

Cash Box

MARCH 7, 1964



Major Lance strolls across the front cover of Cash Box in the relaxed and free swinging style that has been so evident on his hot singles. The vocalist, who waxes under the Okeh banner, the Epic subsid, has compiled a mighty impressive success average with his rhythmic sides. His three latest singles "Monkey Time," "Hey, Little Girl" and "Um, Um, Um, Um, Um, Um" have been top ten hits in both the pop and r&b markets and have established the Major as an important artist on the disk scene. His latest LP, dubbed "Um, Um —The Best Of Major Lance" features all his hit singles. The songster, busy with a chain of theatre dates, will do a stint at the Regal in Chicago early in March.

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HAPPENING NOW!

LINDA LLOYD

"I'M GONNA LOVE
THAT GUY" 4-42990

COLUMBIA
SINGLES
SELL!





Cash Box

Vol. XXV—Number 26

March 7, 1964

FOUNDED BY BILL GERSH

Cash Box

(Publication Office)

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New York 19, N. Y.—10019

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SUBSCRIPTION RATES \$15 per year any-
where in the U. S. A. Published weekly. Second
class postage paid at Bristol, Conn.

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A STAND FOR STABILITY

The Capitol label, which has been extremely prominent on the record scene since the beginning of the year with some of its product, last week made another major contribution to the long-term growth and progress of the entire record industry when it announced its new "Stand For Stability" album policy. (See other story on News pages.)

Although Capitol was not first to take this "stand," in this case, adding support is as important if not more important than being first. This is so because the Capitol move adds greater strength to the Columbia "Age of Reason" program introduced last year, and as a result makes the overall LP scene (which had been taking some very hard knocks during '63) a great deal healthier and certainly more stable than it's ever been before.

The Capitol move, which also applies to all Angel albums, varies somewhat from the Columbia step of last July. But from the broad viewpoint the technicalities are not

important. What is important is that Capitol is one of the record industry's giants. And when one of the giants publicly announces a step as significant as this one, the effect on the entire industry can be expected to be tremendous.

Although all of what ails the record industry cannot be erased overnight as we would like, progress is definitely being made. Most record companies have already had their fill of the era of "Profitless Prosperity." Perhaps some have forgotten for the moment how difficult things were in the industry just prior to Beatlemania. Of course, no one wants to see the industry return to that state ever again. But we must face the facts and realize that when the furor over the Beatles becomes only normal excitement, problems temporarily overshadowed may again be very vivid.

It's encouraging to note that our industry leaders are constantly thinking and coming up with moves designed to improve the entire record picture.



Cash Box TOP 100



MARCH 7, 1964

	Position	2/29	2/22		Position	2/29	2/22		Position	2/29	2/22
1	I WANT TO HOLD YOUR HAND (Duchess—BMI) ☆BEATLES-Capitol-5112	1	1	35	LIVE WIRE (Jobete—BMI) ☆MARTHA & VANDELLAS-Gordy-7027	34	44	69	I'LL MAKE YOU MINE (Saima—BMI) ☆BOBBY VEE-Liberty-55670	76	90
2	SHE LOVES YOU (Gil—BMI) ☆BEATLES-Swan-4152	2	2	36	STARDUST (Mills—ASCAP) ☆TEMPO & STEVENS-Atco-6286	46	70	70	YOUNG AND IN LOVE (Robbins—ASCAP) ☆CHRIS CROSBY-MGM-13191	77	84
3	DAWN (GO AWAY) (Saturday, Gavardima—ASCAP) ☆FOUR SEASONS-Philips-40166	3	4	37	BIRD DANCE BEAT (Wilong—BMI) ☆TRASHMEN-Garrett-4003	41	64	71	PUPPY LOVE (McLaughlin—BMI) ☆BARBARA LEWIS-Atlantic-2214	73	82
4	PLEASE, PLEASE ME (Concertone—ASCAP) ☆BEATLES-Vee Jay-581	10	24	38	HOOKEA TOOKA (Evanston, Woodcrest—BMI) ☆CHUBBY CHECKER-Parkway-890	26	16	72	NEW GIRL IN SCHOOL (Screen Gems, Columbia—BMI) ☆JAN & DEAN-Liberty-55672	—	—
5	JAVA (Tideland—BMI) ☆AL HIRT-RCA-Victor-8280	4	5	39	CAN YOUR MONKEY DO THE DOG (East—BMI) ☆RUFUS THOMAS-Stax-144	42	45	73	TELL IT ON THE MOUNTAIN (Pepamar—BMI) ☆PETER, PAUL & MARY-Warner Bros.-5418	—	—
6	NAVY BLUE (Saturday—ASCAP) ☆DIANE RENAY-20th Fox-456	7	14	40	ANYONE WHO HAD A HEART (U. S. Songs—ASCAP) ☆DIONNE WARWICK-Scepter-1262	27	18	74	CROOKED LITTLE MAN (Serendipity—BMI) ☆SERENDIPITY SINGERS-Philips-40175	100	—
7	CALIFORNIA SUN (Loyd & Logan—BMI) ☆RIVIERAS-Riviera-1401	6	10	41	THE WAY YOU DO THE THINGS YOU DO (Jobete—BMI) ☆TEMPTATIONS-Gordy-7028	67	96	75	(THAT'S) WHAT THE NITTY GRITTY IS (Al Gallico—BMI) ☆SHIRLEY ELLIS-Congress-208	79	—
8	YOU DON'T OWN ME (Merjada—BMI) ☆LESLEY GORE-Mercury-72206	5	3	42	VAYA CON DIOS (Ardmore—ASCAP) ☆DRIFTERS-Atlantic-2216	44	46	76	THE GIRL FROM SPANISH TOWN (Marty's Music—BMI) ☆MARTY ROBBINS-Columbia-42968	78	88
9	GOOD NEWS (Kags—BMI) ☆SAM COOKE-RCA-8299	11	20	43	WORRIED GUY (B. F. Wood—ASCAP) ☆JOHNNY TILLOTSON-MGM-13193	56	66	77	AIN'T NOTHING YOU CAN DO (Don—BMI) ☆BOBBY BLAND-Duke-375	—	—
10	FUN, FUN, FUN (Sea of Tunes—BMI) ☆BEACH BOYS-Capitol-5118	17	39	44	MY TRUE CARRIE LOVE (Comet—ASCAP) ☆NAT COLE-Capitol-5125	49	60	78	I'M YOUR HOOCHIE COOCHE MAN (Arc—BMI) ☆DION DI MUCI-Columbia-42977	86	—
11	STOP AND THINK IT OVER (Crazy Cajun-Red Stick—BMI) ☆DALE & GRACE-Montel-922	8	12	45	RIP VAN WINKLE (Lee—BMI) ☆DEVOTIONS-Roulette-4541	50	69	79	MONEY (Jobete—BMI) ☆KINGSMEN-Wand-150	—	—
12	SEE THE FUNNY LITTLE CLOWN (Unart—BMI) ☆BOBBY GOLDSBORO-United Artists-672	12	17	46	BABY, DON'T YOU CRY (Leeds—ASCAP) ☆RAY CHARLES-ABC-10530	57	74	80	DEAD MAN'S CURVE (Screen Gems, Columbia—BMI) ☆JAN & DEAN-Liberty-55672	—	—
13	I LOVE YOU MORE AND MORE EVERY DAY (Robertson—ASCAP) ☆AL MARTINO-Capitol-5108	13	22	47	STAY (Cherio—BMI) ☆FOUR SEASONS-Veejay-582	69	79	81	NADINE (Arc—BMI) ☆CHUCK BERRY-Chess-1883	93	—
14	I ONLY WANT TO BE WITH YOU (Chappell—ASCAP) ☆DUSTY SPRINGFIELD-Philips-40162	15	19	48	MILLER'S CAYE (Jack—BMI) ☆BOBBY BARE-RCA-8294	51	57	82	IT HURTS ME (Pres'ey—BMI) ☆ELVIS PRESLEY-RCA-8307	—	—
15	HI-HEEL SNEAKERS (Medal—BMI) ☆TOMMY TUCKER-Checker-1067	20	36	49	MY HEART CRIES FOR YOU (Ross, Jungnickel, G'adys, Massey—ASCAP) ☆RAY CHARLES-ABC-10530	70	80	83	TELL ME BABY (Sealark—BMI) ☆GARNET MIMMS & ENCHANTERS-UA-694	84	91
16	KISSIN' COUSINS (Gladys—ASCAP) ☆ELVIS PRESLEY-RCA-8307	24	52	50	A LETTER FROM SHERRY (Nu-Star—BMI) ☆DALE WARD-Dot-16520	32	29	84	I WONDER WHO'S KISSING HER NOW (E. B. Marks—BMI) ☆BOBBY DARIN-Capitol-5126	91	—
17	UM, UM, UM, UM, UM, UM (Curtom, Jolynne—BMI) ☆MAJOR LANCE-Okeh-7187	9	6	51	SHOOP SHOOP SONG (IT'S IN HIS KISS) (T.M.—BMI) ☆BETTY EVERETT-VeeJay-585	81	—	85	I CAN'T STAND IT (Saturn, Staccato—BMI) ☆SOUL SISTERS-Sue-799	92	95
18	WHAT KIND OF FOOL (DO YOU THINK I AM) (Low-Twi—BMI) ☆TAMS-ABC-10502	14	11	52	NEEDLES AND PINS (Metric—BMI) ☆SEARCHERS-Kapp-577	80	—	86	RUN, RUN, RUN (Jobete—BMI) ☆SUPREMES-Motown-1054	96	—
19	THE SHELTER OF YOUR ARMS (Print—ASCAP) ☆SAMMY DAVIS JR.-Reprise-20216	23	26	53	WHAT'S EASY FOR TWO (Jobete—BMI) ☆MARY WELLS-Motown-1048	48	50	87	HIGH ON A HILL (Sultan—BMI) ☆SCOTT ENGLISH-Spokane-4003	89	97
20	PENETRATION (Dorothy—ASCAP) ☆PYRAMIDS-Best-13002	22	35	54	422 GLENWOOD AVENUE (Merjada—BMI) ☆PIXIES THREE-Mercury-72208	61	51	88	HAND IT OVER (Ludix, Flo Mar Lu—BMI) ☆CHUCK JACKSON-Wand-149	—	—
21	GLAD ALL OVER (Campbell-Connelly—ASCAP) ☆DAVE CLARK FIVE-Epic-9656	33	43	55	GONNA SEND YOU BACK TO GEORGIA (Zann—BMI) ☆TIMMY SHAW-Wand-146	53	41	89	FROM ME TO YOU (Gil—BMI) ☆BEATLES-VeeJay-522	—	—
22	HELLO DOLLY (E. H. Morris—ASCAP) ☆LOUIS ARMSTRONG-Kapp-573	35	68	56	IT'S ALL IN THE GAME (Remick—ASCAP) ☆CLIFF RICHARD-Epic-9633	40	25	90	BYE BYE BARBARA (Fisher, Elm Drive—ASCAP) ☆JOHNNY MATHIS-Mercury-72229	55	56
23	WHO DO YOU LOVE (Hill & Range, Palma—BMI) ☆SAPPHIRES-Swan-4162	25	28	57	GOING, GOING, GONE (Gil—BMI) ☆BROOK BENTON-Mercury-72230	45	30	91	HEY JEAN, HEY DEAN (Schwartz—ASCAP) ☆DEAN & JEAN-Rust-5075	—	—
24	I WISH YOU LOVE (Leeds—ASCAP) ☆GLORIA LYNNE-Everest-2036	29	34	58	SOUTHTOWN, U.S.A. (Gallico—BMI) ☆DIXIEBELLES-Sound Stage-7-1517	43	33	92	TO EACH HIS OWN (Paramount—ASCAP) ☆TYMES-Parkway-908	—	—
25	ABIGAIL BEECHER (Claridge, Halseon—ASCAP) ☆FREDDY CANNON-Warner Bros.-5409	28	32	59	SUSPICION (Elvis Presley—BMI) ☆TERRY STAFFORD-Crusader-101	97	—	93	OUR EVERLASTING LOVE (Mansion—ASCAP) ☆RUBY & ROMANTICS-Kapp-578	—	—
26	HEY LITTLE COBRA (Vadim, Daywin—BMI) ☆RIP CHORDS-Columbia-42921	18	7	60	HE'LL HAVE TO GO (Central Songs—BMI) ☆SOLOMON BURKE-Atlantic-2218	65	73	94	LOOK HOMEMWARD ANGEL (Rogelle—BMI) ☆MONARCHS-Sound Stage-7-2516	—	—
27	BLUE WINTER (January—BMI) ☆CONNIE FRANCIS-MGM-13214	37	47	61	HE'S A GOOD GUY (YES HE IS) (Jobete—BMI) ☆MARVELETTES-Tamla-54091	68	78	95	WOMAN, LOVE AND A MAN (Chevis—BMI) ☆TONY CLARKE-Chess-1880	83	83
28	OH BABY DON'T YOU WEEP (Jim Jam—BMI) ☆JAMES BROWN-King-5842	31	31	62	THINK (Forrest Hills, Rombre—BMI) ☆BRENDA LEE-Decca-31599	—	—	96	GOING BACK TO LOUISIANA (Le Bill, Marbill—BMI) ☆BRUCE CHANNEL-LeCam-122	99	98
29	OUT OF LIMITS (Wrist—BMI) ☆MARKETS-Warner Bros.-5391	16	8	63	COME ON (Fame—BMI) ☆TOMMY ROE-ABC-10515	47	27	97	T'AIN'T NOTHING TO ME (Gregmark—BMI) ☆COASTERS-Atco-6287	—	—
30	TALKING ABOUT MY BABY (Curtom—BMI) ☆IMPRESSIONS-ABC-10511	19	13	64	TWIST AND SHOUT (Mellin, Progressive—BMI) ☆BEATLES-Tollie-9001	—	—	98	WHITE ON WHITE (Painted Desert—BMI) ☆DANNY WILLIAMS-United Artists-685	—	—
31	FOR YOU (M. Witmark & Sons—ASCAP) ☆RICK NELSON-Decca-31574	21	9	65	UNDERSTAND YOUR MAN (Cash—BMI) ☆JOHNNY CASH-Columbia-42964	75	86	99	WHO'S GOING TO TAKE CARE OF ME (Saturn—BMI) ☆JUSTINE WASHINGTON-Sue-797	—	—
32	MY BONNIE (Hill & Range—BMI) ☆BEATLES with TONY SHERIDAN-MGM-13213	39	49	66	HIPPY HIPPI SHAKE (Maravilla—BMI) ☆SWINGING BLUE JEANS-Imperial-66021	—	—	100	THE MAN IN YOU (Jobete—BMI) ☆MIRACLES-Tamla-54092	—	—
33	A FOOL NEVER LEARNS (Cricket—BMI) ☆ANDY WILLIAMS-Columbia-42950	30	15	67	LONG GONE LONESOME BLUES (Acuff-Rose—BMI) ☆HANK WILLIAMS JR.-MGM-13208	71	77				
34	MY HEART BELONGS TO ONLY YOU (Regent—BMI) ☆BOBBY VINTON-Epic-9662	60	—	68	LOVE WITH A PROPER STRANGER (Paramount—ASCAP) ☆JACK JONES-Kapp-571	74	81				

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MGM/Verve Releasing 16 Albums In March

NEW YORK—MGM/Verve Records is releasing 16 albums this month, 10 on MGM, six on Verve.

The MGM dates include: "Harry James' 25th Anniversary Album," Jayne Mansfield's "Shakespeare, Tchaikovsky And Me," "Great Country Favorites," Hank Williams, Merle Kilgore, Sheb Wooley, Osborne Bros., H. Forrester, Roy Acuff, Ben Colder, Jimmy Newman and Marvin Rainwater; "Yiddish Sing Along," Si Levittan, "Hank Williams Jr. Sings Hank Williams," "The Very Best Of Al Hirt," "Hit The Road," Conway Twitty, "Voices," George Mitchell

Minstrels, "The Very Best Of Big Bands," Arty Shaw, Charlie Barnett, Ziggy Elman, Jimmy Dorsey, Lionel Hampton, Gene Krupa, Count Basie, Harry James, Larry Elgart and Woody Herman and "The Very Best Of Kate Smith."

The Verve dates are: "Getz/Gilberto," "Mess Of Blues," Johnny Hodges and Wild Bill Davis, "Mondo Cane #2," Kai Winding, "Much In Common," Ray Brown & Milt Jackson, "The Essential Benny Goodman" and "Who's Afraid Of Virginia Woolf," Jimmy Smith.

Decca Salutes Big Bands In March LP Program

NEW YORK—A Decca Records' program for March salutes the big dance bands, the third straight year the label has devised a dance-band deal.

The program, assisted by the release of nine new albums, will center around a dealer incentive program, details of which are available at all local Decca branches and distributors.

Each LP includes a listing of the maestro's entire Decca catalog, making a total of 107 dance band LP's that fall under the deal.

In further support of the program, the label has prepared a colorful litho book, now in the hands of fieldmen. Spotlighting all the new product, the litho book also lists the complete catalogs of each artist on individual index cards for handy reference. Time-saving order forms also are included.

RCA's '63 Earnings Top Estimates

NEW YORK—Earnings in 1963 at the Radio Corp. of America were higher than the firm had estimated several months ago. Same held true for fourth quarter earnings.

The net for 1963 was \$66,033,000 or \$3.61 a share, a 28% increase over 1962's \$51,535,000. RCA had figured on a 25% increase. Sales for '63 were \$1,789,277,000, up from '62's \$1,751,646,000.

Fourth quarter earnings were \$21,852,000, or \$1.21 a common share, up from \$17,257,000, or 96¢ a share, the year before. Firm had predicted a net of about \$21 million. Sales in the fourth quarter dropped to \$475,250,000 from \$486,173,000 due to a decline in defense business.

RCA has already gone on record as predicting record earnings in 1964.

Country Top 50 Now Credits Publishers

NEW YORK—Because of the growing importance of the country music field, the Cash Box Country Top 50 (see p. 45) will list publishers and collection agencies under each title on the chart. Our pop singles chart, the Top 100, has included publisher credits for the past several months.

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ASCAP's U.S. Grosses Realize New High In '63

HOLLYWOOD—The west coast membership of ASCAP heard George Hoffman report a new high for gross receipts in the U.S. during 1963. Report came at an annual meet here last week at the Beverly Hills Hotel.

President Stanley Adams gave the president's report, and Ned Washington, member of the board of directors, gave the exec and public relations report.

Hoffman, executive assistant to the president, gave the treasurers report, prefacing his remarks to the members that though the figures loom large, members receiving benefits numbered 7,092 writer members, and 2,312 publisher members.

Domestic receipts for 1963 amounted to \$37,798,908, a new high. Of this figure, \$37,305,743 came from licensee's fees, \$351,283 represented interest on investments, and \$141,881 came from membership dues.

Expenses of operation for the year amounted to \$7,213,480. 50% of this amount went for salaries, with the other 50% going to usual operating expenses. This figure represented an overhead figure of 19.1% which was lower than the figure for 1962. The total amount distributed to members in 1963 was \$30,580,428, distributed April 10, July 10, October 10, and December 20.

In addition to the above figure, \$1,226,234 in May; and \$3,225,722 in December was distributed to members from foreign receipts. In May of this year there will be an additional \$1,373,000 distributed to members from revenues accrued in Canada, England, and Sweden.

George Goldner Is Partner, GM Of Leiber & Stoller Firm

NEW YORK—George Goldner has joined the Leiber & Stoller music operation, Tiger & Daisy, as a partner, and will function as general manager of the firm. Also, he will helm a new label to be formed under the set-up.

Norm Rubin will continue as Tiger & Daisy's national promo head, and will take-on additional duties as assistant to Goldner.

Goldner told Cash Box that the New York-based firm has its doors wide open for new product, masters, writers, talent, etc.

Goldner's long career in the disk business has involved numerous affiliations, including Roulette, Gone-End, Tico, Rama and Gee.

Columbia Bows 20 New March LP's

NEW YORK—Columbia Records has announced the release of 20 new albums for Mar. to be spearheaded by the original caster of "What Makes Sammy Run?" starring Steve Lawrence, Sally Ann Howes and Robert Alda.

The pop issues are "Ain't Nothin' But The Blues" by Judy Roderick; "Saginaw, Michigan" by Lefty Frizzell; "Time Changes" by the Dave Brubeck Quartet; "Flatt and Scruggs Record Live At Vanderbilt University;" "The First Hurrah!" by the Clancy Brothers and Tommy Makem; "It's A Folk, Folk, Folk World" by the Banjo Barons; "Love After Midnight" by Patti Page; "Unforgettable—A Tribute To Dinah Washington" by Aretha Franklin; "The Exciting New Liverpool Sound—The Authentic Mersey Beat" with various artists; and from the Latin American division, "Rancheras De La Epoca De Oro—Golden Hits Of Old Mexico" with Cuco Sanchez and "Dejame

Llorar" by guitarist Antonio Bribiesca.

The label's Masterworks release includes the "Symphony Of Psalms" and "Symphony In C" by Stravinsky who conducts the CBS Symp Orch & Festival Singers of Toronto; "Songs Of Ned Rorem" with Rorem at the piano; "Mozart Violin Concertos" with the Columbia Symp. Orch conducted by George Szell and Isaac Stern as violinist; "Mozart Piano Concertos" with the Columbia Symp Orch conducted by Szell and Rudolf Serkin as pianist; "Offenbach's Suite from the Ballet Gaiete Parissienne" and "Bizet's Suites 1 and 2 from L'Arlesienne" by the Philadelphia Orchestra with Eugene Ormandy conducting; "Also Sprach Zarathustra" by Richard Strauss with the Phila Orch and Ormandy; "Canzone Italiana—Twelve Favorite Italian Ballads" by Giuseppe di Stefano; and "The Golden Age Of The Organ" by E. Power Biggs.

Cassius' Post-Fight Knockout

NEW YORK—By Wednesday morning of last week, Beatlemania had given way to Clay-mania.

The world woke-up to a new heavyweight champion in the person of Cassius Clay, the sometime poet who writes hymns to himself, who astounded the sporting world with an upset victory over Sonny Liston the evening before.

The talk of every town, the Clay victory did not go unnoticed by the record industry.

Columbia Records, for one, suddenly found itself with a fast-selling album, featuring none other than the newly crowned champ. Its title: "I Am The Greatest."

The LP, cut in New York last summer, was released last Sept. and had a total sale as of last Tues. of about 30,000. But with the dawn of Wed. morning, the label was reporting a big order response that seemed to put the album in a big fat hit class.

In addition, Columbia also had the

baritone side of Clay in the market via a singles release, "Stand By Me," the old Ben. E. King hit, and "I Am The Greatest."

Other labels were also in the Clay act. While non could boast of having Clay's actual voice, they also tied-in with the Clay-Liston meeting. Carlton Records offered "The Ballad Of Cassius Clay" by the Alcoves, which was released prior to the fight. Only minutes following the fight, Louis Prima ordered the start of pressing on his deck called "I'm The Greatest" for his Prima Magnagroove label. Writers of the song are Prima, Louis Herscher, Irving Mills and Ruth Graham (published through Mill Music). The writers also have a companion tune, "Baby, I'm The Greatest."

Clay, famous for his prediction on the exact rounds he would defeat opponents, had predicted when first signed to Columbia that his album would outsell Columbia's "My Fair Lady" original-caster (some 5 million copies sold!).



Immediately after Cassius Clay won the heavyweight title from Sonny Liston in last week's Miami slugfest, Columbia Records reported that the poet pugilist's while-back released LP, "I Am The Greatest," was creating new strong sales response. On the above-pictured slick of the album, Cassius strikes a typically arrogant pose.

CAPITOL BOWS NEW 1-PRICE-FOR-ALL LP POLICY; ABANDONS "BUY-IN" PROGRAMS; CONSTANT 38 + 9 + 10 DEAL

"STAND FOR STABILITY" MOVE DESIGNED TO STRENGTHEN CRDC'S POSITION IN "DETERIORATING" DISTRIBUTION PICTURE; LABEL INTENDS TO STAY IN DISTRIBUTION AND NOT BE DRIVEN OUT BY SUB-DISTRIBUTORS

NEW YORK—A revolutionary one-price-for-all policy and abandonment of special sales/discount programs are the key factors in sweeping changes in album sales policies disclosed last week by Capitol Records Distributing Corp. The new uniform prices apply to all dealer, one-stop and rack-jobber customers of CRDC. The policy which becomes effective Monday, March 2, was announced at a New York press conference last week by Capitol's resident Alan W. Livingston, and Stanley M. Gortikov, vice president and general manager.

Under the new policy, CRDC's album discount structure to all its customers is 38% plus 9% plus 10%. This converts to a \$2.02 price on \$3.98 albums; \$2.53 on \$4.98 albums; and \$3.04 on \$5.98 albums. And there will no longer be any buy-in programs. There is no change in current single-records price structures.

The Capitol plan differs from the Columbia "Age of Reason" program introduced last Fall in that Columbia's plan offered a \$2.25 price to the dealer and an extra ten per cent (or \$2.02) to qualified jobbers and one stop performing the sub-distributor function. The Capitol plan gives the dealer, one-stop and rack-jobber the same \$2.02 price, the price Columbia offers only to sub-distributors.

Livingston termed CRDC's new policies "A Stand for Stability" and described the move as "bold, positive steps which realistically cope with industry problems. The risks are significant—but the potential gains for all are limitless."

CRDC's sweeping policy changes were motivated, Gortikov said, by a series of industry problems. The most critical of these problems, he said, related to profit reduction, loss of customers, increasing returns, and unnecessarily complex pricing and purchasing practices.

"Many retail accounts have been pressing for discounts equivalent to those of sub-distributors," Gortikov said. "Failing to get such a discount, some retailers have reduced their pur-

chases or, in some cases, begun purchasing entirely from those sub-distributors willing to share their additional discount. The net result of these trends has been significant loss of volume, of product exposure, and of consumer influence.

"On the other hand, rack-jobbers and one-stops have been pressing for full distributor discount and recognition," Gortikov continued, "and have been threatening to 'replace' existing distributors, whether label-owned or independent.

"Our new policies," Gortikov stated, "are intended to insure our company's remaining and growing in the distribution business. Although our own discounts, under the previous policies, have helped subsidize the services a rack-jobber now performs, we cannot allow those discounts to expel us from our own business. CRDC will not abdicate its distribution role or delegate it to any other channel."

The Capitol organization saw the handwriting on the wall. By continuing to offer functional discounts to sub-distributors, CRDC branches would eventually lose all their accounts, Gortikov said. Because many of the sub-distributors were giving a portion of their functional discounts to the retailer, more and more retailers were turning to sub-distributors (racks or one-stops) for product, resulting in a profit loss to CRDC. An increasing number of accounts were being lost to jobbers. This trend once more removed Capitol from direct influence on the dealer and as a result, also from influence on the consumer. According to Gortikov, it was also increasingly obvious that when a sub-distributor took over service of a dealer, less Capitol product was exposed. Less classical product was offered by the sub-distrib, as well as fewer singles and phonographs.

With more accounts being serviced by sub-distributors, the branch found no need for its existing sales staff, often prompting a cut-back in personnel, a complete reverse from a growth pattern. Gortikov also pointed out that dealers serviced by sub-distributors were frequently victims of large quantities of "shlock" merchandise, cut-outs, deal product, etc., which the sub-distrib had to deal with in order to average out his operation, meaning less room again for new Capitol product.

Gortikov also pointed out that sub-distributors were becoming purchasing agents for dealers. He also noted increasing returns and pointed to greater credit problems with many rapidly expanding yet under-capitalized sub-distributors.

It was obvious to Capitol, according to Gortikov, that if this negative situation were not fought, Capitol

CB Spotlights Tide Of English Disks In U.S.

NEW YORK—The musical sounds from England get the spotlight in this week's issue of *Cash Box*. Starting on page 47 is a special section devoted to the great crop of English disks that are being released in the aftermath of Beatlemania.

would eventually lose all its accounts as well as its whole distribution set-up to sub-distributors.

To combat this deteriorating situation the company decided to introduce its one-price-only policy and erase all discount "buy-in" programs.

He was well aware of the probability of an immediate loss of rack jobber volume and one stop volume. But he expected that Capitol would eventually regain its sub-distrib volume because the company hopes to continue to produce product the consumer will want and the sub-distrib will need.

He also pointed out the new price was still low enough for the CRDC customer to still offer price as a lure

to consumers. And the one price policy would keep inventory clean and prevent the guess work required for heavy buy-in seasons.

Abolition of discount programs in favor of uniform pricing marks a significant departure for CRDC. For over two years, on both the Capitol and Angel labels, CRDC has offered special-price, limited-period promotions concentrating on the product of individual artists and on various catalog categories. Cost confusion, inventory distortions, and other factors resulting from such promotions were another major element in CRDC's decision to adopt the one-price-for-all policy.

Gortikov also announced that plas-
(Continued on page 40)

NARM BLASTS CAPITOL MOVE

PHILA., PA.—Jules Malamud, executive director of the rack jobber association, the National Association of Record Merchandisers, denounced, in no uncertain terms, the Capitol move:

"The action of Capitol Records in disregarding the important position of the rack jobber in the phonograph record industry is the most backward step taken by a record company in my memory. Motivated by a selfish fear that their traditional methods of distribution must be realigned, Capitol Records is ignoring one of the greatest contributing factors behind the tremendous growth in phonograph

record sales in the past ten years. Controlled by an international corporation, Capitol's British leadership cannot readjust to the American evolution in the marketing of phonograph records which has already taken place and will inevitably continue to take place.

"At the 1961 NARM Convention, Glenn E. Wallich, then president of Capitol Records cautioned the rack jobber not to 'kill the goose that laid the golden egg.' Capitol Records may well be reminded that the golden egg has no value until it is taken to the market place and sold."

Industry Execs See Capitol Policy Move

Leading To Label's Entry Into Sub-Distribution

NEW YORK—Some of the astute disk industry analysts contacted by *Cash Box* feel that the Capitol LP policy move is an initial step in what will eventually see Capitol enter the sub-distribution area. Some believe that it is a necessary off-shoot of the 1-price-for-all policy.

When approached on this matter,

Stan Gortikov, Capitol v.p. and an author of the Capitol plan, stated that Capitol had no desire to go into sub-distribution at present. But if market circumstances force Capitol into a position where such a move is necessary for growth and survival, Capitol will certainly consider the possibility, he added.

Columbia Will Stick With Its Own Plan;

Victor & Decca Want Time To Study Move

NEW YORK—Bill Gallagher, Columbia Records' vice president of marketing and one of the author's of the label's "Age of Reason" program, commented on the Capitol move with the following statement:

"In July, 1963, Columbia Records announced its 'Age of Reason' program. This has met with great success and approval from all segments of the record distribution system. We obviously have no plans to change in any respect what has been proven to be an outstandingly successful method of marketing the Columbia catalog which is the most saleable in the industry.

A Victor spokesman, in answer to

queries about the Capitol program, would only say: "A quick look at the program indicates broad implications at all levels of distribution and it would be unfair to comment further at this time."

Decca's vice president in charge of sales, Syd Goldberg, also indicated a desire to examine more closely the announcements and comment later.

Dave Rothfeld, Record Buyer for the Korvette chain, one of the record industry's largest users of disk product, called the Capitol move "a step in the right direction." He said he would learn to live with it and feels it is a more realistic policy than the Columbia policy.

Latin Disk Producers To Meet In Mexico, Apr. 13-15

NEW YORK—The third convention of the Latin-American Federation of Record Producers will take place from April 13-15 in Mexico City.

The gathering, which brings together music men from 20 Latin countries, is held every second year.

Cash Box will be represented at the affair by Miguel Smirnoff, South American director, and Enrique Ortiz, the magazine's rep in Mexico.

Those present who may not be interested in either English, Spanish or Portuguese (the official language of Brazil) have been invited to contact Smirnoff, fluent in all three, or Ortiz, fluent in English and Spanish, that the two can act as translators and/or arrange contacts with those in attendance.

Following the meet in Mexico City, Smirnoff will head for New York, where he will stay for one week. U. S. music men are also invited to contact him for any information they may require on the Latin-American market.

CRDC Announces New Prices.

1. One-Price Policy on Albums

One price to all. No functional discounts. The same special trade discounts to be available uniformly to all dealers and sub-distributors alike.

2. A New, Realistic Price and Discount Level

Now 38% plus 9% . . . plus 10% to all! In reality, a sub-distributor price for all customers.

3. Year-Round Pricing

Planned purchasing now possible throughout 1964. You can stock only what you need.

4. No Discount Programs

Promotions will concentrate on product, not price. Heavier emphasis than ever on merchandising, on entertainment, on intriguing the consumer!

5. Basic Stock Protection Plan

Available to all. Adapted to special needs of dealer, rack jobber, one-stop. Insures cleaner inventories, realistic stock levels, better turn, reduced risk, improved profits. Policies continue on 10% exchange.

6. Plastic Shrink Wrap

On all new release albums beginning in May, earlier on some. All factory catalog replenishment to be wrapped beginning in April. Warehouse stocks go into plastic as soon as mechanically possible.

7. Single Records Policies Unchanged

No change in current single record price and protection policies.

8. Credit and Dating

Tailored to industry seasonal needs and patterns.

9. "Status Quo" on Industry Basics

No departure from historical industry "total" or "list" prices. No change in mono-stereo price differentials. These remain vital to present industry profit structures.

New Policies... For All



A STAND FOR STABILITY

Bold moves merit frank explanations. It is the intent of these comments to justify our rationale and excite your interest and faith in our approach and in our future... and yours!

In inaugurating the foregoing policy changes, CRDC takes a "Stand For Stability." No one set of prices and credos can provide everything for everybody. But it is CRDC's conviction that these revisions will bring greater growth, added profit, and sounder business practices to the entire industry.

COLUMBIA'S ACTION

Last July CRDC's competitor, Columbia Records, announced its "Age of Reason" policy. The Columbia move gained industry applause from many. In its new policies, CRDC effectively acknowledges Columbia's action and adds the refinement of price equalization.

PROFIT... A NEGLECTED GOAL

Increased profitability is the key objective of these policy revisions. Profits have been appreciably inadequate for our customers, and for CRDC. Current trends indicate a worse profit outlook, not better. Renewed cost stability will renew profit. It's time for a change.

WHY NO DISCOUNT PROGRAMS?

Capitol and Angel labels have been leaders in price and discount promotions. Great growth and customer traffic have resulted. But the interest of the dealer and the consumer is waning. Problems are becoming knottier than ever in purchasing, inventorying, cost confusion, and "guessing" right. It's time for a new direction.

WHAT! NO PRICE PROMOTIONS?

Not true. Conventional "hyped" discount programs are abandoned, yes. But CRDC's new price is deliberately set low enough to allow the dealer to schedule periodic price-oriented promotions. And these will continue to have strong support in displays, merchandising, and advertising.

SINGLE RECORDS POLICIES

No change is made in single record price and marketing policies, which currently yield dynamic sales and promotion action, artist birth and growth, and album by-product. Also recognized is the vital role of the one-stop in achieving the sales potential of the single record.

THAT PRICE DIFFERENTIAL

Of all the new policies, abandonment of the price differential between dealer and rack jobber is most likely to be questioned. Yet the historical industry

policy of having two different wholesale prices on the same product defies a natural tendency. And that tendency is for such prices ultimately to equate... at the lower price level of the two.

The prevailing 10% differential between retailer and rack jobber prices has spawned a host of problems and pressures:

1. The large retailer contends that he, too, is entitled to the 10% because of the services he performs in his own outlets and because of the volume he buys. He even has turned to buying some of his product from certain sub-distributors who are willing to share their own trade discount.
2. The smaller dealer feels that the price differential, in favoring the rack jobber, precipitates discounting practices from which he suffers. Further, he claims the rack jobber often benefits from the extra 10% in his own retail outlets for which he has unfairly bought product at the preferential price from some distributors.
3. Many rack jobbers claim that the prevailing 10% sub-distributor discount is "not enough" and that, since they perform distributor functions, they should enjoy full distributor prices. Further, they state both as a goal and as an inevitability, that it is only a matter of time before the rack jobber supplants the label distributor.

SERVING THE RACK JOBBER

CRDC, by its discounts, has long helped subsidize the services a rack jobber performs... but not in order to expedite its own expulsion from the distribution function. Over the years CRDC has made significant contributions, and many more can yet be made. The industry role of CRDC cannot now be delegated to the rack jobber by design nor by abdication.

Although many rack jobbers choose to replace the role of CRDC (and of all distributors), CRDC does not choose to abandon the rack jobber. Instead, we desire to serve him and serve with him. The prices announced herein can integrate with the interests of many rack jobbers and many of their customers. CRDC expects to meet the needs of its rack jobber customers in many other ways — through realistic credit terms, adequate expanded protection policies and by offering and promoting merchandise that creates demand and turnover.

THE IMPACT OF THE ONE-STOP

The services of the one-stop have been particularly beneficial to many segments of our industry — to the smaller dealer or record outlet, to the juke-

box operator, to the mail-order purchaser, and to the retailer of single records. Many of the new policy changes have long been advocated by many one-stops.

AND THE CLASSICS?

More than any other product line, the Classics lend themselves to sound merchandising and promotion. The new policies allow greater emphasis on these efforts and assurance of maintaining the gratifying market gains of Angel and Capitol Classics. CRDC intends that the classical enthusiast be more conscious than ever of the basic value and musical excitement in these lines.

IS RADIO AFFECTED?

Only to reiterate the important role of radio in creating consumer interest in records. Every possible effort will be continued to foster radio station support. Present service will be maintained, plus a constant search for new ways to merit airplay. Assuring the excellence of single record and album product, of course, remains the key to deserved radio exposure.

A NOTE TO THE ARTIST

You, too, have a stake in all industry marketing trends and policies. The changes herein described help to offset several current tendencies, which are most disadvantageous to the individual artist: lesser in-depth catalog stocking; lower catalog sales; increased difficulty in obtaining in-store exposure of many individual artists; resistance to showcasing the new artist; and the shortened life cycle of the new release.

WHEN?

The policy revisions described herein are effective at once... beginning March 2, 1964.

OUR PRODUCT—A PLEDGE

No price, no policy, no program can substitute for offering phonograph records that genuinely please and entertain the public. You can count on CRDC to seek and offer merchandise that gives this pleasure to people... and profit to you.

For further information, please contact your local representative.

**CAPITOL RECORDS
DISTRIBUTING CORP.**



CAPITOL-ANGEL DISC ALBUM DISCOUNTS—THE OLD AND THE NEW

Former Discounts		New Discounts	
Dealers	Rack Jobbers & One-Stops	Dealers	Rack Jobbers & One-Stops
38% + Programs	38% + Programs + 10%	38% + 9% + 10% No Programs	38% + 9% + 10% No Programs



RECORD REVIEWS

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

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

Pick of the Week

"TWIST AND SHOUT" (2:10)

[Mellin, Progressive BMI—Medley, Russell]

"THERE'S A PLACE" (1:58) [Gil BMI—McCartney, Lennon]

THE BEATLES (Tollie 9001)

The group that turned the industry upside down should quickly continue their fantastic ways with this single on Tollie, the new VeeJay label. It's the Isley Bros. smash oldie, "Twist And Shout" (culled from the crew's "Introducing The Beatles" VeeJay LP) that they belt out in exciting fashion. Tune, performed on the recent Ed Sullivan TV'er, is already busting wide open. The captivating less frantic thumper, "There's A Place" (also from the LP), can also zoom way up the charts.

"HEY, BOBBA NEEDLE" (2:16)

[Kalmann, C.C. ASCAP—Mann, Appell]

"SPREAD JOY" (2:19)

[C.C., A.M.G. ASCAP—Checker, Edwards, Joseph]

CHUBBY CHECKER (Parkway 907)

Checker's back with a chart-bound follow-up to his current smasher, "Hooka Tooka." Side to watch here is an enticing gal-in-search-of-her-guy tale, tagged "Hey, Bobba Needle," that mixes folk and rock in a tempting handclapping and choral shout back-and-forth fashion. On the fetching, up tempo folk-styled undercut Chubby tells that he's gonna "Spread Joy" all over the world. More money-in-the-bank for all concerned here.

"MONEY" (2:26) [Jobete BMI—Gordy, Bradford]

"BENT SCEPTER" (3:05)

[Zann, Burdette BMI—Galucci]

THE KINGSMEN (Wand 150)

The Kingsmen, who zoomed up to the top of the charts many months after the release of "Louie, Louie," should make it in no time flat with this follow-up stanza. In fact, the deck, a sock thump-a-rock revival of Barrett Strong's years-back giant, "Money," is already well on its merry chart way. It's an attention-getting 'live' performance (culled from their initial Wand LP) that sports the enthusiasm of their chart bow. The 'in person' coupler's an infectious all-instrumental rhythmic pounder.

"WHEN JOANNA LOVED ME" (2:30)

[Edwin H. Morris ASCAP—Wells, Segal]

"THE KID'S A DREAMER" (2:34)

[Jewel ASCAP—C. & M. Snyder]

TONY BENNETT (Columbia 42996)

The voice of Tony Bennett should soon be filling the airwaves with this new Columbia effort. It's a lovely, sentimental ballad romancer, tagged "When Joanna Loved Me," that sports a superb Marty Manning instrumental backdrop. Bobby Hackett's fine trumpet work's a feature of the pretty, Dick Hyman-arranged undercut, "The Kid's A Dreamer (The Kid From Fool's Paradise)." Both sides are in "The Many Moods Of Tony" LP.

"SHA-LA-LA" (2:15) [Ludix-Flomarlu BMI—Taylor, Mosley]

"HIS LIPS GET IN THE WAY" (2:10)

[Screen Gems Columbia BMI—Miller, Greenfield]

THE SHIRELLES (Scepter 1267)

The femmes can have one of their real sales sizzlers with this new Scepter session. It's a bright sounding, driving twist handclapper with the novelty tag, "Sha-La-La," that's chock full of hit vocal and instrumental sounds. Also keep close tabs on the infectious cha cha beat pairing, "His Lips Get In The Way." It could be a very big double-decker.

"LITTLE BEATLE BOY" (2:18)

[Grand Canyon BMI—Feldman, Goldstein, Gottcher, Farina]

"JAVA" (1:47) [Tideland BMI—Toussaint, Tyler, Friday]

THE ANGELS (Smash 1885)

The larks, who just added "Wow Wow Wee" to their rapidly growing hit collection, should easily continue the streak with this newest Smash stand. The side, inspired by that famous English group, is an extremely pretty cha cha beat affair tabbed "Little Beatle Boy," that should quickly win the teeners over. The coupler's a happy-go-lucky teen-angled version of the Al Hirt instrumental giant. Splendid support by Leroy Glover's crew on two sides found in the gals' "Halo To You" LP.

"AIN'T GONNA TELL NOBODY" (2:10)

[Dundee BMI—Davis, Jordan]

"YOUNG AM I" (2:02) [Nubia BMI—Ryals]

JIMMY GILMER (Dot 16583)

Gilmer, whose "Daisy Petal Pickin'" was a successful follow-up to his "Sugar Shack" gold-disk'er, can make it three big ones in-a-row with "Ain't Gonna Tell Nobody." Side's a bright rock-a-bouncer that Jimmy treats to a contagious vocal performance-delivering the title at a delightful double-time clip. The Fireballs, as usual, lend a first rate instrumental assist. However, don't overlook the throbbing beat-ballad undercut. It can also step way out.

Pick of the Week

"YOU'RE A WONDERFUL ONE" (2:42)

[Jobete BMI—Holland, Dozier, Holland]

"WHEN I'M ALONE I CRY" (2:40)

[Stein & Vanstock ASCAP—Broadnax, Foreman, Vandenberg]

MARVIN GAYE (Tamla 54093)

Gaye should once again be making chart news and the reason is his latest Tamla pressing. It's an engaging romancer, tabbed "You're A Wonderful One," that moves along at a steady driving, thump-a-rhythmic beat. Sensational job by Marvin and his combo-choral support. Back, a soft and pretty sentimental ballad, tagged, "When I'm Alone I Cry," is from the LP of the same name.

"HERE'S TO OUR LOVE" (2:21) [Geld-Udell ASCAP—Udell]

"TWO KINDS OF GIRLS" (1:44) [Geld-Udell ASCAP—Udell, Geld]

BRIAN HYLAND (Philips 40179)

Hyland's new disk association can give him a first-time out-on-Philips click. Leadoff portion is "Here's To Our Love," a most attractive, hip-swinging beat-ballad romancer that's right up the teeners' alley. Potent Alan Lorber-led vocal-instrumental showcase. The stomp-a-twist, multi-tracked coupler, "Two Kinds Of Girls," is also loaded with Top 100 potential.

"OH BOY" (1:50) [Nor Va Jak BMI—West, Tilghman, Petty]

"I'M LOOKING FOR SOMEONE TO LOVE"

[Nor Va Jak BMI—Holly, Petty]

JACKIE de SHANNON (Liberty 55678)

The talented cleffer-lark can take another vocal ride to chartsville aboard her latest Liberty stand. It's the years-back click delight (for Buddy Holly & the Crickets), "Oh Boy," that Jackie knocks out in sparkling, 'Liverpool' style. More top teen sounds, English-style, on the rockin' undercut. Powerful instrumentation on both ends.

"PUPPET ON A STRING" (2:35)

[Marc Jean, Keyman BMI—Smith, Relf, Nelson]

"MY WOMAN" (2:48) [Marc Jean, Keyman BMI—Smith, Relf, Nelson]

BOB AND EARL (Marc 105)

It's more than likely that Bob and Earl will have a solid chart-riding follow-up to their hit debut, "Harlem Shuffle." Deck to eye is "Puppet On A String," a pulsating thumper that the fellas carve out with telling effect. Striking Gene Page arrangement rounds out the winner. Artists slow things down to a heartfelt beat-ballad pace on the flip.

Newcomer Picks

"STAND BY ME" (2:11) [Progressive, Trio, ADT BMI—King, Glick]

"I AM THE GREATEST" (2:13) [Blackwood BMI]

CASSIUS CLAY (Columbia 43007)

The Champ is all mouth on this Columbia release that could make it very big on the singles scene. On it, Cassius displays a surprisingly good vocal technique as he revives the short-while-back Ben E. King hit, "Stand By Me," against a similar, teen-appealing Latin beat ork backdrop. Flip half, "I Am The Greatest," finds Clay reciting his self-proclaimed (except for being the champ now) virtues-while the roar of the crowd and a solid rhythm section backs up. Title is the same as his while-back click LP which is already heading back to chartsville.

"WE LOVE YOU BEATLES" (2:18)

[Edwin H. Morris ASCAP—Strouse, Adams]

"HOT BLOODED LOVER" (2:40) [Chappell ASCAP—Thorpe]

THE CAREFREES (London International 10614)

Looks like another 'Beatlemania' entry will be popping up all over the hit lists in the weeks to come. This time, it's by a group of newcomers, the Carefrees, who take the "Bye Bye Birdie" delight, "We Love You Conrad" and refit to include Ringo, John, Paul and George Beatle. Contagious martial-jump beat support on what could be an overnite sensation. Backing's a sizzling stomp-twist affair.

"5-4-3-2-1" (1:58) [Peter Maurice ASCAP—Jones, Hugo, Mann]

"WITHOUT YOU" (2:18) [Southern ASCAP—Jones]

MANFRED MANN (Prestige 312)

Prestige can make a big pop singles scoring with another import that's currently riding high on the British charts. It's a frantic, Liverpool-blues flavored affair, tabbed "5-4-3-2-1," that Manfred Mann and his instrumental accompanists zip thru in high gear. Backing's a throbbing, real funky beat-ballad opus tabbed "Without You."



'APPY 'APPY 'IT (NO. 2 ON CHARTS!) FROM ENGLAND!
NOW SHAKING ALL OVER THE U.S.!

HIPPY HIPPIY SHAKE
The Swinging Blue Jeans

#66021





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

- "WE ARE IN LOVE" (2:08) [Maidstone BMI—Andrews]
 "WHAT NOW" (1:57) [Ludlow BMI—Jaques]
ADAM FAITH (Amy 899)

Adam Faith can crack thru the 'hit ice' in the U.S. with this Amy release—that's currently red hot in England. It's a 'Liverpool'-style jump-a-twist romancer, labeled "We Are In Love," that Adam and the Roulettes carve out with loads of teen appeal. Also keep an eye on the infectious quick beat coupler, "What Now," that Adam serves up in a manner reminiscent of the late Buddy Holly.

- "YOUR BABY'S BAG" (2:31) [Phyris BMI—Gilmore, Weeks]
 "WHO'S GONNA BE FIRST" (1:57) [Phyris BMI—Gilmore, Weeks]
LUKE WILLIAMS (Columbia 42997)

Columbia can cash in r&b and pop-wise with this novelty debut deck by Luke Williams. It's a steady beat, stomp-like delighter on which Luke tells (in multi-track style) about all the things that can be found in a gal's handbag. The undercut's a thumpin', chorus-backed affair tabbed "Who's Gonna Be First."

- "THE BALLAD OF CASSIUS CLAY" (2:37)
 [David Jones, Sultan BMI—Cari]
 "HEAVEN" (2:00) [Sultan BMI—Cari]
The ALCOVES (Carlton 602)

The Alcoves can do with "The Ballad Of Cassius Clay" in the disk field—what the garrulous prize fighter did to Sonny Liston. It's the group's bow on Carlton and it's a catchy, twist beat novelty perfectly timed with Clay's big upset victory. Artists do a complete about-face on the beat-ballad underlid.

Best Bets

JERRY VALE (Columbia 42994)

- "AS SURE AS NIGHT MUST FALL" (2:17) [Marimba, Riverdale—ASCAP—Weiss, Sherman] Jerry Vale is sure to stir up plenty of sales and deejay interest with this very tuneful ballad sparkler served up with his usual warmth and distinct vocal style. Even the Top 40 programmers should go for this one. Good follow-up to "On And On."

- "THE LIGHTS OF ROMA" (2:58) [Harms—ASCAP—Sigman, Garinel, Giovannini, Travajoli] The songster gives an in-English & Italian rendition of another melodic goodie from Rugantino. A top-drawer reading by the songster geared for plenty of spins.

DREW-VELS (Capitol 5145)

- "EVERYBODY KNOWS" (2:00) [Beechwood, Edgewater BMI—Black] The team, a recent chart-maker with "Tell Him," can again make the grade with this potent follow-up. It's a quick beat jumper that's chock full of hit ingredients, vocally and instrumentally.

- "IT'S MY TIME" (2:00) [Beechwood, Edgewater BMI—Black] This end's an inviting cha cha beat romancer that can also break into hit territory. A two-sided chart threat.

DANNY AND THE JUNIORS
 (Mercury 72240)

- "LET'S GO SKI-ING" (2:29) [Merjoda-BMI—Madara-White] Danny and the Juniors, who had "At The Hop" and "Rock and Roll Is Here To Stay" years back, return with a strong attempt at helping create a skiing disk fad. The group belts out that strong lindy beat which brought them their previous hits. The kids invite you to go skiing and many teens are sure to accept.

- (B) "SAD GIRL" (2:10) [Merjoda-BMI—Huff-Carl] A pretty ballad which is sure to bring attention.

BEN E. KING (Atco 6288)

- "THAT'S WHEN IT HURTS" (3:08) [Cotillion-Mellin BMI—Wexler, Berns] King turns in another one of his emotion-packed performances that is sure to go over in a big way in both the pop and r&b areas. Potent mid-deck recitation and beat-ballad arrangement by Seymour Barab on a deck that can step way out.

- (B+) "AROUND THE CORNER" (1:50) [Walden-Budd ASCAP—Leoni, Sigman] The up tempo coupler's an inviting, string-filled romantic affair that can also make noise.

THE PLATTERS (Mercury 72242)

- "JAVA FIVE" (2:08) [Advanced ASCAP—Oakland, Drake] The Platters could have their biggest success in years by turning out a strong novelty-rock sound on the oldtimer. Culled from their album, "Golden Hits of the Group," side can do much to re-establish the performers in the singles field.

- (B) "ROW THAT BOAT ASHORE" (2:30) [Gleam ASCAP—Adapt. Hicks] A good build-up reading of "Michael," the hit by The Highwaymen.

LENA HORNE
 (20th Century-Fox 460)

- "BLOWIN' IN THE WIND" (2:30) [Witmark ASCAP—Dylan] Stylist, who stirred some chart action (and controversy) with her last singles date, "Now!," offers another social-message item, the recent Peter, Paul & Mary hit. In this outing, the performer swings against a bright pop-gospel ork try. As it's entirely different from the PP&M date, deck could make it.

- (B) "THE EAGLE & ME" (2:43) [Chappell ASCAP—Harburg, Arlen] More swingin' on the great freedom-song from "Bloomer Girl."

Best Bets

TOMMY ANDRE (Broadway 503)

- "ONE MORE TRY" [Wemar BMI—Carl, Philips] Andre tells that he hasn't given up on his gal yet as he knocks out this entry in contagious, falsetto-voiced manner. Terrific vocal and instrumental assist on a deck that bust thru. Label's a division of Sue.

- (B+) "BLUEPRINT" [Saturn, Staccato BMI—Redd] This end's a very pretty cha cha beat all-instrumental.

THE HORNETS (V.I.P. 25004)

- "GIVE ME A KISS" (2:34) [Jobete BMI—Valvano, Williams, Sims] Chances are the Hornets will be buzzing 'round the charts soon with the Beatles-styled thumper that has much of the flavor of "I Want To Hold Your Hand." Very commercial deck. Watch it.

- (B) "SHE'S MY BABY" (2:10) [Jobete BMI—Valvano, Paul] More of the teen-appealing 'Liverpool' sound on this rock-a-rhythmic coupler. Deck's distributed by Tamla-Motown.

WALTER RAIM (Liberty 55676)

- "STICKS" (2:38) [T.M. BMI—Darin] A catchy Bobby Darin-penned novelty, something that Europe's Bent Fabric might cut, is presented in a variety of happy instrumental arrangements, which build from an uncomplicated opening. Could catch-on.

- (B) "TURNED DOWN THEME" (2:30) [T.M. BMI—Darin] More instrumental work in a happy light.

NANCY SINATRA (Reprise 0263)

- "JUST THINK ABOUT THE GOOD TIMES" (2:36) [We Three BMI—Levine, Levine, Brass, Cooper] Thrush could make the teen-market grade with this fine Latinish rock date. Inviting teen is multi-tracked by the thrush against a worthy Don Costa-directed rock-a-string format. Should be eyed.

- (B) "WHERE DO THE LONELY GO" (2:24) [Zizane ASCAP—Leonard, James] A more intimate Latin-rock pose.

THE FIREBALLS (Dot 16591)

- "DAYTONA DRAG" (1:56) [Dundee BMI—Tomsco] The musicians, who've had hits with Jimmy Gilmore and as a solo attraction, enter the drag-sound field with an individuality that could realize hefty teen sales. Attack should be eyed.

- (B+) "GENTLY GENTLY" (2:14) [Dundee BMI—George, Tomsco] Interesting, easy-go spotlight for the electric guitars.

THE SANDELLS (World Pacific 405)

- "OUT FRONT" (1:56) [Har-Bock-BMI—Georis-Blakeley] The Sandells demonstrate that it's time to hop on a motorcycle and burn rubber down a highway like the true sound effects do on this deck. The power-packed instrumental should get plenty of spins and sales. Watch it!

- (B+) "SCRAMBLER" (2:17) [Har-Bock-BMI—Georis-Blakeley] More fascinating instrumental effects on this side.

TERESA BREWER (Philips 40177)

- "COME ON IN" (2:00) [Screen Gems-Columbia BMI—Duboff, Levenson] The lark could join artists on the Top 100 with this snappy, touch of raz-ma-taz session. Its infectious, banjo-led spirit could catch-on real big.

- "SOMETHING SIMPLE" (2:14) [Columbia BMI—Forest, Matz] Performer turns on ballad warmth in this portrayal of a lovely, folk-heritage number.

DON CORNEL
 (20th Century-Fox 464)

- "LOST DREAMS & LONELY TEARS" (2:26) [Gil BMI—Duncan, Jones] The vet warbler joins the Nashville-Sound bandwagon with a brightly decked out reading of a countryish tune. Solid big-sounding job from the ork-chorus. Could catch-on.

- (B) "FORGET ABOUT ME" (2:19) [South Mountain BMI—Randazzo, Weinstein] Nice legit moody from the artist.

DICK DALE & THE DEL-TONES
 (Capitol 5140)

- "MR. ELIMINATOR" (2:00) [Monsour ASCAP—Dale] The big west coast teen sound of Dale and his crew whip-up quite an instrumental storm a la surfin' & hot-rod approaches. A real wild-one.

- (B+) "THE VICTOR" (3:11) [Monsour ASCAP—Dale] An exciting rock salute to a matador who has succeeded in the bullring, an assumption one makes on hearing the South-of-the-Border flavor.

FIVE DU-TONES (One-derful 3059)

- "THE COOL BIRD" (2:25) [Vapac BMI—Hayes, Higgins] The group can get back in their money-making ways with this lively, uptempo hard-driving raunchy full ork-backed affair which intros a new twistin' dance. Teen acceptance indicated here.

- (B+) "THE CHICKEN ASTRO-NAUT" (2:27) [Vapac BMI—Mackey, Higgins] Rhythmic, fast-moving tradition-styled r&b rocker with some fine highly-listenable lyrics.

NOLAN STRONG (Fortune 556)

- "(YEAH, BABY) IT'S BECAUSE OF YOU" (2:59) [Trianon BMI—Brown] Nolan Strong has had several previous Top 100 items and he can go the chart route once again with this swingin' chorus-backed r&b tearjerker in which he squarely puts the blame on his gal for all of his troubles. Could be big.

- (B+) "YOU'RE EVERY BEAT OF MY HEART" (3:00) [Trianon BMI—Brown] More fine blues sounds. This one's a tradition-styled medium-paced lament with a nostalgic while-back sound.

FLOYD CRAMER (RCA Victor 8325)

- "NAOMI" (2:06) [Tideland BMI—Tousaint] The vet 88'er unleashes his keyboard and vocal talents full-blast on this top-drawer medium-paced honky-tonk novelty with a contagious, high-spirited riff. Side is highlighted by some clever vocal shouts. Watch it closely.

- (B+) "WANT ME" (2:15) [Cramart BMI—Martin, Cramer] Slow-moving, shufflin' country-styled instrumental on a dramatic, romantic motif.

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RECORD REVIEWS

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

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Best Bets

THE STARLETTES (Siana 717)

● "RINGO" (2:18) [Viscount—BMI—Phillips] The Starlettes shower abundant adoration on their number one Beatle, Ringo, on this happy-sounding tuneful opus geared for fourteen approval. The Beatles are much in vogue and the gals could cash in on the mania and score in the sales department.

(B+) "ALL DRESSED UP" (1:56) [Viscount—BMI—Phillips, Ross] The gals do a complete switch on the reverse with an ear-arresting reading of a lyrical melody. They're all dressed up with no place to go.

LITTLE WILLIE PARKER & LORENZO SMITH (Mar-Vel 2700)

● "LOOKIN' IN FROM THE OUTSIDE" (2:36) [Hits Of Tomorrow BMI—Parker, Smith] Little Willie Parker and Lorenzo Smith could well make national names for themselves with this first-rate, medium-paced, shufflin' Sam Cooke-styled r&b tale of heartbreak delivered in an earthy, feelingful fashion. Eye it.

(B+) "FIREWATER" (2:51) [Hits Of Tomorrow BMI—Smith] On this end, a raunchy, hard-driving instrumental affair with Indian war-path-patterned shouts, Smith goes it alone.

ADORABLES (Golden World 94487)

● "DEEP FREEZE" (2:28) [Myto-BMI—Gorman-Blackburn-Mancha] The girls let loose with a jumper patterned after the tough new sound created by Martha and the Vandellas which has caught on like a brush-fire. The happy instrumental backing and the girls powerful vocal is just too much power to miss.

(B+) "DADDY PLEASE" (2:45) [Jobete-BMI—Smith-Hamilton-Fribush] A toe tapping, hand clapping stomp which could make noise fast. Eye it carefully.

LITTLE CHERYL (Cameo 307)

● "YEH, YEH, WE LOVE 'EM ALL" (1:59) [Kalmann—ASCAP—Mann, Appell] Little Cheryl and her pals defiantly declare they're gonna love all the Beatles no matter what people say. It's a strong teen-angled affair that could come in for plenty of spins and sales.

(B) "NICK AND JOE CALLIN'" (2:02) [Kalmann—ASCAP—Appell] An easy-paced instrumental rocker geared for teen dance acceptance.

MIRIAM MAKEBA (RCA Victor 8326)

(B+) "FORBIDDEN GAMES" (2:56) [Rayven BMI—Parker, Lanjean] The folk-blues lark can make some noise with this medium-paced, full ork-backed romantic ballad with a contagious, rhythmic beat. Tune, which is sung in English, is culled from the artist's new Victor LP.

(B+) "DUBULA" (2:15) [Makeba ASCAP—Makeba] This time out the songstress dishes-up an appealing, uptempo, high-spirited ethnic ditty which could bring the good music deejays out in droves.

THE SAXTONS (Regina 305)

● "THE BEATLE DANCE" (2:17) [La Forge ASCAP—Leonard, Darvell] A teen-dance salute to Beatlemania is done with solid upbeat rock polish by the boys and their combo backing. While the theme is Beatlemania, the overall sound stands tall on its own. Could move.

(B) "I'M SITTIN' ON TOP OF THE WORLD" (2:16) [Warlock & Leo Feist ASCAP—Henderson, Lewis, Young] Catchy teen vid of the durable.

FREDDIE & THE DREAMERS (Capitol 5137)

● "YOU WERE MADE FOR ME" (2:17) [Edward B. Marks BMI—Murray] Capitol, running rampant on the charts with Beatles dates, have another distinctive English rock group in Freddie & The Dreamers, who recently made big chart news in England with this very tuneful & catchy stand. Could break big.

(B) "SEND A LETTER TO ME" (2:14) [Campbell - Connelly ASCAP—Garrity] Easier rock sentimental from the boys.

THE JUMPIN' TONES (Raven 8005)

● "GRANDMA'S HEARING AID" (2:15) [Original BMI—Kakuk, Zito] The Jumpin' Tones come up with one that's loaded with the few-years-back hit vocal and instrumental gimmicks. Solid Ed Martin arrangement on a novelty rocker that can make the teeners sit up and take notice. Keep close tabs on it.

(B) "THAT ANGEL IS YOU" (2:29) [Original BMI—Benevento] There's a complete change-of-pace on this feelingful beat-ballad romancer. Label's based in N.Y.

ANNIE & ORPHANS (Capitol 5144)

● "MY GIRL'S BEEN BITTEN BY THE BEATLE BUG" (2:02) [Flores—BMI—Sherwin, LeMel, Sherwin] Annie & the Orphans join the Beatle frenzy with this novelty ditty with a "Twinkle Twinkle Little Star" prelude. The gal tells her beau his hair can't match the Beatles' and he says he just plain bugged about it all. It's in keeping with the current craze and could catch on quickly.

(B+) "A PLACE CALLED HAPPINESS" (2:18) [Flores—BMI—LeMel] A nice 'n easy ballad litler here with a pleasant melody and schmaltzy lyric.

SI ZENTNER (Liberty 55675)

(B+) "I'M GETTING SENTIMENTAL OVER YOU" (2:57) [Mills—ASCAP—Bassman, Washington] The old T.D. theme gets an updated survey by the big band of Si Zentner. The orkster goes slightly uptempo from the original and gives it a swinging beat for dancing and easy listening. A smooth entry.

(B+) "SENTIMENTAL JOURNEY" (3:01) [E. H. Morris—ASCAP—Brown, Homer, Green] The orkster reaches back for another smooth oldie to come up with a pulsating rendition of the Les Brown biggie. Solid dance and programming fare.

THE VALRAYS (Parkway 904)

(B+) "YO ME PREGUNTO (I Ask Myself)" (2:23) [Survey BMI—Linde, Antell] Pretty Latinish tune is a worthy oldie, approach is of much original-sounding interest to the teen trade, with its busy rock format retaining the essential Spanish feel of the number. Could step-out.

(B) "TONKY" (2:25) [Survey BMI—Linde, Antell] Organ makes effective blues-waltz remarks in this all-combo showing.

RUTH BROWN (Noslen 102)

(B+) "TIME AFTER TIME" (2:15) [Styne & Cahn] The vet slylist, now cutting for Decca, shows-up on the St. Louis-based diskery with a worthy good-music reading of the beautiful evergreen. The jazz-ballad band styling, arranged and conducted by Oliver Nelson, is excellent. Strong contender for big good-music spins.

(B) "SECRET LOVE" (2:25) A wild Latin-jazz survey of another standard.

LEN WATSON (Coral 62397)

(B+) "TENNESSEE WALTZ" (2:47) [Acuff-Rose BMI—Stewart, King] The old waltz favorite is addressed to the blues-pop trade in this big-sounding rendition by the vocalist and a string-included orkchorus under Henry Jerome's direction. Could come-up with some action.

(B) "DANCING WITH YOUR MEMORY" (2:17) [Sea-Lark BMI—Spencer, Johnson] More emphasis on the beat in this colorful stand.

THE RAYS (Amy 900)

(B+) "LOVE ANOTHER GIRL" (2:15) [Saturday-ASCAP-Crewe-Calello] The Rays, who years back had "Silhouettes," make their debut on Amy with a sharp shuffle beat that could attract a lot of attention. The group strongly wails this number. Could happen.

(B+) "SAD SATURDAY" (2:44) [Saturday - ASCAP - Crewe-Calello] This side is a fish tempo, sounding very much like their old hit. This could be a chart rider also, so watch it.

ANDY KIM (TCF 5)

(B+) "L'L LIZ (I LOVE YOU)" (2:40) [Michigan BMI—Higgins, Friday] Newcomer Andy Kim can make a name for himself with this pulsating teen-angled rocker all about a modest guy who hopes his gal will finally come to love him. Deejays should dig it.

(B+) "GIVE ME YOUR LOVE" (2:40) [Michigan BMI—Youakim] This time out the chanter offers interesting, chorus-backed romancer with a sentimental while-back sound.

TED TAYLOR (Okeh 7190)

(B+) "NEED YOU HOME" (2:28) [Ronnat BMI—Taylor] The vet r&b songster has had hits in the past and he can do it again with this top-flight, chorus-backed, teen-angled rhythmic lament about a lonesome guy who wants his gal to come back to him. Plenty of potential here.

(B+) "SO HARD" (2:38) [Ronnat BMI—Taylor] This time out Taylor dishes-up a slow-moving, tradition-oriented, low-down blues weeper.

EDDIE JEFFERSON (Stax 147)

(B+) "UH OH (I'M IN LOVE AGAIN)" (2:58) [East BM—Jefferson] Eddie Jefferson could well create some sales excitement with this interesting, chorus-backed shufflin' blues tear-jerker all about a guy to whom romance means trouble. Spinners should really dig it.

(B+) "I DON'T WANT YOU ANY MORE" (2:40) [East BMI—Jefferson] On this end the chanter renders an easy-on-the-ears slow moving r&b weeper complete with a moving mid-deck recitation.

JESSIE HILL (Downey 115)

(B+) "CHIP CHOP" (2:14) [Downey & Yogi Man BMI—Hill Boyd] Jessie Hill could create a stir with this extremely effective medium paced r&b novelty complete with some fine scat singing and a potent soulful beat. Good bet for ops and spinners.

(B) "WOODSHED" (2:26) [Downey BMI—Johnson, Hill Williams] High-powered, trombone spotlighted instrumental stanza with a delightful happy flavor.

JOHNNY COPELAND (Golden Eagle 2033)

(B+) "MAMA TOLD ME" (2:24) [Ka-Bo BMI—Booth, Stevens] Johnny Copeland claims both his mother and father warned him to keep away from a certain chick or this funky, slow-moving blues weeper rendered in a professional feelingful fashion. Jamie/Guyden distributes.

(B+) "YOUR GAME IS WORKING" (2:26) [Ka-Bo BMI—Copeland] Raunchy, teen-oriented danceable ballad with a first-rate guitar backing.

BILL & WILL (Checker 12961)

(B+) "GOIN' TO THE RIVER" (2:21) [Arc & Cal BMI—Riley, Sasser, Willis] The r&b duo unleash their potent, wide-range vocal talents full-blast on this lively uptempo hard-driving high-spirited tale of romantic rejection. A natural for airplay.

(B+) "LET ME TELL YOU BABY" (2:28) [Arc & Cal BMI—Riley, Sasser, Willis] Extremely slow-moving rhythmic lament essayed with winning authority by the boys.

BOBBY CHARLES (Jewel 728)

(B+) "EVERYBODY'S LAUGHING" (2:04) [Bar-Mar BMI—Charles, Lewis] Bobby Charles could garner plenty of spins with this top-notch medium-paced, dual-track happy bluser which boasts a snappy intro and an effective multi-dance, rapidly-changing beat.

(B+) "EVERYONE KNOWS" (2:27) [Corette BMI—Snider] This time out the songster turns in a feelingful, slow-moving, shufflin' sentimental tale of woe.

CLASSMEN (Limelight 3016)

(B+) "DO YOU WANT TO DANCE" (2:12) [Clockus BMI—Freeman] The trio comes up with an exciting sound to Bobby Freeman's 'oldie-but-goodie.' Very good drum support in background and in the bridge give tune its hard rock beat. Deck deserves attention.

(B) "ALL TIME FOOL" (2:02) [Westbound BMI—Davis] The group also swings it on this side.

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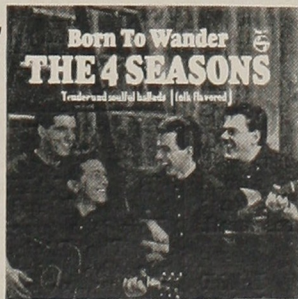
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RECORD REVIEWS

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

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ENZO STUARTI (Jubilee 5470)
(B+) "SUMMERTIME IN VENICE" (2:45) [Pickwick—ASCAP—Sigman] Enzo Stuarti's big powerful voice is toned down on this easy-going melodic romantic ballad. The chanter gets in the proper mood for this while-back flick tune with appropriate mandolin and strings backdrop and comes up with a warm, feelingful reading. Pleasant listening.

(B+) "FOREVER AND A DAY" (2:15) [Cromwell—ASCAP—Martin, Gray] Stuarti follows through on the reverse with a similarly fashioned treatment of a tune from the Broadway production "High Spirits."

JERRY COLE & HIS SPACEMEN (Capitol 5141)

(B+) "BOSS DANCE" (3:08) [American—BMI—Economidis] Funky guitars and thumping percussion set the pace on this surf-in'-dragster-type instrumental by Jerry Cole and His Spacemen. It's loaded with the wild danceable qualities the youngsters dig in a big way. A good item for the ops.

(B) "NIGHT RUMBLE" (2:32) [American—BMI—Cole] The group creates an ominous sound on this apt-tagged outing. Also good dance fare.

KENNY CARLTON (Valli 305)

(B+) "YOU'RE SIXTEEN" (1:54) [Bluegrass—BMI] Kenny Carlton makes a strong bid for revival status for this years-back teen rocker. The songster's updated handling of the Johnny Burnette hit is a pleasant complement to the sparkling instrumental backdrop. Could see some second time around action.

(C+) "O' TELL ME" (2:16) [Cedar Lane—BMI—Hertel] A Latin-flavored opus here with a sing and female response arrangement. Both the material and the performance are colorless.

THE CHIC-LETS (Josie 919)

(B+) "I WANT YOU TO BE MY BOYFRIEND" (1:55) [Hollis, G&H—BMI—Zober, Salmirs] The Chic-Lets happily romp through this melodic, big beat ballad displaying plenty of polish along the way. It's a teen natural that should be picked up by Top 40 Spinners.

(B) "DON' GOOF ON ME" (2:40) [Grand Canyon—BMI—Feldman, Goldstein, Gottehrer] A jazz-boogie instrumental with party noises in the backdrop for an interesting effect.

KENNY STEVENS (Old Town 1158)
(B+) "IT WAS LOVE AT FIRST SIGHT" (1:57) [Maureen—BMI—Faust] Kenny Stevens offers up a warm and feelingful reading of this familiar-sounding tune with the usual rock-a-string backing. Multi-track adds color to the treatment. A bit of airtime could help it on its way.

(B) "ECHO IN MY HEART" (2:05) [Maureen—BMI—Faust, Rice] The chanter gets some vocal support from a choral group on this schmaltz-flavored romancer.

BILLY HOLDEN (Dot 16588)

(B+) "GOOD FEELIN'" (2:35) [Joy—ASCAP—Goehring Lee] Billy Holden takes a novel vocal approach to this gimmick-type offering from Dot. The chanter's multi-track delivery and a good instrumental backdrop are not strong enough to overshadow the material.

(B+) "WALKIN' AROUND WORRYIN'" (2:07) [Joy—ASCAP—Goehring, Lee] A middle-of-the-road rock and roll entry on the underside.

HENRY JEROME ORCH. (Decca 31597)

(B+) "THAT HAUNTING THEME" (2:40) [Champion & Andval BMI—Cooper, Reyab] Stan Harper is featured on harmonica in this light bouncy reading of a pretty tune. Fine job by The Jerome chorus and ork. Could happen.

(B) "HUM-A-LONG" (1:59) [Northern & Vandie ASCAP—Jerome, Simon] There's a catchy goodnature to this snappy instrumental with chorus chants. Date fits the bill for sunny programming.

CHUCK DALLIS (Glenn 2203)

(B+) "GOOD SHOW, BUT NO GO" (2:08) [Hits Of Tomorrow BMI—Hall, Dallis] Newcomer Chuck Dallis can quickly establish a name for himself with this hard-driving, pulsating, raunchy, funky bluser with some clever gimmick shouts. Loads of potential.

(B) "MY FRIEND" (2:18) [Hits Of Tomorrow BMI—Hall, Dallis] Slow-moving, shuffle-beat city-billy blues weeper rendered with poise and authority by Dallis.

HERBIE MANN (Atlantic 7257)

(B+) "HARLEM NOCTURNE" (2:16) [Shapiro Bernstein ASCAP—Hagen] The vet jazz flutist climbs on an intriguing melodic bossa nova-styled musical platform on this easy-going, lush ork-backed instrumental stanza. Nice change-of-pace programming. Eye it.

(B+) "NOT NOW—LATER ON" (1:53) [Rittenhouse—Maygar BMI—Sherman, Meade] This side's a rapidly-building funky bluser with a surprising teen-angled choral support.

MONTY BABSON (Palette 5118)

(B+) "HAVA NAGILAH" (3:48) [Zodiac BMI—Aleda] The Israeli favorite receives a properly joyous reading from the singer and his combo-chorus backing. Sung in Hebrew, the song is well-represented on this release, which at times gives out a la a Trini Lopez date.

(B) "JERICHO" & "MY BONNIE LIES OVER THE OCEAN" (3:13) [Zodiac BMI—Aleda] Two distinctly different P.D.'s are performed in a happy sing-along manner.

JESSIE PAUL (World-Pacific 402)

(B+) "JOHNNY LET ME GO" (2:55) [Beechwood BMI—Ross] A tune with an inviting melodic line is very agreeably done by the lark. Backing her is that old "Venus"-type full ork-chorus sound, always a pleasant teen-beat idea.

(B+) "MY FIRST LONELY NIGHT (Sukiyaki)" (3:29) [Beechwood BMI—Cason, Lesslie, Ei] Highly appealing, too, is this English version of the recent smash by Kyu Sakamoto.

JACK PEARCE ORCH. (Triumph 57)

(B+) "GERONIMO" (2:16) [Hill & Range BMI—Marvin] The sound, an import from England, makes effective melodramatic use of electric guitars to portray the famed frontier Indian chief. Pearce's brass section is also solidly represented. Could be a noise-maker.

(B) "THE LEGION'S LAST PATROL" (2:38) [Lavagnino, Rosso & Simon] Lead trumpet performs a mournful air against a bright martial sound. Theme is from a flick of the same name.

THE CHALLENGERS (Vault 910)

(B+) "HOT ROD HOOTENANNY" (1:58) [Miraleste & Vault BMI—Heiss, Hughes] Two hot sounds are blended in one potent rock showing. Vocal-combo sound moves a good-sounding quick-beat clip.

(B) "MAYBELLINE" (2:15) [Arc BMI—Berry] Boys do a straight upbeat reading of the old Chuck Berry success.

LITTLE HERMAN (Arlen 749)

(B+) "IT'S ALL RIGHT PARDNER" (2:27) [Tyco-Eastwick BMI—Bean] Songster hands-in an affecting, blues-flavored vocal. The organ-led combo is in full sympathy with the portrayal and is an asset to the overall effectiveness of the cut. Could mean pop-blues noise if it comes-up with enough airtime.

(B) "ONE OUT OF A HUNDRED" (2:26) [Tyco-Eastwick BMI—Bean] A more rhythmic blues-styled showing.

LARRY AND THE LEGENDS (Atlantic 2220)

(B+) "DON'T PICK ON MY BABY" (2:15) [Saturday—ASCAP—Crewe—Calello—Santos] A real happy stomp sound patterned after the Four Seasons hot sound. Teeners will love this party sound so look for real quick action in sales and spins.

(B) "THE CREEP" (2:00) [Saturday—ASCAP—Crewe—Calello—Santos] This end's an all instrumental which could also bring attention.

THE DEL-RAYS (Wide 931)

(B+) "JUNGLE DRUMS" (2:47) [Becks BMI—Morgan, Knapp] The Del-Rays create jungle excitement with this all-instrumental outing featuring Eddie Knapp at drums. Deck can spark attention if given enough air play.

(C) "WALK WITH ME" (3:44) [Becks BMI—Kreider] Backside is a vocal done in ballad tempo.

BUZZ KIRBY (Parkway 906)

(B+) "SPEEDO" (2:29) [Benell BMI—Mauarre] The old Cadillac's hit can make the chart scene again with this impressive version by Buzz Kirby. With enough exposure, the record can score.

(B) "SHE'S MY GIRL" (2:09) [Cameo-Parkway BMI—Jackson] Flipside is done in a softie manner with good support from ork.

OTIS REDDING (Bethlehem 3083)

(B) "SHOUT BAMLAMA" (2:05) [Boblo BMI—Redding] The songster, current success on the Volt label, works with The Pinetoppers in this colorful down-Louisiana-way blues attack. Good novelty stint for blues-pop consumption.

(B) "FAT GIRL" (2:10) [Boblo BMI—Redding] As the title suggests, the fun blues format continues.

JERRY & THE RADIANTS (Jox 016)

(B) "CALIFORNIA SUN" (2:28) [Lloyd Logan BMI—Glover] This is a cover version of the big hit by The Rivas (Riviera). Version, ala the original, has good vitality. Label hails from San Antonio, Texas.

(B) "TRASH" (2:00) [Epp's BMI—Dungagan] Infectious all-combo stand. Organ is the spotlighted instrument.

BOBBY FREEMAN (King 5373)

(B) "(I Do the) SHIMMY SHIMMY" (2:55) [Thin Man BMI—Massey, Shubert] Here's a worthy rendition of the hit novelty by The Orlons (Cameo). Solid rockin' fun.

(B) "YOU DON'T UNDERSTAND ME" (2:30) [Thin Man BMI—Massey] The vet artist's in a mellowtone here.

JIMMY BOWEN (Reprise 0264)

(B+) "THE BIG BUS" (2:35) [American BMI—Bowen] The longtime rockster heads-up an exciting rock-a-billy session, which concerns a fella who meets-up with a flame after a year's-absence and discovers that she has teamed-up with another guy. Backdrop is an effective rapid-fire affair. Could get around.

(B) "THE BIGGEST LOVER IN TOWN" (2:30) [American BMI—Capehart] A plaintive expression in an emotional Nashville-styled vein.

JOEY BROOKS (Musicor 1037)

(B) "CRY CRY CRY" (2:20) [January BMI—Radcliffe, Brooks] Joey Brooks, making his bow on Musicor, delivers a rhythm filled sound with good support from ork. A delightful number that has a chance.

(B) "A GIRL WANTS TO BELIEVE" (2:50) [January BMI—Radcliffe, Brooks] Session is done soft and tender.

MARTINE DALTON & BENNIE BUNN (TCF 10)

(B+) "NO MATTER WHAT THE PEOPLE SAY" (2:10) [Hill & Range BMI—Shorter] A shuffle-beat duet number in which the boy and girl pledge their love to each other regardless of harmful gossip. A cute sound not unlike Dale and Grace. Could get the teens attention.

(C+) "I WISH THAT HE WOULD CALL ME" (2:08) [Hill and Range BMI—Shorter] A slow charming ballad on this side.

JOHNNY GREGORY (Fontana 1874)

(B) "SEIKURABE (Growing Up)" (2:15) [Near North BMI—Nakayama] Japanese tune, as delicate as a Japanese water color, receives a pretty, full ork sound under the direction of maestro Gregory. Effort was culled from an LP, "Melodies of Japan."

(B) "OBORO ZUKIYO (Night of the Misty Moon)" (2:24) [Near North BMI—Here, the listener is made aware of the western (music) influence in Japan. Also from the LP.

CLIFF BENNETT & THE REBEL ROUSERS (Ascot 2146)

(B+) "EVERYBODY LOVES A LOVER" (2:35) [Dominion ASCAP—Allen, Adler] The English crew gives the oldie the same sort of infectious blues beat that made it a recent chart vehicle for The Shirelles. Latter version is still too fresh in teen memories to mean big sales here.

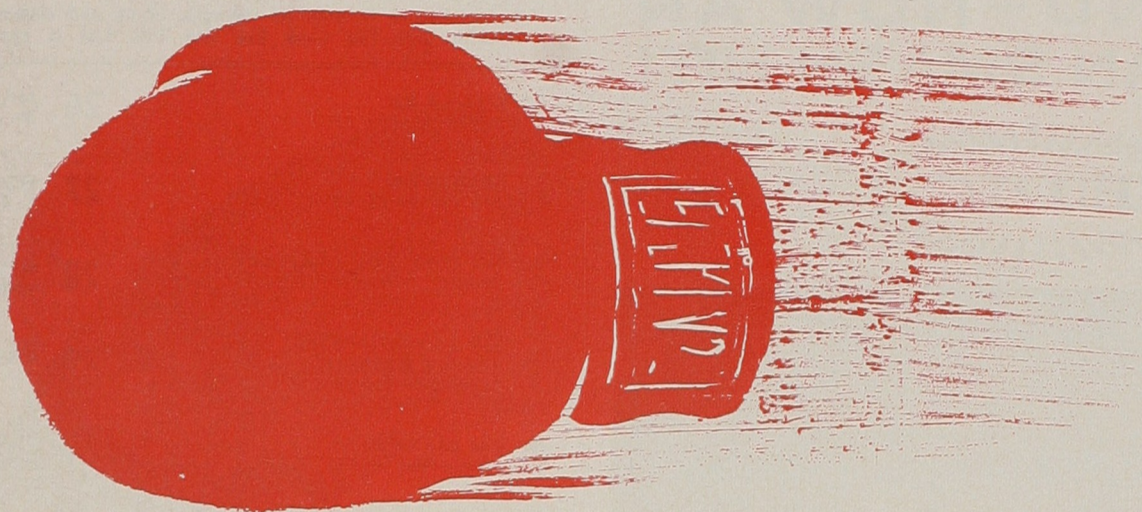
(B) "MY OLD STAND-BY" (2:35) [Campbell Connelly ASCAP—Rhodes] Very Nashville-flavored stand by the crew.

THE BUG MEN (Dot 16592)

(B+) "BEATLES, YOU BUG ME!" (2:10) [Dundee BMI—McCormick, Jordan, Jordan] The omnipresent Beatles bug one fella in this dissenting vote on the English sensation. It's done with wild-beat teen-lingo humor.

(B) "BLOOMIN' BIRD" (2:20) [Dundee BMI—McCormick, Jordan] Kids are offered a new novelty step here.

1-2-3



LOST DREAMS AND LONELY TEARS
DON CORNELL
45-464

FINDERS KEEPERS b/w **I'VE GOT A SECRET**
SHEPHERD SISTERS
45-468

THE GLORY OF LOVE
DEAN BARLOW
TCF-12



Selling Like The Single!
NAVY BLUE
DIANE RENAY

TFM 3133/TFS 4133



**THE RECORD AND THE
SOUND THAT SWEEP
ENGLAND—NOW AN
AMERICAN SMASH HIT!**



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**THE SOUND
THE
DAVE CLARK FIVE**

**THE RECORD
"GLAD ALL OVER"
5-9656**



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 | SHA LA LA
<i>Shirelles (Scepter 1267)</i> | 26 | MARY JANE
<i>Del Shannon (Amy 897)</i> |
| 2 | SEARCHIN'
<i>Ace Cannon (Hi 2074)</i> | 27 | HOW BLUE CAN YOU GET
<i>B. B. King (ABC Paramount 10527)</i> |
| 3 | WE LOVE YOU BEATLES
<i>Carefrees (London Int'l 10614)</i> | 28 | NEVER LEAVE ME
<i>Stratfords (O'Dell 100)</i> |
| 4 | MY BOYFRIEND GOT A
BEATLE HAIRCUT
<i>Donna Lynn (Capitol 5127)</i> | 29 | BILLY OLD BUDDY
<i>Joey Powers (Amy 898)</i> |
| 5 | I'M LEAVING
<i>Johnny Nash (Groove 550030)</i> | 30 | POOREST BOY IN TOWN
<i>Paul Peterson (Colpix 720)</i> |
| 6 | JAILER, BRING ME WATER
<i>Trini Lopez (Reprise 0260)</i> | 31 | TRUE LOVE GOES ON AND ON
<i>Burl Ives (Decca 31571)</i> |
| 7 | ALWAYS IN MY HEART
<i>Los Indios Tabajaras (RCA Victor 8313)</i> | 32 | CHANGING MY LIFE FOR YOU
<i>Z-Debs (Roulette 4544)</i> |
| 8 | CASTLES IN THE SAND
<i>Little Stevie Wonder (Tamla 54090)</i> | 33 | THE BOY WITH THE
BEATLE HAIR
<i>Swans (Cameo 302)</i> |
| 9 | YOU'RE A WONDERFUL ONE
<i>Marvin Gaye (Tamla 54093)</i> | 34 | STOCKHOLM
<i>Lawrence Welk (Dot 16582)</i> |
| 10 | A HEARTBREAK AHEAD
<i>Murmaids (Chattahoochee 636)</i> | 35 | OUT OF THIS WORLD
<i>Gino Washington (Wand 147)</i> |
| 11 | SO FAR AWAY
<i>Hank Jacobs (Sue 799)</i> | 36 | HENRY'S INN
<i>Sam Kimble (TOF 728)</i> |
| 12 | MOLLY
<i>Eddy Arnold (RCA 8296)</i> | 37 | HEY, BOBBA NEEDLE
<i>Chubby Checker (Parkway 907)</i> |
| 13 | OUT OF SIGHT, OUT OF MIND
<i>Sunny & Sunliners (Teardrop 3027)</i> | 38 | HEY, BIG BOY
<i>Secrets (Philips 40173)</i> |
| 14 | FOREVER
<i>Pete Drake (Smash 1867)</i> | 39 | CUSTOM MACHINE
<i>Bruce & Terry (Columbia 42956)</i> |
| 15 | I CAN'T MISS NOTHIN'
<i>Ike & Tina Turner (Sonja)</i> | 40 | TALL COOL ONE
<i>Wailers (Golden Crest 532)</i> |
| 16 | THERE'S A MEETIN' HERE
TONIGHT
<i>Joe & Eddie (Crescendo 195)</i> | 41 | LONNIE ON THE MOVE
<i>Lonnie Mack (Fraternity 920)</i> |
| 17 | HE WALKS LIKE A MAN
<i>Jodi Miller (Capitol 5090)</i> | 42 | WHERE DOES LOVE GO
<i>Freddie Scott (Colpix 724)</i> |
| 18 | CURFEW LOVER
<i>Anita Humes & Essex (Roulette 4542)</i> | 43 | SANDY
<i>Johnny Crawford (Del Fi 4229)</i> |
| 19 | WELCOME TO MY WORLD
<i>Jim Reeves (RCA Victor 8289)</i> | 44 | SWEET VIOLETS
<i>Bob Braun (Fraternity 919)</i> |
| 20 | THINK NOTHING ABOUT IT
<i>Gene Chandler (Constellation 112)</i> | 45 | LAZY LADY
<i>Fats Domino (ABC Paramount 10531)</i> |
| 21 | ROBERTA
<i>Barry & Tamerlanes (Valiant 6040)</i> | 46 | PERMANENTLY LONELY
<i>Timi Yuro (Liberty 55665)</i> |
| 22 | PEOPLE/I AM WOMAN
<i>Barbra Streisand (Columbia 42965)</i> | 47 | I'M JUST A NOBODY
<i>Bobby Byrd (Smash 1868)</i> |
| 23 | GEORGIA ON MY MIND
<i>Richard Chamberlain (MGM 13205)</i> | 48 | LITTLE BOXES
<i>Pete Seeger (Columbia 42940)</i> |
| 24 | STRANGE THINGS ARE
HAPPENING
<i>Little Jr. Parker (Duke 371)</i> | 49 | BOOK OF LOVE
<i>Raindrops (Jubilee 5469)</i> |
| 25 | YOU WERE WRONG
<i>Z. Z. Hill (M&H 200)</i> | 50 | ALL YOU HAD TO DO
<i>Chris & Cathy (Monogram 517)</i> |

THE KIDS LOVE  *    



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INTERNATIONAL
45-10614

**WE LOVE YOU
BRATES**

BY
THE CAREFREES

*
\$ \$ \$ \$ \$ (and so will you) \$ \$ \$ \$ \$

"AIN'T NOTHING YOU CAN DO"

CHICAGO
 DETROIT
 ATLANTA
 LOS ANGELES
 NEW ORLEANS
 CLEVELAND
 ST. LOUIS
 SAN FRANCISCO
 MIAMI



ALL OVER — THEY'RE TALKING ABOUT
BOBBY BLAND'S
"AIN'T NOTHING YOU CAN DO"

DUKE 375

GET ON THE \$\$ WAGON NOW!

DUKE RECORDS, INC.

2809 ERASTUS STREET HOUSTON 26, TEXAS OR 3-1225



PLATTER SPINNER PATTERN

Promotion-minded WIBG-Philadelphia has a new fun contest called "Wibbage Word Game" which has listeners tuned in sharper for awards of merchandising prizes and cash. Every hour the outlet broadcasts a different "Wibbage Word" while special operators make calls throughout WIBGland asking questions, "Do you know the Wibbage Word?" To listeners responding with the correct word for that hour goes a fabulous merchandise prize, such as a set of golf clubs and bag, a portable typewriter and touch-typing course, a transistor clock-radio, and others including cash.

A major expansion of local news coverage facilities, part of KHJ-Hollywood's stepped-up emphasis on news, was announced last week by Martin S. Fliesler, veep and general manager of the station. The news facilities include three radio news cars equipped with two-way short-wave radios that enable the vehicle to remain in constant contact with the KHJ newsroom while cruising the freeways and by-ways of greater Los Angeles.

The Broadcasting Executives' Club of New England will award two scholarship grants in 1964. The grants are made to graduate students attending accredited New England colleges. Recipients must be New Englanders and be engaged in a communications course. BEC president, John F. Crohan announced that one scholarship will be given in the name of Harold E. Fellows. A second will be named in honor of Nona Kirby, founder of the BEC and recently deceased.

WDGY-Minneapolis personality Paul Bunyan recently made radio history (as far as station officials are aware) by becoming the first announcer to receive a "Beatle" haircut on the air. Bunyan's "Beatle Bob" was administered by a local barber clad in formal attire, top hat, white leather gloves, and equipped with a 500 pound chair. A large crowd of the station's listeners jammed the studios as Bunyan attempted to keep his afternoon show on the air. "The only difficulty I had was that I couldn't announce and be cut at the same time," Bunyan reported. "This made it not only the world's first "Beatle" cut on the air, but probably the longest to give." . . . WDGY radio news has been named one of the eleven recipients of the Associated Press Radio and Television Association's "Cooperative News Awards" for outstanding coverage in 1963.

A Rio Linda, Calif. resident, William E. Haggard, has been adjudged the winner of KRAK-Sacramento's "Mystery Heart Beat" contest. He receives a \$50 savings bond from the station. During the period Feb. 1 through Valentine's Day, the station broadcast the actual heartbeat of Sacramento Union's featured columnist, Kirt MacBride. Clues were given as to the identity of MacBride and each announcement carried a message prepared by the Sacramento County Heart Association. Of the 731 entries received, 40% correctly identified Kirt MacBride. Judging was based on the earliest postmark.

Buddy Deane, heard daily on WITH-Baltimore, recently had a little fun the other evening with the current Beatlemania craze. He told his listeners he wanted to know who was more popular, the Beatles or Elvis Presley and immediately presented on the air what was thereafter known as "The Battle Of The Beatles" with the English group and Elvis Presley pitted in a showdown for the title "The Crown Prince of Rock and Roll." Listeners were to call by "phone" to cast a vote as Buddy alternated

Beatles and Presley records. And ca they did, because when the dust had settled, and it was all over but the shouting, Elvis was in the lead. The final count was 685 for the Beatles and 743 for Presley. It probably would have gone on and on, but the president of the telephone company contacted the station to request that Deane cease the telephone poll, as he was responsible for completely tying up all the major exchanges in the city and the phone company equipment could not begin to handle the tremendous influx of calls. Deane called a halt.

The Clark Racers, an all-girl team comprised of listeners throughout the Tri-State area, scored a resounding 7-6 victory recently over a beleaguere and battered team of KDKA-Pittsburgh all-stars. More than 6,500 hearty fans braved freezing temperatures at Carnegie Tech field to watch the madness. Nonetheless, the Allegheny County Association for Retarded Children collected nearly \$1,000 for the game, including a \$500 contribution from Howard Johnson's which sponsored the hour-long game broadcast. . . . Tiger Troop No. 1 has been formed—and similar groups will undoubtedly follow—if the lady listener to Bob Tracey on KDKA have their way. Inspired by the deejay's daily greeting, "Hi Tiger," suburban and city homemakers have banded together in clubs which have been given the name Tiger Troops. While the groups are principally social, they expect to collect funds on behalf of Tracey for the Children's Hospital fund and collect other worthwhile projects. Already dozens of women throughout KDKA's coverage area have joined the group and proudly display membership cards with a sheepish tiger as their club symbol.

WCOP-Boston has been presented a citation by the United Fund of Greater Boston. The citation expressed the grateful tribute to the staff of the station for outstanding public service in the support of the United Fund appeal.

The eight week search for the KEX-Portland "Miss Nightside" girl has just been concluded with the selection of attractive Portlander Judith Ann Ranslam. "Miss Nightside" will provide KEX's evening host Steve Davis with news and entertainment features within the Metropolitan Portland area. She will also be on hand for theatrical presentations, the new cats in the after dark entertainment circuit, the latest motion picture productions, concerts, etc.

CKY-Winnipeg has a new inventive listener contest going these days, tabbed "Sickly Singer." Every station deejay has made a record and they'll be featured on a rotating basis at the rate of one an hour for two weeks. Listeners will be asked to vote for the man who's least likely to succeed as a pop singer. The winning (?) jockey picks one person from among those who voted for him and awards that person a similar contract and \$100 in cash.

What are the motivating forces, the tenets and goals of the world ideology which is known as Communism? The answers to this extremely important question will be provided by a series of thirty half-hour programs which will debut shortly on WJZ-TV-Baltimore.

VITAL STATISTICS:

Bill Roberts given the green light as record librarian of KDKA-Pittsburgh. Kenneth T. MacDonald is the new assistant general manager of WJZ-TV-Baltimore. . . . Dave Parker is now associated with WJAS-Pittsburgh as a reporter-editor . . .

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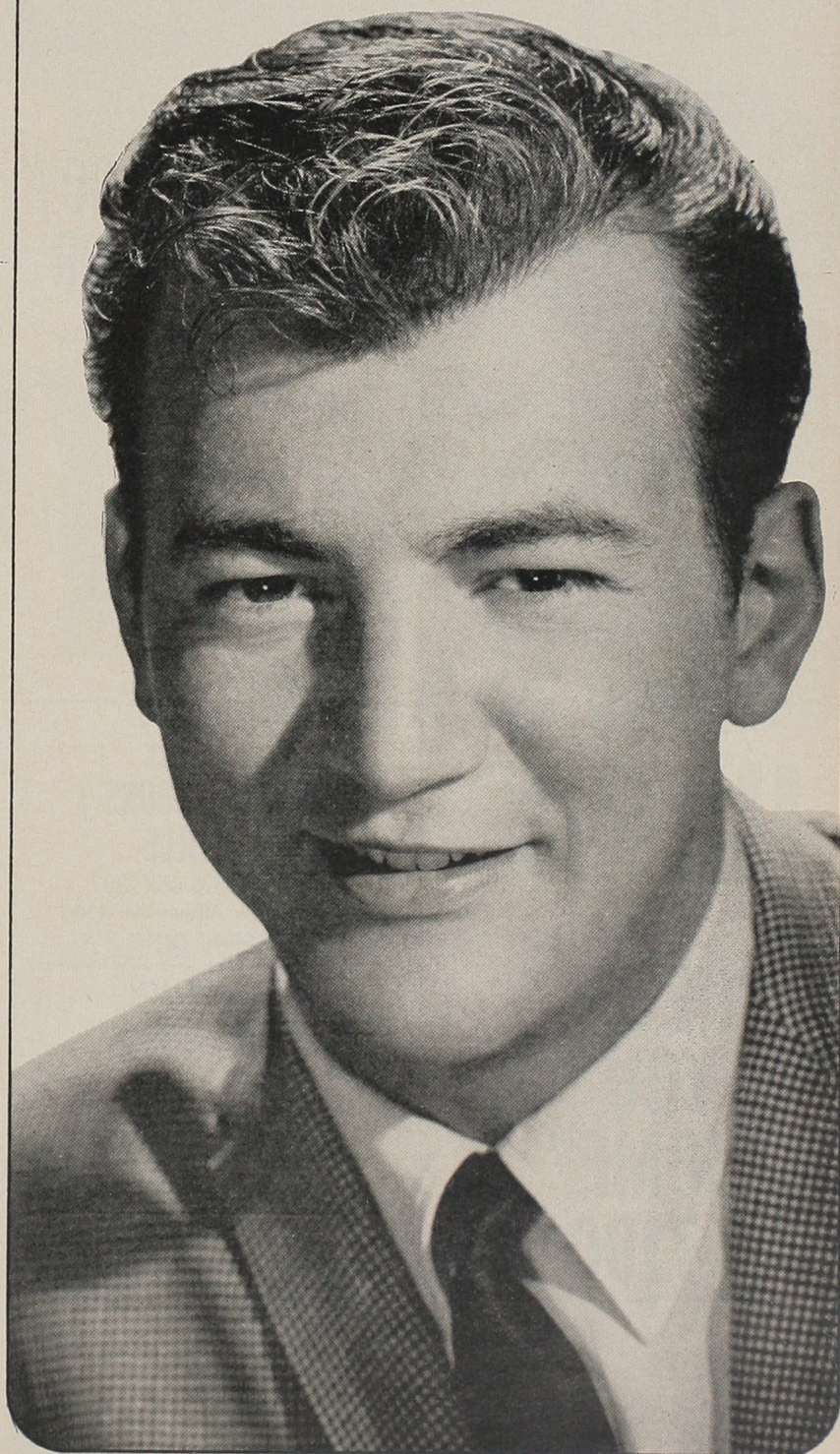
(Check One)

- I AM A
- DEALER.....
- ONE STOP.....
- DISTRIB.....
- RACK JOBBER.....
- COIN FIRM.....
- OTHER.....

**Another smash single
Bobby Darin-style**



***I Wonder Who's
Kissing Her Now
b/w As Long As
I'm Singing #5126***



**IT'S
NEW!**

**IT'S
PLAYABLE!**

**IT'S
SALABLE!**

**IT'S
TED
TAYLOR**



**"SO
HARD"**

**c/w
"NEED
YOU
HOME"
4-7190**

OKeh

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North Of The Border



MONTREAL—While playing an engagement in Montreal, Capitol's Al Martino was feted at a cocktail party thrown by Capitol Records of Canada. In the above pic Martino (second from left) looks over the position of his current hit single "I Love You More And More Every Day" in Cash Box. Also beaming happily at the chart action are (left to right) Dick Riendeau, the label's Montreal branch manager, Paul White, national ad manager, and John Murphy, CB's Canadian rep.

**BLUE NOTE
HAS THE HOTTEST
Jazz Singles**

NEW FOR MARCH

**STANLEY TURRENTINE
NEVER LET ME GO /
MAJOR'S MINOR**

BLUE NOTE 45X1894
From His New Album BLP 4129
"NEVER LET ME GO"

**THE THREE SOUNDS
THE
NEARNESS OF YOU /
ONE FOR RENEE**

BLUE NOTE 45X1898
From Their New Album BLP 4120
"IT JUST GOT TO BE"

GOING STRONG

**HAROLD VICK
OUR MISS BROOKS /
VICKSVILLE**

BLUE NOTE 45X1897
From His New Album BLP 4138
"STEPPIN' OUT"

**FREDDIE ROACH
PARTY TIME /
NADA BOSSA**

BLUE NOTE 45X1892
From His Hit Album BLP 4128
"MO' GREENS PLEASE"

**JIMMY SMITH
CAN HEAT**
BLUE NOTE 45X1905

D.J.'s: Write for Free Samples

BLUE NOTE
43 W 61st St. New York 23, N. Y.



**JUKE BOX OPS'
RECORD GUIDE**

ACTIVE with OPS

(Selections NOT on Cash Box Top 100 reported going strongly with ops.)

**LAZY LADY / I DON'T WANT TO SET
THE WORLD ON FIRE**
Fats Domino (ABC-Paramount 10531)

MARY JANE
Del Shannon (Amy 897)

HERE'S A HEART
Diplomats (Arock 1004)

HE REALLY LOVES ME
Debbie Rollins (Ascot 2148)

HAREM
Acker Bilk (Atco 6282)

I'M IN LOVE
Fourmost (Atco 6285)

CAN HEAT / MATILDA, MATILDA
Jimmy Smith (Blue Note 1905)

I'M TRAVELIN' ON
Jackie Wilson (Brunswick 55260)

THE BOY WITH THE BEATLE HAIR
Swans (Cameo 302)

**MY BOYFRIEND GOT A BEATLE
HAIRCUT**
Donna Lynn (Capitol 5127)

A HEARTBREAK AHEAD
Mermaids (Chattahoochee 636)

STAY WITH ME
Nick Noble (Chess 1879)

I ADORE YOU
Patti Page (Columbia 42963)

I'M A WOMAN
Barbra Streisand (Columbia 42965)

**MY HOME TOWN / A ROOM WITHOUT
A WINDOW**
Steve Lawrence (Columbia 42952)

WHO'S BEEN SLEEPING IN MY BED
Linda Scott (Congress 204)

THINK NOTHING ABOUT IT
Gene Chandler (Constellation 112)

WHY YOUNG MEN GO WILD
Miss La Vell (Duke 372)

STRANGE THINGS ARE HAPPENING
Little Jr. Parker (Duke 371)

THE LA-DEE-DA SONG
Village Stompers (Epic 9655)

SWEET VIOLETS
Bob Braun (Fraternity 919)

LONNIE ON THE MOVE
Lonnie Mack (Fraternity 920)

I'M LEAVING
Johnny Nash (Groove 0030)

SEARCHIN'
Ace Cannon (Hi 2074)

IT AIN'T NO USE
Lou Johnson (Hilltop 551)

BOOK OF LOVE
Raindrops (Jubilee 5469)

PLEASE, PLEASE, PLEASE
James Brown (King 5853)

DIANE
Batchelors (London 9639)

WE LOVE YOU BEATLES
Carefrees (London 10614)

PERMANENTLY LONELY
Timi Yuro (Liberty 55665)

HEY BOY
Paul London (Limelight 3015)

TELL OLD BILL
Chad Mitchell Trio (Mercury 72234)

**GEORGIA ON MY MIND /
STELLA BY STARLIGHT**
Richard Chamberlain (MGM 13205)

NEVER LEAVE ME
Stratfords (O'Dell 100)

HEY, BOBBA NEEDLE
Chubby Checker (Parkway 907)

BE MY GIRL
Dovells (Parkway 901)

**FROM ROCKING HORSE TO
ROCKING CHAIR**
Paul Anka (RCA Victor 8311)

**JAILER, BRING ME WATER /
YOU CAN'T SAY GOODBYE**
Trini Lopez (Reprise 0260)

STAY WITH ME
Frank Sinatra (Reprise 20249)

CURFEW LOVER
Anita Humes & Essex (Roulette 4542)

CHANGING MY LIFE FOR YOU
Z-Debs (Roulette 4544)

SHA-LA-LA
Shirelles (Scepter 1267)

FOREVER
Pete Drake (Smash 1867)

YOU'RE A WONDERFUL ONE
Marvin Gaye (Tamla 54093)

LET THEM TALK
Run-A-Rounds (Tarheel 065)

OUT OF SIGHT—OUT OF MIND
Sunny & Sunliners (Tear Drop 3027)

HENRY'S INN (PART 1)
Sam Kimble (T.O.F. 728)

MONDO CANE #2
Kai Winding (Verve 10313)

COME TO ME
Otis Redding (Volt 116)

OUT OF THIS WORLD
Gino Washington (Wand 147)

HELLO YOUNG LOVERS
Jimmy Durante (Warner Bros. 5410)

NEW ADDITIONS to TOP 100

62—**THINK**
Brenda Lee (Decca 31599)

64—**TWIST AND SHOUT**
Beatles (Tollie 9001)

66—**HIPPY HIPPI SHAKE**
Swinging Blue Jeans (Imperial 66021)

72—**NEW GIRL IN SCHOOL**
Jan & Dean (Liberty 55672)

73—**TELL IT ON THE MOUNTAIN**
Peter, Paul & Mary (Warner Bros. 5418)

77—**AIN'T NOTHING YOU CAN DO**
Bobby Bland (Duke 375)

78—**I'M YOUR HOOCHIE COOCHE
MAN**
Dion Di Muci (Columbia 42977)

79—**MONEY**
Kingsmen (Wand 150)

80—**DEAD MAN'S CURVE**
Jan & Dean (Liberty 55672)

82—**IT HURTS ME**
Elvis Presley (RCA 8307)

88—**HAND IT OVER**
Chuck Jackson (Wand 149)

89—**FROM ME TO YOU**
Beatles (YeeJay 522)

91—**HEY JEAN, HEY DEAN**
Dean & Jean (Rust 5075)

92—**TO EACH HIS OWN**
Tymes (Parkway 908)

93—**OUR EVERLASTING LOVE**
Ruby & Romantics (Kapp 578)

94—**LOOK HOMEWARD ANGEL**
Monarchs (Sound Stage 7-2516)

97—**T'AIN'T NOTHING TO ME**
Coasters (Atco 6287)

98—**WHITE ON WHITE**
Danny Williams (United Artists 685)

99—**WHO'S GOING TO TAKE CARE
OF ME**
Justine Washington (Sue 797)

100—**THE MAN IN YOU**
Miracles (Tamla 54092)

AIMED at OPS

KIDDIO / THINK TWICE—Brook Benton—Mercury C-30119
HAND CLAPPIN' / JUMBO—Arthur Prysock—Mercury C-30117
BREAKING UP IS HARD TO DO / MY NEED FOR LOVE—Jivin' Gene—
Mercury C-30118
CANDY HEARTS / FAMILY BIBLE—George Jones—Mercury C-30120

**CHUBBY HAS ANOTHER
2-SIDED SMASH!**

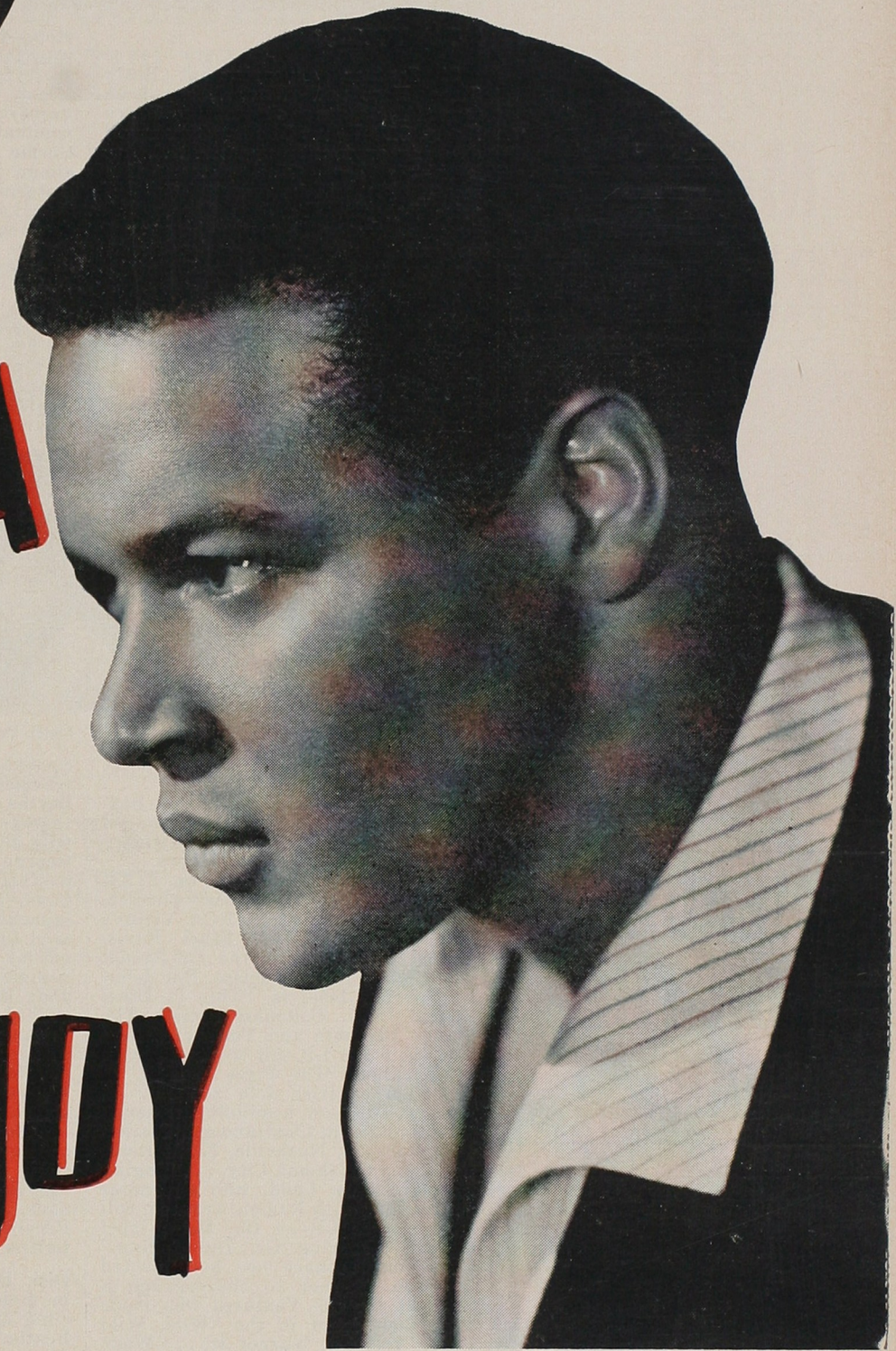
**HEY, BOBBA
NEEDLE**

B/W

SPREAD JOY

P908

CHUBBY CHECKER



THE BIG ONES ARE ON CAMEO/PARKWAY



Cash Box RECORD RAMBLINGS

A MAJOR TRIUMPH!

A GREAT NEW LP!

HEADED FOR THE CHARTS!

OKA STEREO

THE BEST OF MAJOR LANCE

OKM 12106/OKS 14106

OKeh

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NEW YORK:

Si Zentner, appearing at Basin Street East until Mar. 7, has been tapped for a guest spot on the Garry Moore CBS-TV'er. The bandsman will do a big production number. . . . Joe Bushkin's Town Hall concert this month (20) will be recorded by Reprise Records. The Jose Ferrer-produced concert will feature the pianist on jazz classics and some new Bushkin compositions. . . . Teri Thornton soon out with two new sides for Columbia tagged "Cold Cold Heart" and "You Don't Know." . . . Tony Bennett cut some new ones for Columbia 48 hours after his sellout Carnegie Concert. . . . Mercury's The Smothers Brothers turned away more than 2,000 anxious fans at their re-



SI ZENTNER



ETHEL ENNIS



NORM CROSBY



ANGELA MARTIN

cent Stillwater, Oklahoma concert which was attended by 7,500. . . . Norm Crosby, nitery comic and Boston Records artist, has been tapped for guest appearances on the Garry Moore and Jimmy Dean TV'ers. . . . Bill Cosby set to appear on "That Was The Week That Was" on Feb. 28 and on Mar. 6. . . . RCA Victor's newest singing find, Ethel Ennis, opened last week at the Off-Broadway Club in San Francisco. Her debut LP for the label is, "This Is Ethel Ennis." . . . Columbia artists The Clancy Brothers and Tommy Makem bow their 5th LP this week (2) with a set called, "The First Hurrah," a collection of Irish folk songs. . . . Johnny Tillotson headlining a series of one-niters in Chattanooga, Clarksville, Jackson, Nashville, Little Rock, Tulsa and Oklahoma City. . . . Singing maestro Norm Ladd, who alternates at Roseland with Ramon Argueso, will have a new LP on the Meric label tagged, "Dancing On The Ceiling." . . . Tony Monaco has been pacted by Stan Wagner to choreograph a new act for the Ventures who made their flick debut in the "Wild, Wild Party" for Jack Warner Jr. . . . Wade Holmes has waxed "My Ladder Of Dreams" and "Actions Speak Louder Than Words" for Henry J. Sommers' Songs By Sommers label. . . . Congratulations to songster Bobby Darin for an Academy Award nomination for his performance in Captain Newman, M.D. . . . Bernard Gurtman, PR rep, sez the initial reports are first-rate for "The Record Way To Stop Smoking" by hypnotist Joseph Lampl on the Living Record Library label. . . . Spoke to lark Kathy Keegan last week who's much enthused about her first single for Don Costa Productions. Kathy's also prepping an LP to be cut in the near future.

Singer-ventriloquist Angela Martin will do a switch and become a dummy—or that is a paper doll. The lark will be a paper doll for the 1964 Technical Association of Paper and Industries Convention at the New York Hilton. Angela and her two puppets, Tiny and Suzy, will do an eight minute stint every forty-five minutes at the meet. She was recently seen on the Clay Cole and Joe Franklin TV'ers. . . . Our apologies to the Chordials for misspelling their name in a recent issue of CB. They have a new deck titled, "Tug Of War." . . .

We spent a very pleasant few hours with Henry Mancini last week who

stopped briefly in New York on his way to England to begin work on a score for the new Peter Sellers film, "Shot In The Dark." Hank just garnered his 4th Academy Award nomination-for "Charade." . . . Eydie Gorme is currently cutting a new album for Columbia with vocal and instrumental accompaniment by the Trio Los Panchos. Eydie will sing in Spanish and English on the disk. . . . Oscar Brand, with folksters The Clancy Brothers and Tommy Makem, will do a St. Patty's day tribute via NBC's "Sunday" TV show on Mar. 15. . . . Bobby Breen, out with a Motown entry dubbed, "Better Late Than Never," has been tapped for a return engagement at the Latin Quarter this coming Fall. . . . Singer Scott English, currently riding the charts with his

Spokane disking of "High On A Hill," traveled to Hartford for the annual Bertha Porter Thank You show and then to Boston for a round of visits with Bob Levenson. . . . Mimi Weber, George Maharis' personal manager, has signed Tina Robin to a management pact. . . . Freedomland has launched a search for Miss Freedomland 1964 who will be the fun center's official hostess for the entire season beginning May 16. . . . Begun artists Jody Berry brings his revue into the VIP-Madison this month. . . . ABC-Paramount's Martin Walker into the Ankara Club in Pittsburgh on Mr. 8. . . . Ronnie Gilbert, who sang with the Weavers when they began 15 years ago, is doing a solo at the Bitter End. . . . Songstress Rita Dimitri headlines at La Chansonnette beginning this week (2). The lark, who appeared in Can-Can, will perform in eight languages. . . . Singer Guy Pastor, Capitol Records artist, has pacted with Gene LaBrie for personal management.

Disk Doings: Ray Meinberg breezed in from Miami last week much excited about a new deck tagged "The Beatle Squash" (Bee) by Sonny's Elephants. It's a way out thing featuring live elephants. It's distributed by Independent Record Producers in Miami. . . . Pianist Artie Lee holding forth at the Chateau Gay in Flushing. Artie's got a single called "Shadago" on the Fargo label. . . . The Soul Sisters, currently riding with "I Can't Stand It" (Sue), have planed to L.A. for the Steve Allen Show. . . . Phil at the Blue Note Record Shop here sez there's no let-up to the Beatle-mania. . . . One of the busiest promo guys around town these days is Roy Batachio of Capitol—what with the Beatles capturing all the chart honors with their many releases. Roy told us that Nancy Wilson will be in town Mar. 6 thru the 12th at the Apollo Theater. Nancy's newest, "Don't Rain On My Parade," from the Streisand Show "Funny Girl" (Capitol will cut the original caster), is getting plenty of airplay and could make a strong singles showing for the lark. . . . Freddie Van predicts big things for a deck tagged, "I Wish" by a lad named Eric (Production Records). . . . Bill Darnel of Herald-Ember-Comet reports breakout action in several areas of "Never Leave Me" by the Stratfords (O'Dell) and "Heart Of A Woman" by Johnny Foster (Capa). . . . Morty Wax sez Stanley Applebaum and Gerald Deitz are

pleased with the publication of two new ones by Music Music Inc. —"An American Heritage" and "The Headless Horseman." . . . Had a pleasant hour with London's Jack Welfeld last week who was flipping over the initial response to "We Love You Beatles" by the Carefrees on London International. Label execs also very excited about Caterina Valente's Persian Room opening on the 25th. Caterina's latest is "Songs I Sing On The Perry Como Show." . . . Regina promo rep Mike Kelly dropped by with "The Beatle Dance" by the Saxtons, which he predicts will catch on quickly. . . . UA's Lloyd Leipzig sends along word that chart status appears imminent for three new LP's: "One More Time" by the Highwaymen, "Fifty Fabulous Guitar Favorites" by

Al Caiola, and "Fifty Fabulous Piano Favorites" by Ferrante & Teicher. . . . Sid Frey, prexy of Audio Fidelity, expecting great things from "Ride The Train" by Harrison Jones.

Tony Richland sez Jack Jones' "Love With The Proper Stranger" should be as big as "Call Me Irresponsible," which has just been nominated for an Oscar. . . . MGM-Verve's Mickey Wallach paid a visit to CB last week to tell us of the growing strength for Chris Crosby's "Young & In Love," Connie Francis' "Blue Winter," and Kai Winding's "Mondo Cane #2." In the album area, Basie's "Hits of the 50's and 60's" look like a winner. . . . Jubilee A&R exec Mickey Eichner happy over the growing response to "Only Seventeen" by the Beatle-Ettes (Jubilee). "Let Me Tell You Baby" by Susan Rafey (Jubilee) and "Book Of Love" by the Raindrops.

Hank Williams Jr. will appear on the Mar. 5 Jimmy Dean Show to sing his current chart-rider on MGM, "Long Gone Lonesome Blues." . . . Bill Haley, who just finished three weeks in Mexico City, cut an LP in Spanish there for Orpheon Records. Bill's currently holding forth at the Flamingo Club in Newport, Ky., before going on to five weeks in Canada and a p.a. trip to Munich and Hamburg, Germany in May. . . . Lenny Lewis and Howie Stark of the Jet distrib in Gotham have been appointed by Joe Carlton to handle the Carlton line. The first deck to be handled by Jet is "The Ballad Of Cassius Clay" by the Alcovos.

CHICAGO:

A London-International single tagged "We Love You Beatles" rendered by The Carefrees has taken this town by storm, according to a report from Morry Goldman of James H. Martin Dist. Morry's had to re-order several times since the item's initial play on WLS a few days ago, and he spelled out the fact that the deck achieved his status here within a 24 hour period! . . . Jack White of Summit Dist. announced the appointment of vet promo man Charles "Deek" Adkins to handle the distrib's r&b line in this area. Post was formerly held by Carl Proctor who moved to Vee-Jay. . . . Rube Lawrence tells us the

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NOT EVERY NEW
RECORD COMPANY
CAN START WITH



A MILLION SELLER
AS HAS.



WE AREN'T DELUDING OURSELVES
THAT EVERY RECORD TOLLIE PUTS
OUT WILL SELL A MILLION...

HOWEVER WE EXPECT TO GET
MORE THAN OUR SHARE.

FOR EXAMPLE WE THINK THAT
OUR NEXT RELEASES OF

T-9002

ALL MY LOVING
BY THE DOWLANDS

&

T-9003

BACKFIELD IN MOTION
B/W

BAD MOTORCYCLE
BY THE ANGELOS

MAY NOT SELL A MILLION
BUT IT WILL SELL A LOT
OF RECORDS AND MAKE
US ALL A LOT OF MONEY.

OUR BIG BROTHER (YOU KNOW
THAT LABEL THAT SAYS IT IS
ONLY #9 IN SALES - VEE JAY) CON-
SIDERS US RATHER BRASH FOR A
YOUNG PUNK THAT IS PROBABLY
#799 IN SALES AT THIS MOMENT.

WATCH US GROW... OUR
FIRST THREE RELEASES
ARE ALREADY GONE.

*
TWIST &
SHOUT
BY
THE BEATLES
T-9001

