

Cash Box

MARCH 14, 1964



A charter member of the select set of international artists who have made disk history in the United States as well as every corner of the world is London Records' Mantovani. The inventive maestro (seen above at a recording session as he directs a musician to deliver the famous "Mantovani Sound") continues to come up with one chart selling album after another. With seven gold LP's under his belt to date, Monty is gunning for three more with his "Kismet" and "Manhattan" LP's, both chart riders, as well as his new offering "Folk Songs Around the World" album. Monty returns to the U.S. this Fall for a series of concerts in America. He is also the subject of a "March Is Mantovani Month" album promo being offered by London Records. Monty waxes under the British Decca banner in England.

HIT AFTER HIT AFTER HIT AFTER HIT AFTER HIT



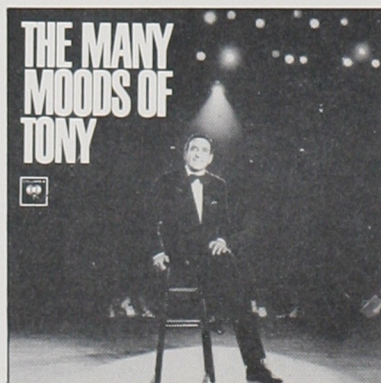
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FOUNDED BY BILL GERSH

Cash Box

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Cash Box

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THE PRO

Sometimes it seems that the Top 100 has a maximum retirement age of somewhere around 21.

This illusion, borne of a decade of the age of rock 'n roll, conjures up a list that sports youngsters who are not far removed from thrilling their parents in a high-school theatre group version of "Bye Bye Birdie."

What is not an illusion, seriously speaking, is the general consensus among tradesters that the Top 100 is reserved solely as a haven for teenage performers, and if the veteran artists can make any disk news at all, the place is the LP field.

The simple matter of an inspection of the Top 100 in any given week would, of course, present a strong case for this type of thinking.

But, exceptions by which rules of this business go down the drain have been very much with us for some time now.

The phrase "pro artist" needn't be a euphemism that really means a performer who has had it as a singles attraction. In the rush of hectic day-to-day business of delivering teen-angled decks, it is a convenience to pass-off the "pro artist" as a dead issue, singles-wise.

But, lo-and-behold!, the "pro artist" takes issue with his demise and shows the Top 100 a thing or two.

Such elder statesmen among artists as Nat Cole, labelmate Al Martino, Tony Bennett, recently got new singles careers going. Then again, those who have written the obit of "pro artists" have to deal

with singles triumphs by performers who could be their grand-dads, namely Walter Brennan, Jimmy Durante and Louis Armstrong.

The truth is, of course, that "pro artist" describes a performer who is never outdated by changing musical styles. Startling changes in musical tastes and/or markets do affect them for a while, but they invariably bounce back to express themselves in a new idiom with their inimitable, distinctive personality intact.

It's time for the business to give greater recognition to the status of a "pro artist" as one who can make his voice heard in the current light of things, and yet still retain the personal charm and magnetism that has been his invaluable trademark over the years. The "pro artist," it must be remembered, needs no build-up for public acceptance. He is already accepted, and for him to be accepted as a singles act requires A&R'ing that takes into account a skilled blend of current taste and the personality of the artist.

The dividends accrued from getting an established performer on the Top 100 are great. It's the easiest way we know of obtaining a top album act. A long-term aspect is the creation of a singles chart with greater variety, one that doesn't have to depend on a narrow sound spectrum to keep business on its toes.

By the way, that great old-timer Louis Armstrong has the number 15 spot on this week's Top 100. What's Gene Austin doing these days?



Cash Box TOP 100



MARCH 14, 1964

	Position	3/7	2/29		Position	3/7	2/29		Position	3/7	2/29			
1	I WANT TO HOLD YOUR HAND	(Duchess—BMI)	1	1	34	SHOOP SHOOP SONG (IT'S IN HIS KISS)	(T.M.—BMI)	51	81	68	NADINE	(Arc—BMI)	81	93
	☆BEATLES-Capitol-5112					☆BETTY EVERETT-VeeJay-585					☆CHUCK BERRY-Chess-1883			
2	SHE LOVES YOU	(Gil—BMI)	2	2	35	UM, UM, UM, UM, UM, UM	(Curtom, Jolynne—BMI)	17	9	69	IT HURTS ME	(Presley—BMI)	82	—
	☆BEATLES-Swan-4152					☆MAJOR LANCE-Okeh-7187					☆ELVIS PRESLEY-RCA-8307			
3	DAWN (GO AWAY)	(Saturday, Gavadima—ASCAP)	3	3	36	LIVE WIRE	(Jobete—BMI)	35	34	70	(THAT'S) WHAT THE NITTY GRITTY IS	(Al Gallico—BMI)	75	79
	☆FOUR SEASONS-Philips-40166					☆MARTHA & VANDELLAS-Gordy-7027					☆SHIRLEY ELLIS-Congress-208			
4	PLEASE, PLEASE ME	(Concertone—ASCAP)	4	10	37	CAN YOUR MONKEY DO THE DOG	(East—BMI)	39	42	71	HE'LL HAVE TO GO	(Central Songs—BMI)	60	65
	☆BEATLES-Vee Jay-581					☆RUFUS THOMAS-Stax-144					☆SOLOMON BURKE-Atlantic-2218			
5	JAVA	(Tideland—BMI)	5	4	38	WORRIED GUY	(B. F. Wood—ASCAP)	43	56	72	I'M YOUR HOOCHIE COOCHE MAN	(Arc—BMI)	78	86
	☆AL HIRT-RCA Victor-8280					☆JOHNNY TILLOTSON-MGM-13193					☆DION DI MUCCI-Columbia-42977			
6	FUN, FUN, FUN	(Sea of Tunes—BMI)	10	17	39	NEEDLES AND PINS	(Metric—BMI)	52	80	73	MONEY	(Jobete—BMI)	79	—
	☆BEACH BOYS-Capitol-5118					☆SEARCHERS-Kapp-577					☆KINGSMEN-Wand-150			
7	NAVY BLUE	(Saturday—ASCAP)	6	7	40	RIP VAN WINKLE	(Lee—BMI)	45	50	74	CASTLES IN THE SAND	(Jobete—BMI)	—	—
	☆DIANE RENAY-20th Fox-456					☆DEVOTIONS-Roulette-4541					☆LITTLE STEVIE WONDER-Tamla-54090			
8	CALIFORNIA SUN	(Loyd & Logan—BMI)	7	6	41	MY HEART CRIES FOR YOU	(Ross, Jungnickel, Gladys, Massey—ASCAP)	49	70	75	HEY, BOBBA NEEDLE	(Kalmann, C.C.—ASCAP)	—	—
	☆RIVIERAS-Riviera-1401					☆RAY CHARLES-ABC-10530					☆CHUBBY CHECKER-Parkway-907			
9	GOOD NEWS	(Kags—BMI)	9	11	42	MY TRUE CARRIE LOVE	(Comet—ASCAP)	44	49	76	WE LOVE YOU BEATLES	(E. H. Morris—ASCAP)	—	—
	☆SAM COOKE-RCA-8299					☆NAT COLE-Capitol-5125					☆CAREFREES-London Int'l-10614			
10	SEE THE FUNNY LITTLE CLOWN	(Unart—BMI)	12	12	43	TWIST AND SHOUT	(Mellin, Progressive—BMI)	64	—	77	FROM ME TO YOU	(Gil—BMI)	89	—
	☆BOBBY GOLDBORO-United Artists-672					☆BEATLES-Tollie-9001					☆BEATLES-VeeJay-522			
11	KISSIN' COUSINS	(Gladys—ASCAP)	16	24	44	THINK	(Forrest Hills, Rombre—BMI)	62	—	78	OUR EVERLASTING LOVE	(Mansion—ASCAP)	93	—
	☆ELVIS PRESLEY-RCA-8307					☆BRENDA LEE-Decca-31599					☆RUBY & ROMANTICS-Kapp-578			
12	I LOVE YOU MORE AND MORE EVERY DAY	(Robertson—ASCAP)	13	13	45	MILLER'S CAVE	(Jack—BMI)	48	51	79	THE MAN IN YOU	(Jobete—BMI)	100	—
	☆AL MARTINO-Capitol-5108					☆BOBBY BARE-RCA-8294					☆MIRACLES-Tamla-54092			
13	HI-HEEL SNEAKERS	(Medal—BMI)	15	20	46	HEY LITTLE COBRA	(Vadim, Daywin—BMI)	26	18	80	WHITE ON WHITE	(Painted Desert—BMI)	98	—
	☆TOMMY TUCKER-Checker-1067					☆RIP CHORDS-Columbia-42921					☆DANNY WILLIAMS-United Artists-685			
14	I ONLY WANT TO BE WITH YOU	(Chappell—ASCAP)	14	15	47	BABY, DON'T YOU CRY	(Leeds—ASCAP)	46	57	81	TELL ME BABY	(Sealark—BMI)	83	84
	☆DUSTY SPRINGFIELD-Philips-40162					☆RAY CHARLES-ABC-10530					☆GARNET MIMMS & ENCHANTERS-UA-694			
15	HELLO DOLLY	(E. H. Morris—ASCAP)	22	35	48	TALKING ABOUT MY BABY	(Curtom—BMI)	30	19	82	I CAN'T STAND IT	(Saturn, Staccato—BMI)	85	92
	☆LOUIS ARMSTRONG-Kapp-573					☆IMPRESSIONS-ABC-10511					☆SOUL SISTERS-Sue-799			
16	GLAD ALL OVER	(Campbell-Connelly—ASCAP)	21	33	49	A FOOL NEVER LEARNS	(Cricket—BMI)	33	30	83	I WONDER WHO'S KISSING HER NOW	(E. B. Marks—BMI)	84	91
	☆DAVE CLARK FIVE-Epic-9656					☆ANDY WILLIAMS-Columbia-42950					☆BOBBY DARIN-Capitol-5126			
17	PENETRATION	(Dorothy—ASCAP)	20	22	50	HIPPY HIPPI SHAKE	(Maravilla—BMI)	66	—	84	VAYA CON DIOS	(Ardmore—ASCAP)	42	44
	☆PYRAMIDS-Best-13002					☆SWINGING BLUE JEANS-Imperial-66021					☆DRIFFTERS-Atlantic-2216			
18	MY HEART BELONGS TO ONLY YOU	(Regent—BMI)	34	60	51	OUT OF LIMITS	(Wrist—BMI)	29	16	85	HAND IT OVER	(Ludix, Flo Mar Lu—BMI)	88	—
	☆BOBBY VINTON-Epic-9662					☆MARKETS-Warner Bros.-5391					☆CHUCK JACKSON-Wand-149			
19	THE SHELTER OF YOUR ARMS	(Print—ASCAP)	19	23	52	CROOKED LITTLE MAN	(Serendipity—BMI)	74	100	86	SEARCHIN'	(Tiger—BMI)	—	—
	☆SAMMY DAVIS JR.-Reprise-20216					☆SERENDIPITY SINGERS-Philips-40175					☆ACE CANNON-Hi-2074			
20	BLUE WINTER	(January—BMI)	27	37	53	FOR YOU	(M. Witmark & Sons—ASCAP)	31	21	87	HEY JEAN, HEY DEAN	(Schwartz—ASCAP)	91	—
	☆CONNIE FRANCIS-MGM-13214					☆RICK NELSON-Decca-31574					☆DEAN & JEAN-Rust-5075			
21	YOU DON'T OWN ME	(Merjoda—BMI)	8	5	54	AIN'T NOTHING YOU CAN DO	(Don—BMI)	77	—	88	TO EACH HIS OWN	(Paramount—ASCAP)	92	—
	☆LESLEY GORE-Mercury-72206					☆BOBBY BLAND-Duke-375					☆TYMES-Parkway-908			
22	I WISH YOU LOVE	(Leeds—ASCAP)	24	29	55	ANYONE WHO HAD A HEART	(U. S. Songs—ASCAP)	40	27	89	AIN'T GONNA TELL NOBODY	(Dundee—BMI)	—	—
	☆GLORIA LYNNNE-Everest-2036					☆DIONNE WARWICK-Scepter-1262					☆JIMMY GILMER & FIREBALLS-Dot-16583			
23	WHO DO YOU LOVE	(Hill & Range, Palma—BMI)	23	25	56	A LETTER FROM SHERRY	(Nu-Star—BMI)	50	32	90	SHA-LA-LA	(Ludix, Flomarlu—BMI)	—	—
	☆SAPPHIRES-Swan-4162					☆DALE WARD-Dot-16520					☆SHIRELLES-Scepter-1267			
24	ABIGAIL BEECHER	(Claridge, Halseon—ASCAP)	25	28	57	TELL IT ON THE MOUNTAIN	(Pepamar—BMI)	73	—	91	HIGH ON A HILL	(Sultan—BMI)	87	89
	☆FREDDY CANNON-Warner Bros.-5409					☆PETER, PAUL & MARY-Warner Bros.-5418					☆SCOTT ENGLISH-Spokane-4003			
25	STOP AND THINK IT OVER	(Crazy Cajun-Red Stick—BMI)	11	8	58	UNDERSTAND YOUR MAN	(Cash—BMI)	65	75	92	WHAT'S EASY FOR TWO	(Jobete—BMI)	53	48
	☆DALE & GRACE-Montel-922					☆JOHNNY CASH-Columbia-42964					☆MARY WELLS-Motown-1048			
26	OH BABY DON'T YOU WEEP	(Jim Jam—BMI)	28	31	59	HE'S A GOOD GUY (YES HE IS)	(Jobete—BMI)	61	68	93	LOOK HOMEWARD ANGEL	(Rogelle—BMI)	94	—
	☆JAMES BROWN-King-5842					☆MARVELETTES-Tamla-54091					☆MONARCHS-Sound Stage-7-2516			
27	THE WAY YOU DO THE THINGS YOU DO	(Jobete—BMI)	41	67	60	DEAD MAN'S CURVE	(Screen Gems, Columbia—BMI)	80	—	94	RUN, RUN, RUN	(Jobete—BMI)	86	96
	☆TEMPTATIONS-Gordy-7028					☆JAN & DEAN-Liberty-55672					☆SUPREMES-Motown-1054			
28	WHAT KIND OF FOOL (DO YOU THINK I AM)	(Low-Twi—BMI)	18	14	61	I'LL MAKE YOU MINE	(Saima—BMI)	69	76	95	T'AIN'T NOTHING TO ME	(Gregmark—BMI)	97	—
	☆TAMS-ABC-10502					☆BOBBY VEE-Liberty-55670					☆COASTERS-Atco-6287			
29	MY BONNIE	(Hill & Range—BMI)	32	39	62	NEW GIRL IN SCHOOL	(Screen Gems, Columbia—BMI)	72	—	96	WHO'S GOING TO TAKE CARE OF ME	(Saturn—BMI)	99	—
	☆BEATLES with TONY SHERIDAN-MGM-13213					☆JAN & DEAN-Liberty-55672					☆JUSTINE WASHINGTON-Sue-797			
30	STARDUST	(Mills—ASCAP)	36	46	63	YOUNG AND IN LOVE	(Robbins—ASCAP)	70	77	97	THE WAITING GAME	(Forest Hills—BMI)	—	—
	☆TEMPO & STEVENS-Atco-6286					☆CHRIS CROSBY-MGM-13191					☆BRENDA LEE-Decca-31599			
31	BIRD DANCE BEAT	(Wilong—BMI)	37	41	64	LOVE WITH A PROPER STRANGER	(Paramount—ASCAP)	68	74	98	ALWAYS IN MY HEART	(Southern—ASCAP)	—	98
	☆TRASHMEN-Garrett-4003					☆JACK JONES-Kapp-571					☆LOS INDIOS TABAJARAS-RCA-8313			
32	SUSPICION	(Elvis Presley—BMI)	59	97	65	YOU'RE A WONDERFUL GUY	(Jobete—BMI)	—	—	99	THE GIRL FROM SPANISH TOWN	(Marty's Music—BMI)	76	75
	☆TERRY STAFFORD-Crusader-101					☆MARVIN GAYE-Tamla-54093					☆MARTY ROBBINS-Columbia-42968			
33	STAY	(Cherio—BMI)	47	69	66	PUPPY LOVE	(McLaughlin—BMI)	71	73	100	WOMAN, LOVE AND A MAN	(Chevis—BMI)	95	83
	☆FOUR SEASONS-VeeJay-582					☆BARBARA LEWIS-Atlantic-2214					☆TONY CLARKE-Chess-1880			

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

500,000 SOLD IN ENGLAND

BRITAIN'S TOP 50

record retailer and music industry news

- 1** **DIANE**
(3) Bachelors Decca F 11799
- 2** **ANYONE WHO HAD A HEART**
(10) Cilla Black Parlophone R 5101
- 3** **NEEDLES & PINS**
(1) The Searchers Pye 7N 15594
- 4** **I'M THE ONE**
(2) Gerry & The Pacemakers Columbia DB 7189
- 5** **5 4 3 2 1**
(5) Manfred Mann H.M.V. POP 1252
- 6** **HIPPY HIPPI SHAKE**
(4) The Swinging Blue Jeans H.M.V. POP 1242
- 7** **AS USUAL**
(7) Brenda Lee Brunswick 05899
- 8** **I'M THE LONELY ONE**
(14) Cliff Richard & The Shadows Columbia DB 7203
- 9** **I THINK OF YOU**
(9) The Merseybeats Fontana TF 431
- 10** **GLAD ALL OVER**
(6) The Dave Clark Five Columbia DB 7154
- 11** **CANDY MAN**
(13) Brian Poole & The Tremeloes Decca F 11823
- 12** **DON'T BLAME ME**
(8) Frank Ifield Columbia DB 7184
- 13** **BABY I LOVE YOU**
(12) Ronettes London HLU 9826
- 14** **FOR YOU**
(16) Rick Nelson Brunswick 05900
- 15** **I WANT TO HOLD YOUR HAND**
(15) The Beatles Parlophone R 5084
- 16** **TWENTY FOUR HOURS FROM TULSA**
(11) Gene Pitney United Artists UP 1035
- 17** **I ONLY WANT TO B**



The Bachelors

DIANE

9639

LONDON
RECORDS

Capitol's New Beatles Single, Tunes Unheard Passes Million Mark Prior To Mar. 16 Release; "Beethoven" In New LP

NEW YORK—Within hours after its release of a new single by The Beatles next week (16), Capitol Records plans to request the RIAA to start the ball rolling on its million-seller certifying audit.

There was, of course, little doubt that the label's second singles appearance by the group would get a million-selling response to its release. Still topping the Top 100, for the eighth straight week, is "I Want to Hold Your Hand," on which the label reports a sale of 3.4 million in 10 weeks.

Capitol Records Distributing Corp. has been taking orders on the new disk without even disclosing the titles, which happen to be "Can't Buy Me Love" and "You Can't Do That," cut in London shortly after the group's return to England from the U.S. Songs, however, were written by Beatleites Paul McCartney and John Lennon during the quartet's Miami Beach sojourn two weeks ago.

By last Wed. (3), the label admitted that some 1,700,000 orders were al-

ready on the books. EMI will release the single in England and Europe on Mar. 20.

Explaining its non-rush release of the single, Capitol said it decided to hold back release until the deck reached its initial press-run goal of 2 million copies.

To reach this mark, at least three outside plants, in addition to Capitol's own two facilities, will be pressing the single.

The label also cleared up confusion over another Beatles side, "Roll Over Beethoven," which has been getting retail reaction in the U.S. via the import of the side from Capitol of Canada.

Voyle Gilmore, A&R vp, said that "Beethoven" would be included in the Beatles next Capitol LP, now being prepared.

"There was tremendous pressure on us to release the 'Beethoven' side as a single," he said, "but we and the Beatles agreed that the new tunes would be far better."

Belafonte's 12th Year At Victor Sparks Big March Album Program

NEW YORK—RCA Victor Records is marking Harry Belafonte's 12th year with the label with a strong merchandising program this month.

In effect, the performer becomes the diskery's "Artist of The Month," the label's now-and-then push for one of its top performers. This means a full-scale national ad-promo campaign created to draw consumer interest on current and catalog product by the artist.

The label is also releasing a new, 2-LP album, "Belafonte at the Greek Theater," an on-the-spot recording of his recent appearance at the famed Los Angeles showplace.

In all, there are sixteen Belafonte albums in the program. To spotlight many of the albums, a special promo record for all deejays and reviewers has been made that comprises 12 songs from nine Belafonte collections in the Victor catalog. There are also deejay tapes being made available throughout the country. Another promo item is a quantity of "Artist of The Month" buttons, to be worn by record shop clerks. These buttons are approximately three inches in diameter, are visible at a distance, and feature a reproduction of the "Belafonte At The Greek Theatre" album cover.

Point-of-sale materials for the merchandising program are extensive. Included are eye-catching four-color window streamers, 30 X 30 cover blowups, mounted covers of the entire Belafonte catalog, six-bin Belafonte merchandise racks and handsome four-color consumer album cover supplements which exhibit every album covered in the program.

Spearheading the major national advertising campaign for the program will be full-page-and-a-column ads placed in Time, Playboy and Cosmopolitan magazines. Two-color, as well as black-and-white, full-page ads will announce the program to the industry in *Cash Box*, *Billboard* and *Variety*.

Ad mats—500 line, 140 line and 600 line catalog mat—covering the Bela-

fonte promo will be made available to distributors throughout the country.

Additional promo plans include 60-second and 30-second radio scripts, and dealer/distributor bulletin mailings.

RIC Buys Samos Island

NEW YORK — Recording Industries Corp. (RIC), the new Joe Csida-headed diskery, has made its first big deal, the acquisition of the hot BMI pubbery, Samos Island Music, from Alex Zanetis. A purchase price was not announced.

Deal was made in Nashville by RIC's Lester Vanadore, vp-secretary, and Frank Poole, vp-treasurer.

Csida stressed that the move was by "no means" an indication of a desire by the label to produce and release records of its own copyrights.

"I have already gone out of my way, and so have other working members of RIC," said Csida, "to tell every legitimate music publisher and songwriter in this industry that RIC wants to record and release strong material no matter who writes or publishes it. The deal we made with Alex Zanetis was made merely to give RIC the same kind of publishing affiliation which all of its fellow-record manufacturers have."

"Our deal with Alex has one other plus factor, and that is that it will enable him to write and produce for some important artists we expect him to develop in Nashville and elsewhere."

Under the RIC-Samos Island agreement, Zanetis (songwriter, publisher, singer and winner of five BMI's songwriter awards) will continue as president of Samos Island Music. Zanetis will also be under contract to Samos Island as an exclusive writer.

In addition to heading up Samos Island, Zanetis will also work as an artist and as a producer for RIC, along with other leading Nashville disk producers who will make masters for the label. He will headquarter in Nashville, but will still maintain a branch office for Samos in Flora, Ill.

(Continued on page 36)

NARM Sees Biggest Annual Meet Yet

PHILADELPHIA — Advance registration for the 1964 Sixth Annual Convention of the National Association of Record Merchandisers indicates record attendance at the rack men's annual meet, which begins April 19-23, at the Eden Roc Hotel in Miami Beach, it was reported last week.

In addition to the NARM rack members, invitations have been issued to non-member rack jobbers to attend the convention. This is the first time in NARM history that rack jobbers who are not members, but who have shown an interest in the organization, will be given an opportunity to see the record merchandisers' association in operation. The total number of rack jobbers in attendance this year, with members and guests, will far exceed that of previous years. The associate membership (label) racks will have an opportunity to meet with a much greater number of customers and potential customers than in former years.

The convention business sessions will begin at 9:00 AM on Monday, April 20, and will convene again on Tuesday morning. There will be organized breakfasts for all convention registrants preceding the business sessions. George Berry, convention chairman, of Modern Record Service in New Orleans, will preside at the business sessions, and will introduce George R. Marek, vice president and general manager of RCA Victor Records, convention keynote speaker.

Dr. Theodore N. Beckman, professor of marketing at Ohio State University, will deliver an address entitled "Rack Jobbing—A Phenomenon

in Wholesaling." Dr. Beckman is a leading authority on wholesaling in the United States, and an expert in the field of rack jobbing. A symposium, featuring several record manufacturers and rack jobbers, will follow. The symposium will discuss the relationship between the record manufacturer and the rack jobber, a matter of immediate concern in view of the recent Capitol Records' "Stand for Stability" move.

Tuesday's business session will concentrate primarily on the Federal Trade Commission Rules for the record industry, and the manner of compliance by the members of the industry. The special NARM legal counsel, Albert A. Carretta, former Commissioner on the FTC, will address the group, and participate in other aspects of the day's program, which will feature a panel discussion of record merchandisers and manufacturers on the same subject.

Visitation hours between labels and their rack customers will be held on Monday and Tuesday afternoon, and on Wednesday morning and afternoon. At this time, the rack jobbers will see the manufacturers on the two display floors, reserved for that purpose. The fact that all manufacturers will be concentrated in a two-floor

(Continued on page 36)

WB-REPRISE ISSUES 12 LP's FOR MARCH

BURBANK — Warner Bros.-Reprise Records has announced the release of 12 new albums for Mar., with the issue equally divided between the two labels.

Included in the Reprise releases are "The Shelter Of Your Arms" by Sammy Davis Jr., "Thanks For Nothing" by Rosemary Clooney, "On The Move" with Trini Lopez, "Paris When It Sizzles," a Paramount film soundtrack with a Nelson Riddle score, and Duke

Ellington presents the "Dollar Brand Trio."

The Warner Bros. entries are "Abigail Beecher" by Freddie Cannon, "Allan In Wonderland," by Allan Sherman, "Things Are Swingin'" by the Kirby Stone Four, "Fitness For Baby And You" by Bonnie Prudden, "The Hit Tunes of 'Hello Dolly'" and "What Makes Sammy Run" by Barbara Carroll, and "I Enjoy Being A Girl" by Barbara McNair.

Part 1: Music Industry Problems In Latin-American Market

This is the first of two articles on the problems that confront the Latin-American music market and their relationships to the international music scene. Writer is Miguel Smirnoff, Latin-American director for Cash Box.

The fast development of several new big markets in the world, besides the United States and, most important of all, the dramatic improvement of the ways of communication (by exchange of music, tapes and artists) between the US, Europe and the rest of the world, have led during the past two years and especially 1963 to a consideration of the international record business from a completely different point of view: something like a big "Music Common Market," where hits developed in one country can turn into smashes in others in practically no time, as the well known Beatles did.

Of course, the next step in the expansion plans of U.S. and European diskeries and music publishers, is

Latin America. Its 200 million people are a tremendous potential market, and may mean substantial earnings when considered as a whole and properly operated field. Unfortunately, the conditions for working in this part of the world are completely different from the ones currently found in the States and even Europe, and a lack of knowledge may mean costly mistakes in loss of time and possibilities.

Few manufacturers have visited these countries, and many of them don't really know well what's happening there.

Most contracts are made after visits of South American record people to New York or other cities, and generally the licensing company feels that it is protecting its interests by asking for an advanced yearly payment, and afterwards forgetting the whole thing, unless the representative visits it again, looking for more tapes and new recordings.

In a recent case, after paying in advance, an Argentine manufacturer could release the first records under the new label only a year after signing the contracts, due to delays in receiving the tapes and other material.

Many other details could be pointed out here, but it would take too much space. The results of all are that many manufacturers in Latin American countries (and particularly in Brazil) are giving up foreign representations, and devoting to local products, because of the difficulties of operation. The critical economical situations in Argentina and Brazil (with Mexico, the biggest markets in the area) well known by everybody through the daily papers, necessitate an end to representation of the diskeries that ask for big advances: simply, its not worthwhile for the representative to invest a big sum in something that he will receive in the

(Continued on page 38)

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CAPITOL POLICY HAS DRAMATIC EFFECT

NEW YORK—The Capitol "1-Price-For-All" Policy move, its immediate effects, and predictions as to what the long term out-come would be, dominated trade conversation during the past week.

Stan Gortikov, Capitol vice president and general manager, and an author of the Capitol policy move, reported that the reaction was exactly what he had expected. He said that he was more certain than ever that the move was sound; that there was a need for such a move and that it was justified. He also said that the company is set to make it go.

Gortikov reported that the entire Capitol organization was optimistic that the policy change would, in time, strengthen Capitol's position, and he expressed great satisfaction with the enthusiasm which he felt from branches over the new CRDC policy.

He said that Capitol Records would be represented at the forthcoming NARM Convention in Miami Beach next month and stated that he has asked for an opportunity to restate Capitol's position and answer questions about the Capitol LP policy change at the NARM confab.

But NARM execs, at the very same moment, were meeting with their attorneys to determine what action, if any, could be taken against Capitol. Cecil Steen, NARM president and Jules Malamud, NARM's exec. secretary, met in Washington, D.C., last Wednesday with Albert A. Carretta, an anti-trust specialist and NARM's special council (Carretta was formerly Commissioner of the FTC); and Earl Foreman, NARM's legal council. What the NARM brass and the attorneys were attempting to accomplish was evident in the official NARM release issued by Malamud:

"Further research will be done by Albert A. Carretta, NARM's special legal council to ascertain whether or not we have reasonable grounds to file a formal complaint either with the Anti-Trust section of the Department of Justice or the Federal

Trade Commission alleging a violation of existing laws."

At the same time, 3,000 miles away in California, where Capitol cut a number of sub-distributors notifying them that it would no longer sell to them, legal action was already taken. Western One-Stop Operations (San Francisco) had filed with the San Francisco Federal District Court a temporary restraining order preventing Capitol or any of Watson's competitors from selling Capitol Records to his accounts. A hearing on the order was set for Friday, March 6th at 2 PM (after deadline of this week's issue.)

It was learned that NARM had planned a Board of Directors meeting on the coast last week to discuss the Capitol action, but that idea was shelved and the "emergency" meeting was never staged.

In general, the feeling throughout the trade, at the rack and one-stop manufacturer levels was that Capitol had other plans "up its sleeve," or a second phase program. Some still insisted that Capitol would follow-up this move by entering the sub-distribution field. Others guessed that Capitol would, in the near future, reinstate the functional discount to the jobbers and one stops it wanted to deal with. This, said some, would be done after "undesirable" jobbers were cut off from Capitol product. But Capitol stated that such thinking had no foundation whatsoever.

The policy announcement definitely had a shock effect on the racks and one stops last week. The handful of jobbers who were informed that Capitol would no longer sell them product were completely stunned and claimed they could not understand why they were cut off. Other sub-distributors still being sold by Capitol felt that erasing the functional discount was a "ridiculous" move that would result in racks carrying only "must" merchandise from the label.

A number of one-stops (those dealing primarily in singles but also

handling a fair selection of LP's for small dealers) said that the new plan would not have an earth shattering effect on them. One said, "We'll continue to sell Capitol LP's to our accounts with our normal mark-up. If our accounts want to go to Capitol to buy their LP's at the same price we pay, let them go. We'll just decrease our inventory and carry only what our clients are willing to buy and what we can make a profit on. We never carried catalog anyway so the change won't be bad."

But Irv Perlman, president of ROSA, the Record One-Stop Association, acting as ROSA spokesman, blasted Capitol for its step (See other story this page.) (Perlman's I. J. Morgan One-Stop Operation in Philadelphia was one of the firms cut by Capitol.)

There is no doubt that sub-distributors are going to attempt to put Capitol through the mill in the coming weeks and months. Almost all seemed to jump at this opportunity to rap the quality of the Capitol catalog with such embittered comments as "The only artists Capitol have that I must have are the Beatles, the rest are finished. I'm not going to stock any of the slower moving catalog names and their classical LP's are as good as dead now." Some of the large retail operations and discount stores, dissatisfied with the Capitol move because it raises their prices, also indicated that they would stock only "must" product.

It is obvious that many important accounts are planning approaches designed to make Capitol crack and return to "deal" merchandising again.

It is also interesting to note that many of the people contacted by Cash Box on the Capitol policy change, many of whom last July expressed horror over the Columbia LP policy change, now seem to refer to Columbia's "Age of Reason" program as a fair approach and a step that Capitol should have taken rather than go "as far as it did."

At dead line, the other major labels still had made no official announcements as to policy changes, if any, following the Capitol plan.

DGG To Distribute Command Line Abroad

NEW YORK—Enoch Light, managing director of Command Records, has completed negotiations with Deutsche Grammophon for the West German company to distribute the Command classical line in Europe.

All of William Steinberg's recordings with the Pittsburgh Symphony Orchestra will be offered by DGG, which in itself has one of the largest classical catalogs in the world.

Ready Audit On Grammy Finalists, Ballots Due This Week

NEW YORK—The auditing firm of Haskins & Sells begins tabulating the final nominations for this year's Grammy awards from NARAS, the disk arts society. Balloting for nominations ends this week (9). Within a few weeks, the list of final nominations in each of 42 categories will be mailed to members whose next round of voting will determine the winners, to be announced at simultaneous NARAS functions in New York, Los Angeles and Chicago on May 12.

RCA Victor To Bow "Vintage Series"

NEW YORK—RCA Victor Records announced last week (5) that as a result of countless consumer requests over the years, it has inaugurated a "Vintage Series" which will highlight re-issued selected performances by great personalities of the pop, jazz and folk music world. The program will begin in June with the release of four "Vintage" albums.

Brad McCuen, coordinator of the new series, indicated that every selection from every album has been carefully re-mastered using the latest techniques, but that the artistic values of the performances were of prime concern throughout the many hours of professional attention given to the project. Each album will have an increased playing time and include equivalent of 16 songs. Detailed, in-depth liner notes by recognized authorities have been written for each album. The label's suggested retail price for the "Vintage Series" is \$4.98.

The series will debut in June with the release of four albums, and then continue every second month with two new issues for a minimum of 12 "Vintage" albums per year. Scheduled for the first release are "Dust Bowl Ballads" by Woody Guthrie, highlighting two tunes never issued before; the Kurt Weill-Ira Gershwin musical "Lady In The Dark" with Gertrude Lawrence, its original star, and Weill's "Down In The Valley"; "Body And Soul—The Jazz Autobiography of Coleman Hawkins," which traces Hawkins' career from 1927 and Fletcher Henderson to the 1963 Newport Jazz Festival; and finally, "The Great Isham Jones Orchestra," which includes 16 selections recorded from 1932-34 during the height of Jones' career.

C-P's '63 Sales, Earnings Dip Following '62's Twist Bonanza

NEW YORK—Cameo-Parkway Records had a sharp decrease in sales and earnings in 1963 following record earnings in 1962, the year the label cashed-in the twist fad.

In an annual report to stockholders, Bernie Lowe, president of the label, traded on the American Exchange, reported that net sales for 1963 were \$4,838,473, compared to 1962's \$7,656,987. 1963's net income after taxes was \$665,498 and earnings per share were \$1.10, against \$949,805 and \$1.57 in 1962.

Looking ahead, Lowe told shareholders that "management is confident that our growing list of hit-recording artists and related operations . . . have enlarged our base of earnings and increased our potential for growth. This feeling was expressed in Oct. when the board of directors raised the quarterly dividend from 10 to 13¢ per share."

Lowe stated that the label will continue to concentrate on appealing to the "growing teenage market—the market which we feel holds the greatest profit potential for the company."

During 1963, the report goes on, C-P paid out more than \$100,000 in dividends and invested more than \$500,000 in the expansion and diversification of operations.

Besides its disk releasing operations, C-P receives income from its ownership of two publishing companies, Cameo-Parkway (BMI) and Wyncote (ASCAP), Silver Plastics, a pressing plant, Chips Distributing, the Philly distrib and recording studios.

ROSA Statement Denounces Capitol's "Stand For Stability"

NEW YORK—ROSA, the one-stop organization, scored Capitol's new "Stand for Stability" pricing policy last week through a statement issued by Irv Perlman, ROSA president.

Here is the full text of the ROSA statement:

"The Record One Stop Association is completely and vehemently opposed to the "Stand For Stability" recently announced by the Capitol Record Distributing Corporation.

"Capitol, in its move, is attempting to turn back the clock in the industry and to destroy a type of sub-distribution in the industry which has immeasurably aided the growth and success of the phonograph record business over the last two decades.

"We view the one price policy and the refusal to supply Capitol and Angel Records to a number of rack jobbers and one stops throughout the United States as the beginning of a drive on the part of Capitol to eliminate the sub-distributor from competition in dealing with the record dealer, department stores, etc.

"It is obvious that the rise of the one stop in the scheme of distribution was caused by the failure of distributors, such as Capitol to seek out or service small accounts.

"This lack of failure of Capitol to build up an energetic sales organization is now used as a basic reason to eliminate the sub-distributor from the industry even at a time when proposed Federal Trade Commission rules or Proposed Federal Trade Commission rules recognize the function of the rack jobber and one stop in the industry.

"We take issue with the CRDC statement that "many of the new policy changes have long been advocated by many one stops." Since when does one consciously agree to give up a proper functional discount which has enabled the one stop to make a legitimate profit on its operation.

"Let us be clear in stating that this action was not for the benefit, but on the contrary to the complete detriment of the one stop as well as the rack jobber throughout the nation.

"While discussing benefit, it is our feeling that the small record dealer, while initially in favor of the one price policy will soon see that he will be unable to compete with the large user or discount department store in the sale of the product.

"It is clear from the statement made by CRDC Vice President Stan Gortikov that he holds the one stop and rack jobber responsible for the short comings of his own sales force in failing to reach the newer areas of retail expansion, major discount houses and chain stores. His answer is not to "beef up" his sales force so as to eliminate the vacuum but to do away with your competition by either pricing them out of business or cutting off their supply.

"It is our feeling that Capitol's "stand for stability" is a drastic and unfortunate step backwards and represents a harmful and pernicious movement aimed at the life and well being of the one stop and rack jobbers throughout the land."



RECORD REVIEWS

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

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

Pick of the Week

"IT'S ALL RIGHT
(YOU'RE JUST IN LOVE)"
(2:14) [Low Sal BMI—Thomas]

"YOU LIED TO YOUR DADDY"
(2:09)
[Low-Twi BMI—Whitley]

THE TAMS (ABC-Paramount 10533)

The Tams follow their current chart triumph, "What Kind Of Fool (Do You Think I Am)," with another deck that could easily follow suit. It's a haunting, cha cha beat thumper, tabbed "It's All Right (You're Just In Love)," that the lead singer and the rest of the group work over in tantalizing back and forth fashion. However, don't overlook the easy beat cha cha twist'er, "You Lied To Your Daddy," that sports the deep-voiced gimmick—similar to their current hit. Powerful pairing.

"GIVING UP ON LOVE"
[Roosevelt BMI—Gottehrer, Goldstein, Feldman]

"I'VE BEEN TRYING" (2:51) [Curton/Conrad BMI—Mayfield]

JERRY BUTLER (VeeJay 588)

Butler's newest VeeJay offering can quickly go the chart way of his recent hit, "Need To Belong." It's an emotion-packed slow cha cha beat-ballad weeper, labeled "Giving Up On Love," that Butler delivers in his very effective style. Intriguing vocal and instrumental showcase rounds out the lid. More potent cha cha beat doings on the feelingful underlid.

"THERE THEY GO" (1:56) Del-Mi ASCAP—Crane]

"STAY" (1:53) [Windsong BMI—Williams]

LOU CHRISTIE (Roulette 4545)

Christie appears to have another piece of sales dynamite in this new Roulette offering. It's a tailored-for-teen-tastes cha cha twist thumper (with tear-compelling love lyrics), tabbed "There They Go," that the chorus-backed Lou renders in his readily-recognizable (partly falsetto) fashion. Undercut's a winning, two-voiced twist beat revival of the years-back Maurice Williams hit—currently making the rounds again—via the Four Seasons outing.

"SOME THINGS ARE BETTER LEFT UNSAID" (2:15)
[Obie BMI—Weeks]

"THE HOUSE IS HAUNTED" (2:23) [Double-A ASCAP—Rose, Adlam]

KETTY LESTER (RCA Victor 8331)

Ketty Lester, who made a tremendous chart impression awhile back with "Love Letters," can repeat that success with her first outing on Victor. Side to eye is "Some Things Are Better Left Unsaid," an ear-arresting, tear-compelling rock-a-cha-cha beat opus that Ketty serves up in most appealing manner. Superb Sammy Lowe ork-choral arrangement on this Top 10 contender. The oldie, on the other end, sports a first rate beat-ballad echo-chambered reading by the lark.

"I DO" (1:47)
[New Executive BMI—Wilson,
Christian]

"TEARDROPS" (2:48)
[Arc, G&H BMI—Charles,
Stanley, Calhoun, Goldner]

THE CASTELLS (Warner Bros. 5421)

The Castells, who've tasted Top 100 success in the past (including a biggie in "Sacred") bow on Warner Bros. with a deck that could make the grade via both ends. One half's a tempting new handclap jump'er, tabbed "I Do," while the other's an ear-arresting revival of the sentimental oldie click (for Lee Andrews), labeled "Teardrops." Top teen styled settings supplied by Brian Wilson on the former and Hank Levine on the latter.

"CAN YOU DO IT" (2:17) [Jobete BMI—Street, Gordy]

"I'LL STAND BY YOU" (2:18) [Jobete BMI—Peoples]

THE CONTOURS (Gordy 7029)

The Contours, who number the chart-topping "Do You Love Me" among their hits, can have another sales-sensation here. Side to watch is "Can You Do It," a 'pull-out-all-the-stops' rocker that builds along the way—ala their initial smash. The 'pledge-of-love' coupler, "I'll Stand By You," takes a winning rock-a-cha-cha route.

"MOONGLOW/PICNIC THEME" (2:12) [Mills,
Colgems ASCAP—Hudson, LeLange, Mills/Allen-Dunning]

"ACAPULCO 1922" (2:07) [Almo ASCAP—Alpert]

THE BAJA MARIMBA BAND (Almo International 203)

The Baja Marimba Band, a recent chart-maker with "Coming In The Back Door," can again turn the chart trick with this new Almo stand. It's the "Moonglow" and theme from "Picnic" combination, a years-back giant for filmdom's Morris Stoloff, that the artists wrap up in most attractive, soft beat cha cha fashion. The catchy, Dixie-styled toe-tapper, on the other end, was noise-making "Lonely Bull" coupler for the Tijuana Brass.

Pick of the Week

"HELLO WALLS" (3:05) [Pamper BMI—Nelson]

"DOUBLE CROSSING BLUES" (2:38)
[Jimmy Ricks, St. Louis BMI—Robinson]

LITTLE ESTHER (Atlantic 2223)

Little Esther's debut on Atlantic looks (and sounds) like another chart-bound entry for the canary. It's the few years back smash, "Hello Walls" (for country song stylist Faron Young) that Esther and the Garry Sherman-led ork-choral group serve up in a fabulous new cha cha beat-ballad format. Excellent all-around job for all concerned. Backing's an infectious, hip-swinging re-make of her initial, years-back success. A male vocalist joins in on this end.

"MEXICAN DRUMMER MAN" (2:13) [Irving BMI—Turner]

"THE GREAT MANOLETE" (2:35) [Irving BMI—P.D.]

HERB ALPERT'S TIJUANA BRASS (A&M 732)

Herb Alpert's Tijuana Brass, the group that had a giant with "Lonely Bull," can be in for more of the same happy chart results with this completely different slice. It's a sensational, teen-styled thumper, tabbed "Mexican Drummer Man," that sports a great femme choral performance. The shouts of the bull ring are heard on the trumpet spotlighted, "Great Manolete (La Virgen De La Macarena)," a beautiful side culled from the crew's LP.

"I'M ON FIRE" (2:22)
[Grand Canyon BMI—Feldman, Goldstein, Gottehrer]

"BREAD AND BUTTER MAN" (2:34)
[Mimosa BMI—Hollingsworth, Jimmie L.]

JERRY LEE LEWIS (Smash 1886)

Lewis, who's been edging back to chartsville with each release, can have the big Top 100 comeback this time out. It's a sock-rock affair, tabbed "I'm On Fire," that brings to mind a host of his past successes including "Great Balls Of Fire." The bluesy rock-a-rhythmic undercut can also create loads of chart noise.

Newcomer Picks

"BACKFIELD IN MOTION" (2:30) [Lowery BMI—Bynem]

"BAD MOTORCYCLE (WOODEN WOODEN)" (2:12)
[Thornette BMI—Williams, Browne]

THE ANGELOS (Tollie 9003)

The Angelos can be flying high in the weeks to come as a result of this bow on VeeJay's new disk division. It's an engaging new rhythm dance on which the title, "Backfield In Motion," speaks for itself. There's a gospel flavor to this deck that's loaded with hit vocal and instrumental sounds. The dandy oldie, "Bad Motorcycle," shows up in a sparkling new rock-a-twist format on the powerful flip.

"KANDYAN DANCE" (1:56) [David Jones BMI—Mendis]

"CONCERTO D'AMORE" (3:02) [David Jones BMI—Hotter]

FRIEDEL BERLIPP & HIS ORCHESTRA (Carlton 603)

This import from Germany has what it takes to put the Carlton label back on the wax map. Titled "Kandyan Dance," it's a captivating adaptation of the original drum and rhythm pattern used in the fertility rites Spring celebrations held in the Indian city of Kandy. The Friedel Berlipp ork, with Heinz Hotter on piano, are on this tasty entry. Backing's a beautiful, shuffle beat ballad affair that also rates attention.

"THE LETTER" (2:02) [Venice BMI—Harris, Terry]

"STRING FEVER" (2:13) [Vault BMI—Cristy]

CAESAR & CLEO (Vault 909)

Chances are the disk biz' Caesar & Cleo will be making news in the near future. The newcomers' bow on the Atco-distributed label, "The Letter," is a throbbing, hip-swinging ballad romancer that they carve out with telling teen effect. Side can come thru in a big way. Watch it. As the tag implies, the flip's a dandy, up tempo, string-filled instrumental.

"I CRIED MY LIFE AWAY" (2:48) [Robert Mellin BMI—Morris]

"CLUB OF BROKEN HEARTS" (2:21) [Starflower BMI—Medley]

TOMMY NAVARRO (De Jac 1253)

Tommy Navarro can become an important disk name if this deck gets the exposure it deserves. It's a heartfelt, calypso-flavored cha cha lament, tabbed "I Cried My Life Away," that Tommy decks out with the utmost sincerity. Striking instrumental (and choral) backing supplied by Phil Medley. The undercut's an exciting rock-a-rhythmic weeper that also has the hit goods. Label's based in Hewlett, L.I.



the smash instrumental
from Melodia, Germany ... number two on **RADIO LUXEMBURG**

"KANDYAN DANCE"

based on the fertility rites of spring, danced in the temples of Kandy, Ceylon

Friedel Berlipp & his orchestra

on piano: **Heinz Hötter**



CARLTON 603

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RECORD REVIEWS

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

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

Best Bets

THE SURFER GIRLS (Columbia 43001)

● "DRAGGIN' WAGON" (2:20) [Arc-BMI — Taylor, Berry] The Surfer Girls could be the first all femme surfin' group to break through the huge wave of male surf groups, with this hard-driving, fast-paced surfin' item on Columbia. The gals exhibit plenty of vocal style and exuberance here and are sure to get loads of attention from the spinners and teenagers.

● "ONE BOY TELLS ANOTHER" (1:47) [Sea Lark-BMI—Koofer, Brass, Levine] The gals get some 4 Seasons-styled foot-stompin' support on teen rocker that shows them in another light. The lasses might have both sides going for them.

IRMA THOMAS (Imperial 66013)

● "WISH SOMEONE WOULD CARE" (2:20) [Metric BMI—Thomas] Irma Thomas can easily pull loads of loot with this first-rate, chorus-backed, medium-paced tale of romantic rejection essayed with sincerity and poise. Side's a natural for airplay and could make the pop-r&b grade in a big way.

(B+) "BREAK-A-WAY" (2:30) [Metric BMI—DeShannon, Sheeley] Fast-moving, uptempo, chorus-backed teen-angled blueser with a potent twistin' beat.

ANNA KING—BOBBY BYRD (Smash 1884)

● "BABY BABY BABY" (2:36) [Try-Me BMI—Jam] Anna King, who pulled some recent loot with "If Somebody Told You," teams up with blues songster Bobby Byrd on this contagious, fast-moving pop-r&b happy lament about a duo who are extremely pleased that they've found each other. Could break quickly.

(B+) "BABY BABY BABY" (2:36) [Try-Me BMI—Jam] On this end orkster Sammy Lowe offers a catchy, danceable instrumental version of the top side.

BOBBY WILDING (DCP) 1009)

● "I WANT TO BE A BEATLE" (2:30) [South Mountain-BMI—Barr, Meshel, Weinstein] Here's an interesting Beatle-oriented item by Bobby Wilding backed by ork & chorus that could very easily cash in on the current craze. The chanter & assistants cleverly intertwine melodies from the hit sides of the English group. The kids could come out in force for this one. It's a Don Costa Production.

(B+) "SINCE I'VE BEEN WEARIN' MY HAIR LIKE A BEATLE" (2:00) [Wanessa/South Mt.-BMI—Allen, Merrell] Still on a Beatle kick, the singers declare they'll be big with the girls if they sport a Beatle cut. A top-flight dance side.

GIGI PARKER & THE LONELIES (MGM 13225)

● "BEATLES PLEASE COME BACK" [Two Guitars BMI—Taylor, Daryll] A plea for the return of the hot English group to these shores is performed with pro rock-attack color by the femmes. In addition to the gal's first-rate blend, there's a potent combo sound backing them up. Watch it.

(B) "IN THIS ROOM" [Two Guitars BMI—Taylor, Daryll] A wistful teen-romantic statement by the lead voice.

THE ROOMATES (Canadian-American 166)

● "MY HEART" (2:25) [One O'Clock BMI—Vanselow] The Roomates can get back into the chart swing-of-things with this powerful bow on C-A. Side's a sizzling romantic twist'er that moves along at a fast-train clip. Solid instrumental support on a lid that can step way out.

(B) "JUST FOR TONIGHT" (2:15) [One O'Clock BMI—Malis] Here the fellas do a complete about-face as they carve out a pretty ballad weeper.

EDDIE HODGES (MGM 13219)

● "JUST A KID IN LOVE" (2:20) [Ott BMI—Ratliff] Performer, a success on the Cadence and Columbia labels, makes a fine Nashville-feel debut on MGM. Approach is wistful, with an easy over-dubbed statement by Hodges. Could make it.

(B) "AVALANCHE" (2:03) [Bourne ASCAP—Blagman, Green] Interesting sound draws a parallel between an avalanche and a love-situation.

BOB MOORE (Monument 834)

● "HOOTEN TRUMPET" (1:47) [Acuff-Rose BMI—Bryant] This entry, waxed by Moore in Berlin, can put him back on the "Mexico" hit route. It's a contagious, quick beat hoedown-like instrumental that's sure to be filling the airwaves in the weeks to come.

(B+) "COLOGNE" (1:56) [Acuff-Rose BMI—Bryant] This continental-flavored bouncer can also make the grade.

RONNIE & PEGGY (Shah 109)

● "THIS LITTLE HEART" (2:08) [LeBill & Barbill BMI—R&P Williams] Pair is engaged in a very catchy teen entry, with their vocal, tune & combo arrangement all pitching-in with equal attraction. The Ft. Worth-based label could have something here.

(B) "STAND TOUGH" (2:11) [LeBill BMI—Grossman] A philosophy on finding one's true love.

SARAH VAUGHAN (Mercury 72249)

● "BLUESETTE" (2:44) [Duchess BMI—Gimbell, Thielmans] Number is a fetching blueser in waltz time. The jazz-oriented stylist adroitly handles its tricky rhythm, while a string-loaded ork brightly skips & hops along. Could be a deejay favorite.

(B) "YOU GOT IT MADE" (2:46) [Bonjour ASCAP—Ogerman, Goode] Sarah tries one for the teen-trade, a big-sounding rock-a-string affair.

THE FOUR SHILLINGS (Limelight 3017)

(B+) "DO YOU WANT ME TO" (1:50) [Westbound BMI—Wilsh, Fryer, Morton] The English crew delivers a strong Beatles-type sound. Boys are perhaps too close to the Beatles touch, but they do have a worthy rock date here. Diskery is the Mercury-handled affiliate.

(B) "MISS BAD DADDY" (2:05) [MRC BMI—Wilsh, Fryer, Morton] Team's colorful stand here incorporates a U.S. rock manner, although the Beatles heritage remains.

Best Bets

THE FOUR COINS (Joy 284)

● "LOVE ME WITH ALL YOUR HEART" (Cuando Calienta El Sol) (2:05) [Peer Int'l BMI—Vaughn, Rigual, Rigual] The Four Coins are good bets to make a solid Top 100 chart return here. Boys turn in a potent English vocal interpretation of the Latin import—a recent instrumental click for Steve Allen. Attention-getting beat-ballad arrangement on a deck to watch closely.

(B+) "BOYS CRY" (1:47) [Kingsley ASCAP—Scott, Kaye] Fellas and their combo-choral support also turn in a strong job on the stomp'er here.

LOU MONTE (Reprise 0267)

● "A BABY CRIED" (2:18) [Winlyn & Romance BMI—Spector] Against a strong rock-styled ork-chorus stint, the performer offers a dramatic portrayal of the oldie. Affair is highly effective and generally in tune with Top 100 tastes. Could happen again for Lou.

● "ROOSTER & THE HEN" (2:24) [Romance & Sal BMI—Valente, Allen, Merrell, Scaglione] Monte's heard in his more familiar, happy tarantella form. You've got to watch this type of date by the performer.

FERRANTE & TEICHER (United Artists 700)

● "IT'S ALL RIGHT" (2:09) [Arlou ASCAP—Ferrante & Teicher] Popular dual pianists, in front of a catchy rock-a-string sound, pay a novelty salute to the familiar line used by ventriloquist Senor Wences. Something different from the usually big-sounding ballad boys. It could get around.

(B) "CORN PONE" (2:06) [Arlou ASCAP—Ferrante & Teicher] A happy reading of "Skip to My Lou," including, aptly enough, square-dance fiddling.

VITO & THE SALUTATIONS (Wells 1008)

● "LIVERPOOL BOUND" (2:10) [Ripling, Instant BMI—Rick, Bergen, Coburn] All those teen-appealing vocal and instrumental tricks that helped give the group a chart entry a short-while-back with "Unchained Melody," is packed into this Beatles-angled bow on Wells. It's a real catchy, swift paced item that can take right off.

(B) "CAN I DEPEND ON YOU" (2:04) [Ripling, Instant BMI—Rick, Salutations] More top teen sounds in this torrid rock-a-twist'er. Fargo of N.Y.C. distributes the label.

HIGHWAYMEN (United Artists 695)

● "BON SOIR" (1:47) [Roundabout ASCAP—Robbins] The versatile pop-folk group unleashes their potent, wide-range vocal talents full-blast on this delightful, high-spirited, rousing Gallic drinking song which boasts some top-flight counterpoint portions. Deejays should really dig it.

● "THE SINKING OF THE REUBEN JAMES" (2:50) [Leeds ASCAP—Almanac Singers] On This end the gang turns in impressive reading on the folk evergreen about the first ship sunk in World War II.

VALERIE & NICK (Glover 3000)

● "I'LL FIND YOU" (2:15) [Figure-BMI—Simpson, Ashford] The duo launches this one with a Martha & Vandellas 'Heat Wave'-styled intro and then hold the flavor to the end. It's got a strong danceable beat despite the obvious similarities. The side is good but too much like the other one to happen big.

(B+) "LONELY TOWN" (2:13) [Figure-BMI—Simpson, Ashford] The group comes up with a colorful and sparkling ballad side here that could get plenty of teen acceptance.

TAMMY MONTGOMERY (Checker 1072)

● "THIS TIME TOMORROW" (2:10) [January BMI—Radcliffe, Spencer] Newcomer Tammy Montgomery could jump into the national spotlight with this top-drawer chorus-backed, rhythmic, shufflin' tear-jerker rendered with the authority of a long-successful pro. Loads of potential here.

(B+) "IF I WOULD MARRY YOU" (2:35) [Robert Mellin BMI—Russell, Montgomery] This time out the lark dishes-up a fine, tradition-styled blues tale of heart-break.

BERNADETTE CARROLL (Laurie 3238)

● "PARTY GIRL" (2:16) [Schwartz-ASCAP—Maresca-Zerato] A real happy hand clapper. Bernadette, aided by choral backing, belts out her joyous feeling of freedom in party style. Watch this one.

(B) "I DON'T WANNA KNOW" (2:18) [Precedent-BMI—Darrow-Gluck] This end's a slower number reminiscent of "Teenager In Love," Dion's oldie. Could get spins.

KINGTONES (Derry 101)

● "TWINS" (2:08) [Lochmoor-Roberts] This is a good rhythmic item about a guy who loves twin-sisters. Pete Mervenne is the effective lead voice. Deck's snappy way could realize important action.

(B) "HAVE GOOD FAITH" (2:33) [Lochmoor - Snoap] Haunting love-lost affair.

GEORGE HAMILTON (MGM 13215)

● "ERRAND OF MERCY" (2:28) [Arch ASCAP—Bacharach, David] The handsome young flick actor may be serving-up a hit teen sound here. It's a strong multi-tracked drama affair, with an attention-getting tune as the vehicle. Eye closely.

(B) "DOES GOODNIGHT MEAN GOODBYE" (2:39) [Screen Gems Columbia BMI—Greenfield, Goffin, Keller] Straight ballad reading of the sentimental waltzer heard in the film, "The Victors," which features Hamilton.

TOM GLAZER & THE DO-RE-MI CHILDREN'S CHORUS (Kapp 580)

● "LIMERICKS" (2:28) [Songs ASCAP—Glazer] Ensemble, recently chart active with "On Top of Spaghetti," can get further attention with this engaging collection of kiddie-directed limericks. Sound is as cute as pie.

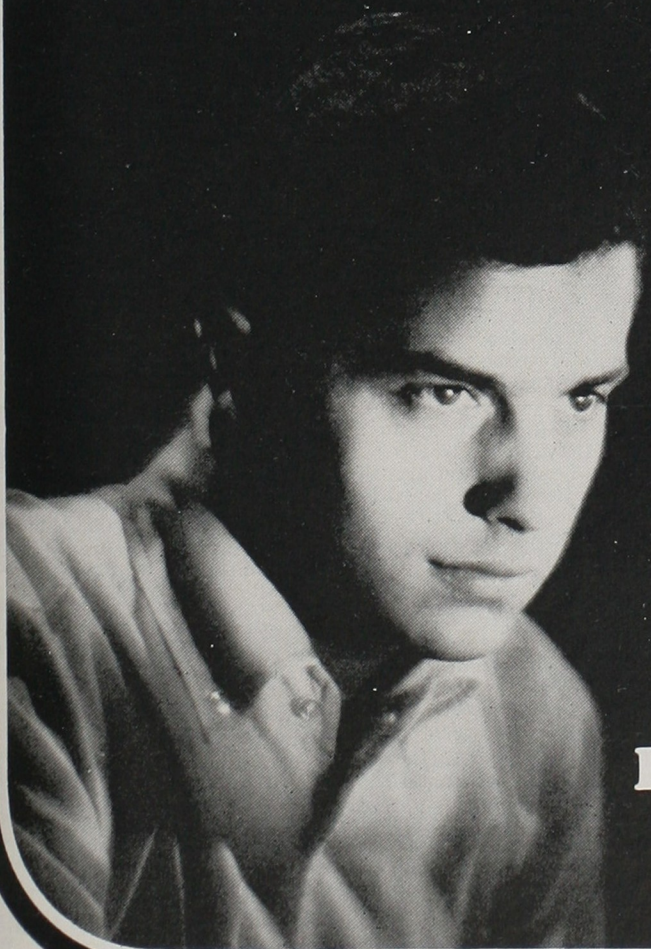
(B) "MICHAEL ROW THE BOAT ASHORE" (2:29) [P.D.—Trad.] The kids nicely relay the beautiful folk song.

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Dolton #92



Dolton records



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RECORD REVIEWS

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

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

Best Bets

GROVER MITCHELL (TCF 9)
 ● "WHAT HAPPENED TO YOU" (2:25) [Premier BMI—Carroll, Simpson, Ashford] Look for Grover Mitchell to kick up a dual-mart, pop-r&b chart fuss with this TCF bow. Side's a pulsating, emotion-packed beat-ballad weeper that the chorus-backed chanter puts across convincingly.

(B+) "TAKE A LOOK" (2:06) [Life Line BMI—Mitchell] This end's a bright, change-of-pace rock beat ditty. Strong support from Paul Williams' crew on both ends.

MACK RICE (Lu Pine 1019)
 ● "BABY I'M COMING HOME" (2:13) [Lupine-Cotillion-BMI—Rice, Johnson] Mack Rice comes up with a walloping vocal on this r&b-gospel type tune delivered with vigor and enthusiasm. Handclapping and a forceful beat add much here. Should get air activity in the r&b markets.

(B) "MY BABY" (2:36) [Lupine-Cotillion-BMI—Rice] A feelingful r&b sans the gospel effect on this end.

ROY TYSON (Double L 733)
 ● "I WANT TO BE YOUR BOYFRIEND" (2:14) [Prigan Elevator BMI—Price, Logan] Roy Tyson can make his initial chart appearance with this commercial chorus-backed, high-spirited affair all about a guy who makes a sincere plea for his gal to understand him.

(B+) "THE GIRL I LOVE" (2:25) [Prigan Elevator BMI—Price, Logan] Slow-moving, shuffle-beat blues romancer with a nostalgic while-back sound.

PEANUTS HUCKO (Laurie 3220)
 (B+) "BUCK DANCE" (2:24) [Sunset ASCAP—Stone, Schuster, Spencer, Va] The tuneful oldie receives a very likeable Dixieish instrumental outing, with a banjo doing most of the cheerful work. Sound has a happy folkish quality that could get big hootenanny-field attention.

(B) "FALLING TEARS" (2:16) [Gramercy—Hucko, Tobin] Intimate Bossa Nova sound.

MARION SHILLING (Jolar 1005)
 (B) "THEN I'LL FALL IN LOVE" (2:09) [Debbie Anne & Jonna Jaye ASCAP—Edwards, Joseph] Femme enumerates the conditions that will mean true-love in this light upbeat outing from the lark. Sound includes catchy la-la-la chant.

(B) "THAT'S ALL THAT MATTERS" (2:30) [Debbie Anne & Jonna Jaye ASCAP—Barbella, Gates] Busy rock date.

DEENA THOMAS (Clark 164)
 (B) "STANDING THERE CRYING!!!" (2:03) [Faire BMI—Douglas, Hodges] The Hollywood-based label is offering teenagers a prosounding rhythmic, featuring a worthy multi-tracking stint by the songstress. Fine rockin' reasons why this item should be aired.

(B) "PORQUE ESTAS LLORANDO" (2:03) [Faire BMI—Douglas, Hodges] Same session, but with a Spanish lyric.

RICHARD "POPCORN" WYLIE (Epic 9663)

● "MARLENE" (2:35) [Al-A-King BMI—Wylie] In big band swing style, backed by a choral group, Wylie belts out an original number that deserves attention. The songster tells happily about his new found love. Watch the spins and sales.

(B+) "DO YOU STILL CARE FOR ME" (2:47) [Al-A-King BMI—Wylie] In a Fats Domino-flavored style the singer belts out this happy sounding dance number. Could make it.

ARTY LEE (Fargo 1060)
 ● "SHADAGO" (2:10) [Instant-BMI—Towns, Lee] Arty Lee tells the tale of a Western hero named Shadago. The chanter has a polished voice and uses it well on this Western-folk type tune. The back-drop is "Ghost Riders" with a potent beat. Deejay exposure could make this one happen in short order.

(B+) "A LANTERN IN A WINDOW" (2:10) [Instant-BMI—Towns, Lee] Still Western on this cut, but with a loping beat and a romantic theme.

THE EXOTICS (Coral 62399)
 ● "SAD SAD SONG" (2:39) [Champion-BMI—Lewis] Here's a very commercial-sounding affair from the Exotics on Coral that could capture substantial sales and deejay activity. It's an r&b opus that also has strong pop potential—and the group gives it smooth treatment throughout. Eye it for early action.

(B+) "LET'S GET TOGETHER" (2:42) [Jobete-BMI—Kerr, Gross, Barnes] The lead chanter wails this r&b opus with feeling.

THE STANDELLS (Liberty 55680)
 (B+) "PEPPERMINT BEATLE" (2:08) [Metric BMI—Tamblyn] Teen times change, and what was once the "Peppermint Twist" is applied to Beatlemania. The ditty, not connected with the original "Peppermint Twist," is performed with solid belt 'em authority by the label's new group. Note that the sound is a top-notch twister.

(B) "THE SHAKE" (2:25) [Metric BMI—Tamblyn] Boys go on to another teen novelty step.

LAURA LANE (Kapp 568)
 (B+) "HEY BABY" (2:13) [LeBill BMI—Cobb, Channel] The songstress serves up an exciting deck with this femme version of Bruce Channel's years back hit. Eye it for spins.

(B) "WALK WITH HIM CONSCIENCE" [LeBill, Hill & Range BMI—Smith, Hausey] Flip sports a good blues sound.

DENNIS REGOR (Contempo 909)
 (B+) "LOVER" (2:15) [Famous ASCAP—Rodgers & Hart] The Rodgers & Hart goodie receives some ukelele razzle-dazzle from Regor, who is accompanied by a full ork sound in a Bossa Nova vein. Sparkling specialty programmer.

(B) "I PRETEND" (2:10) [Camelot ASCAP—Levine, Auletta] In a softie showing, Regor appealingly handles a lovely tune.

THE FOUR LADS (United Artists 702)
 (B+) "THE LOVE SONG OF TOM JONES" (2:05) [United Artists ASCAP—David, Addison] "Tom Jones," the pic smash, has a pretty main theme, which, it must be said, requires several hearings to be fully appreciated. As the vet song crew and its ork backing perform it, more than one listen is welcome. Maybe strong exposure could mean something.

(B) "THEME FROM LILIES OF THE FIELD (Amen)" (2:25) [Unart BMI—Goldsmith] Boys are in a joyous spiritual groove here, performing the old Woody Herman hit ("Amen") which is included in the flick, which, along with "Tom Jones," is up for an Oscar as the best flick of 1963.

BARBARA JEAN (Comet 2162)
 (B+) "DON'T REMIND ME OF TOMMY" (1:55) [Angel-BMI—West, Jones] Barbara Jean bows on Comet (A Herald-Ember affiliate) with this beautiful teen-angled vocal opus geared for teen dance and listening approval. Strong ork backdrop leads potency to the lark's performance. A few spins are in order.

(B) "HOW CAN I FORGET YOU" (2:34) [Angel-BMI—Jones] Accompanied by a femme chorus, the lark takes a soulful approach to this ballad romancer.

VICE-ROYS (USA 761)
 (B+) "LIVERPOOL" (2:17) [World Int-BMI—Giannini] The Vice-Roys salute the home of the Beatles on this rhythmic instrumental on USA. The melody is carried by the organ all the way backed by driving rhythm section. The arrangement is reminiscent of the Tornados' while-back offering of "Telstar." An infectious sound that merits attention.

(B) "TONK" (2:27) [World Int-BMI—Giannini] Honky tonk is the theme here. Funky guitars, organ and sax solo give it plenty of excitement.

BILLY FORD (Reprise 0265)
 (B+) "MY GIRL" (2:15) [Metric-BMI—De Shannon-Nitsche] An interesting drifter styled sound which could create excitement among the teen set. Lush rock-a-string sound using choral group effectively in the background. Look for air play.

(B) "THIS IS WORTH FIGHTING FOR" (2:30) [Harms-ASCAP—De Lange-Stept] A nationalistic idea, this land is worth fighting for, is presented on this end.

THE DOWLANDS (Tollie 9002)
 (B+) "ALL MY LOVING" [Northern Songs—Lennon, McCartney] Tune is a Beatles item—heard on Capitol's "Meet the Beatles" LP—and it gets a sort of Beatles-like reading by the vocal team. Diskery is the new Vee Jay affiliate, which has the new Beatles single, "Twist & Shout."
 (B) "HEY SALLY" [Ivy—G&D Dowland] Interesting country-flavored make-up to this bright rock sound.

THE BLARNEYS (Romulus 3006)
 (B+) "MY LITTLE MISS AMERICA" (2:15) [Rockmasters BMI—Guida, Royster] This snappy rock cutie offers some offbeat combo instrumentation and nice happy salute to the loved-one in the vehicle. Deck, distributed by Jamie/Guyden, could be active.

(B) "KILKENNY'S PARTY" (2:37) [Rockmasters BMI—Guida, Royster] As the title suggests, this is a joyous rock cut with a partytime air.

JOHNNIE RAY (Decca 31601)
 (B+) "CAN'T I" (3:05) [Wemar & Harvard BMI—Lovett] The famed warbler takes it nice 'n easy here, relating an oldie-type sentimental against uncomplicated light-rhythm support, featuring an organ sound. Fine sound for good-music outlets.

(B) "BREAK MY HEART BREAK" (2:22) [Leeds ASCAP—Altman] Here, the artist is after teen-market attention.

JOE THOMAS ORCHESTRA (Sue 807)
 (B+) "I DON'T WANT NOBODY—PART ONE" (2:30) [Sophisticate BMI—Johnson] Joe Thomas can get some new life with this first-rate re-working of the old Buddy Johnson pop-r&b hit which spotlights the solo singing talents of Bill Elliot. The lively, uptempo shufflin' blueser includes an effective chanting chorus. Plenty of potential.

(B+) "I DON'T WANT NOBODY—PART TWO" (2:10) [Sophisticate BMI—Johnson] Logical continuation of the above. This side, however, is more lyrical than the top end.

RED ONION JAZZ BAND (620 Records 100)
 (B+) "THE DILLY DIVE" (2:12) [Four Star—BMI—Knight, Hudson, Hagna] The 620 label with this folk dance-Dixie flavored item tagged "The Dilly Dive" by the Red Onion Jazz Band. The crew serves up a lively rendition of this original instrumental, and the Middle East flavor adds plenty of off-beat color. Good listening and dancing with this one.

(B) "MY MAN" (2:26) [Feist-ASCAP—Yvain, Willemetz, Charles] The group gets real happy on this uptempo treatment of the years back oldie blues item.

SHERRILL ROECKER (Swan 4173)
 (B+) "DON'T SAY NOTHIN' (If You Can't Say Anything Nice)" (2:49) [Mareno Ricci & Palmina BMI—Ricci, Bell] The old adage moves into a teen-romance theme in this catchy middle-beat sound from the lark and her combo-chorus support. Tune has the feel of a country-field ballad, but the overall sound impression is strictly meant for teen ears. Could prove active.

(B) "IT'S ALL OVER" (2:00) [Mareno Ricci & Palmina BMI—Ricci, Storace] Even sadder teatle here.

THE GRADS (MGM 13216)
 (B+) "IT HAPPENED ONCE BEFORE" (2:25) [Criterion ASCAP—Troup] The singers, a group on the edge of the good-music area, appealingly essay a highly inviting wistful ballad. String-loaded ork setting is pretty. A sound that makes the grade as all-around market warbling.

(B) "THEIR HEARTS WERE FULL OF SPRING" (2:35) [Fred Raphael ASCAP—Troup] Similar approach on another tender ballad.

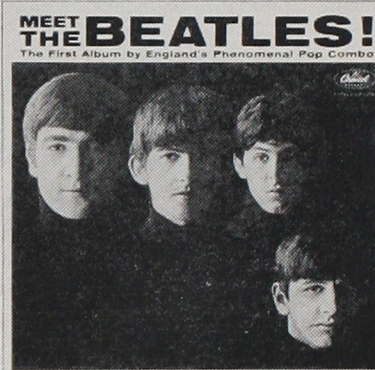
DON GANT (Hickory 1246)
 (B+) "ARE GIRLS GETTING PRETTIER" (2:00) [Fred Rose BMI—A&F Carter] So it seems to one fella in this robust rock attack from the songster and his strong organ-led combo-chorus accompaniment. All in all, a well-done, tuneful teen stand.

(B) "LITTLE DUTCH VILLAGE" (1:55) [Acuff-Rose BMI—Sinks] Very agreeable sound crosses the seas in depicting a cutie who lives in a little Dutch village.

THE BEATLES

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COMING MONDAY, MARCH 16! A brand-new single just recorded in England for simultaneous release throughout the world! Two great sides written by Beatles John Lennon & Paul McCartney! Never before available anywhere, on any other label! Bound to follow "I WANT TO HOLD YOUR HAND" into the #1 spot! 1 million pressed before release! Don't get caught short, call your Capitol Sales Rep NOW! P.S. "Roll Over Beethoven" will appear in The Beatles' next Capitol album, now in preparation.



The Beatles' #1 album





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

MARY LOU WILLIAMS (Mary 631)
(B+) "MY BLUE HEAVEN" (3:01)
[Leo Feist ASCAP—Donaldson] Vet jazz 88'er Mary Lou Williams, backed by bass and drums, should attract many good music deejays with this melodic, easy-going midstream rendition of the Walter Donaldson penned sturdie. Good change-of-pace programming. Label's based in N.Y.

(B) "IT'S A GRAND DAY FOR SWINGING" (3:07) [Duane ASCAP—Taylor] On this end the pianist offers a fast-moving, rhythmic reading of Billy Taylor's famed jazz piece.

MAURICE & RADIANTS
(Chess 12872)

(B+) "NOBLE THE BARGAIN MAN" (2:49) [Chevis BMI—McAlister, Vail] Maurice and the Radiants could make national names for themselves with this pulsating, shufflin' pop-r&b affair about some of their shopping habits. Merits a real close look.

(B+) "I GOTTA DANCE TO KEEP MY BABY" (2:49) [Chevis BMI—McAlister, Clowney] Fast-moving, rhythmic teen-oriented item about a fellow who is cognizant of the romantic values of terpsichorean poise.

ARTHUR GODFREY (Contempo 908)

(B+) "I WISH I WERE A FISH" (1:55) [Music Publ. Holding ASCAP—Adamson, Fain] This cute kiddie-styled ditty is from a Don Knotts-starred flick, "The Incredible Mr. Kimpet" and it's done with an amiable sprightly air by the famed personality and a moppet chorus. Pic will help spread the word about this dinking.

(B) "HOOTENANNY DIXIE BAND" (2:05) [Contempo BMI—Wolfe, Mure] A bright new lyric reading of "When The Saints Go Marchin' In."

MOE KOFFMAN (Jubilee 5471)

(B+) "FLOOTENANNY" (2:34) [Duchess BMI—Koffman] The "Swingin' Shepard Blues" man comes around with a tuneful date tied-in with the hottenanny fad. A chanting chorus is a cheerful part of the proceedings. Good sunny instrumental.

(B) "COFFEE HOUSE" (2:30) [Duchess BMI—Koffman] Pretty folkish tune also bows to the great pop acceptance of the folk idiom.

THE BAGELS (Warner Bros. 5420)

(B+) "I WANNA HOLD YOUR HAIR" (2:34) [Leeway ASCAP—Klein, Barzman, Orenstein] Jocks who are looking for a kidding-the-Beatles side will find that their search is at an end, for the Bagels give the hot English group a funny tongue-in-cheek going over. Might move.

(B) "YEAH, YEAH, YEAH, YEAH, YEAH, YEAH, YEAH, YEAH" (1:30) [Leeway ASCAP—Orenstein] The Beatles, of course, are again victims of zany satire.

GITTE (Capitol 5120)

(B+) "I WANT TO MARRY A COWBOY" (2:39) [Minerva ASCAP—Lindt, Strom] This effort was a recent smash in Germany. Lark's happy German-sung vocal is backed by a wild psuedo hillbilly sound, that gives the deck its biggest interest to U.S. listeners. It's an off-beat programming item.

(B) "THE OLD HOUSE ON HUCKLEBERRY STREET" (2:45) [Beechwood BMI—Haenning, Hertha] Relaxed swinger on a sprightly sentimental (side is German-sung, too).

DAVE HAMILTON & HIS PEPPERS
(Fortune)

(B+) "BEATLE WALK" (2:40)
[Trianon BMI—Hamilton] With Beatlemania still riding high, Dave Hamilton and His Peppers could create a sales stir with his raunchy, hard-driving teen-angled funky instrumental stanza with a fine multi-dance beat. Watch it.

(B+) "THE ARGENTINA" (1:50)
[Trianon BMI—Hamilton] This time out the crew dishes-up an appealing, high-spirited Latin-flavored rocker.

BOBBY COMSTOCK (Lawn 232)

(B+) "AIN'T THAT JUST LIKE ME" (2:14) [Trio BMI—Carroll, Guy] Nursery rhymes, as applied to a teener's romantic status, are delivered in rapid-fire, belt fashion by the rockster and his sizzling combochorus companions. Lots of color to gain teen appreciation.

(B) "CAN IT BE TRUE" (2:39)
[Bae & Debbie Anne ASCAP—Foster, Hasha, Gates] Comstock gets down to more serious teen-romantic business here.

EVALINE (Sound 7 Stage 2518)

(B+) "THE RIGHT TIME" (2:37)
[Crossroads BMI—Brown, Cadena, Herman] The blues lark addresses an audience about her selection, a gospel-type salute to the nighttime as the righttime for romance. Mostly blues appeal with some pop spill-over.

(B) "A LITTLE BIT OF HURT" (2:17) [Tree BMI—Wilkins, Riley] Trumpet and good backbeat sound back the performer's light rhythm delivery here.

THE HALF-SISTERS

(Chattahoochie 35)

(B+) "STUFFED ANIMALS" (2:07) [Conte-Fowley BMI—Zackery, Fowley] An inviting tale of growing-up is done with soft-spoken appeal by the crew. While there are rock touches, the sound is that of a gentle lullaby. Could develop into something.

(B) "FORGET WHERE I LIVE" (1:59) [Conte-Fowley BMI—Stephens, Zackery] In more well-defined teen territory, the larks are heard in a good semi-dramatic session.

MERRY YOUNG SOULS

(Capitol 5148)

(B) "16 TONS" (2:08) [American BMI—Travis] The established onetime Tennessee Ernie Ford smash receives a bright chorus going-over that gives the item a good modern-sound showcase. Jocks will take to the sound.

(B) "YOU'RE CRYING ON MY SHOULDER" (2:18) [Comet ASCAP—Kaye, Lippman, Wise] Nice old-fashioned sentimental is pleasingly portrayed by the crew.

VUSTAS (Venpro 1000)

(B) "SURFER'S MINUET" (2:03)
[Telton BMI—Accidentals] Combo's offering of the surfin' sound, in a minuet flavor, is a good instrumental number that can spark attention with the youngsters.

(C+) "GHOST WAVE" (2:01) [Pondior BMI—Lewis] Flip is a surfin'-flavored affair. Label is located in Hollywood.

ERNEST TAFOYA (Bandbox 351)

(C+) "BLUE BABY" (2:20) [Val Jean BMI—Tafuya] Boys shuffle-along in somewhat old-hat blues-rock fashion.

(C+) "SWINGING & SHAKING" (2:30) [Val Jean BMI—Tafuya] More in a years-back rockin' groove.

CY COLEMAN (Capitol 5130)

(B+) "I'M GONNA LAUGH YOU OUT OF MY LIFE" (1:52)
[Jefferson ASCAP—Coleman, McCarthy] A tune which the pianist-cleffer penned some years ago and gets occasional LP billing is done-up in exciting Latin-swing fashion by Coleman and his ork backing. A hip sound with a commercial ring to it.
(B) "GIRLS OF ATHENS" (2:05)
[Maytime BMI—Fragos] This happy sound is typical of imported instrumental merry-making.

SHERRY JENKINS (Pen 301)

(B) "SHORT HONEYMOON" (2:45) [Beckie BMI—Kessler] Young lark and her combo support tell the sad tale in teen-market three-quarter time, as heard down-Nashville-way. London Records handles the label.

(B) "HEY, LITTLE SOLDIER" (2:00) [Beckie BMI—Davidson] More Nashville-styled doings (the tempo is brighter here).

JILL JONES (Era 3123)

(B) "HELP ME" (2:15) [Bamboo & Solidarity BMI—Jones, Paris, Young] This is a generally effective romantic S.O.S. sound for the teen set. Over-dubbed lark's statement is backed by an interesting percussion-led sound from the bright combo.

(B) "DON'T BED MAD" (2:25)
[Bamboo & Solidarity BMI—Paris, Young] A slow-beat plaintive, also with multi-tracking by the lark.

GENE HOLIDAY (Johnson 125)

(B) "SCRATCH MY NAME OFF THE MAIL BOX" (2:23)
[Joli BMI—Weisenfreund] This mostly blues-market outing is a bouncy affair and concerns a guy who's had enough from a gal who keeps walking out on him.

(B) "MY HEART RUNNETH OVER" (with Love) (2:20)
[Audicon BMI—Weisenfreund] A blues softie by the songster.

THE DELICATES (Challenge 59232)

(B+) "COME ON EVERYBODY" (2:18) [Lenoir BMI—Knight, Kennedy, Bailey] Backed by big rock ork fanfare, the gals blend with lots of upbeat know-how on the jubilant blues-flavored sound. Vocally and instrumentally, this portion is power-packed.

(B) "I'VE BEEN HURT" (2:45)
[4-Star Sales BMI—Love] A more deliberate, yet still high-powered outing.

THE FOUR BUDDIES

(Imperial 66018)

(B+) "JUST ENOUGH OF YOUR LOVE" (1:50) [Elevator BMI—McCoy] A tale of a modern-day Delilah is relayed with an attention-getting, build-up format by the boys and their support. Colorful sound can go over the youngsters.

(B) "I WANT TO BE THE BOY YOU LOVE" (2:25) [Elevator BMI—McCoy] Shades of years-back teen sentimentality here. Nevertheless, it has appeal.

LORI ALLISON (Original Sound 42)

(B) "GOING OUT OF MY MIND" (1:44) [Drive-In-Buff] Lori Allison with the use of multi-tracking, tells the usual broken heart story that follows a lost-love. The gimmick is the cute way the "sad" story is told. Watch for airplay.

(B) "SAVE YOUR KISSES" (2:13) [Paul-Marc BMI—Duncan] This end presents a slow ballad with a fish tempo.

MEL HENKE (Topanga 102)

(B+) "IT'S A MAD, MAD, MAD, MAD, WORLD" (2:38)
[United Artists ASCAP—Gold, David] Going along with the title of the engaging pic theme, the date is a varied novelty stint, with a number of gimmick surprises popping-up—both vocal & orchestral. The Hollywood-based diskery is going to get a lot of humor-jock spins on this sound.

(B) "HONKY TONK TRAIN BLUES" (2:22) [Shapiro Bernstein ASCAP—Lewis] A swingin' instrumental reading on the old blueser, with Henke the keyboard soloist.

JERRY MURAD & HIS HARMONICATS (Columbia 42995)

(B) "SEVEN DAYS IN MAY" (2:06) [Famous ASCAP—Stratford] This martial air was "inspired" by the new flick of the same name, and represents a skilled tour-de-force for the vet harmonica team. Unusual, good-sounding harmonica work.

(B) "Theme from LAWRENCE OF ARABIA" (2:29) [Screen Gems—Columbia BMI—Jarre] Crew captures the exotic nature of the familiar theme from the pic epic.

CANDY CARROLL (Double L 731)

(B+) "EASY LIVING" (2:54)
[Famous ASCAP—Rainger, Robin] The great evergreen finds itself in strong vocal hands in the person of throaty jazz stylist Candy Carroll. Unbilled band backing is softly inventive. Solid good-music attraction.

(B) "WHEN I FALL IN LOVE" (2:45) [Northern ASCAP—Young, Heyman] A small combo backs the performer's sensitive survey of another standout standby.

DARLENE PAUL (Capitol 5119)

(B+) "A LITTLE BIT OF HEAVEN" (1:59) [Metric BMI—DeShannon, Sheely] A gal has been smitten by a boy she doesn't have in this all-out rock belt from the songstress and her full ork accompaniment. Quite a no-let-up approach. Could move.

(B) "ACT LIKE NOTHING HAPPENED" (2:42) [United Artists ASCAP—Tobias, Pockriss] Intriguing sounds pop-up on this strikingly plaintive performance.

RELIGIOUS

MAGGIE INGRAM

(Nashboro—45-804)
"Come Ye Disconsolate" / "Victory Shall Be Mine"

CBS TRUMPETEERS

(Nashboro—45-805)
"My Heart Bubbles Over" / "Everything Moves"

EDNA GALLMON COOKE

(Nashboro—45-806)
"You Don't Know" / "The Man's Alright"

GOSPEL CLOUDS OF JOY

(Nashboro—45-807)
"A Brighter Day" / "Lord I'll Take Your Word"

DIXIE NIGHTENGALES

(Nashboro—45-808)
"Pleading For Me" / "Death Is Riding"

DIXIE HUMMINGBIRDS

(Peacock-3012)
"Come Ye Disconsolate" / "Our Prayer For Peace"

THE MIGHTY CLOUDS OF JOY

(Peacock-5-1895)
"Lord Hold My Hand" / "Glory Hallelujah"

THE LOVING SISTERS

(Peacock-3011)
"Don't Let My Running Be In Vain" / "Sing Your Troubles Away"

THEY'RE DOING IT AGAIN!



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Nashville 4, Tennessee
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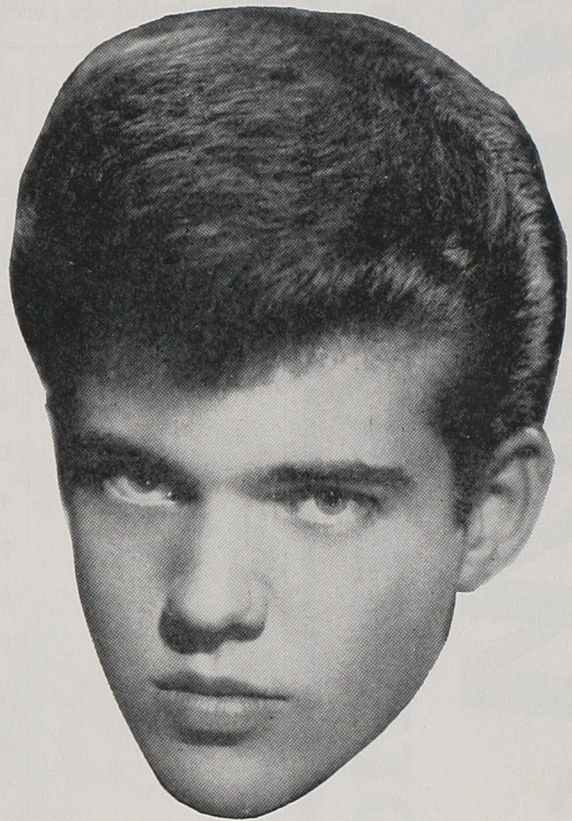
**THE
FILE**

c/w

Bigger Men Than I (Have Cried)

HICKORY 1238

Breaking All Over



**Kris
Jensen**

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ACUFF-ROSE ARTISTS CORP.
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RADIO ACTIVE CHART

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks. (SURVEY COMPLETED TO MARCH 4TH)

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
50%	Think	Brenda Lee—Decca		50%
48%	Suspicion	Terry Stafford—Crusader		66%
33%	You're A Wonderful One	Marvin Gaye—Tamla		33%
30%	White On White	Danny Williams—United Artists		66%
30%	Little Beatle Boy	Angels—Smash		30%
29%	Twist And Shout	Beatles—Tollie		29%
29%	Book Of Love	Raindrops—Jubilee		29%
28%	Hey, Bobba Needle	Chubby Checker—Parkway		28%
27%	Nadine	Chuck Berry—Chess		45%
26%	We Love You Beatles	Carefrees—London Int'l		26%
26%	Shoop Shoop Song	Betty Everett—Vee Jay		86%
25%	That's When It Hurts	Ben E. King—Atco		25%
25%	Dead Man's Curve	Jan & Dean—Liberty		38%
24%	Ain't Nothin' You Can Do	Bobby Bland—Duke		24%
23%	Tell It On The Mountain	Peter, Paul & Mary—Warner Bros.		59%
23%	To Each His Own	Tymes—Parkway		23%
22%	My Heart Belongs To Only You	Bobby Vinton—Epic		99%
22%	(That's) What The Nitty Gritty Is	Shirley Ellis—Congress		45%
21%	Rip Van Winkle	Devotions—Roulette		86%
20%	The Way You Do The Things You Do	Temptations—Gordy		40%
19%	It Hurts Me	Elvis Presley—RCA Victor		34%
18%	Don't Blame Me	Frank Ifield—Vee Jay		18%
17%	Heartbreak	Murmaids—Chattahoochee		49%
15%	New Girl In School	Jan & Dean—Liberty		32%
14%	Naomi	Floyd Cramer—RCA Victor		14%
13%	Understand Your Man	Johnny Cash—Columbia		13%
12%	Money	Kingsmen—Wand		24%
12%	Our Everlasting Love	Ruby & Romantics—Kapp		44%
11%	Crooked Little Man	Serendipity Singers—Philips		99%
10%	Needles And Pins	Searchers—Kapp		99%

LESS THAN 10% BUT MORE THAN 5%

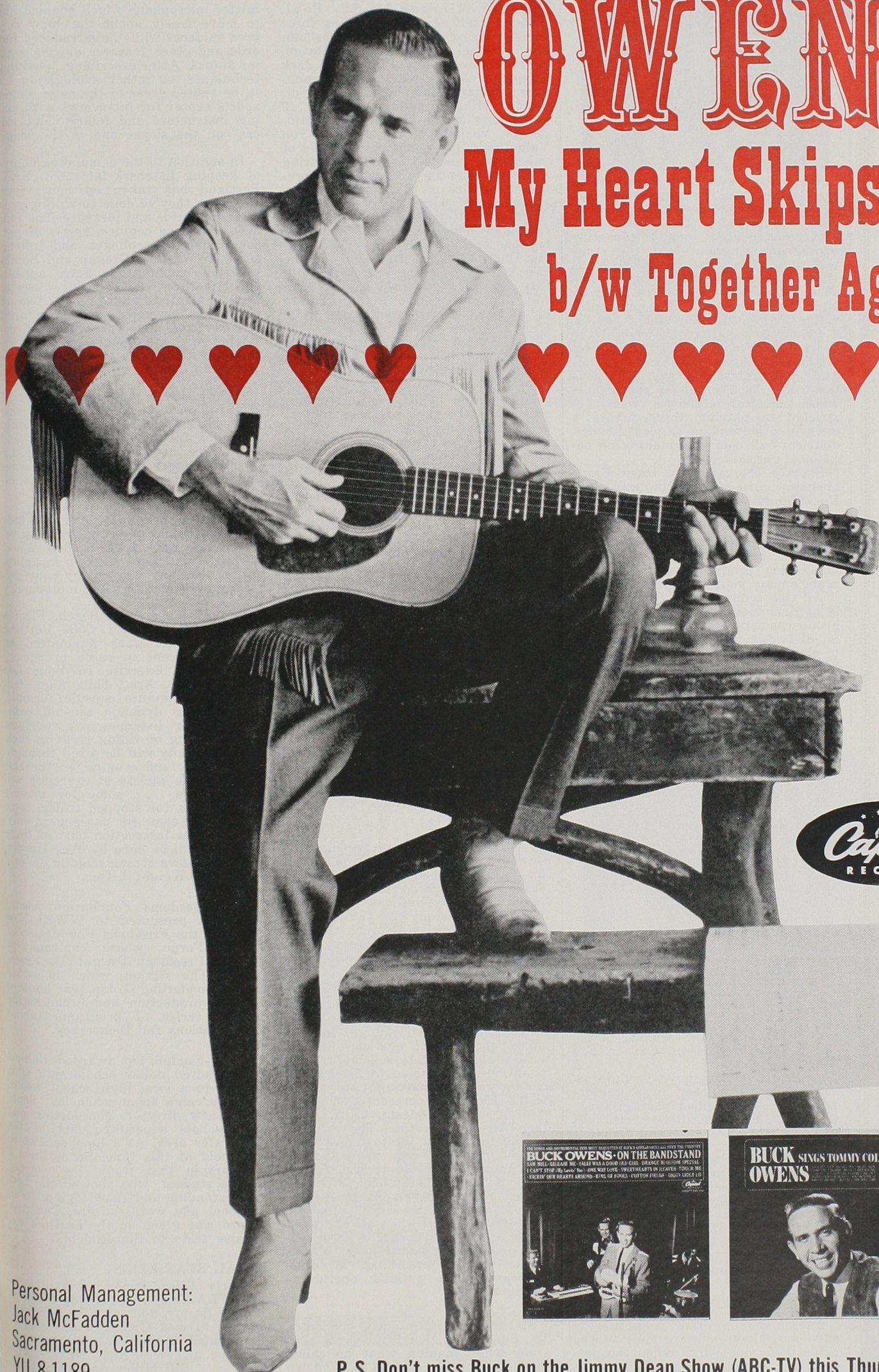
	TOTAL % TO DATE		TOTAL % TO DATE		TOTAL % TO DATE
Stay Four Seasons (Vee Jay)	73%	Hippy Hippy Shake		I'll Make You Mine	
		Swinging Blue Jeans (Imperial)	36%	Bobby Vee (Liberty)	76%
Hey Dean, Hey Jean		Kissin' Cousins		Sha La La	
Jean & Dean (Rust)	85%	Elvis Presley (RCA Victor)	90%	Shirelles (Scepter)	6%

Heading
for #1 on all
C&W charts!

BUCK OWENS

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b/w Together Again #5136



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Jack McFadden
Sacramento, California
YU 8-1189

P.S. Don't miss Buck on the Jimmy Dean Show (ABC-TV) this Thursday nite, March 12!

SUE'S HOT!!

All 3 Records On The Charts

"I CAN'T STAND IT" THE SOUL SISTERS*

SUE 799

*National Exposure On The Steve Allen Network TV Show

"I CAN'T WAIT"

b/w

WHO'S GOING TO TAKE CARE OF ME

BABY WASHINGTON

SUE 797

"SO FAR AWAY"

HANK JACOBS

SUE 795

(Formerly With The Mickey & Sylvia Team)

Everybody's Pick

"DON'T LET YOUR EYES GET BIGGER THAN YOUR HEART"

SYLVIA ROBBINS

SUE 805

Sue

RECORDS

1650 Broadway N.Y.

BIOS

Dave Clark Five



When the Dave Clark Five toppled the Beatles from the number one spot on the English best-selling charts with their single, "Glad All Over," the event caused such a sensation throughout England that the story was run on the front page of both the Daily Mail and the Daily Mirror. The deck, which was recently released by Epic Records in the U.S., is currently riding high on the Top 100.

Prior to last Dec. 15 when Dave Clark celebrated his twenty-first birthday by signing the contract that gave him professional status, he was the leader of a group of young men whose musical activities were restricted to playing three nights a week in a Tottenham (a local London district) ballroom plus making an occasional recording.

Shortly thereafter a Dave Clark business card found its way into Buckingham Palace and Dave received an invitation to play at the annual staff ball. That was the beginning of a popularity that gradually increased until expected appearances in London produced near pandemonium among young female fans.

All this commotion is caused mainly by drummer Dave Clark heading a group consisting of Mike Smith who handles most of the vocals in addition to playing organ and piano; Ric Huxley on bass, harmonica and guitar; Lenny Davidson, guitarist and Denny Payton, saxophonist.

Sapphires



The Sapphires, who are currently clicking with "Who Do You Love" on the Swan label, consist of three youngsters from the Quaker City: Carol Jackson, George Garner and Joe Livingstone.

All three artists have been interested in music all their lives. Coming from deeply-religious backgrounds, the recording-artists-to-be were first exposed to gospel music and the choir singing in their respective churches. While in high school, each member of the present group began to sing at various teen functions in and around Philadelphia. About two years ago Carol, George and Joe met and decided to join forces. After working together and building an act the trio came to the attention of indie producer Jerry Ross who immediately recognized their talent and started to groom them for big things. The rest is history.

Presently the crew is preparing their first album appropriately tabbed after their single hit. When the performers are not on the road or recording, they spend a great deal of their free time skating and dancing.



PLATTER SPINNER PATTER

WDGY-Minneapolis-St. Paul, pledged itself as a major selling force for the Heart Fund in Feb., the official national Heart Month. Station personalities Johnny Dollar and Jack Chapman, along with station manager, Richard Harris, and promo director, Mike Segelman, visited 40 youngsters at the University of Minnesota Variety Heart Hospital on Valentine's Day. Generous numbers of valentines, received at WDGY during a recent valentine contest, were presented to each of the smiling youngsters, along with a red carnation. Also, the outlet's Hal Raymond, Jack Chapman and J. Walter Beethoven became enthusiastic auctioneers for the Heart Fund at a special WDGY Pie Auction. A large crowd of Twin City shoppers gathered at the Midway Shopping Center in St. Paul to bid on the pastry offered by the radio trio. Proceeds from the sale of the pies, donated by WDGY listeners, were forwarded to the St. Paul chapter of the Heart Fund.

Ninety-nine happy housewives recently had the time of their lives at WIBG-Philadelphia's "Wow of a Luau." Selected from over 1500 entries, these lucky 99 gals were the guests of station spinner, Bill Wright, for a night on the town to remember. Beginning with a private screening of the 20th Century-Fox flick, "South Pacific," the ladies were then transported via "tropical colored" taxicabs to a local polynesian restaurant, for a luau of lavish island foods and fruit nectars. Mementos of the evening include an LP of the music from the film for each of the winners.

Unemployment is the target of a new spot campaign on WLS-Chicago to Illinois businessmen. In cooperation with the Windy City Jaycees, Don Stewart, public affairs director for the station, has custom-produced the spots using the voices of representatives from the YMCA, the Board of Education and the Illinois State Employment Service, who are working with the Jaycees on the project. These representatives will be heard also on Harvey Wittenberg's "Business Final."

WSUN-St. Petersburg recently received four first-place awards in the 4th District Advertising Federation of America 1964 awards competition presented at the Suncoast Ad Club's third annual Addy Awards dinner. The four categories in which the station placed first were company public relations advertising, radio commercial more than 30 seconds in length, outdoor poster campaign and outdoor posters.

Fifty-five hundred young people of junior high school age-level, representing almost eighty schools, recently affirmed a "resolve to attempt to avoid cigarette smoking until adulthood." Each was presented a small card by KFIV-Modesto, Calif. as a Teen Against Nicotine. The student-body of the Walter White Junior High School in Ceres was presented an American Heritage Junior Library by radio K-5, as the "school with the largest representation of its student body." In fact that school came up with 100 per cent, when all 531 teenagers enrolled took part. These results capped a month-long, all-out station effort, according to Gene D'Accardo, the outlet's operations manager.

Sterling Yates recently conducted his Sunday KDKA-Pittsburgh program while making what he called "a white knuckle trip on skis" down the slopes at Laurel Mountain ski resort. He was equipped with a trans-

mitter microphone which enabled him to move freely about the snow covered surfaces while he introduced records and other features on his popular stanza. After describing his skiing techniques, or rather apologizing for it, he visited areas of the huge winter sports center for interviews with skiing instructors and fellow "slat riders" on the slopes and in the lodge.

In addition to the demanding chores of keeping listeners informed, KEX-Portland has taken on new tasks. However, they've done so willingly, in fact with pride and pleasure. The four newsmen have begun a series of personal visits to colleges and universities in Western Oregon and Southwestern Washington. Each appearance features KEX news director Dave Valentine and one to two of the other newsmen, depending upon the day and time, pressures of developments, etc. Rounding out the traveling team with Dave are George McGowan, Jim Howe and John Kline.

Robert Scott, program director of WGBB-Freeport, Long Island, writes in word that the station has recently started a folk program segment and is in dire need of singles and LP in this category. Bob advises diskeries and distribs to send the records directly to him.

WLOL-Minneapolis and Windy Kunston, traffic reporter, recently received the 1963 AAA Golden Wheel Award. This award is given in appreciation of many noteworthy contributions to better and safer motoring.

WHEW-West Palm Beach, Florida and the local Pepsi Cola Bottling Company, last week announced an original concept in radio broadcasting tabbed "Exercise In Your Car Wherever You Are." This unique feature is a 1-minute capsule formula, broadcasting dynamic tension exercises which listeners can perform while driving or riding right in their car. The spots will be aired throughout the day and evening on the station. A wide variety of exercises will be delivered . . . some for moving traffic, some for stopped traffic, some for drivers, some for passengers only. The exercise instruction part of these features will be done by Wes Hardin, world reknown strong man and World Champion Weight Lifter.

The Freedoms Foundation Award has been presented to WWRL-New York by the Freedoms Foundation of Valley Forge, whose chairman is former President Dwight D. Eisenhower. The station, which is owned by the Sonderling Group, was honored for the production and broadcasting of the series of programs tabbed "Declarations for Democracy."

WGH-Norfolk has awarded its first five hundred dollar scholarship Quiz Award to a local high school senior. All this came about when last Sept., WGH new director, Jim Moore, met with school superintendents of the Tidewater area. At a luncheon which was held at this time, he outlined a scholarship that would be awarded to the student, who showed the best understanding and knowledge of local, national and world affairs. The first award was given on the basis of extensive tests to the students.

VITAL STATISTICS:

Marty Giles named news director of WFLA-Tampa . . . Buddy Blake is a new deejay add on KJOE-Shreveport . . . Ken Griffin exits WHYN-Springfield to assume duties as music director and deejay on WPOP-Hartford . . . Bill Miller and Tom Tyler are now spinning 'em on KUDL-Kansas City.



"SAMMY IS OFF AND RUNNING"

—NADEL, WORLD-TELEGRAM

"Excellent performances... fetching tunes... and inventive numbers add up to an enjoyable evening. An intriguing story, well and tunefully told and I believe it should prosper."

—McCLAIN, JOURNAL-AMERICAN

"Steve Lawrence is in every conceivable way first-rate."

—KERR, HERALD TRIBUNE

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STEVE LAWRENCE SALLY ANN HOWES ROBERT ALDA

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with BERNICE MASSI

Based on the Novel by BUDD SCHULBERG
Music and Lyrics by ERVIN DRAKE
Book by BUDD and STUART SCHULBERG
Musical Staging by MATT MATTOX

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GRACIELA DANIELE MACE BARRETT RALPH STANTLEY EDWARD McNALLY
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Settings & Lighting by HERBERT SENN and HELEN POND Costumes by NOEL TAYLOR
Vocal Arrangements and Musical Direction by LEHMAN ENGEL
Orchestrations by DON WALKER Dance Arrangements by ARNOLD GOLAND Production Manager MICHAEL THOMA
A CATES BROTHERS PRODUCTION Production Supervised by ROBERT WEINER

Directed by ABE BURROWS

Produced for records by GODDARD LIEBERSON

KOL 6040/KOS 2440

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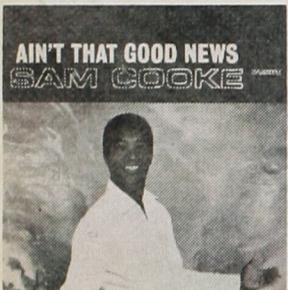


ALBUM REVIEWS

POP PICKS



"JOLLY WHAT!"—The Beatles/Frank Ifield—Vee Jay 1085
The Beatles are ever with us and on this latest album romp from Vee Jay they are joined by Frank Ifield who also saw plenty of chart action a while back with his "I Remember You" single. On this session the Beatles lash out on four bands with the remainder devoted to Ifield. Slick tracks here are "Please Please Me" and "From Me To You" by the Beatles, and "Any Time" and "I'm Smiling Now" by Ifield. Top-drawer sales are indicated.



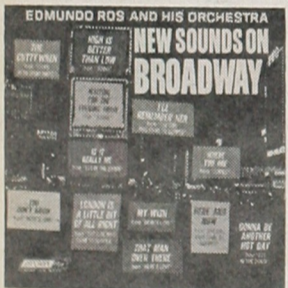
"AIN'T THAT GOOD NEWS"—Sam Cooke—RCA Victor LPM 2899
Sam Cooke, who is currently riding high on both the pop and r&b charts with "Ain't That Good News," tags this new Victor set after the biggie and includes eleven other fine bluesy ballads and uptempo items. The chanter is in fine form as he turns in superb renditions of "Good Times," "Falling In Love" and "Another Saturday Night." Eye the disk for rapid consumer acceptance.



"MORE OF EVERYTHING"—Limelites—RCA Victor LSP 2844
The Limelites, who had a nice chart run last time out with their "Fourteen 14K Folk Songs" LP, are a cinch to duplicate that success with this new pop-folk offering which boasts an interesting collection of evergreens and newies. The group's distinctive vocal and instrumental talents carry them in good stead on "There's Many A River," "Why Don't You Come Home" and "No Man Is An Island." Loads of listening enjoyment here.



"FATS ON FIRE"—Fats Domino—ABC-Paramount ABC 479
Fats Domino, who has earned many laurels in the past with his distinctive pop-r&b vocal stylings, unleashes his potent, wide-range vocal talents full-blast on this his second Bill Justis-arranged set for ABC-Paramount. The songster really swings on top-drawer, chorus-backed renditions of "You Know I Miss You," "Old Man Trouble" and "Gotta Get A Job." Eye the disk for quick acceptance.



"NEW SOUNDS ON BROADWAY"—Edmundo Ros—London 3352
The Latin rhythms and tempos purveyed by the ork of Edmundo Ros prove to be aptly suited to this program of Broadway show tunes from the 1963-64 season. The orkster has rounded up a dozen choice melodies and delightfully fused with varied Latin dance tempos. The set is tops for listening and dancing, particularly on "The Cutty Wren," "Waitin' For The Evening Train" and "Is It Really Me." Set is a programmer's delight.



"THE GOLDEN HITS OF JERRY LEE LEWIS"—Smash MGS 27040
Jerry Lee Lewis bows on Smash with this round-up of his while-back blockbusters. Already a chart item, the package features the singer-pianist delivering a wild set of hard-driving rock tunes with vigor and style. The teen dance crowd should have more than just a nostalgic interest in the chanter's readings of "Whole Lotta Shakin' Goin' On," "High School Confidential" and "Great Balls Of Fire."

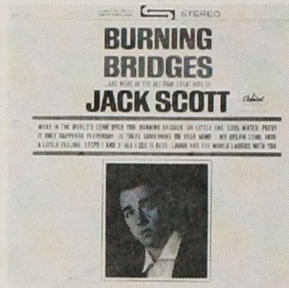
POP BEST BETS



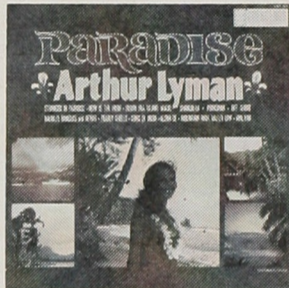
"50 FABULOUS GUITAR FAVORITES"—Al Caiola—United Artists UAL 3330
Here's another in UA's "50 Fabulous Favorites" series, this time spotlighting the talents of Al Caiola breezing quickly through fifty evergreens in a variety of moods and tempos. The guitarist has a large following, and this program of danceable medleys should have broad appeal. "But Not For Me," "S'Wonderful," "Poor Butterfly" and "Tea For Two" are just a few of the many included.



"LET'S PRAY TOGETHER"—Mahalia Jackson—Columbia CL 2130
Mahalia Jackson has cut many fine albums in recent years but this newest issue on Columbia is outstanding. One of the foremost exponents of spiritual and gospel music, the songstress shines from beginning to end on this session which includes emotion-packed readings on "One God," "Let's Pray Together" and "We Shall Overcome." The set is a welcome addition to the Mahalia Jackson catalog and should spark plenty of sales interest.



"BURNING BRIDGES"—Jack Scott—Capitol ST 2035
Jack Scott, with a string of hits to his credit, premieres on Capitol with this bag of ballads rendered almost entirely in the country manner. The backdrop shifts from lush strings to country guitar and rhythm as the chanter offers up warm and feelingful readings of such oldies as "Cool Water," "Laugh And The World Laughs With You," and the tag tune, "Burning Bridges." The songster should strike paydirt with this set.



"PARADISE"—Arthur Lyman—Crescendo GNP 606
Arthur Lyman's inherent feeling for music with a tropical flavor comes melodically to the fore on this new LP from GNP Crescendo. Spiced with tropical bird noises, the tunes are also enhanced by Lyman's distinctive use of instrumentation and the superb musicianship of each member of the group. Lyman admirers will find much to please them here with "Poinciana," "Stranger In Paradise" and "Now Is The Hour."



"SANDS OF GOLD"—Webb Pierce—DL 74486
Webb Pierce, a consistent sales stalwart for Decca, serves up a dozen country tunes in his very personal and distinctive manner on this new album outing from the label. Most of the tunes here are new and near-recent, including his latest chart-single, "If The Back Door Could Talk." The country songster also offers liting treatments of "Sands Of Gold," "Those Wonderful Years" and "Detroit City." Sounds like money in the bank for Pierce.



"MARTHA SCHLAMME SAYS KISSIN'S NO SIN AND OTHER FOLK WISDOM"—MGM SE 4190
Martha Schlamme, who has earned many laurels in the past for various pop musical stylings, jumps on the folk bandwagon with this excellent set of Scottish favorites from MGM. Although the arrangements here have an ethnic flavor, the lark does not change her distinctive full-bodied approach to fit the material. She is completely herself as she turns in top-flight renditions of "I Once Was A Maid," "The Cruel War" and "The Dove."



"YOU FASCINATE ME"—Jack La Forge—Regina R 301
In an era when carbon-copy keyboard stylists are a rule of thumb, Jack La Forge remains a distinctive breath of fresh air. The talented pianist's style tastefully blends jazz, pop and classical elements into one cohesive musical expression. Best listening bets on this new program include "You Fascinate Me," "You Are My Sunshine" and "Stella By Starlight." All of the artist's many fans should come out in droves for the album.



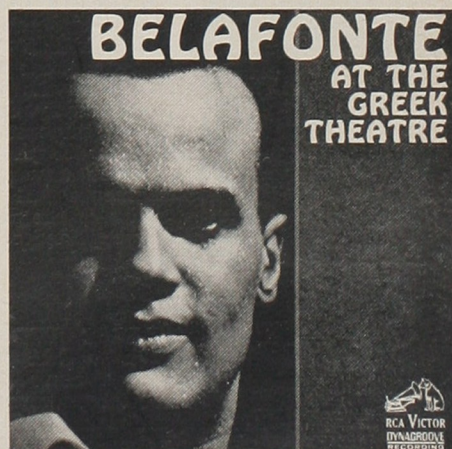
"BOSS DRAG"—T-Bones—Liberty LRP 3346
It's plainly apparent that the latest west coast-originated trend is the new hot rod craze. This bright Liberty disk spotlights the instrumental talents of a swingin' hot rod-styled ork called the T-Bones. The crew displays an authentic, rhythmic hard-driving sound as they offer "Hey Little Cobra," "Shut Down," "Drag City" and other favorites in this vein.



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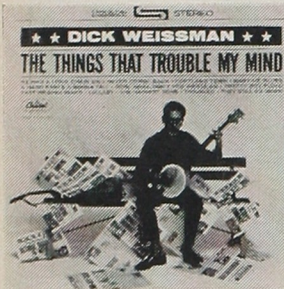


Here's Belafonte at his best—in person. A 2-L.P. Dynagroove package recorded at the Greek Theatre in Los Angeles where Harry packed 'em in for a month. His program ranged from calypso to Broadway—prison songs to teen beat—an African "Boot Dance" to songs of social satire—plus spontaneous and razor-sharp ad libs!

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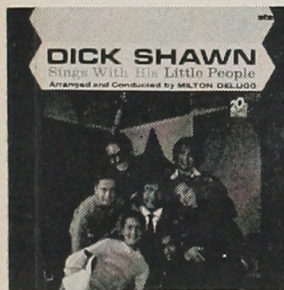
"THE THINGS THAT TROUBLE MY MIND"—Dick Weissman—Capitol ST 2033
Dick Weissman, who served his pop-folk apprenticeship with the Highwaymen, spread his wings as a solo performer on this top-drawer set of message-songs. Weissman displays a rich, wide-range voice and ethnic delivery as he goes through his paces with polish and verve. While backing himself on the guitar, the chanter dishes-up splendid readings of "He Had A Long Chain On," "Portland Town" and "Wartime Blues." An impressive performance.



"LOS INDIOS TABA-JARAS"—Aravel AB 2001
Although Los Indios Tabajaras first gained an international reputation with their recording of "Maria Elena" on RCA Victor, the duo also has a fine understanding of the Latin folk idiom as evidenced by this top-notch disk from Aravel. The duo's infectious, rhythmic vocal and instrumental style is effectively showcased on "Canoita," "Aracuan" and "Meu Piao." Delightful listening throughout.



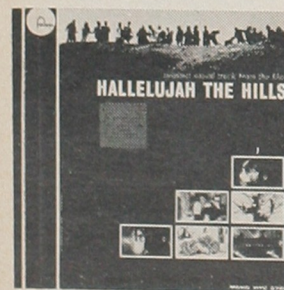
"FOREIGN FILM FESTIVAL"—Jo Basile—Audio Fidelity AFLP 2124
Fourteen melody-laden themes from recent flicks are surveyed by the orchestra of Jo Basile on this album entry from Audio Fidelity. The orkster employs a potent rhythm section as the fitting complement to the organ, piano and sax solo flights. Loads of top listening and dancing enjoyment to be had here. Rhythmic tracks here are "Charade," "Mondo Cane," "Boccaccio 70" and "Black Orpheus."



"DICK SHAWN SINGS WITH HIS LITTLE PEOPLE"—20th Century Fox 4124
Dick Shawn adds another facet to his versatility on this program of tunes on which he is joined by his Little People. That Shawn is a comic is much in evidence here as his approach to these tunes is part juvenile, part tongue-in-cheek, but wholly entertaining. The comic and the kids are obviously enjoying themselves with their treatments of "La Plume De Ma Tante," "High is Better Than Low" and "The Kockamamie." It's a delight for kids of all ages—including the elders.



"SONGS THAT MADE HIM FAMOUS"—Clyde Moody—Starday SLP 262
Clyde Moody's long legions of country fans should really dig this Starday album on which the vet chanter-guitarist offers a program of his previous hits. The songster demonstrates that he still has a potent, rich, wide-range baritone voice as he renders "Nobody's Business," "Whispering Pines" and "What It Means To Be Lonesome." Plenty of potential here.



"HALLELUJAH THE HILLS"—Original Sound-track—Fontana MGF 27524
Adolf Mekas' "Hallelujah The Hills" has been hailed as one of the crowning art-film achievements of the year. The off-beat, wacky comedy was greatly enhanced by an almost as absurd score composed by Meyer Kupferman. The music, which, for the main, has an interesting semi-classical flavor, is divided into various distinctive segments each of which underlines a significant action in the flick. A thoroughly delightful listening experience.



"DEDICATED TO YOU"—Tommy Dorsey—RCA Camden CAS 800
The Tommy Dorsey band of the thirties and forties surveys ten tunes which were typical of the times on this issue from Camden. In addition to some fine vocals by Frank Sinatra, Jack Leonard and Edythe Wright, there are some first-rate solos by Joe Bushkin, TD, Buddy Rich and Ziggy Elman. Lots of nostalgia here with such oldies as "Just As Though You Were Here," "Snooty Little Cutie" and "Will You Still Be Mine."

JAZZ PICKS

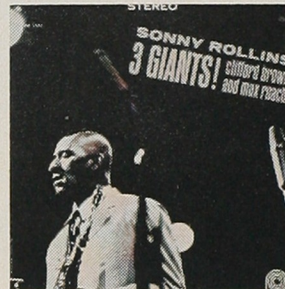


"JAZZ IMPRESSIONS"—Vince Guaraldi—Fantasy—3359
Vince Guaraldi made a strong chart showing a while back with his "Jazz Impressions Of Black Orpheus" set, and could very well repeat that success with this first-rate package of jazz items. The pianist's highly distinctive style is evident at every moment as he serves up captivating renditions of some old, some new tunes including "Yesterdays," "Room At The Bottom," "Willow Weep For Me" and "Autumn Leaves." Could be another winner for Guaraldi.



"PORTRAITS"—Gerald Wilson—Pacific Jazz 80
The jazz big band era is decidedly over, but Gerald Wilson and his large crew continue to produce exciting, valid musical statements in a large group context. The composer-arranger's mid-stream orientation is captured on a fine program of originals and evergreens including "So What," "Ravi" and "'Round Midnight." One of the best sets that Wilson has cut in quite a while.

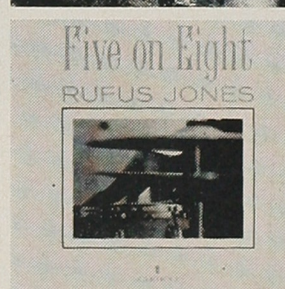
JAZZ BEST BETS



"3 GIANTS"—Sonny Rollins With Clifford Brown & Max Roach—Prestige PR 7291
Although all three of the jazz luminaries here have gone their separate ways (Clifford Brown died in '56) but their distinctive brand of bebop swingin' displayed on this fine Prestige set makes for some fine jazz listening. All three men perfectly compliment each other as they blend their talents into one cohesive musical unit on "Valse Hot," "Kiss And Run" and "I Feel A Song Coming On." Jazzophiles should dig it.



"DEBUT IN BLUE"—Gene Shaw—Argo 726
Gene Shaw, who made his album debut on Argo with a set tagged "Breakthrough," follows it with this second stanza of jazz tunes delivered in the same potent manner. The trumpeter is backed throughout by rhythmic section lashing out with a heavy beat, some with a strong Latin flavor. Jazzophiles will dig these ultra-modern sounds, especially the tag tune, "Karachi," "The Gentle Princess," "When Sunny Gets Blue" and "Thieves Carnival."



"FIVE ON EIGHT"—Rufus Jones—Cameo 1076
Rufus Jones bows on Cameo with this package of jazz tunes served up in pulsating fashion by the drummer and his backdrop combo. The drummer shines in the solo spotlight along with saxists Joe Farrell and Seldon Powell on such instrumental goodies as "My Special Dream," "Ebb Tide," "A Secret" and "Just About That Time." Jazzophiles will dig the set.

CLASSICAL PICKS



"OPERATIC RECITAL"—Robert Merrill—London 5833
The Met's Robert Merrill demonstrates his operatic versatility on this solo debut on London. The baritone delivers arias from seven different operas displaying vigor and emotional intensity throughout, and his voice is rich with power and color. Devotees of Merrill and the opera will surely want to hear his interpretations of "Credo" from Otello, "Il Balen Del Suo Sorriso" from Il Trovatore and "Si Puo" from Pagliacci.



SMETANA: The Bartered Bride—Rudolf Kempe conducting the Bamberg Symphony Orchestra—Angel 3642
Bedrich Smetana's one hundred year-old bucolic opera is given an impressive reading by Rulof Kempe conducting the Bamberg Symphony Orchestra on this superb classical offering from Angel. The disk features a host of fine singing talent including Pilar Lorengar, Fritz Wunderlich, Gottlob Frick, etc. All of the work's sweeping, romantic statements are faithfully reproduced on this recording. Classical opera buyers should come out in droves.

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