-Orbison, Melson] This is a good powerhouse rock-a-billy sound from singer Jensen and his guitar-led backdrop. Theme tells of a fella who has made the scene in most areas of the U.S. in search of a true-love. Might catch-on.

(B) "IN TIME" (2:00) [Acuff-Rose BMI-Orbison, Melson] Tender multi-tracking by the performer.

CARLO (Laurie 3227)

● "RING A LING" (2:18) [Just BMI-Jones, Young] The old chimes-like teen attack never seems to fade away. Here, the songster and his back-up personnel, including a zany chant voice, give that familiar approach all they've got. Today's teenagers will delight in the merry doings.

(B) "STRANGER IN MY ARMS" (2:33) [Schwartz ASCAP-Maresca, Baron] There's also a touch of a years-back date to this interesting sound, highlighted by an effective percussion rhythm.

THE BLUE ORCHIDS (London 9637)

● "LOVE HIT ME" (2:00) [Piccadily BMI-Talmy] Opening instrumental sound is a teen whopper, and it continues during the femme song team's dynamic blend. This is pure teen excitement. It could take-off.

(B) "DON'T MAKE ME MAD" (1:48) [Saxon BMI-Berry, Poitier] A shade more subdued sound in this corner.

SUSAN RAFEY (Jubilee 5468)

● "JUST ANOTHER PRETTY FACE" (2:00) [Valley-BMI-Rosenblatt, Millrose] Lark Susan Rafey could come from left field to score in a big way in the manner of Peggy March with this ultra-commercial and easy-listening uptempo item. A potent arrangement and the multi-track vocal is a natural for the teeners.

● "LET ME TELL YOU BABY" (2:10) [Duchess-BMI-Anthony] Here's another tuneful and big-beat offering from the thrush that could also get plenty of spins and sales. Double-barreled strength on this deck.

DEBBIE DOVALE (Roulette 4543)

● "I'M MY OWN DOCTOR" (2:00) [Planetary & Doris Gee BMI-Glover, Levy] Thrush, who clicked on her last date, is solidly multi-tracked in this belt blueser, which, besides the artist's fine showing, includes a nifty band setting, including a worthy organ sound. Could happen.

(B) "COME HOME" (2:27) [J&C-BMI-Johnson] Sound here is calmer, as a gal makes a plea for the return of her guy.

TOMMY RIDGLEY (Johen 9200)

● "I WANT SOME MONEY BABY" (2:38) [Rated BMI-Bocage, Terry] Newcomer Tommy Ridgley displays a potent, wide-range vocal style on this pulsating, rhythmic uptempo affair all about a guy who has some major financial problems. London distributes.

(B+) "ALL MY LOVE BELONGS TO YOU" (2:48) [Lois BMI-Glover, Nix] Slow-moving, funky after-hours moody ballad rendered with authority and poise by the chanter.

WALTER JACKSON (Okeh 7189)

● "THAT'S WHAT MAMA SAYS" (2:21) [Jalynne-Curtom BMI-Mayfield] Walter Jackson could well have a hit on his hands with this top-flight pop-r&b, slow-shufflin' chorus-backed happy weeper with an infectious, danceable teen-angled beat. Loads of sales potential here.

(B+) "WHAT WOULD YOU DO" (2:32) [Curtom-Jalynne-Lasker BMI-Jackson] This time out the chanter offers a slow-moving, shuffle-beat funky blues tear-jerker in the tradition-oriented vein.

SERGIO FRANCHI (RCA Victor 8315)

● "CHICAGO" (2:04) [Fisher-ASCAP-Fisher] Victor's big-voiced Italian tenor comes up with a swinging in-Italian version of this years-back oldie. The treatment is unusual and could spark some interest by the spinners. The side is just off-beat enough for Franchi to make a good singles showing.

(B+) "CUANDO CALIENTA EL SOL" (2:20) [Peer-BMI-Rigual] Here's the while-back international hit done feelingfully by the singer with dramatic overtones. It's delivered in Italian and English.

JANICE HARPER (RCA Victor 8319)

(B+) "HELLO DOLLY!" (2:14) [Edwin H. Morris ASCAP-Herman] The smash musical's oft-cut title song is happily done by the lark and her snappy Dixieish ork backing. Tune is coming-up with lots of air-time, which should also be the happy fate of this reading.

(B) "RIBBONS DOWN MY BACK" (2:37) [Edwin H. Morris ASCAP-Herman] Lark is affecting on this tune from the show, a lovely item that reminds one listener of Herman's song from "Milk & Honey," an item called "I Will Follow You."

VERA LYNN/ERIC ROGERS ORCH. (London 9640)

(B+) "WE'LL MEET AGAIN" (2:55) [World ASCAP-Parke, Charles] London has re-issued Vera Lynn's famed reading of the World War II favorite in view of its performance by the artist in the new flick, "Dr. Strangelove." Latter exposure should prove helpful in getting the deck around again.

(B) "THEME FROM 'DR. STRANGELOVE'" (2:42) [Burlington ASCAP-Arr. Rogers] The Rogers ork-chorus takes-over in a robust reading of "When Johnny Comes Marching Home Again," the main-theme of "Strangelove."

RICHIE & REKNOWNS (Streke 247)

(C+) "PLEASE SAY THAT YOU WANT ME" (2:55) [Blackwood-BMI-Hayes] Richie & Reknowns lend some exuberance to this while-back r&b hit. The performance is not strong enough to incite a revival for the tune.

(C+) "THAT'S WHAT YOU'RE DOIN' TO ME" (1:30) [Armoward] The boys survey another oldie on this end. Too much instrumentation gets in the way.

JACK HERBST (Del-Fi 4228)

(B+) "I DIDN'T REALIZE" (2:10) [Dundee-BMI-Herbst] Jack Herbst doubles as clefter and songster on this liting romancer from Del-Fi. The lad sounds amazingly like Paul Anka and exhibits smooth phrasing and good delivery. The side has strong appeal for the teen set and could start to happen with a bit of help from the jockeys.

(B+) "JIMMY'S PARTY" (2:00) [Dundee-BMI-Herbst] The chanter comes up with a potent reading of this rock and roll opus which he also wrote. A hard-driving combo backdrop adds the right touch. Plenty of sales potential.

JIM AKINS (Marlo 1530)

(B) "ANSWER FROM HEAVEN" (2:15) [Stag-BMI-Geff] Jim Akins gives a while-back Elvis Presley treatment to this romantic ballad on Marlo. The chanter has a pleasing voice and could come up with some territorial play and sales. Label is based in Belleville, Ill.

(B) "WALKIN' THE ROAD OF LOVE" (2:00) [Stagg-BMI-Akins] Akins' approach is more personal on this rock and roll item.

DEE-VINES (Relic 514)

(B) "I BELIEVE" (2:19) [Cromwell ASCAP-Drake, Shirl, Stillman, Graham] The familiar inspirational receives a pleasant teen-minded blend from the songsters, who put a good voice upfront against softie chant bits. Home-base for the label is Hackensack, N.J.

(B) "WORLD'S GREATEST LOVER" (2:00) [Kay-Jo & Bobby BMI-Smith] Lead offers a sing-narrative in a light upbeat showing.

THE BUDDIES (Swan 4170)

(B+) "THE BEATLE" (1:34) [Swagger BMI-Reynolds] The all-combo date, recognizing the success of The Beatles, is a sizzling, jazz-idea affair. Organ, percussions and saxes contribute the most color.

(B) "PULSE BEAT" (2:12) [Swagger BMI-Reynolds] The pulse of this portion beats in thumping rock fashion.

WALTER PEGEAS (Swan 4169)

(B+) "SI-SI-SI" (2:20) [Bae & Debbie ASCAP-Mammarella, Binnick, Foster, Gates] A cute Latin-rock ditty is performed in partytime atmosphere by the songster and his teen party-goers. Date, somewhat on the order of a Jimmy Soul track, could get major exposure.

(B+) "THIS LITTLE PIGGY" (2:42) [Bae & Debbie Anne ASCAP-Pegeas, Houston] Slower beat to this busy blues-styled stand. Keep close tabs on this end. It could be big.

THE PARLETTES (Jubilee 5467)

(B) "BECAUSE WE'RE VERY YOUNG" (2:00) [Blackwood BMI-Weiss, Kusik] This lively performance by the femmes and their combo backdrop moves along the rock path of a Phil Spector date on his Philles label. Deejays can count on a welcome-mat response from their teen listeners.

(B) "TONIGHT I MET AN ANGEL" (1:55) [Bright Tunes BMI-Margo, Madress, Siegel] Snappy teen-beat format to this tale of love-found.

DICK SHAWN (20th Century 461)

(B+) "LA PLUME DE MA TANTE" (2:00) [Int. Kerwin ASCAP-Hoffman, Manning] The cute success of a few years ago is merrily styled by the popular comic and his Latin-flavored ork-chorus backing, which also includes bass-man comments. Lots of jocks will be spinning.

(B) "HAMBONE" (2:05) [Jonathan & Glenn BMI-Delugg] Another familiar fun ditty is a vehicle for a happy side.

DON WILSON (Unity 2117)

(B) "FOREVER AND EVER" (2:03) [Robbins ASCAP-Winkler, Breen] The inviting evergreen goes the teen route in pleasing fashion. Wilson is overdubbed in front of a somewhat folkish, guitar-led combo arrangement. Deck deserves exposure. Label is based in Hollywood.

(B) "ANGEL" (2:10) [Dobo BMI-Wilson] Intimate teen warble here.

JACKIE GLEASON (Capitol 5131)

(B) "SOLDIER IN THE RAIN" (2:20) [East Hill ASCAP-Mancini] Gleason stars in the flick that bears the title of this mellow theme. Arrangement reflects Gleason's long-standing as a mood maestro for the label.

(B) "BIRD BRAIN" (1:59) [East Hill ASCAP-Mancini] This is a frisky Henry Mancini.

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THE ELETE SINGERS (Arc-100) "Nobody's Fault But Mine"/"The River Of Life"



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They'll Buy... When They Hear

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RADIO ACTIVE CHART

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks. (SURVEY COMPLETED TO FEB. 12TH)

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
41%	I'll Make You Mine	Bobby Vee	Liberty	48%
33%	Out Of Sight, Out Of Mind	Sunny & Sunshines	Teardrop	33%
30%	Kissin' Cousins	Elvis Presley	RCA Victor	30%
29%	My Heart Cries For You	Ray Charles	ABC Paramount	29%
29%	Forever	Peter Drake	Smash	50%
28%	He's A Good Guy	Marvelettes	Tamla	28%
27%	Stardust	Nino Tempo & April Stevens	Atco	27%
27%	Penetration	Pyramids	Best	27%
27%	Always In My Heart	Los Indios Tabajaras	RCA Victor	27%
26%	My Boyfriend Got A Beatle Haircut	Donna Lynn	Capitol	63%
25%	Crooked Little Man	Serendipity Singers	Philips	25%
24%	Fun, Fun, Fun	Beach Boys	Capitol	74%
24%	Abigail Beecher	Freddy Cannon	Warner Bros.	96%
23%	Shimmy, Shimmy	Orlons	Cameo	59%
23%	He Really Loves Me	Debbie Rollins	Ascot	23%
23%	My True Carrie Love	Nat Cole	Capitol	72%
22%	Navy Blue	Diane Renay	20th Fox	71%
21%	Vaya Con Dios	Drifters	Atlantic	70%
20%	Hey Jean, Hey Dean	Dean & Jean	Rust	50%
19%	I Wonder Who's Kissing Her Now	Bobby Darin	Capitol	19%
18%	Rip Van Winkle	Devotions	Roulette	54%
17%	Hi-Heel Sneakers	Tommy Tucker	Chess	17%
16%	California Sun	Rivieras	Riviera	93%
16%	Mondo Cane #2	Kai Winding	Verve	16%
15%	Understand Your Man	Johnny Cash	Columbia	24%
14%	Needles And Pins	Searchers	Kapp	14%
14%	Hello Dolly	Louis Armstrong	Kapp	44%
13%	Don't Cross Over	Linda Brannon	Epic	38%
12%	Lonnie On The Move	Lonnie Mack	Fraternity	12%
11%	Tell Me Baby	Garnett Mimms	United Artists	31%
11%	From Rocking Horse To Rocking Chair	Paul Anka	RCA Victor	11%
10%	Baby, Don't You Cry	Ray Charles	ABC Paramount	10%

LESS THAN 10% BUT MORE THAN 5%

	TOTAL % TO DATE		TOTAL % TO DATE		TOTAL % TO DATE
To The Aisle		That Girl From Spanish Town		Willyam, Willyam	
Jimmy Velvet (ABC Paramount)	9%	Marty Robbins (Columbia)	18%	Dee Dee Sharp (Cameo)	44%
Jailer, Bring Me Water		You Know You Don't Want Me		(That's) What The Nitty Gritty Is	
Trini Lopez (Reprise)	9%	Connie Francis (MGM)	8%	Shirley Ellis (Congress)	7%
Wow Wow Wee		Bird Dance Beat		Stay	
Angels (Smash)	99%	Trashmen (Garrett)	37%	Four Seasons (Vee Jay)	32%
Going Back To Louisiana		Curfew Lover		Hey Boy	
Bruce Channel (LeCam)	9%	Anita Hume & The Essex (Roulette)	7%	Paul London (Limelight)	6%
Blue Winter		Glad All Over		See The Funny Little Clown	
Connie Francis (MGM)	67%	Dave Clark Five (Epic)	18%	Bobby Goldsboro (United Artists)	58%
The Way You Do The Things You Do		Last Night I Had The Strangest Dream		Worried Guy	
Temptations (Gordy)	8%	Kingston Trio (Capitol)	7%	Johnny Tillotson (MGM)	33%

"MY HEART CRIES FOR YOU" and "BABY, DON'T YOU CRY"

ABC-10530

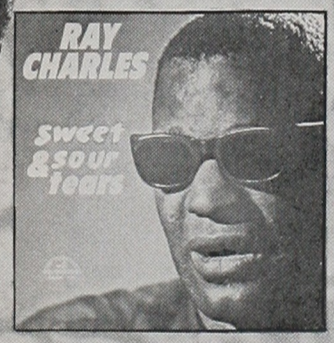
(the new SWINGOVA rhythm)

a
"Money in the Bank"
single ...



Ray Charles

*and for extra dividends,
stock up now
on Ray's
brand new
album*



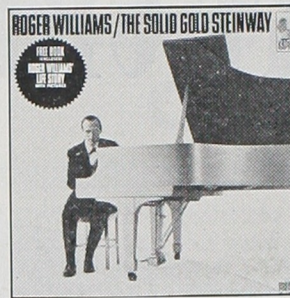
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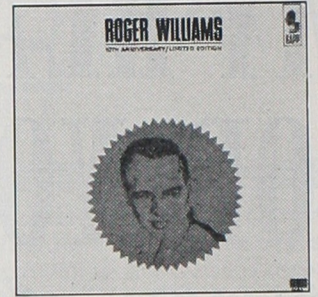
ABC-PARAMOUNT

Let's face it.
 Not every one of these
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 a Gold Record.
 But they're all good.



KL-1354

KS-3354



KL-E-1

SKLE-1



KRL-4502

KRS-4502



KL-1360

KS-3360



KL-1357

KS-3357



KL-1361

KS-3361



KL-1355

KS-3355



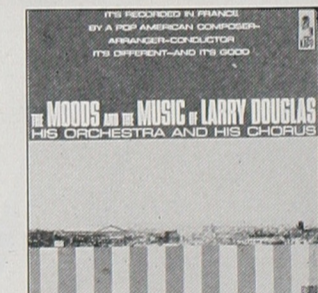
KL-1356

KS-3356



KL-1359

KS-3359



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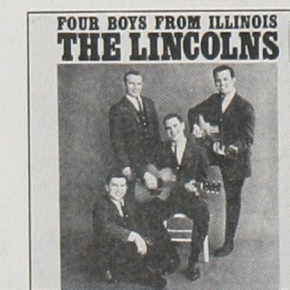
FCL-4200

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TOP 100 Albums

PIN-UP SHEET

TOP 50 STEREO

MONAURAL

FEBRUARY 22, 1964

Pos. Last Week

Pos.	Last Week	Album	Label	Pos.	Last Week	Album	Label	Pos.	Last Week	Album	Label
1		MEET THE BEATLES	(Capitol T 2047)	1		35	ROY ORBISON'S GREATEST HITS	68		MANTOVANI MANHATTAN	(London LL 3328)
2		HONEY IN THE HORN	Al Hirt (RCA Victor LPM 2733)	3		36	BACH'S GREATEST HITS	69		REFLECTIONS	Chad Mitchell Trio (Mercury MG 20891)
3		IN THE WIND	Peter, Paul & Mary (Warner Bros. WB 1507)	2		37	JOAN BAEZ IN CONCERT	70		MOON RIVER	Andy Williams (Columbia CL 1809)
4		CHARADE	Henry Mancini (RCA Victor LPM 2755)	5		38	SURFIN' BIRD	71		PAINTED, TAINTED ROSE	Al Martino (Capitol T 1975)
5		THE SINGING NUN	Soeur Sourire (Philips PCC 203)	4		39	BLUE VELVET	72		CHAD MITCHELL TRIO SINGIN' OUR MIND	(Mercury MG 20838)
6		LITTLE DEUCE COUPE	Beach Boys (Capitol T 1998)	9		40	MARIA ELENA	73		SHUT DOWN	Beach Boys (Capitol T 1919)
7		INTRODUCING THE BEATLES	(Vee Jay LP 1062)	11		41	TRINI LOPEZ AT PJ's	74		INGREDIENTS IN A RECIPE FOR SOUL	Ray Charles (ABC Paramount ABC)
8		THE WONDERFUL WORLD OF ANDY WILLIAMS	(Columbia CL 2137)	10		42	YOU MAKE ME FEEL SO YOUNG	75		SINATRA'S SINATRA	Frank Sinatra (Reprise R 1010)
9		WEST SIDE STORY	Filmtrack (Columbia OL 5670)	13		43	LAWRENCE OF ARABIA	76		THE MANY MOODS OF TONY	Tony Bennett (Columbia CL 2141)
10		JOAN BAEZ IN CONCERT VOL. II	(Vanguard VSD 2123)	6		44	THE GIRL WHO CAME TO SUPPER	77		TOP HITS OF 1963	Bobby Rydell (Cameo C 1070)
11		THE SECOND BARBRA STREISAND ALBUM	(Columbia CL 2054)	8		45	SURFER GIRL	78		JOHN GARY ENCORE	(RCA Victor LPM 2084)
12		FUN IN ACAPULCO	Elvis Presley (RCA Victor LPM 2756)	7		46	JOHN F. KENNEDY—THE PRESIDENTIAL YEARS	79		OLDIES BUT GOODIES—VOL. 6	Various Artists (Original Sound 5011)
13		TIME TO THINK	Kingston Trio (Capitol T 2011)	18		47	I LEFT MY HEART IN SAN FRANCISCO	80		JOHN F. KENNEDY—MEMORIAL ALBUM	(Premier 2099)
14		TENDER IS THE NIGHT	Johnny Mathis (Mercury MG 20890)	25		48	WONDERFUL, WONDERFUL	81		J.F.K.	(Documentaries Unlimited Vol. 1)
15		YESTERDAY'S LOVE SONGS—TODAY'S BLUES	Nancy Wilson (Capitol T 2012)	49		49	HOW THE WEST WAS WON	82		LOVE HIM	Doris Day (Columbia CL 2131)
16		CURB YOUR TONGUE, KNAVE	Smothers Brothers (Mercury MG 20862)	12		50	KIND OF LOVE	83		HEY LITTLE COBRA	Rip Chords (Columbia CL 2151)
17		RICK NELSON SINGS "FOR YOU"	(Decca DL 4479)	22		51	SING A SONG WITH THE KINGSTON TRIO	84		HELLO YOUNG LOVERS	Jimmy Durante (Warner Bros. W 1531)
18		THE VENTURES IN SPACE	(Dalton BLP 2027)	24		52	WE SHALL OVERCOME	85		LANGUAGE OF LOVE	Jerry Vale (Columbia CL 2043)
19		THERE I'VE SAID IT AGAIN	Bobby Vinton (Epic LN 24081)	40		53	OUT OF LIMITS	86		BOB NEWHART FACES BOB NEWHEART	(Warner Bros. W 1517)
20		MOVIN'	Peter, Paul & Mary (Warner Bros. WB 1437)	26		54	BYE BYE BIRDIE	87		BARBRA STREISAND/THE THIRD ALBUM	(Columbia CL 2154)
21		WIVES & LOVERS	Jack Jones (Kapp KL 1352)	15		55	SINCE I FELL FOR YOU	88		QUIET NIGHTS	Miles Davis (Columbia CL 2106)
22		PETER, PAUL & MARY	(Warner Bros. WB 1449)	14		56	BEAUTY AND THE BEARD	89		HOLLYWOOD—MY WAY	Nancy Wilson (Capitol T 1934)
23		THE BARBRA STREISAND ALBUM	(Columbia CL 2007)	21		57	110 IN THE SHADE	90		MONDO CANE	Filmtrack (United Artists UAL 4105)
24		ROMANTICALLY	Johnny Mathis (Columbia CL 2098)	16		58	LESLEY GORE SINGS FOR MIXED-UP HEARTS	91		BORN TO SING THE BLUES	Brook Benton (Mercury MG 20886)
25		BIG SOUNDS OF THE DRAGS	(Capitol T 2001)	23		59	THE SOLID GOLD STEINWAY	92		PURE DYNAMITE	James Brown (King K 883)
26		DRAG CITY	Jan & Dean (Liberty LP 7339)	17		60	TALK BACK TREMBLING LIPS	93		DEEP PURPLE	Nino Temple & April Stevens (Atco 33-156)
27		CATCH A RISING STAR	John Gary (RCA Victor LM 2745)	19		61	ANY NUMBER CAN WIN	94		THE GOLDEN HITS OF JERRY LEE LEWIS	(Smash MG 27047)
28		LIVING A LIE	Al Martino (Capitol T 2040)	48		62	BLUE VELVET & 1963's GREATEST HITS	95		HERE'S LOVE	B'way Cast (Columbia KOL 6000)
29		THAT WAS THE WEEK THAT WAS	BBC (Decca DL 9116)	20		63	THINK ETHNIC	96		LET ME SING	Brenda Lee (Decca DL 4439)
30		WASHINGTON SQUARE	Village Stompers (Epic LN 24078)	27		64	EVERYTHING IS A O.K.	97		RING OF FIRE	Johnny Cash (Columbia CL 2053)
31		LOUIE, LOUIE	Kingsmen (Wand 657)	35		65	MORE TRINI LOPEZ AT PJ's	98		SURFIN' U.S.A.	Beach Boys (Capitol T 1890)
32		HELLO DOLLY	Broadway Cast (RCA Victor LCO 1087)	82		66	FOUR DAYS THAT SHOCKED THE WORLD	99		I REMEMBER BUDDY HOLLY	Bobby Vee (Liberty LRP 3336)
33		RAMBLIN'	New Christy Minstrels (Columbia CL 2055)	30		67	GREAT FOLK THEMES	100		ROBERT GOULET IN PERSON	(Columbia CL 2088)
34		DAYS OF WINE AND ROSES	Andy Williams (Columbia CL 2015)	28							

1	MEET THE BEATLES	1
2	HONEY IN THE HORN	4
3	IN THE WIND	2
4	CHARADE	5
5	THE SINGING NUN	3
6	THE SECOND BARBRA STREISAND ALBUM	7
7	WEST SIDE STORY	6
8	THE WONDERFUL WORLD OF ANDY WILLIAMS	9
9	JOAN BAEZ IN CONCERT VOL. II	11
10	ROMANTICALLY	8
11	WASHINGTON SQUARE	12
12	FUN IN ACAPULCO	10
13	TIME TO THINK	20
14	WIVES & LOVERS	15
15	PETER, PAUL & MARY	13
16	LITTLE DEUCE COUPE	16
17	CURB YOUR TONGUE, KNAVE	14
18	VENTURES IN SPACE	26
19	RAMBLIN'	17
20	YESTERDAY'S LOVE SONGS—TODAY'S BLUES	31
21	CATCH A RISING STAR	19
22	HELLO DOLLY	48
23	MARIA ELENA	18
24	TENDER IS THE NIGHT	37
25	DAYS OF WINE AND ROSES	22
26	THE BARBRA STREISAND ALBUM	24
27	RICK NELSON SINGS "FOR YOU"	23
28	WONDERFUL, WONDERFUL	21
29	YOU MAKE ME FEEL SO YOUNG	29
30	MOVIN'	25
31	LIVING A LIE	35
32	BYE BYE BIRDIE	28
33	LAWRENCE OF ARABIA	30
34	BIG SOUNDS OF THE DRAGS	32
35	MANTOVANI MANHATTAN	27
36	HOW THE WEST WAS WON	33
37	THERE I'VE SAID IT AGAIN	43
38	KIND OF LOVE	40
39	I LEFT MY HEART IN SAN FRANCISCO	36
40	THE MANY MOODS OF TONY	—
41	BACH'S GREATEST HITS	39
42	JOHN GARY ENCORE	—
43	THAT WAS THE WEEK THAT WAS	34
44	110 IN THE SHADE	38
45	SINATRA'S SINATRA	45
46	THE GIRL WHO CAME TO SUPPER	41
47	BEAUTY AND THE BEARD	—
48	JOAN BAEZ IN CONCERT	42
49	HEATH VS. ROS	—
50	MORE TRINI LOPEZ AT PJ's	44

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