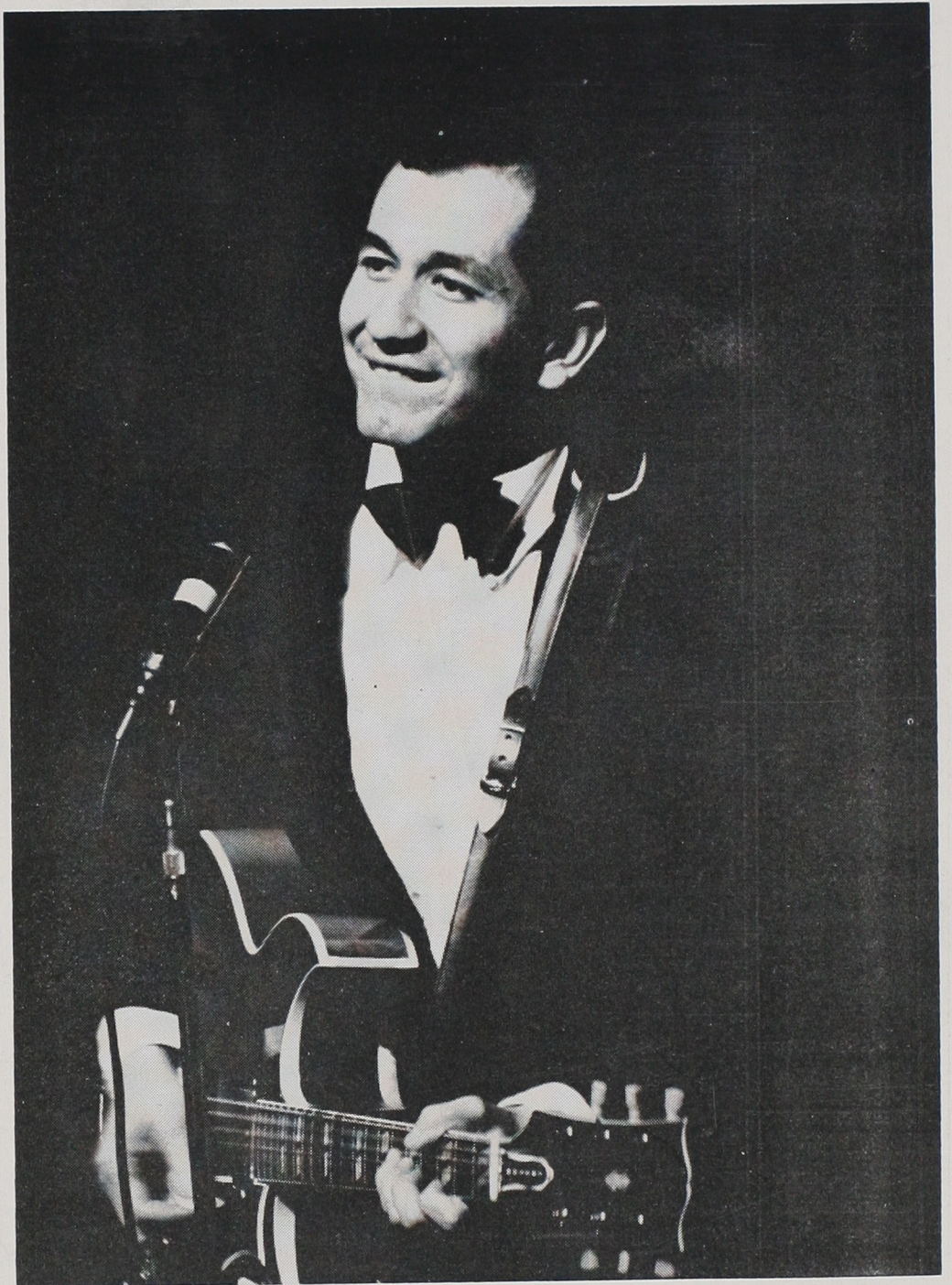


Cash Box

MARCH 28, 1964



One of the most exciting young talents to make it on the disk scene both in the U.S. as well as abroad is Reprise's Trini Lopez. Just back from a European tour that showed the artist was also a favorite in Europe, Trini is shown in four shots taken during his engagement in Paris. Starting top left is a view of the posters outside the Olympia Music Hall, where Trini appeared, featuring titles of Trini's Vogue releases (Vogue is Reprise's French licensee). Lower left shows Trini with huge hammer, while lower right catches Trini cutting a celebration "If I Had A Hammer" cake. Trini is just out with a new Reprise album entitled "On The Move," produced by Don Costa. And the young man certainly is.



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FOUNDED BY BILL GERSH

Cash Box

Vol. XXV—Number 29

March 28, 1964

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A DAY WELL SPENT

The record industry looked good the other day in Washington. To be sure, representatives of various industry segments who departed for their homes after completion of the one-day conference on trade practices rules still clung to the beliefs they held earlier in the day. Beliefs, by the way, they expressed with admirable clarity and forcefulness before the FTC panel.

What, then, was accomplished on Friday, Mar. 13? A great deal, we think. For one thing, the hope that a strong record industry contingent would be present at the hearing, as expressed in a previous *Cash Box* editorial, was realized. It was almost standing room only, as some 110 interested parties filled the courtroom-like hearing room.

This group of people, representing all levels of the business, some harshly at odds with each other, conducted itself in an exemplary manner. There were only one or two instances where one felt that differing parties would engage in rash vituperation. A repartee of this sort, happily, never occurred. The record business meant business that day. So much so that the conduct of those present that day received the accolade of Commissioner Reilly, who, at the hearing's conclusion, told a glowing audience that he was indeed "impressed" by the manner in which ideas were ex-

pressed during the day. Commissioner Reilly's comments themselves made the whole day worthwhile. He saw, we believe, an industry which is trying to find itself, one that sees the need for a set group of guidelines. And, it must be noted, he added that the business, with \$1½ billion a year in sales, was no longer a small business.

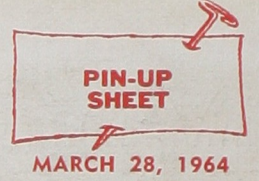
We also feel that the FTC also greatly benefited from the hearing. The agency's proposed rules are, frankly, a composite of rules submitted by various industry organizations. The hearing served as a sort of primer for the FTC on current conditions within the business. The panelists who were present that day now have a much better understanding of the record industry's state of affairs for it to arrive at an even more pertinent, final set of rules than the ones it has proposed.

As we see it, the record industry never used a single day to better advantage than on that historic Mar. 13. It was heard before the agency with seriousness of purpose and maturity.

To all those organizations and individuals who made it their business to be present at the hearing go our heartiest congratulations for a job well done. The future of the business seems brighter because they were there.



Cash Box TOP 100



	Position	3/14	3/21
1	SHE LOVES YOU	12	—
2	I WANT TO HOLD YOUR HAND	2	1
3	TWIST AND SHOUT	4	43
4	PLEASE, PLEASE ME	3	5
5	DAWN (GO AWAY)	5	3
6	FUN, FUN, FUN	6	6
7	HELLO DOLLY	8	15
8	MY HEART BELONGS TO ONLY YOU	9	18
9	JAVA	7	5
10	HI-HEEL SNEAKERS	12	13
11	I LOVE YOU MORE AND MORE EVERY DAY	11	12
12	GLAD ALL OVER	14	16
13	KISSIN' COUSINS	10	11
14	THE WAY YOU DO THE THINGS YOU DO	17	27
15	SHOOP SHOOP SONG (IT'S IN HIS KISS)	19	34
16	SUSPICION	21	32
17	BLUE WINTER	16	20
18	STAY	22	33
19	NAVY BLUE	18	7
20	NEEDLES AND PINS	24	39
21	CAN'T BUY ME LOVE	—	—
22	THINK	26	44
23	CROOKED LITTLE MAN	28	52
24	SEE THE FUNNY LITTLE CLOWN	13	10
25	AIN'T NOTHING YOU CAN DO	31	54
26	GOOD NEWS	15	9
27	CALIFORNIA SUN	20	8
28	THE SHELTER OF YOUR ARMS	25	19
29	HIPPY HIPPIY SHAKE	34	50
30	RIP VAN WINKLE	35	40
31	PENETRATION	27	17
32	YOU'RE A WONDERFUL ONE	43	65
33	MONEY	52	73
34	HEY, BOBBA NEEDLE	56	75

	Position	3/14	3/21
35	TELL IT ON THE MOUNTAIN	41	57
36	NEW GIRL IN SCHOOL	51	62
37	I ONLY WANT TO BE WITH YOU	23	14
38	I WISH YOU LOVE	32	22
39	OH BABY DON'T YOU WEEP	29	26
40	ROLL OVER BEETHOVEN	75	—
41	NADINE	48	68
42	STARDUST	39	30
43	FROM ME TO YOU	57	77
44	DEAD MAN'S CURVE	50	60
45	WE LOVE YOU BEATLES	60	76
46	UNDERSTAND YOUR MAN	53	58
47	WHO DO YOU LOVE	30	23
48	IT HURTS ME	63	69
49	WORRIED GUY	44	38
50	STOP AND THINK IT OVER	36	25
51	YOUNG AND IN LOVE	55	63
52	YOU DON'T OWN ME	33	21
53	WHITE ON WHITE	69	80
54	MY BONNIE	37	29
55	I CAN'T STAND IT	61	82
56	THAT'S THE WAY BOYS ARE	—	—
57	ABIGAIL BEECHER	38	24
58	I'LL MAKE YOU MINE	54	61
59	CASTLES IN THE SAND	66	74
60	LOVE WITH A PROPER STRANGER	59	64
61	MY HEART CRIES FOR YOU	42	41
62	HEY JEAN, HEY DEAN	64	87
63	OUR EVERLASTING LOVE	70	63
64	SHANGRI-LA	90	—
65	BABY, DON'T YOU CRY	45	47
66	EBB TIDE	—	—
67	BIRD DANCE BEAT	47	31
68	PUPPY LOVE	58	68

	Position	3/14	3/21
69	THE MAN IN YOU	71	79
70	FOREVER	77	—
71	MY TRUE CARRIE LOVE	46	42
72	TO EACH HIS OWN	80	88
73	BOOK OF LOVE	83	—
74	THE MATADOR	—	—
75	DO YOU WANT TO KNOW A SECRET	—	—
76	SHA-LA-LA	81	90
77	HAND IT OVER	78	85
78	AIN'T GONNA TELL NOBODY	84	85
79	GIVING UP ON LOVE	—	—
80	ALL MY LOVIN'	—	—
81	MY GIRL SLOOPY	—	—
82	WHEN JOANNA LOVED ME	87	—
83	HE'S A GOOD GUY (YES HE IS)	67	59
84	LOOK HOMEMWARD ANGEL	88	93
85	MAKE ME FORGET	98	—
86	THAT'S WHEN IT HURTS	99	—
87	T'AIN'T NOTHING TO ME	89	95
88	SEARCHIN'	79	86
89	I WISH SOMEONE WOULD CARE	—	—
90	(JUST LIKE) ROMEO & JULIET	—	—
91	THANK YOU GIRL	—	—
92	A LETTER TO THE BEATLES	—	—
93	YOU LIED TO YOUR DADDY	—	—
94	HOW BLUE CAN YOU GET	94	—
95	YOU WERE WRONG	—	—
96	HE'LL HAVE TO GO	92	71
97	IT'S ALL RIGHT (YOU'RE JUST IN LOVE)	—	—
98	BABY, BABY, BABY	—	—
99	TALL COOL ONE	—	—
100	STAND BY ME	—	—

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

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RECORDS

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3 EXCITING NEW LP's

Hi
RECORDS



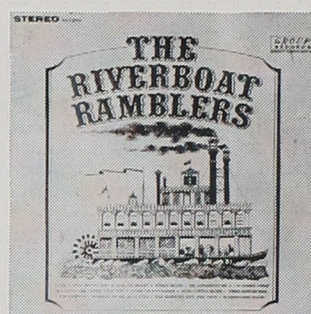
BILL BLACK'S COMBO PLAYS THE BLUES
Blues In The Night; Birth Of The Blues; Comin' On; Wabash Blues; Weary Blues; Basin Street Blues; I'll Never Be Free; Peter Gunn; Blues In My Heart; Got You On My Mind; Midnight; St. Louis Blues.

Stereo SHL 32015
Mono HL 12015



BANJOS!!! live! AT THE RED ONION
Dan McCall and his Banjokers
I'm Looking Over A Four Leaf Clover; Yes Sir That's My Baby; Goofus; Bye Bye Blackbird; Swanee River; Twelfth Street Rag; In The Evening By The Moonlight; O Dem Golden Slippers; etc.

Stereo WS 53003 Mono W 33003



THE RIVERBOAT RAMBLERS
I'm Thinking Tonight Of My Blue Eyes; Home On The Range; I Can't Stop Loving You; Jealous Heart; Mud-Turtle Blues; Washboard Blues; Walking The Floor Over You; Sugar Blues; The Martins And The Coys; Steel Guitar Rag; Oh, Lonesome Me; I'm Going Home.

Stereo WS 53004 Mono W 33004

BEST SELLING LP's



Hi
RECORDS

SAXY JAZZ — Bill Black's Combo
White Silver Sands; Smoke — Part 2; The Wheel; Accentuate The Positive; Before Dawn; Deep Elm Blues; Tuxedo Junction; Dee J Special; Crankcase; Anytime; Frankie And Johnny; Cyclone Bop.

Mono HL 12002



Hi
RECORDS

SOLID AND RAUNCHY — Bill Black Don't Be Cruel; Singin' The Blues; Blueberry Hill; I Almost Lost My Mind; Cherry Pink; Mona Lisa; Honky Tonk; Tequila; Raunchy; You Win Again; Bo Diddley; Mack The Knife.

Mono HL 12003 Stereo SHL 32003



Hi
RECORDS

THAT WONDERFUL FEELING — Bill Black's Combo
Nobody Knows (The Trouble I've Seen); This Old House; When The Saints Go Marching In; It Is No Secret; Swing Low, Sweet Chariot; etc.

Mono HL 12004 Stereo SHL 32004



Hi
RECORDS

"MOVIN'" — Bill Black's Combo
Movin'; What'd I Say; Hey Bo Diddley; Witchcraft; Work With Me Annie; Be Bop A-Lula; My Babe; Forty Miles Of Bad Road; Ain't That Lovin' You Baby; Honky Train; The Walk; Torquay.

Mono HL 12005 Stereo SHL 32005



Hi
RECORDS

BILL BLACK'S RECORD HOP
Twist-Her; Night Train; Corrina, Corrina; Huckie-Buck; Royal Twist; Yogi; My Girl Josephine; Twisteroo; Johnny B. Goode; Slippin' & Slidin'; Twist With Me Baby; Smoke — Part 2.

Mono HL 12006 Stereo SHL 32006



Hi
RECORDS

"TUFF" SAX — Ace Cannon
Tuff; Troubles In Mind; St. Louis Blues; Wabash Blues; Basin Street Blues; Cannonball; Blues In My Heart; Blues; The Lonesome Road; Careless Love; Kansas City; I've Got A Woman.

Mono HL 12007 Stereo SHL 32007



Hi
RECORDS

LOOKING BACK — Ace Cannon
Volare; Blue Prelude; My Blue Heaven; Lazy River; September Song; Night Life; Looking Back; Foggy River; I Love You Yes I Do; Someday; Jealous Heart; Harlem Nocturne.

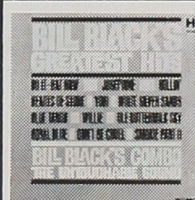
Mono HL 12008 Stereo SHL 32008



Hi
RECORDS

THE UNTOUCHABLE SOUND OF THE BILL BLACK COMBO
Joey's Song; Castle Rock; Red Top; Tiffin' In; Skokian; Woodchopper's Ball; So What; Night Train; Your Cheatin' Heart; Ain't That A Shame; Little Brown Jug; etc.

Mono HL 12009 Stereo SHL 32009



Hi
RECORDS

BILL BLACK'S GREATEST HITS
Do It — Rat Now; Josephine; Rollin'; Hearts Of Stone; Yogi; White Silver Sands; Blue Tango; Willie; Ole Butter-milk Sky; Royal Blue; Don't Be Cruel; Smoke — Part 2.

Mono HL 12012 Stereo SHL 32012



Hi
RECORDS

BILL BLACK COMBO GOES WEST
San Antonio Rose; Tumbling Tumble-weeds; Deep In The Heart Of Texas; Yellow Rose Of Texas; El Rancho Grande; Home On The Range; Red River Valley; Down In The Valley; Cool Water; etc.

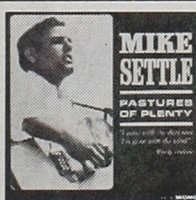
Mono HL 12013 Stereo SHL 32013



Hi
RECORDS

MOANIN' SAX OF ACE CANNON
Moanin' The Blues; Trouble In Mind; Prisoner's Song; I Love You Because; Last Date; Singin' The Blues; It's All In The Game; No Letter Today; I Left My Heart In San Francisco; I Can't Get Started With You; etc.

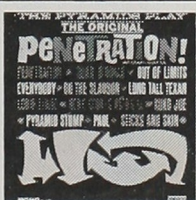
Mono HL 12014 Stereo SHL 32014



Hi
RECORDS

PASTURES OF PLENTY — Mike Settle
Pastures Of Plenty; In The Beginning; In The Hills Of Shiloh; Get Up And Go; Take This Hammer; Goo Ga Gee; It's A Long Road To Travel; Hangman; Hangman; San Francisco Bay Blues; Where Do You Come From?; etc.

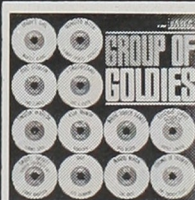
Mono FLP 10002 Stereo FLS 31002



BEST

THE ORIGINAL "PENETRATION"
The Pyramids
Penetration; Louie Louie; Paul; Long Tall Texan; Koko Joe; Road Runnah; Out Of Limits; Here Comes Marsha; Pyramid Stomp; Do The Slouson; Everybody; Sticks And Skins.

Mono BR 16501 Stereo BRS 36501



Hi
RECORDS

GROUP OF GOLDIES
Bobby's Girl — Marcie Blane; White Silver Sands — Bill Black's Combo; Monster Mash — Bobby (Boris) Pickett; Goodbye Jimmy, Goodbye — Kathy Linden; etc.

Mono W 33001



Hi
RECORDS

ORIGINAL GOLDEN OLDIES
Why Do Fools Fall In Love (Frankie Lyman and The Teenagers); Sincerely (Moonglows); Tears On My Pillow (Little Anthony and The Imperials); Happy, Happy, Birthday, Baby (The TuneWeavers); etc.

Mono W 33002



DABKIE — EXOTIC DANCES OF THE MIDDLE EAST — Derbecki Ensemble
Ghazal (The Little Deer); Houara (The Dance); Yazein (Oh Pretty One); Shatty (The Rain Song); Ah Ya Asma; Lan (Oh My Dark One); Barhoom (Folk Song); etc.

Mono LA 38003 Stereo LAS 68003



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DISPLAY COVERS BROWSER CARDS

FTC Hearing: Comm. Reilly's Remarks Are Great Morale Booster For Trade

WASHINGTON, D.C.—The far-reaching comments made at the FTC trade practice rules hearing on Mar. 13 were not made by the trade, but by Commissioner John Reilly, who presided over the one-day conference.

In wrapping-up the hearing, Commissioner Reilly told the gathering, composed of somewhat less than the 110 people who had filled the hearing room when the session began, that he was delighted with the "exceptional way the procedure has gone." He was "impressed," he added, by "suggestions well thought out," presented without verbal fireworks, or, as he put it, "no crossing the aisles."

Thus, in this historic confrontation with the Federal agency, the first of its kind, the industry, as the Commissioner saw it, had gotten off on the right foot.

Commissioner Reilly's praise has great value in the fact that the industry, as evidenced by the fine turnout, has come to grips with the reality of a set of guidelines that when finalized it will have to live with. And, it must be noted, the industry displayed at the hearing a positive attitude toward the rules as a whole.

While many industry factions made it apparent that they were not satisfied with a number of the proposals, especially those defining industry

levels of distribution and their relationship to functional discounts and rather stiff sections dealing with limits on "misrepresentations" on LP jackets, the object of those present were to see through a strong, yet compatible set of rules, not to water them down and make them ineffectual or harmless.

Commissioner Reilly and the three other members of the FTC panel had probably been briefed at one time on the "chaotic" nature of today's record business. With words tempered with moderation and concern, the FTC panel received a first-hand account that tended to support the chaos that is a fact-of-life in the record business.

The hearing, however, gave the FTC panel the opportunity, an invaluable one it was, to hear from the parties involved in a manner that indicated to it that the trade was sincerely looking for a clearing in the woods, and looking for a set of trade practices rules, promulgated and enforced by the FTC, to reach that clearing. One can term this Government intervention of a sort. It is the sort of intervention that was noted in a pamphlet handed-out by the FTC at the hearing. It listed hundreds of industries that operate under an FTC-sponsored set of trade practice rules. The rabbit industry is among them.

The industry wants similar guidelines. It said so each time a particular rule came up for discussion.

(Continued on page 35)

Colpix Distrib Meets Tell Of Label's "New Look"

NEW YORK—A "new look" for the Colpix and Dimension labels is being relayed to distributors via a series of spot distrib sales conferences.

Visiting the labels' outlets is Ray Lawrence, general sales manager, who is spearheading the "new look" format.

According to Lawrence, diskery has already started some new administrative ideas. Included are a public relations dept., under Howard Cook, to deal strictly with artists relations. Also, there's what Lawrence calls "organized selling & promo," which involves a card system that enables the label to "know what's happening on a record in any part of the country" in a minimum of time.

A "new look" will also take place literally at the label. There'll be new packaging designs for singles and LP's, displays and point-of-sale merchandisers, Lawrence said.

First "new look" meet was held in Chicago at the Hotel Continental earlier this month. It was attended by Jack Sollinger of Music Dist. of Chicago and Milwaukee distrib Harry Beckerman, head of Beckerman Dist., along with their sales and promo staffs. In addition to Lawrence, Danny Davis, national promo director for the two labels, discussed new methods of promo that will be instituted, and Jack Lewis, album A&R director, commented on new artists and product.

Other meets are to be held in Cleveland, New York, New Orleans and Los Angeles in the near future.

Reader's Digest-FTC Agree On Disk Club Consent Order

WASHINGTON, D.C.—Reader's Digest has agreed to an order by the Federal Trade Commission directing it to refrain from making false or misleading claims in its ads for its disk club.

The consent order, which is not an admission of law violation, stems from the FTC's charges that the magazine ran ads that were untruthful regarding the exclusivity of product available through the club and statement that only a limited supply was available.

Under the agreement, Reader's Digest will not run ads that say that a product will be sold only to Reader's Digest subscribers without clearly disclosing whether others may buy later; that the supply is limited if it's not, and that an offer that is being made for a limited time unless this restriction is adhered to.

Alan Freed Indicted On Tax Evasion

NEW YORK—1957's payola scandal continues to haunt Alan Freed, once king of the rock 'n roll deejays.

Freed, credited by some with originating the word "rock 'n roll," was indicted last week by Federal grand jury on charges of evading \$37,920 in income taxes from 1957-59.

According to Robert J. McGuire, assistant U. S. Attorney, much of the indictment stems from Freed's failure to report to the Internal Revenue income from payola from labels.

Now out of the music business, Freed was given a six-month suspended sentence and \$300 fine after pleading guilty to commercial bribery, the legal term for payola. Latter was an outgrowth of the New York payola investigation by District Attorney Frank S. Hogan in 1957.

Freed currently resides in Palm Springs, Calif.

EXCISE TAXES SHOW DISK INDUSTRY SALES OFF DURING 1963

NEW YORK—In the event it wasn't noticed, record sales during 1963 were off as compared with sales during 1962. With fourth quarter excise tax figures announced last week, total record sales for 1963 are estimated at \$535,962,000 as compared with the 1962 figure of \$564,291,000: a decline of \$28,329,000 or about 5% off from 1962.

These figures are based on the annual excise tax figures which the record industry paid the Federal Government last year. In 1963, record companies paid Uncle Sam \$25,522,000 in excise tax as compared with a 1962 figure of \$26,871,000.

The quarterly excise tax payments of 1963 and 1962 are shown in the chart below:

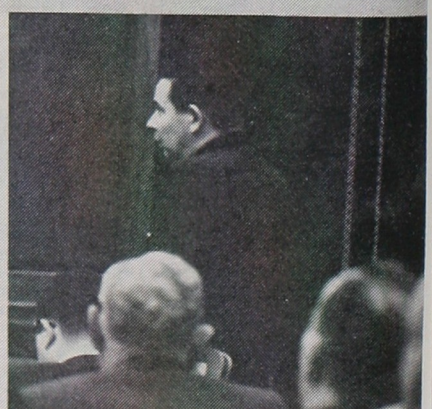
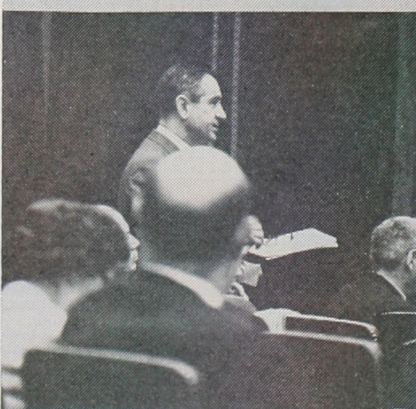
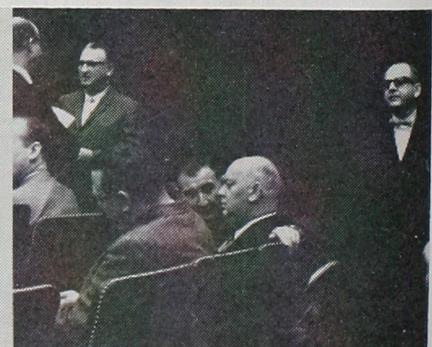
	1963	1962
1st QTR.	\$7,992,000	\$7,589,000
2nd QTR.	\$6,819,000	\$6,672,000
3rd QTR.	\$4,790,000	\$5,016,000
4th QTR.	\$5,921,000	\$7,594,000
TOTAL EXCISE TAX	\$25,522,000	\$26,871,000
TOTAL RECORD SALES	\$535,962,000	\$564,291,000

Excise tax amounts to 10% of the manufacturer's selling price. Although the government has announced figures for all four quarters, the last quarter's figures are not final and are

subject to revision.

In putting these figures to use, it is also important to keep in mind the fact that the excise tax figures paid in any given quarter are a barometer of sales during the preceding quarter.

Sightseeing At FTC Hearing



WASHINGTON, D.C.—Cash Box has preserved the historic FTC trade practices conference in photos.

The top shot is a view of the FTC panel, which includes (l. to r.): Ed Hall, a member of the FTC's industry guidance committee; John Benton, FTC attorney, Commissioner John Reilly, who supervised the hearing; and an assistant to Reilly.

In the bottom photos: Commissioner Reilly reacts to a statement made by a trader (top left); in full

face before the camera just prior to the conference are Amos Heilicher, president of ARMADA (distributors), Bob Chatton, of Chatton Dist. in San Francisco, whose speaking to Jerry Blaine, head of Cosnat Dist., and Johnny Sipple, head of Monument Records. Below, Albert Carretta (left), attorney for NARM, the rack-jobber organization, addresses the FTC panel, as does Earl Kintner (right), ARMADA attorney.

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CRDC Confirms It Will End Service To Some Dealers

HOLLYWOOD—Stanley M. Gortikov, vice president and general manager of Capitol Records Distributing Corp., confirmed last week that CRDC is conducting an evaluation of every disk-selling outlet in the country. When completed, the survey is expected to result in the addition and deletion of a substantial number of accounts, Gortikov said. A five-man team, headed by CRDC national sales manager Bill Tallant, is conducting the study.

Gortikov said the evaluation is being made in order to determine the optimum method for CRDC to move product to the consumer. "In certain instances, CRDC is better able to service a customer than a subdistributor," Gortikov said, "And in other cases, just the reverse is true. In facing up to this fact of business

(Continued on page 34)

New Nun Disk In Philips March LP Release

CHICAGO—Soeur Sourire, whose initial LP sensation, "The Singing Nun," is still riding high on the album charts, encores with "Her Joy—Her Songs" in Philips Records' March album release.

In addition to this second bow by the Sister Smile, the release includes seven other albums offered under a sales program now in effect thru April 30, according to Lou Simon, the label's national sales manager.

The sales plan carries a 10% discount on all the new March product,

FTC Still Accepting Written Comments On Rules, 2nd Hearing Unlikely

WASHINGTON, D.C.—The Federal Trade Commission still wants to hear from the trade regarding its proposed trade practices rules. During the hearing, FTC attorney John Benton announced that the agency would accept written comment on the rules for 20 days following the hearing, which was held Mar. 13.

Albert Carretta, attorney for NARM, the rack-jobber organization, remarked at the hearing that he hoped for a second FTC conference to express industry feelings on the final set of rules. While Benton made the standard reply that the agency would take it under "consideration," the feeling was that a second hearing would not be called.

the complete Philips catalog, and applies to all LP releases during the life of the plan.

The new albums are: "Missa Bantu," a Connoisseur Collection release which features Easter music performed by Les Soeurs Blanches (the White Sisters) of Katana; "Bass Ball," a jazz offering by French bassist Francois Rabbath; "Uncle Vanya," the recorded performance of Sir Laurence Olivier's production of the Chekhov classic; "Ronnie Brown Trio At P. J.'s," a jazz selection cut at the famed L. A. nite club; and "Ring Out," a collection of German folk songs.

The two new classical LP's are: "Shostakovich Preludes And Fugues, Opus 87" by Russian pianist Sviatoslav Richter and "The Caecilla Mandolin Players," which features mandolins en masse in a program of selections from Vivaldi, Mozart and Beethoven.

In support of the release, merchandising aids provided will be die cut easel jackets of each LP for window and in-store display; with a special 20 x 24" blow-up of the "Her Joy—Her Songs" cover as well as a window streamer heralding the second release by the Singing Nun. The program also makes available a consumer catalog, listing the complete Philips best-selling LP product.

One-Stopper Says He & Others Take Exception To ROSA's Blast At Capitol

CLEVELAND—The Capitol "One Price For All" LP Policy Move continues to have varied and interesting effects upon the industry.

One one-stop firm last week went on record to vehemently disagree with the blast issued by ROSA against Capitol Records and its new policy. (ROSA is the Record One-Stop Assn.)

George Freeman and Don Rothenberg of the Northern One-Stop firm in Cleveland, Ohio, took exception to the stand against Capitol taken by ROSA in an official statement issued to the trade a few weeks ago by ROSA president Irv Perlman.

Rothenberg made it clear that a number of ROSA members, Northern among them, (and Northern is one) expressed disagreement with the ROSA statement and indicated they would split with the association or stop paying dues if ROSA made other moves which they felt are not in the one-stops' interest.

As Rothenberg put it, a one-stop's prime function is still in the area of singles and Capitol's LP policy move has in no way affected his firm's singles policy. If anything, said Rothenberg, the company has been more cooperative than ever in this area.

CAPITOL WINS LEGAL ROUNDS

III. Court Reinstates Injunction Against Sales Of Vee Jay's Beatles Dates

CHICAGO—An injunction prohibiting Vee-Jay Records from manufacturing or selling recordings by the Beatles was ordered reinstated here last week (19), thus adding a new chapter in Capitol Records' attempt to keep Vee Jay Beatles product off the market.

The Illinois Court of Appeals, acting on a plea by attorneys for Capitol, ordered the injunction. It is effective immediately and prohibits Vee-Jay, "its agents, attorneys or servants from manufacturing, selling, distributing or otherwise disposing of . . . any and all recording by the Beatles."

The injunction originally was ordered Wed., January 15, two days after Capitol filed suit against Vee-Jay. Capitol charged that whatever rights Vee-Jay had to release Beatles recordings ceased to exist last Aug. 8th when the firm was notified by Trans Global, Inc. that its rights to issue Beatles records were being cancelled due to breach of contract.

Vee-Jay appealed and the appellant

(Continued on page 35)

Pic-A-Tune, Western One-Stop Drop Suits Against CRDC

SAN FRANCISCO — Law suits against Capitol Records Distributing Corp. have been halted by the Pic-A-Tune Inc., Lack Operation and Western One-Stop Inc., associated with Pic-A-Tune.

Latest development in the case came last week (18) when plaintiffs' attorneys asked the court to remove from its calendar a scheduled hearing last Fri. (20).

The court then set aside a temporary restraining order (TRO) it had issued on ex-parte (i.e., CRDC was not aware of the proceedings and not represented by counsel) hearing Feb. 28. The TRO issued then restrained CRDC from soliciting business from customers of the plaintiffs. That order was later modified by the court to read that CRDC could solicit business from plaintiffs' customers with which it, CRDC, had done business since July 1963.

Pic-A-Tune & Western were among several sub-distributors throughout the country which CRDC elected to cease selling as of Feb. 24. As a result of that move, plaintiffs filed suit against CRDC alleging violation of the Sherman Anti Trust Act.

CBS Buying Foreign Labels?

NEW YORK—The Columbia Broadcasting System, parent company of Columbia Records, plans to expand its foreign disk set-up via the acquisition of "important companies" abroad. Frank Stanton, CBS president, stated last week, in reporting record first quarter earnings for the firm, that CBS already has options to purchase controlling interests in some foreign firms, which he did not name.

Decca & Jimmie Davis Make It A Life-Time Pact



NEW YORK—Decca Records has announced a lifetime contract between the record company and singing Governor Jimmie Davis. The announcement of the contract was made at a testimonial dinner honoring the Louisiana Governor on Thurs. (Mar. 12.) at the state capitol, Baton Rouge, Louisiana, on the occasion of his retirement on May 11, after serving two full terms as Governor.

Attending the festivities honoring the Governor was Martin P. Salkin, Decca vice president, who presented Davis with a special plaque on behalf of the label in recognition of his thirty years of achievement and dedication as a Decca recording artist. Accompanying Salkin to the dinner were Owen Bradley, Decca's A & R director in Nashville, and his assistant, Harry Silverstein. Also in attendance was Coral recording star clarinetist Pete Fountain, a native of New Orleans.

Pictured above, Governor Davis (R.) accepts the plaque presented by Salkin.

Burkat Named Col.'s V.P. Of Creative Services



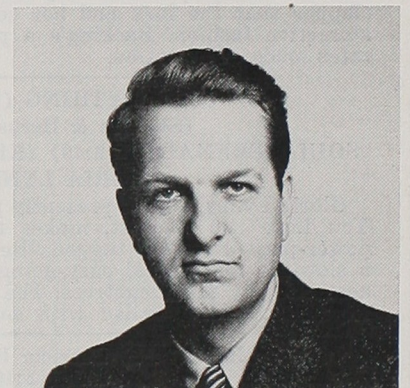
LEONARD BURKAT

NEW YORK—Leonard Burkat has shifted to vp of creative services of Columbia Records, according to Goddard Lieberman, label's president. Burkat previously served as director of Masterworks A&R. That post has been assumed by John McClure (see separate story).

Burkat will be responsible to Lieberman

(Continued on page 34)

Col. Ups McClure To Head Of Masterworks A&R



JOHN McCLURE

NEW YORK—John McClure has been promoted to director of Masterworks A&R at Columbia Records, it was announced last week by Ken Glancy, vp of A&R.

McClure replaces Leonard Burkat, who has moved over as vp of creative services (see separate story).

McClure, previously music director

(Continued on page 35)

Because of

GOOD FRIDAY (MAR. 27)

(A Printers' Union Holiday)

DEADLINE FOR THE APRIL 4 ISSUE WILL BE MOVED-UP ONE DAY

Absolute Final Deadline For This Issue is:

THURS. MARCH 26 AT NOON

CLOSING FOR PREFERRED POSITION ADVERTISING AND REGULAR WEEKLY COLUMNS: WEDNESDAY P.M.



RECORD REVIEWS

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

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

Pick of the Week

"BITS AND PIECES" (1:59) [Beechwood BMI—Clark, Smith]

"ALL OF THE TIME" (2:15) [Beechwood BMI—Clark, Smith]

THE DAVE CLARK FIVE (Epic 9671)

The red-hot English group follows its current international giant, "Glad All Over," with a deck that can easily duplicate its chart-topping British standing in the U.S. Tabbed "Bits And Pieces," it's a hard-hitting rocker that the boys pound out in a steady, heavy beat style. Tune was performed on the recent Ed Sullivan TV'er. Coupler's a dany foot-stomp'er dubbed "All Of The Time." Both ends are in their up-coming "Glad All Over" LP.

"I DON'T WANT TO BE HURT ANYMORE" (2:26)
[Bregman, Vocco & Conn
ASCAP—McCarthy]

NAT COLE (Capitol 5155)

Cole, who's currently riding another long string of successes (his latest being "My True Carrie Love") should quickly add these two new Capitol stints to the list. They're two ear-arresting ballads; the Nashville-styled, easy-going weeper, "I Don't Want To Be Hurt Anymore" and the beautiful "People," from the Barbra Streisand starrer, "Funny Girl," that Nat and his ork-choral backdrop serve up in money-in-the-bank fashion. Take your pick here. Both ends have the goods.

"PEOPLE" (2:41)
[Chappell, Styne ASCAP—
Styne, Merrill]

"MY GUY" (2:45) [Jobete BMI—Robinson]

"OH LITTLE BOY (WHAT YOU DO TO ME)" (2:38)

[Jobete BMI—Williams, Holland]

MARY WELLS (Motown 1056)

Mary Wells' follow-up to "What's Easy For Two" looks, and sounds, like another solid dual-mart sales link to be added to her long chain of hits. The newest, tabbed "My Guy," is a tantalizing shuffle-twist hand-clapper that the lark and her combo-choral support serve up in most attractive fashion. Backing's a pulsating beat-ball romancer that also rates loads of attention.

"BE ANYTHING (BUT BE MINE)" (2:19)

[Shapiro & Bernstein ASCAP—Gordon]

"SOUL SERENADE" (2:49) [Kilynn & Vee Vee BMI—Dixon, Ousley]

GLORIA LYNNE (Fontana 1890)

Gloria Lynne, who is presently pulling solid Top 100 coin with "I Wish You Love" on Everest, makes an auspicious Fontana bow with this power-packed release tagged "Be Anything (But Be Mine)." The oldie, a slow-moving, lyrical easy-going romantic bluesy lament, is read with assurance by the songstress. The attractive coupler, "Soul Serenade," is rhythmic, soulful ballad with some effective jazzy overtones.

"GEE" (2:22) Patricia BMI—Watkins, Norton, Davis]

"AFTER THE PARTY" (2:40) [Merjoda BMI—Madara, White]

THE PIXIES THREE (Mercury 72250)

The femmes, who now own a pair of hits in "Birthday Party" and "442 Glenwood Avenue," can make it a trio with their new Mercury session. This time it's an oldie, "Gee" (one of the earlier rock 'n roll hits—by the Crows), that the threesome serves up in a tempting, quick twist beat manner. Effective percussive bits on this winning Madara-White & Lovett-arranged lid. Soft, sincere beat-ballad stint on the flip. Both portions are culled from the gals' "Party With The Pixies Three" LP.

"WHY" (2:54) [Al Gallico-BMI—Sheridan, Crompton]

"CRY FOR A SHADOW" (2:22) [Gema—Harrison, Lennon]

THE BEATLES With TONY SHERIDAN (MGM 13227)

The Beatles with Tony Sheridan clicked with, "My Bonnie," and this second MGM entry, contained in their hit LP should be headed up the same success path. Sheridan takes the vocal lead on this rhythm ballad with the Beatles coming in for some close-harmony chanting and big beat instrumentation. Strictly instrumental on the other end with the crew dishing up a pulsating dance delighter. Another solid coin-puller.

"ONE POTATO" (2:17) [BMI—PD]

"HAPPY BIRTHDAY JUST THE SAME" (2:34)

[Kalmann-ASCAP—Mann, Appell]

THE DOVELLS (Parkway 911)

The Dovells can chalk up another sure-fire click with "One Potato," a happy, handclappin' dance effort that sports a bright and bouncy beat geared for immediate teen approval. The folk-teen lyrics are 'good fun' nonsense and the crew serves them in their expected high spirited fashion. The flip is a change of pace ballad romancer with a disappointed-in-love theme. Eye it for an early ride to chartsville.

"ROSEMARIE" (2:35)

"I UNDERSTAND" (2:04)

[Spoone ASCAP—Mayer, Ritter]

[Jubilee BMI—Best]

PAT BOONE (Dot 16598)

Either end, or both, of Pat's newest Dot stand can send the chanter on a trip to hitsville once again. One half's an engaging German-language shuffler labeled "Rose Marie" while the other's a warm soft beat-ballad revival of the years-back Four Tunes success, "I Understand (Just How You Feel)." Top notch ork-choral credits belong to Henry Mayer on the former and David Gates on the latter.

Pick of the Week

"LOUIE—GO HOME" (2:40) [Daywin BMI—Revere, Lindsay]

"HAVE LOVE, WILL TRAVEL" (2:30) [Limax BMI—Berry]

PAUL REVERE & THE RAIDERS (Columbia 43008)

Paul Revere & Co., who cashed in nicely with their version of "Louie, Louie," can have a biggie all their own in this 'sequel' performance. It's a contagious rolling-rhythm cha cha ditty, tabbed "Louie—Go Home," that can take off with the speed of sound. More "Louie"-like sounds on the inviting Richard Berry tune on the underlid. Mark Lindsay happily heads the vocal way on both ends.

"A THOUSAND MILES AWAY" (2:30) [Nom BMI—Sheppard, Miller]

"ROAD BLOCK" (1:35) [T. M. BMI—Farina, Farina, Farina]

SANTO & JOHNNY (Canadian-American 167)

The electric guitar playing duo can have another revival of a teen classic hit on their hands with this new C-A effort. Fellas follow "I Remember (In The Still Of The Night)," with an ear-arresting, easy-going reading of the Heartbeats' teen triumph, "A Thousand Miles Away." A programming 'must'. Flipside, the Artists let loose on the high-flying tantalizer, "Road Block."

"WISE GUYS" (2:11) [Saturday ASCAP—Crewe, Santos]

"PRIVATE PROPERTY" (2:01) [Saturday ASCAP—Crewe, Callelo]

SHIRLEY MATTHEWS (Atlantic 2224)

The canary, who became a member of the 'Top 100 Club' with her previous Atlantic outing, "Big Town Boy," can easily justify her status with this new stand. Here Shirley and the Big Town Girls turn in a standout performance as they tell about the "Wise Guys" as the Callelo crew brightly backs up with a great rock-a-rhythm with strings showcase. The catchy twist-jump'er, on the other end, can also make chart news.

"HE'S MY LITTLE DEVIL"

(2:08)

[Al Gallico BMI—Taylor]

"I WISH I KNEW WHAT DRESS

TO WEAR" (2:43)

Valleydale BMI—

Shayne, Regney]

GINNY ARNELL (MGM 13226)

The young thrush, who finally got her big chart break with "Dumb Head," can make it two-in-a-row with either end of her new MGM outing. They're two cha cha-styled teen beat charmers, the soft beat "He's My Little Devil" and the twist-like "I Wish I Knew What Dress To Wear," that Ginny multi-tracks with in refreshing manner. Strong Bill McElhiney arrangements on both chart contenders.

"EVERYBODY STOPPED

LAUGHING AT JANIE" (1:53)

[Al Gallico BMI—Kilgore,

Kennedy]

LINDA SCOTT (Congress 209)

Linda Scott can get back on her merry chart ways with either end of her new Congress stand. One end's a pulsating twist'er on which the lark tearfully multi-tracks that "Everybody Stopped Laughing At Janie"—and started laughing at her. On the other end Linda beautifully carves out a dramatic cha cha beat-ballad affair tabbed "I Envy You." Superb Stan Green arrangements on this toss-up two-sider.

"LOOK WHO'S BLUE" (2:25) [Acuff-Rose BMI—Gibson]

"LOVING YOU MORE EVERY DAY" (3:10) [Trio BMI—Mitchell]

ETTA JAMES (Argo 5465)

Etta James, who scored last time out with "Baby What You Want Me To Do," seems destined to do it again with this new Argo outing tabbed "Look Who's Blue." The tune is a rousing, chorus-backed, raunchy happy-blueser with some interesting counterpoint portions. The flip, "Loving You More Every Day," is a slow-moving, low-down traditional funky r&b tear-jerker assayed with authority by the lark.

"GO GO GO FOR LOUIE'S PLACE" (2:08)

[Champion BMI—Dant, Surfari]

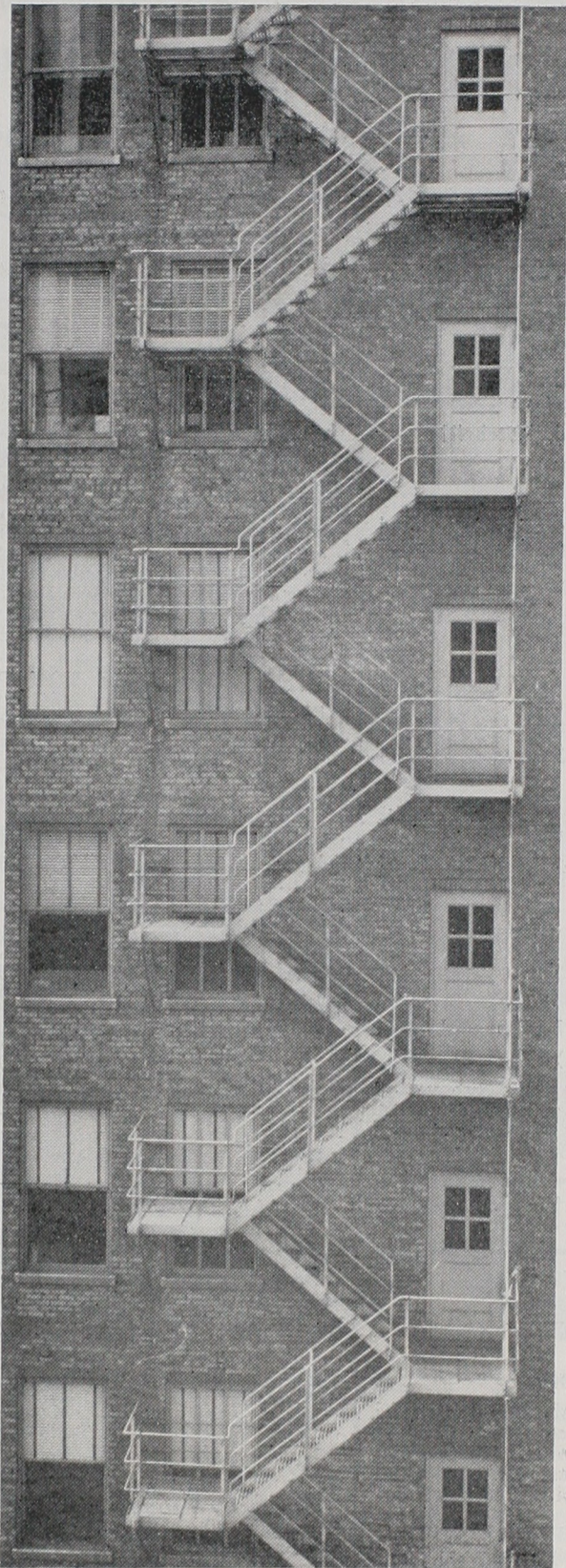
"MURPHY THE SURFIE" (1:50) [Hill & Range BMI—Day]

THE SURFARIS (Decca 31605)

It's more than likely that the Surfari will be putting in another chart appearance in the near future. On the vocal end, "Go Go Go For Louie's Place," the fellas carve out a rumbling rock-a-rhythmic from the Kingsmen's "Louie, Louie" school. On the instrumental portion they sail over "Murphy The Surfie" in contagious, jet speed style.

'IN MY TENEMENT'

72253



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songs of the big city



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New Album...
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MG 20902/SR 60902



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

"TEXAS LIL" (2:07) [Jec BMI—Young, Arnold, Mitchell]

"RED RYDER" (2:26) [Jec BMI—Sutton]

MURRY KELLUM (M.O.C. 657)

Kellum, who recently scored with his long-running London-distributed MOC stint, "Long Tall Texan," can make a repeat performance with this one. It's a delectable, honky tonk-styled bouncer, "Texas Lil," that Murry carves out in the happy Ray Stevens manner. More of the same bright, staggered beat sounds on the tale of the famous cartoon cowboy character.

"I'LL STEP ASIDE" (2:22)

[Elephant & Valbo ASCAP—Gaudio, Linzer]

"I WON'T CRY ANYMORE" (2:30) United [ASCAP—Wise, Frisch]

JIMMY CLANTON (Philips 40181)

Clanton can have his first big outing on Philips with this original-sounding, up tempo opus. Tabbed "I'll Step Aside," It's a tuneful ditty that packs a bright-rock punch. Standout ork-choral arrangement supplied by Charles Calello. Undercut's a pleasant light-bounce reading of the years-back Tony Bennett success.

"HEY, MR. SAX MAN" (2:23)

[Forrest Hills BMI—Tody, Bradley, Randolph]

"BABY, GO TO SLEEP" (2:14) [Combine BMI—Empson]

BOOTS RANDOLPH (Monument 835)

Sax-man Randolph has another one in the happy hit groove of "Yekety Sax" and it has what it takes to follow chart suit. It's a happy-go-lucky razz-a-ma-tazz stomp'er that sports a sparkling femme vocal performance. Coupler's an all-instrumental beat-ballad charmer.

Newcomer Picks

"(JUST LIKE) ROMEO AND JULIET" (2:10)

Myto BMI—Hamilton, Gorman]

"CAN'T YOU TELL BY THE LOOK IN MY EYES" (2:08)

[Myto BMI—Wylie, Williams]

THE REFLECTIONS (Golden World 6008)

The Detroit-based label already has a hot item in this deck that bows the Reflections. It's a sensational stomp-a-twist romancer, tagged "(Just Like) Romeo And Juliet," that the fellas knock out in very commercial fashion. Solid instrumental support on a deck that has that bust-wide-open look. Undercut's a pretty shuffle-ballad love affair. Watch it, too!

"IT'S AN OPEN SECRET" (1:55) [Cotillion BMI—Webb]

"WE'RE GOING TO SET THE WORLD A'SINGING" (2:55)

[Cotillion BMI—Webb]

THE JOY STRINGS (Atco 6292)

The Joy Strings, a vocal-guitar ensemble composed of four men and four women, who belong to the Salvation Army in England, are currently spreading the gospel over there with a pop-oriented performance that's hitting the charts. Side, a rousing (danceable) delight has been released in the U.S. on Atco and chances are the charts results will be the same. There's another real pleasing job on the foot-tappin', hand-clappin' gospel undercut.

"LOVE IS ALL I'M ASKING FOR" (1:51)

[Acuff-Rose BMI—Sinks, Montgomery]

"THIS WEIRD SENSATION" (2:03) [Acuff-Rose BMI—Loudermilk]

SINX MITCHELL (Hickory 1248)

Teen songster with an off-beat first name, in cahoots with a strong combo beat, can make a chart name for himself with "Love Is All I'm Asking For," which possesses highly interesting melodic line, which Mitchell's belt delivery makes the most of. Flip is a sentimental with a soft touch.

"BOYS CRY" (2:10) [Budd ASCAP—Kaye, Scott]

"DON'T COME CRYING TO ME" (2:00) [Unart BMI—Mulcahy]

EDEN KANE (Fontana 1891)

Chances are another high-flying English performer will make it big in the States. This time it's hit-maker Eden Kane, who's currently zooming up the sales ladder in Great Britain with "Boys Cry," a touching, fast moving opus that features a fascinating, fast moving orchestral accompaniment supplied by Johnny Keating. Coupler's a sizzling rock-a-twist'er.

Best Bets

ANDREA CARROLL (Bigtop 515)

• "THE DOOLANG" (1:59) [Screen Gems, Columbia BMI—Greenfield, Miller] The pert-voiced canary, who clicked a short-while-back with "It Hurts To Be Sixteen," can have another winner on her hands with this teen-angled delight. It's a shuffle-thump beat, multi-tracked affair with the title bearing a close resemblance to the words used on the background on the Chiffons' "He's So Fine" session.

(B) "THIS TIME TOMORROW" (2:20) [Noma BMI—Rosenblatt, Millrose] This fast moving multi-voiced opus has a pounding effect in the background.

CONNIE STEVENS (Warner Bros. 5425)

• "A GIRL NEVER KNOWS" (2:00) [Screen Gems-Columbia BMI—Barri, Sloan] Lark-actress could be in the running for Top 100 success with this colorful cut, which finds the performer in strong over-dubbed garb against an all-out rock-a-string display by the ork. Her best sound in a long-time.

• "THEY'RE JEALOUS OF ME" (2:36) [Screen Gems-Columbia BMI—Goffin, King] Another busy sound that has the performer and her setting speaking very effectively to the teen trade.

THE LOLLIPOPS (RCA Victor 8344)

• "I'LL SET MY LOVE TO MUSIC" (1:55) [Edward B. Marks BMI—Olivieri, Grudoff, Jessel] A distinctive ballad has been penned for "Mondo Cane No. 2," which produced "More," and the presentation here packs a strong teen-angled punch. Songsters are backed by an arrangement resembling the Kai Winding hit version of "More." This portion could happen.

(B) "PEGGY GOT ENGAGED" (2:05) [Alert BMI—Millet, Schupack] A drama-rock affair about a chick who lost out in a triangle situation.

LUCILLE STARR (Almo 204)

• "THE FRENCH SONG (Quand Le Soleil Dit Bonjour Aux Montagnes)" (2:41) [Irving & Doral BMI—Starr] An end to eye is this very appealing warble (in French) by the lark of a lovely sentimental, which the performer penned herself. Fine, too, is the smooth backing, including the vocal team, The Canadian Sweethearts. Label is a new affiliate of the A&M label of Hollywood.

(B) "SIT DOWN & WRITE A LETTER TO ME (Wontcha, Baby)" (2:47) [Irving & Doral BMI—Burnette] Lass takes on a country-ish rock air with this stand.

THE CENTURIES (Cleopatra 3)

• "JACK 23" (2:18) [Cleopatra, Dumont BMI—D'Amato, Falcone] This raunchy-rock instrumental stand featuring the Centuries has the attention-getting qualities necessary for hitdom. Strong hop-time outing that could come thru nicely.

• "4TH DIMENSION" (2:08) [Top Ten, Dumont BMI—D'Amato, Falcone] There's plenty of eerie, 'outer limits' sounds on this fast moving haunting, contender. The N.J.-based label's distributed by Independent Record Producers of N. Miami Beach, Fla.

TONY ORLANDO (Epic 9668)

• "TELL ME WHAT CAN I DO" (2:35) [Valley BMI—Pomus, Shuman, Poliakoff] The talented rockster may be doing a chart stint with this solid rhythm affair. He's over-dubbed against a strong sound that resembles the arrangement of the "Twist & Shout" hit. Sound should be watched.

(B) "SHE DOESN'T KNOW IT" (2:18) [Screen Gems—Columbia BMI—Kornfeld, Keller] Sound eases-up here, but it's got good teen-market drama.

KENNY BALL (Kapp 581)

• "FROM RUSSIA WITH LOVE" (2:15) [United Artists ASCAP—Bart] The "Midnight in Moscow" returns to a Russian-flavored format with the oft-cut title tune from the new James Bond flick. Like "Moscow," the boys are in bright Dixieland garb.

(B) "ACAPULCO 1922" (2:15) [Allan] Dixie with a raz-ma-taz feel.

THE CINDERELLAS (Dimension 1026)

• "BABY, BABY (I Still Love You)" (2:35) [Screen Gems-Columbia BMI—Weil, Titelman] Gals react in a Shirelles-like manner on a worthy teen tune. Backing the femmes is a very good-sounding, shuffle-beat chore by the combo. Could happen.

(B) "PLEASE DON'T WAKE ME" (2:30) [Screen Gems-Columbia BMI—Weil, Titelman] Another colorful stand, with an effective back-beat bit along the way.

THE EXTERMINATORS (Chancellor 1148)

• "THE BEETLE - BOMB" (2:12) [Ding Dong BMI—Boye, Favale] The "Stamp Out The Beatles" faction now has artist representation. In this mostly instrumental attack, the listener hears of the "beetle-bomb," designed to end Beatlemania. Cute novelty affair.

(B) "STOMP 'EM OUT" (2:05) [Ding Dong BMI—Exterminators] Good rock-singer with the same means-to-an-end.

GENE SUMMERS (Jamie 1273)

• "BIG BLUE DIAMOND" (2:22) [Lois BMI—Carson] Look for pop-country song stylist Summers to capture a position on the charts in pop fields with this Jamie bow. Side's an inviting treatment of the years-back Little Willie John weeper success. Watch it closely.

(B) "YOU SAID YOU LOVED ME" (2:10) [Gant, Del Sonic BMI—Keener] There's an infectious rhythmic arrangement on this finger snappin' tear-jerker.

THE VELVETS (Monument 836)

• "NIGHTMARE" (2:23) [Forrest Hills BMI—Crutchfield] Vocal team, accompanied by a strong back-beat band sound, gives a solid upbeat account of a blues-teen jumper. Attraction's lead voice is a colorful highlight. Could move.

(B) "HERE COMES THAT SONG AGAIN" (2:26) [Combine BMI—Flood] A softie that recalls ballad moments by The Platters.

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THE HOT ALBUMS

- | | | | |
|------|--|-------|--|
| 3572 | Early Hits of 1964 Lawrence Welk | 3516 | Pipeline The Chantays |
| 3571 | My True Love Wink Martindale | 3510 | 1963's Early Hits Lawrence Welk |
| 3570 | Words of Inspiration by Aladdin George Cates | 3504 | Days of Wine & Roses Pat Boone |
| 3566 | Authentic Drag Strip Sounds | 3499 | Waltz Time Lawrence Welk |
| 3565 | Gems By The Mills Brothers | 3497 | 1962's Greatest Hits Billy Vaughn |
| 3564 | Hit Songs — Hit Sounds George Cates | 3481 | The Lennon Sisters' Favorites |
| 3563 | My Most Requested Liberace | 3453 | No One Will Ever Know Jimmie Rodgers |
| 3562 | Eddie Peabody Plays More Smo-o-o-thies | 3450 | Greatest Organ Hits Jerry Burke |
| 3560 | Great Ragtime Hits Steve Allen | 3431 | Vaughn Monroe — His Greatest Hits |
| 3559 | Blue Velvet & 1963's Great Hits Billy Vaughn | 3412 | Moon River Lawrence Welk |
| 3558 | Greatest Boogie Woogie Hits Billy Vaughn | 3406 | The Andrews Sisters' Greatest Hits |
| 3557 | Dominique & Other Great Folk Songs Lennon Sisters & Cousins | 3359 | Calcutta Lawrence Welk |
| 3556 | Town & Country Jimmie Rodgers | 3249 | Ragtime Piano Gal Jo Ann Castle |
| 3555 | Wonderful Summer Robin Ward | 3165 | Blue Hawaii Billy Vaughn |
| 3552 | Wonderful! Lawrence Welk | 3157 | The Mills Brothers' Great Hits |
| 3551 | The Fantastic Sounds of Eddie Baxter At The Lowery Organ | 3131 | Dixieland Blues Johnny Maddox |
| 3548 | Great Gospels — Great Hymns Vaughn Monroe | 3119 | The Million Sellers Billy Vaughn |
| 3546 | The Touch of Your Lips Pat Boone | 3118 | Star Dust Pat Boone |
| 3545 | Sugar Shack Jimmy Gilmer | 3100 | Sail Along Silv'ry Moon Billy Vaughn |
| 3544 | A Tribute to The All-Time Greats Lawrence Welk | 3071 | Pat's Great Hits Pat Boone |
| 3541 | Golden Organ Hits Jerry Burke | 3068 | Hymns We Love Pat Boone |
| 3536 | Myron Floren Polkas | 3057 | Lure Of The Islands Hal Aloma |
| 3535 | Wipe Out The Surfari's | 3054D | The Ten Commandments Sound Track |
| 3527 | Polkas: Greatest Hits — Vol. III 6 Fat Dutchmen | 3016 | The Golden Instrumentals Billy Vaughn |

THE HOT SINGLES

- | | | | |
|---------------------|--|--|--|
| BEST SELLERS | 16603 | Hello Dolly/Clair de Lune Lawrence Welk | |
| 16598 | Rosemarie/I Understand (Just How You Feel) Pat Boone | NEW RELEASES | |
| 16581 | Ghost Guitar/The Peanut Vendor George Cates | 16592 | Beatles, You Bug Me!/Bloomin' Bird The Bug Men |
| 16551 | Convicted/Sweet Pea The Dartells | 16591 | Daytona Drag/Gently, Gently The Fireballs |
| 16583 | Ain't Gonna Tell Anybody/Young Am I Jimmy Gilmer | 16588 | Good Feelin'/Walkin' Aroun' Worryin' Billy Holden |
| 16594 | Alley Cat/Theme From Outer Space Liberace | 16584 | This I Feel/Daddy, Daddy The Lavenders |
| 16597 | Why Don't They Understand/Big Buildin' Wink Martindale | 16586 | There He Is/Havin' Fun Miss Johni Naylor |
| 16579 | It Hurts Me More Than It Hurts You/Don't Blame Me The Mills Brothers | 16593 | On The Run/Far Horizons The Rondels |
| 16595 | The World I Used To Know/I Forgot More Than You'll Ever Know Jimmie Rodgers | 16589 | My Idea Of Heaven/What's She Got (That I Ain't Got) The Sillaways |
| 16590 | Crying For Laura/I've Got A Girlfriend Dale Ward | 16585 | Hey, Sugar/Isabella Roy Tann |
| 16578 | Winter's Here/Bobby Robin Ward | 16587 | The Reading Teacher/The Lifeguard Dick Whittinghill & Dick Arbogast |
| 16582 | Stockholm/The Girl From Barbados Lawrence Welk | | |

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RECORD REVIEWS

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

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Best Bets

KATHY KEEGAN (DCP 1006)

● "A DIFFERENT KIND OF LOVE" (3:15) [South Mountain-BMI—Randazzo, D'Amico] Kathy Keegan, who scored a while back with "The Good Life," debuts on the DCP label with this haunting ballad. The lark uses her bell-like vocal quality to top advantage here and should stir up plenty of interest from deejays and disk buyers. Eye it for early activity.

● "SOMETHING SIMPLE" (2:57) [Columbine-BMI—Matz, Forest] Here's an artistic piece which the lark serves up in a charming manner. It's bound to come in for a share of the spins and sales.

THE EVERLY BROS.

(Warner Bros. 5422)

● "AIN'T THAT LOVIN' YOU, BABY" (2:00) [Conrad BMI—Reed] The star performers revive the old Jimmy Reed number with potent rock-a-billy sense. This high-flying rock pose could bring the boys back to the charts.

(B) "HELLO A MY" (2:13) [Acuff-Rose BMI—Everly] Duo is heard in one of its typical softie blends.

MATT MUNRO (Liberty 55682)

● "FROM RUSSIA WITH LOVE" (2:33) [United Artists ASCAP—Bart] This is the first vocal version, a strong one, of the title song which Munro sings in the filmtrack of the new James Bond flick. Both the Munro stint and his ork backing warmly capture the plaintive feel of the pretty Lionel Bart effort. Can be the version to send the tune over the top.

(B) "HERE AND NOW" (2:00) [Hollis BMI—King, Junkin] Swingin' stuff in the groove of the artist's awhile-back hit, "My Kind of Love."

JOE HINTON (Back-Beat 5085)

● "YOU'RE MY GIRL" (2:21) [Don BMI—Malone] The vet r&b hitmaker could rapidly move up the charts with this catchy, medium-paced jazz-flavored item all about a happy fellow who finally meets the girl of his dreams. Side's a natural for airplay.

(B+) "THERE OUGHTA BE A LAW" (2:20) [Lion BMI—Malone] On this end Hinton offers a swingin' rhythmic blues lament with a potent, multi-dance beat.

DON COVAY (Parkway 910)

● "THE FROG" (2:25) [Cameo-Parkway BMI—Jackson, Appell] The title refers, of course, to a teen-angled novelty dance step, which is relayed by the sometime noise-maker and his musicians with well-done rock joy. Will make any red-blooded, teen-market audience happy.

(B) "ONE LITTLE BOY HAD MONEY" (2:38) [Kalmann-Wyncote ASCAP—Mann, Appell] A bluesy re-write of the "Three Little Piggies" nursery-rhyme.

LIZ LANDS (Gordy 7030)

● "KEEP ME" (2:45) [Jobete BMI—Gordy] Chances are Liz Lands will make a big chart impression with this first-time-out on Gordy etching. It's a haunting, slow steady beat pleader (from the class ballad "Anyone Who Had A Heart" school) that could step way out. Potent assist from the Temptations.

● "MIDNIGHT JOHNNY" (2:41) [Jobete BMI—Gordy, Street, Gordy] More interesting sounds on this infectious rock-a-cha-cha blueser. This end can also make the grade. Watch this gal.

SYLVIA ROBBINS (Sue 805)

● "DON'T LET YOUR EYES GET BIGGER THAN YOUR HEART" (2:33) [Ben Ghazi Ent. BMI—Robinson] Lark, once half of the hit duo of Mickey & Sylvia ("Love Is Strange"), heads-up an interesting blueser, which finds her multi-tracked against a solid busy-beat Latin-blues combo chore. Side can move way out.

(B) "FROM THE BEGINNING" (2:55) [Ben Ghazi BMI—Robinson] Softie Latinish blueser with an attractive sound.

CREW CUTS (Chess 1892)

● "YEA, YEA, SHE WANTS ME" (2:23) [Wanessa-BMI—Allen, Merrell] The Crew Cuts have updated their vocal style to the new-old rock and roll sound currently a craze. The Beatle flavor is evident and the boys could pull substantial coin with this one. Spinners and teeners should dig it.

(B+) "AIN'T THAT NICE" (2:48) [Wanessa-BMI—Allen, Merrell] Here's another in the same manner with a sparkling melody and some first-rate vocalizing by the chanters. This side could also make a strong showing.

DAMITA JO (Melic 4146)

● "IT KILLS ME" (2:40) [Lanlee & Damita ASCAP—Smith] Stylist, formerly on the Mercury label, offers a worthy reading of a fine lost-love blueser. Admirable commercial setting is Nashville-based & loaded with strings. Could develop into something.

(B) "MOLLY 'DEAR' MALONE" (2:19) [Flipside & Bid O Honey BMI] A swingin' updating of the traditional number.

GINETTE RENO (Coral 62400)

● "FIND ME A BOY" (2:09) [Unart-BMI—Hardy, Samyn, Stellman] Ginette Reno bows on Coral with this tasty French tune which proves an excellent showcase for her wide-range vocal charms. The lark unleashes a lot of feeling and a natural flare for phrasing. The Canadian lass could make it here.

(B+) "HERE COMES THE HEARTACHES" (2:42) [January-BMI—Goland, Kasha] A smooth handling of blues with a beat on the undercut.

JOE SHERMAN (World Artists)

● "IT'S A MAD, MAD, MAD, MAD WORLD" (2:20) [United Artists-ASCAP—David, Gold] Joe Sherman's ork and chorus come up with a happy and spritely version of the academy award nominee which benefits from a sparkling carnival-like arrangement. The tune is in the spotlight and is sure to get plenty of airtime.

(B+) "DANNY'S THEME" (2:20) [United Artists-ASCAP—Di-Minno] The orkster serves up a liting treatment of this Continental-flavored instrumental with a wordless choral offering.

TOMMY REGAN (Colpix 725)

● "I'LL NEVER STOP LOVING YOU" (2:13) [Leo Feist-ASCAP—Brodzky, Cahn] The chanter and his crew reach back for a war-horse for this while-back styled opus. Done in the manner of "Pretty Little Angel Eyes," this teen-appealing deck could strike paydirt.

(B+) "THIS TIME I'M LOSING YOU" (2:30) [Screen Gems-Col-BMI—Greenfield, Keller, Orlando] The songster takes an easy-going approach to this ballad romancer with some flavorful sans-words background harmony.

NED MILLER (Fabor 128)

(B+) "INVISIBLE TEARS" (2:00) [Central Songs BMI—N. & S. Miller] Miller, who's had a number of pop-country clicks in the past (including "From A Jack To A King"), can strike dual-mart paydirt once again with this tender, medium-paced chorus-backed lament. Could be both a turntable and sales winner.

(B+) "OLD RESTLESS OCEAN" (2:42) [American BMI—Robinson] On the lower end Miller serves up an effective chorus-backed weeper with an infectious honky tonk undercurrent.

RAY ALLEN (DCP 1007)

(B+) "HE DON'T LOVE YOU ANYMORE" (2:48) [Wanessa-BMI—Allen, Merrell] The songster bows on DCP with this hush-voiced country-flavored opus that should make the jocks sit up and take notice. A straight-forward melodic line and simple lyrics are worthy of merit.

(B+) "PLEASE MAKE UP YOUR MIND" (2:38) [Wanessa-BMI—Allen, Merrell, Ornstein] Another soft-voiced entry here that sports a liting Nashville-piano backdrop and close harmony chorus. This one could go places too.

SPIKE JONES (Liberty 55684)

(B+) "DOMINIQUE" (2:30) [General-ASCAP—Soeur Sourire] The Singing Nun's recent winner appears to be headed for evergreen status via a multitude of etchings. Spike Jones, sans nonsense, starts straight and then launches into a rhythmic Dixie treatment. It's a jolly version that merits attention.

(B+) "SWEET AND LOVELY" (2:11) [Robbins-ASCAP—Arnhem, Tobias, Lemare] Both sides of this deck are culls from Spike Jones' new LP. This end has elements of rock and Dixieland to send it on its way.

ALLEN REYNOLDS (Cameo 306)

(B+) "JULIE NEVER MEANT A THING" (2:18) [Jack-BMI—Reynolds, Lee] Allen Reynolds could spark some deejay and sales attention for this tuneful ballad romancer. The chanter displays a warm and polished voice and delivery here as he pleasingly essays the tune. Multi-track and wordless chorus add much to proceedings. A sleeper that could make a good showing.

(B+) "YOU BEAUTIFUL CHILD" (2:18) [Jack-BMI—Reynolds, Lee, Rush] A funky guitar and a bluesy reading providing an interesting setting for this hymn-to-her-charms opus.

MONGO SANTAMARIA

(Riverside 4574)

(B+) "BESITO PA TI" (2:19) [Mongo BMI—Santamaria, Miller] The vet Latin-jazz orkster teams up with lark La Lupe on this fast-moving, rhythmic, chorus-backed happy-go-lucky affair sung in both English and Spanish. Loads of potential here.

(B+) "MONTUNEANDO" (2:33) [Mongo BMI—Santamaria, Hernandez] This side's a quick-paced bossa nova-styled lyrical instrumental item in which Mongo displays his drumistic talents.

THE CANDY JOHNSON SHOW

(Canjo 102)

(B) "HOUND DOG" (1:55) [Elvis Presley BMI—Leiber, Stoller] Elvis' early smash is pounded out with blues-styled authority by the ensemble. Sound is wild, giving the ditty today's teen approach. Vocalists are Don Hargrave and Jack Merrill. Label is located in Hollywood.

(B) "BABY WHAT YOU WANT ME TO DO" (2:28) [BMI—Reed] A bouncy-beat blueser. Candy Johnson is the featured thrush.

STAN VINCENT (MGM 13220)

(B+) "MIAMI" (1:59) [Davilene BMI—Hunter, Vincent] Singer-writer Vincent heads-up a cheerful salute to the famed Fla. resort area, where, according to the ditty, there's lots going-on in a rock vein. The performer penned three tunes for the new Connie Francis-featured flick, "Looking For Love," and appears in it as a musician.

(B) "HI-LILI, HI-LO" (2:12) [Robbins ASCAP—Kaper, Deutsch] Strictly teen-minded survey on the beautiful flick tune. Beat is infectious.

THE HIGH KEYS (Atco 6290)

(B+) "DON'T LEAVE ME NOW" (2:50) [Saturday ASCAP—Crewe, Calello] Troy Keyes is the deft ("Que Sera Sera") vocal team's lead voice in this teenish adaptation of a familiar Etude by Chopin. There are some attention-getting comments in the busy Latin-rock instrumental backing.

(B) "ONE HORSE TOWN" (2:12) [Saturday ASCAP—Keyes] Interesting back-beat remark in this declaration about a fella who's looking forward to returning to his tranquil "one horse town."

THE BAYTOWN SINGERS

(MGM 13223)

(B+) "THE BALLAD OF MOMMA ROSA PARKS" (2:25) [Rhodes & Alano BMI—Venet, Mize] The folksters relay, in folk-field terms, the story of the beginning of the current drive by Negroes to gain equal rights in public facilities (in 1955, Momma Rosa Parks did not sit down in back of a bus as she was directed to by the driver). Fine social-message sound.

(B) "TOBACCO ROAD" (2:45) [Cedarwood BMI—Loudermilk] A country-folk date by the team.

MARTIN WALKER

(ABC-Paramount 10541)

(B) "IT ONLY TAKES A MOMENT" (2:34) [E. H. Morris ASCAP—Herman] The score that contains "Hello, Dolly" also boasts other fine songs, including this beautiful ballad. It's performed with a fine good-music vocal by the songster, who's supported by an attractive ork arrangement. Deserves airtime.

(B) "FOREVER & A DAY" (2:38) [Cromwell ASCAP—Martin, Gray] This pretty tune is from the upcoming musical, "High Spirits."

SHIRLEY BASSEY

(United Artists 699)

(B+) "I, WHO HAVE NOTHING" (2:43) [Trio, Cotillion & Milky Way BMI—Mogol, Donida, Leiber, Stoller] The fine English songstress offers a big-sounding, yet sensitive portrayal of the big Italian number, a recent chart hit for Ben E. King. The striking tune could receive attention anew here.

(B) "IMAGINATION" (2:29) [ABC ASCAP—Burke, Van Heusen] Attractive reading of the oldie, one of the great lyric jobs by Johnny Burke, who died several weeks ago.

WILLIE MITCHELL (Hi 2075)

(B+) "20-75" (2:13) [Jec BMI—Mitchell] Willie Mitchell could create a sales stir with this trobblingly potent, hard-driving funky instrumental blueser. Side boasts an extremely danceable, teen-oriented beat and some fine extended drum rolls.

(B+) "SECRET HOME" (2:10) [Jec BMI—Mitchell] More fine bluesy instrumental sounds. This end's a light-hearted, easy-swingin' item with a top-notch sax solo.

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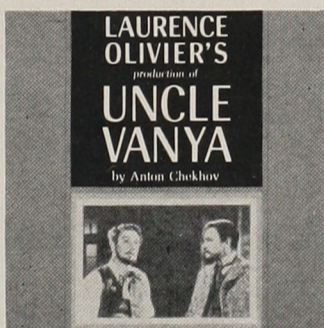
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RECORD REVIEWS

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

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CANNONBALL ADDERLEY SEXTET (Riverside 4573)

(B+) "NIPPON SOUL" (2:30) [Dillard BMI—Adderley] The Adderley group swings up a pulsating midstream storm on this medium-paced, moody after-hours jazz piece in which each member of the group gets an opportunity to shine in the solo spotlight. Good bet for ops and deejays.

(B+) "TENGO TANGO" (2:36) [Dillard BMI—J. & N. Adderley] Fast-moving uptempo, jazz tango with a contagious, repeating riff.

SONNY WHITE (Aura 403)

(B+) "IF YOU WANT THIS LOVE" (2:02) [Har-Bock BMI—Knight] Sonny White should grab some spins with this slow-moving small combo-backed lyrical blues tear-jerker. Chanter's rich Josh White-styled delivery is aptly suited to folksy lyrics.

(B+) "I JUST CALLED TO SAY HELLO" (2:30) [Ding Dong BMI—Pincus, Knight] Extremely slow-moving, shufflin' lament with a nostalgic, while-back teen sound.

AL MORGAN (Crystal 104)

(B) "I'VE GOT THE WORLD ON A STRING" (2:02) [Mills ASCAP—Arlen, Koehler] Here's good material for the juke-boxes. Morgan offers a jaunty, legit reading of the great evergreen against bright organ & keyboard-led rhythm accompaniment. Diskery is a Chicago outfit.

(B) "WHEN YOUR LOVER HAS GONE" (2:19) [Remick ASCAP—Swan] Warm stand another standout oldie.

JAN DAVIS (A&M 733)

(B+) "FUGITIVE" (2:06) [Little Darlin' BMI—Josie] Guitars head-up of a busy, funky get-away sound. To point-up the title, barking dogs make now-and-then appearances.

(B) "BOSS MACHINE" (2:20) [Irving BMI—Davis] Electric guitar is a strong factor in another bluesy, upbeat combo stand.

KING CARL (La Louisianne 8047)

(B) "THE TUNE OF THE RAIN" (2:30) [La Lou BMI—Jolivet] Singer nicely handles the appealing blues number, about a fella who hopes for the return of a loved one. Strings are part of the easy-go setting sound. Label is located in Lafayette, La.

(B) "I'M JUST A LONELY MAN" (2:20) [La Lou BMI—Jolivet] More of a sprightly blues feel to this outing.

KELLY GARRETT (Ava 156)

(B+) "THIS HEART IS HAUNTED" (2:50) [Overture & American BMI—Page] The sound is crowded with effective bright-beat comments, including a striking overdubbing stint by the lark. Big-sounding entry that could make a stir.

(B) "I DON'T THINK HE'S COMING" (2:35) [Overture & American BMI—Page] A slow-beat plaintive.

PHIL LUCAS (Era 3126)

(B) "CHARLIE BRENNAN" (2:46) [Bamboo & Joslow BMI—Lucas] Lucas gives a persuasive account of this folksy item, a tale of a travelin' man. Good drama date with a commercial sing-a-narrative approach.

(B) "MANDY MINE" (2:48) [Bamboo & Joslow BMI—Lucas] A pretty calypso affair.

ANNETTE (Vista 433)

(B+) "MUSCLE BEACH PARTY" (2:07) [Dijon BMI—Usher, Christian, Wilson] The happy teen-step idea is done in jump-rock fashion by the popular lark-actress and her back-up sound. It's from a flick called "Muscle Beach Party."

(B) "I DREAM ABOUT FRANKIE" (2:10) [Dijon BMI—Hemric, Styner] This snappy name-song is also from the pic.

TY LEMLEY (World Artists 1020)

(B+) "LOVE SONG OF TOM JONES" (2:29) [United Artists ASCAP—Addison, David] The pretty main-title of the smash box-office pic is nicely performed in this rich Latinish outing by the legit warbler and his ork-chorus. Recommended for the good-music spins.

(C+) "WALKIN'-TALKIN'" (1:45) [World-Art Unart BMI—Lemley] Sprightly rockin' with ordinary results.

THE SPOTLIGHTERS (Pleasant 107)

(B) "CLAP YOUR HANDS" (2:30) [Westchester ASCAP—Burns] The sunny ditty, not the Gershwin's evergreen, receives an aptly happy reading from the song crew and its combo backing. Note for specialty juke-box programming. Home of the label is Thornwood, N.Y.

(C) "HI HO RUMBA" (2:45) [Westchester ASCAP—Breeze] South-of-the-Border funtime.

SONNY BLOCH'S ELEPHANTS (Bee 1000)

(B+) "BEETLE SQUASH" (2:30) [Dumont BMI—Bloch] This hard-driving instrumental is another teen-appealing result of Beatlemania. It's a steady beat thumper that features Bloch's Elephants on a deck produced by I. Squashem. Label's handled nationally by Independent Record Producers of N. Miami Beach.

(B) "LEAPING LIZARDS" (2:29) [Dumont BMI—Bloch] This end's an all-instrumental, 'pull-out-all-the-stops' rocker.

THE CICADAS (RCA Victor 8339)

(B) "THAT'S WHAT I WANT" (2:40) [Southern ASCAP—Carter, Lewis] The Australian rocksters are noting Beatlemania in this stand, which even includes Beatles' "yeah, yeah, yeah" comments. The vocal & combo sounds are each pro teen-market statements.

(B) "HEY WHA' D'YA SAY" (1:40) [Southern ASCAP—Shephens, Leander] Cheerful folksy-rock sound from the boys.

LENNY O'HENRY (Atco 6291)

(B+) "SATURDAY ANGEL" (2:14) [Saturday ASCAP—Crewe, Calello] Bright & bouncy is this fun-time blues-pop cut by the songster and his cheerful combo-chorus companions. Kids will be particularly pleased to hear this one for the dancefloor.

(B) "ACROSS THE STREET" (2:15) [Saturday ASCAP—Crewe, Calello, Harris] Interesting Latin-blues arrangement.

TONY CANTORE (Fayette 1618)

(B) "YELLOW ROSES" (2:10) [Roosevelt, Mary Hill, Check-Colt-BMI—Kellis, Walker] The chanter delivers a tale of lost love on this ballad-offering from Fayette. The songster gives it a warm and feelingful reading despite the schmaltzy theme.

(B) "I CAN SEE" (2:05) [Roosevelt, Mary Hill, Check-Colt-BMI—Kellis, Walker] Cantore waxes emotional on this "I Believe" fashioned opus.

NOBLE WATTS (Clamike 501)

(B+) "JOHN FRIDAY'S SON" (2:20) [Cal-Reese, Clamike BMI—Watts] Watts is a good bet to cash in once again, in both r&b and pop areas, via this tantalizing blues-band shuffle-rhythm date.

(B+) "TEEN-SCENE" (2:15) [Almost, Clamike BMI—Jamison] Also keep close tabs on this infectious, handclap cha cha twist affair. It, too, can make the grade.

BARBARA & THE DELIGHTS (United Artists 675)

(B) "SHE'S A SMOOTH ONE" (2:14) [Stride BMI—Edwards, Fleming] Newcomers to the teen-sound ranks, the gals display keen teen know-how in this Latinish blues blend. Session's sound is current and sure to please teen ears.

(B) "SHIRLEY GOT THERE EARLY" (2:35) [Maggie BMI—Partee] Somewhat more deliberate-sounding plaintive portion here.

GATEMOUTH BROWN (Cue 1050)

(B+) "SUMMERTIME" (2:28) [Gershwin ASCAP—Gershwin, Heyward] Gatemouth Brown, who clicked a few years back with "Okie Dokie Stomp," can create some excitement anew with this swingin' jazz-blues instrumental rendition of the Gershwin evergreen. Eye it.

(B+) "LEFTOVER BLUES" (2:38) [Gulf BMI—Duncan, Brown] This side, a low-down funky blueser, spotlights the guitarist's polished instrumental technique.

HOWLIN' WOLF (Chess 1890)

(B+) "HIDDEN GAMES" (2:00) [Arc BMI—Dixon] The vet blues chanter unleashes his potent, wide-range vocal talents full-blast on this rhythmic, pulsating happy romancer with an interesting, rapidly-changing melodic structure.

(B) "TAIL DRAGGER" (2:50) [Arc BMI—Dixon] On this end Wolf dishes-up an appealing tradition-oriented low-down funky tear-jerker with sincerity and feeling.

DONNIE BROOKS (Reprise 0261)

(B+) "GIRL MACHINE" (2:12) [Odin ASCAP—Weidler] Brooks, with some past chart dates to his credit, tells of a machine that a teen inventor hopes will produce a dream-girl. Upbeat setting has a good gadget-like approach.

(B) "GONE" (1:58) [April ASCAP—Kusik, Snyder] Emotional, big-sounding display for teen ears.

THE SURFARIS (Felsted 8688)

(B+) "TOR CHULA" (2:36) [Anthony ASCAP—Nunes, Barbata, Winburne, Graham, Holmquist] The crew, tagged the "original" Surfaris, gives a strong, primitive-sounding rock account of the exotic number. An instrumental with an attention-getting get-up.

(B) "PSYCHE-OUT" (2:40) [Anthony ASCAP—Lloyd] Keyboard comments are highlighted in this frenzied display.

LALO SCHIFRIN ORCH. (MGM 13224)

(B) "THE 7 FACES OF DR. LAO" (2:14) [Miller ASCAP—Harline] The Bossa Nova maestro-cleffer batons an orchestral blending of the oriental & south-of-the-border on a flavorful pic theme.

(B) "THE WAVE" (2:40) [New Continent BMI—Schifrin] A more direct approach to the Bossa Nova field. It's from an LP called "Piano, Strings & Bossa Nova."

JACK HANSEN ORCH. (Dance Along 6076)

(B+) "HELLO DOLLY" (1:47) [Edwin H. Morris ASCAP—Herman] Hansen has one of the finest dance band sounds on disks, a fact he has demonstrated in his LP work. Here, the hit Broadway tune receives a highly listenable fox-trot beat. It's from his "Dance Along Broadway" set.

(B) "SHE LOVES ME" (2:43) [Sunbeam BMI—Harnick, Bock] A cha-cha rendition of the title tune, a delightful one, of the recent musical success. Also from the show-tune LP.

JOHN BARRY SEVEN & ORCH. (Mercury 72261)

(B+) "FROM RUSSIA WITH LOVE" (1:56) [United Artists ASCAP—Bart] The new James Bond pic theme number getting lots of disk coverage, receives a lush-sounding arrangement, with strings playing on the Russian-flavored melody's sentimental way. Fine good-music instrumental.

(B) "007" (2:17) [United Artists ASCAP] Intriguing jazzy arrangement of another sampling of the pic's score.

GEORGE MICHELE (20th Century 467)

(B) "MY UNFINISHED SYMPHONY" (2:29) [Saturday ASCAP—Crewe, Bass] The legit songster offers a croon reading of a big-sounding ballad. There are triplets in the all-out ork-chorus arrangement. Michele really pours it on at the deck's finale.

(B) "SOMETHING WONDERFUL" (2:11) [Williamson ASCAP—Rodgers, Hammerstein] The great song from "King & I," originally written as a femme comment, is heard in a more definite teen light.

NANCY ALLEN (Siana 715)

(B+) "I'M NOT THE SAME GIRL I WAS" (2:02) [Viscount—BMI—Phillips] This cute styled cha-cha, augmented with strings, marks Nancy Allen's debut on Siana. Slightly reminiscent of a Leslie Gore cut, this clever number should attract attention among the teen set.

(B) "LET'S TELL THEM TONIGHT" (2:23) [Viscount—BMI—Phillips] More of the same on this end. Siana is a member of the London group.

BILLY LOVE AND THE LOVERS (Dragon 4403)

(B+) "LEGEND OF LOVE" (2:25) [Keel—BMI—Legends] Here's one to excite the dyed-in-the-wool fish fan. This slow number awakens memories of the early days of rock and roll. The use of falsetto for a great deal of the record should thrill the teenagers. Could get around.

(B) "HOLD ME CLOSE" (2:15) [Mo—ASCAP—Heath-Gagliano] More of the same here.

RELIGIOUS

EARLENE TUCKER (Gardena Records 135)

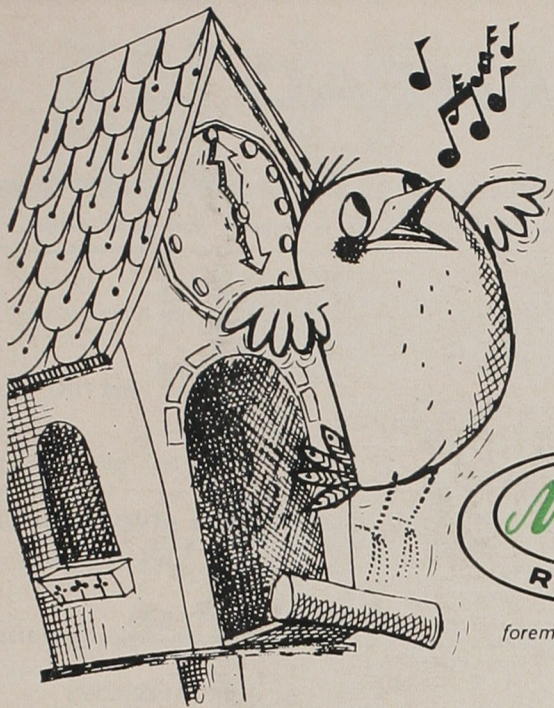
"A Loving Memory Of John F. Kennedy" THE GALATIANS (King 45-5859)

"I Wish That I Had Been There"/"Jesus Died" BOBBY GROVE (King 45-5786)

"It Was For You"/"The Legend Of The Dogwood Tree" WILLA DORSEY (King 45-5764)

"Ezekial Saw De Wheel"/"Have Thine Own Way" ORIGINAL BLIND BOYS OF ALABAMA (Vee-Jay 936)

"I Can See Everybody's Mother"/"How Far Am I From Cannon"



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POP RELEASES!**

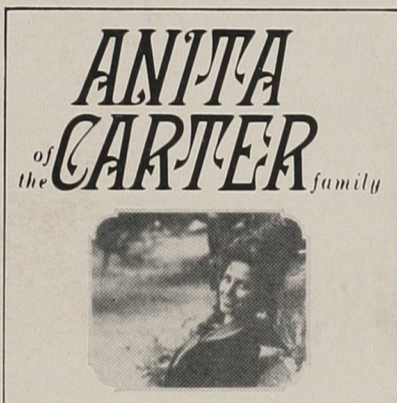


QUINCY JONES EXPLORES THE
MUSIC OF HENRY MANCINI
Quincy Jones
MG 20863 SR 60863

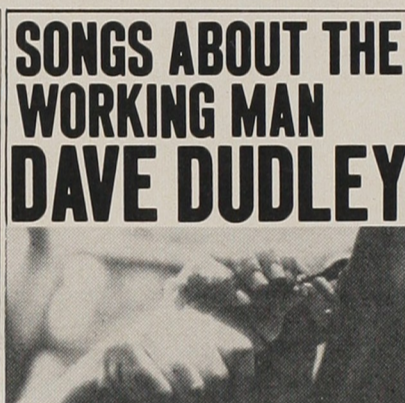
THE EXCITING YEARS
Diane Ray
MG 20903 SR 60903



SONGS OF THE BIG CITY
Clyde McPhatter
MG 20902 SR 60902



ANITA OF THE CARTER FAMILY
Anita Carter
MG 20847 SR 60847



SONGS ABOUT THE WORKING MAN
Dave Dudley
MG 20899 SR 60899



ENCORE OF GOLDEN HITS
OF THE GROUPS
The Platters
MG 20893 SR 60893

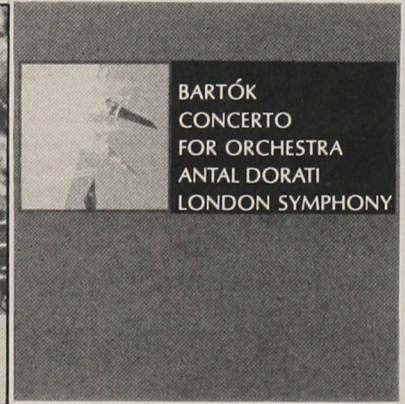
NEW CLASSICAL RELEASES



BACH FOR HARPSICHORD
Rafael Puyana
MG 50369 SR 90369



SCHUMANN: PIANO CONCERTO
IN A MINOR
Byron Janis
MG 50383 SR 90383



BARTOK: CONCERTO FOR ORCHESTRA
Antal Dorati
MG 50378 SR 90378



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Frederick Fennell
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LOOKING AHEAD

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

- | | | | |
|---|---|--|--|
| 1 STAY AWHILE
<i>Dusty Springfield (Philips 40180)</i> | 13 JAILER, BRING ME WATER
<i>Trini Lopez (Reprise 0260)</i> | 26 I'M ON FIRE
<i>Jerry Lee Lewis (Smash 1886)</i> | 39 THE FILE
<i>Bob Luman (Hickory 1238)</i> |
| 2 BITS AND PIECES
<i>Dave Clark Five (Epic 9671)</i> | 14 COME TO ME
<i>Otis Redding (Volt 116)</i> | 27 YOU CAN'T DO THAT
<i>Beatles (Capitol 5150)</i> | 40 SO HARD
<i>Ted Taylor (Okeh 7190)</i> |
| 3 LITTLE BOXES
<i>Pete Seeger (Columbia 42940)</i> | 15 STOCKHOLM
<i>Lawrence Welk (Dot 16582)</i> | 28 THAT'S THE WAY LOVE IS
<i>Del Shannon (Berlee 502)</i> | 41 FAITH
<i>Wallace Bros. (Sims)</i> |
| 4 THINK NOTHING ABOUT IT
<i>Gene Chandler (Constellation 112)</i> | 16 LAZY LADY
<i>Fats Domino (ABC Paramount 10531)</i> | 29 EASY TO LOVE
<i>Chiffons (Laurie 3224)</i> | 42 WE'LL NEVER BREAK UP FOR GOOD
<i>Paul & Paula (Philips 40168)</i> |
| 5 WOMAN, LOVE AND A MAN
<i>Tony Clarke (Chess 1880)</i> | 17 GOING BACK TO LOUISIANA
<i>Bruce Channel (LeCam 122)</i> | 30 BEATLES E.P.
<i>(VeeJay EP1-903)</i> | 43 PARTY GIRL
<i>Bernadette Carol (Laurie 3238)</i> |
| 6 CONGRATULATIONS
<i>Rick Nelson (Imperial 66017)</i> | 18 DIANE
<i>Bachelors (London 9639)</i> | 31 THE PINK PANTHER THEME
<i>Henry Mancini (RCA Victor 8286)</i> | 44 OUR FADED LOVE
<i>Royal Tones (Mala 473)</i> |
| 7 I CAN'T MISS NOTHIN'
<i>Ike & Tina Turner (Sonja 2005)</i> | 19 WHERE DOES LOVE GO
<i>Freddie Scott (Colpix 724)</i> | 32 HERE'S TO OUR LOVE
<i>Brian Hyland (Philips 40179)</i> | 45 I GOT A THING GOING ON
<i>Sam & Dave (Roulette 4533)</i> |
| 8 I AM WOMAN/PEOPLE
<i>Barbra Streisand (Columbia 42965)</i> | 20 (THE BEST PART OF) BREAKING UP
<i>Ronettes (Phillys 120)</i> | 33 BLUE TRAIN
<i>John D. Loudermilk (RCA Victor 8308)</i> | 46 THE WORLD I USED TO KNOW
<i>Jimmie Rodgers (Dot 16595)</i> |
| 9 THE WAITING GAME
<i>Brenda Lee (Decca 31599)</i> | 21 MR. JOHN
<i>Bill Spivey (Tahoe 2538)</i> | 34 MONDO CANE #2
<i>Kai Winding (Verve 10313)</i> | 47 BRING BACK THE BEATLES
<i>Bonnie Brooks (United Artists 708)</i> |
| 10 FIRST CLASS LOVE
<i>Little Johnny Taylor (Galaxy 729)</i> | 22 A HEARTBREAK AHEAD
<i>Murmaids (Chattahoochee 636)</i> | 35 OH BOY
<i>Jackie De Shannon (Liberty 55678)</i> | 48 THE WONDER OF YOU
<i>Ray Peterson (RCA Victor 8333)</i> |
| 11 MEXICAN DRUMMER MAN
<i>Herb Alpert's Tijuana Brass (A&M 732)</i> | 23 CAN YOU DO IT
<i>Contours (Gordy 7029)</i> | 36 KISS ME SAILOR
<i>Diane Renay (20th Fox 477)</i> | 49 I'LL FIND YOU
<i>Valerie & Nick (Glover 3000)</i> |
| 12 NEVER LEAVE ME
<i>Stratfords (O'Dell 100)</i> | 24 CHARADE
<i>Sammy Kaye (Decca 31589)</i> | 37 HERE'S A HEART
<i>Diplomats (Arock 1004)</i> | 50 SOUL SERENADE
<i>King Curtis (Capitol 5109)</i> |
| | 25 I CAN'T WAIT
<i>Baby Washington (Sue 797)</i> | 38 NAOMI
<i>Floyd Cramer (RCA Victor 8321)</i> | |



Smash Follow-Up To "DUMBHEAD"!!

"HE'S MY LITTLE DEVIL"

GINNY ARNELL

K13226

MGM



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HOOKA TOOKA

HEY, BOBBA NEEDLE

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OLEANNA

AH, SIC MON MOINE

THE DOODANG

AND OTHERS



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- **LODDY LO** *and others*

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the great and glorious

GLORIA LYNNE



"BE ANYTHING"
(but be mine)

c/w

"SOUL SERENADE"

S-1890



NEW! Top 5 record from England

"BOYS CRY" Eden Kane

S-1891

talking steel guitar instrumental already
a national smash

"FOREVER" Pete Drake

S-1888

another fantastic James Brown Production

"BABY BABY BABY"

Anna King & Bobby Byrd

S-1884

Wowsville whenever it's played

"LITTLE BEATLE BOY"

The Angels

S-1885

Jerry's headed for Chartsville again

"I'M ON FIRE" Jerry Lee Lewis

S-1886

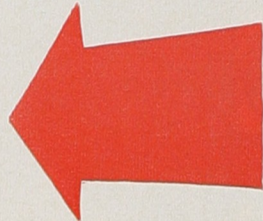
if it's a
hit...
it's a

 **SMASH**
RECORDS

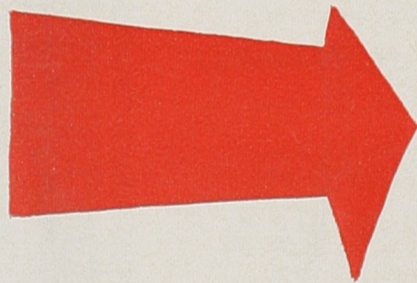
SMASH DIVISION,
MERCURY RECORD
CORPORATION
Vendor: Mercury
Record Corporation



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Cash Box

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IT WILL BE OUT APRIL 6th

The Cash Box "Swing Into Spring" Record Buyer's Aid is Part 2 of the April 11 Issue.

It will be mailed with the regular weekly edition of Cash Box and can be retained for years as a guide to the field of theater music on records.

Mechanical specifications are identical to regular Cash Box dimensions.

This special issue will reach thousands of additional dealers.

ISSUE DATED: APRIL 11

HITS THE TRADE: APRIL 6

DEADLINE FOR ADVERTISING: APRIL 1

This Special Edition Will Feature:

- Complete Summary of Spring Releases (LP's)
- Complete Discography of B'way Cast LP's
- Complete Discography of Film Track LP's
- Complete List of B'way Cast & Film Track Tapes
- Display Aids Designed To Up Your Sales
- Clever Selling And Stocking Ideas For Your Store
- Articles And Features To Add To Your Understanding Of The Broadway Cast & Film Track Markets
- The World Of Drama On Disks
- Other Helpful Programming Hints And Sales Aids



ALBUM REVIEWS

POP PICKS



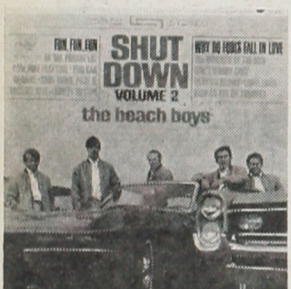
"HER JOY HER SONGS"—Singing Nun—Philips PCC 609
The Singing Nun's first issue prior to the holidays created international attention and topped every chart, and this new offering on Philips could very well go the same success route. The deluxe bookfold jacket includes the lyrics to all of the tunes by Soeur Sourire. Delightful songs here are "Ma Petite Muse," "Kabinda," "The Seagulls," and "Chate, Riviere." Heavy sales are indicated.



"TRINI LOPEZ ON THE MOVE"—Reprise RS 6112
Trini Lopez, who is currently clicking with "Jailer, Bring Me Water," seems destined to pull plenty of loot with this power-packed Reprise program of rockin' folk tunes and standards. The songster's rich, wide-range baritone voice is effectively showcased on "Cotton Fields," "Bye Bye Love" and "The Lonesome Road." One of the best sets that the artist has cut in quite a while.



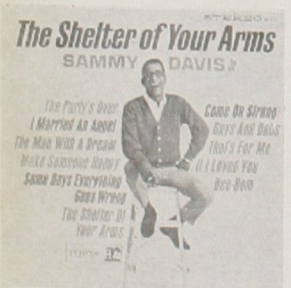
"THE ITALIAN VOICE OF AL MARTINO"—Capitol ST 1907
Al Martino has been riding high on the charts with his "I Love You Because" and "Living A Lie" singles and LP's and this new Capitol release could do equally well although the format is completely different. The big-voiced chanter surveys a dozen Italian tunes in his highly distinctive and feelingful manner. Lots of strings and mandolins add flavor to his renditions of "Al Di La," "Torno A Surriento" and "Vurria." Top sales potential here.



"SHUT DOWN VOLUME 2"—Beach Boys—Capitol ST 2027
The Beach Boys, who are presently riding high with "Fun, Fun," tag this new album of surfin' tunes after their initial chart triumph and include a host of other teen-angled danceable favorites. While backed by an appropriate rhythmic, hard-driving combo the boys dish-up winning renditions of "Why Do Fools Fall In Love," "Louie, Louie" and "This Car Of Mine." Watch the disk zoom up the hitsville path.



"FROM RUSSIA WITH LOVE"—Original Soundtrack—United Artists UAS 5114
John Barry has composed a throbbingly exciting score for "From Russia With Love," the soon-to-be-released new Sean Connery-James Bond flick which racked up the biggest grosses in British film history. Barry's music, a combination of diverse classical, jazz and blues elements, underlines the motion picture's pulsating, high-strung tempo. Track also includes a plaintive Lionel Bart-penned title tune sung by Matt Monro. Disk should reach the charts in no time flat.



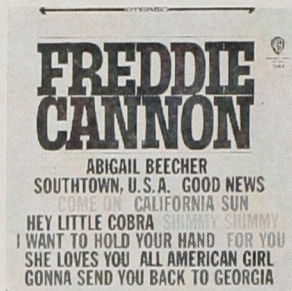
"THE SHELTER OF YOUR ARMS"—Sammy Davis Jr.—Reprise R9-6114
Sammy Davis Jr. tags this new session on Reprise after his current single click, "The Shelter Of Your Arms," and includes with it eleven other equally pulsating ear-delighters. The big-voiced chanter has had considerable chart attention the past year or so with LP's as well as singles and this package should be no exception. His loyal following should come out in force for the set.



"BILL BLACK'S COMBO PLAYS THE BLUES"—Hi HL 12015
Bill Black, currently riding with a goodie tagged, "Comin' On," includes the biggie on this set of blues-tinged tunes on Hi. Paradoxically, Black and his sidemen deliver the blues slightly up-tempo to give them a happy feeling and also make them very danceable. A frequent chart-rider, the orkster could pull plenty of coin with this set. Bright bands here are "Birth Of The Blues," "Basin Street Blues" and "Peter Gunn."



"GOOD TIME!"—Rooftop Singers—Vanguard VRS 9134
The Rooftop Singers assisted by John Cresci (drums) and Wendell Marshall (bass) dish up a delightful program of varied folk and blues items on this new entry from Vanguard. The trio's distinctive brand of harmony is clearly evidenced on first-rate arrangements of "Good Time," "I'm On My Way" and "Sail Away Ladies." Album has enough built-in success ingredients to score heavily in the coin department.



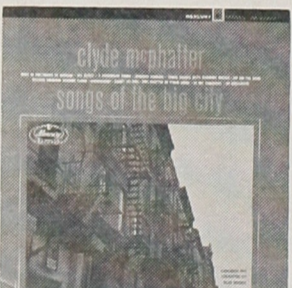
"FREDDIE CANNON"—Warner Bros. 1544
Freddie Cannon, who is currently coming off his smash "Abigail Beecher" single, unleashes his potent, wide-range vocal talents full-blast on this his initial Warner Bros. LP outing. In addition to his biggie, the chanter includes a fine program of recent vintage teen-angled rockin' chart triumphs including "Shimmy Shimmy," "She Loves You" and "Hey Little Cobra." Eye the disk for rapid consumer acceptance.



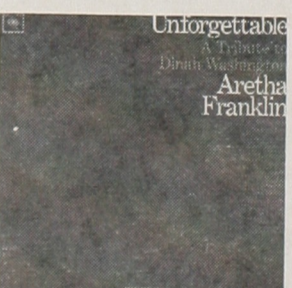
"BEYOND THE FRINGE '64"—Orig B'Way Cast—Capitol SW 2072
One of last season's most hilarious Broadway offerings was "Beyond The Fringe," which was issued as an original cast by Capitol. Still running, the show has added some new material and the label offers this 1964 edition. The laughs still come fast and furiously from the four deft Englishmen as they tickle their audiences with "Home Thoughts From Abroad," "One Leg Too Few," "The Great Train Robbery" and other social satire pieces. A must for the serious cast collector.



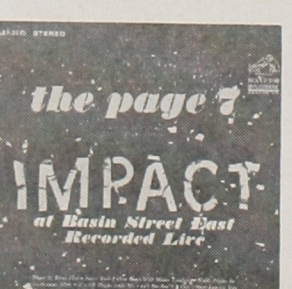
"SOMETHING SPECIAL FOR YOUNG LOVERS"—Ray Charles Singers—Command RS866SD
Here's an easy-listening bag of beauties from the Ray Charles Singers on Command that is sure to stir up plenty of sales and broadcast excitement. The choristers chant their way through a dozen of the most melodic items around in a most moodful and pleasing manner. Beginning with "This Could Be The Start Of Something," the singers follow with smooth renditions of "More," "Hello Dolly," "What Kind Of Fool Am I" and eight other goodies. As always the Command stereo is standout.



"SONGS OF THE BIG CITY"—Clyde McPhatter—Mercury SR 60902
Clyde McPhatter sings the songs of the big city, some of them with a message, on this new package on Mercury. The songster leads off with his current action single, "Deep In The Heart Of Harlem," and also includes highly individual treatments of such recent chart items as "Up On The Roof," "My Block," "On Broadway" and "The Shelter Of Your Arms." Eye the set for early sales activity.



"UNFORGETTABLE"—Aretha Franklin—Columbia CL 2163
Aretha Franklin pays tribute to the artistry of the late Dinah Washington on this new album outing on Columbia. With the arranging and conducting chores deftly performed by Robert Mersey, the lark effectively captures the spirit of Dinah as she comes up with feelingful treatments of "Unforgettable," "What A Difference A Day Made," "Drinking Again" and "This Bitter Earth." Set is a blues blockbuster.



"IMPACT"—The Page 7—RCA Victor LSP 2810
Here's one of the liveliest instrumental packages to come along in quite a while, the Page 7 cut live during a recent engagement at Basin Street East by RCA Victor. Page Cavanaugh and his group dish up a dozen swingin' items sparked by a strong melodic line and some great rhythm. The swing era plus jazz overtones make for top-notch listening here. Slick sides here are "Walk Right In," "Satin Doll" and "I Can't Stop Loving You." Watch it move.



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LOCD/LSOD 1087



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POP BEST BETS



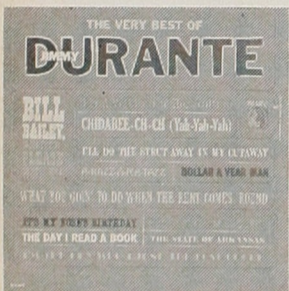
"MONSIEUR GILBERT BECAUD" — Kapp KS3353

Gilbert Becaud comes up with his first album in English and launches the session with a powerful rendition of the delightfully melodic "What Now My Love." The French chanter gives out with plenty of emotion and feeling as he superbly wends his way through such treats as "Fly Me To The Moon," "What Kind Of Fool Am I" and "What To Do With Laurie." Kudos to Raymond Bernard for some top-drawer arrangements. A potent listening experience.



"DINAH WASHINGTON" — A Stranger On Earth—Roulette R 25253

Although Dinah Washington's recent tragic death cut all too short a career in its prime, her memory is preserved for her countless legions of her fans via excellent recordings like this bluesy set from Roulette. The late lark's plaintive, highly-personal funky vocal blues approach is superbly showcased on "A Stranger On Earth," "Drown In My Own Tears" and "Do Nothing 'Till You Hear From Me."



"THE VERY BEST OF JIMMY DURANTE"—MGM E 4207

Jimmy Durante, who has been clicking recently with his Warner Bros disks, should create plenty of attention with this delightful, nostalgic package of standards cut during his days with MGM. The performer is in his expected top-notch warm-hearted form on "Bill Bailey, Won't You Please Come Home," "The Day I Read A Book" and "Dollar A Year Man." All of the artist's many fans should come in droves for the LP.



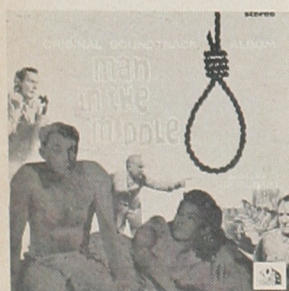
"SAGINAW MICHIGAN"—Lefty Frizzell—Columbia CL 2169

Lefty Frizzell, who is presently riding high on the country charts with "Saginaw Michigan," tags this new Columbia after his hit and includes eleven other top-flight c&w items. While backed by an authentic country chorus and ork, the chanter turns in outstanding readings of "Stranger," "When It Rains The Blues" and "James River." Loads of sales potential here.



"HIP BOOTS" — Boots Randolph — Monument MLP 8015

The versatile saxist (he plays c&w ballads and uptempo jazz items with equal skill) unleashes his potent instrumental talents full-blast on this top-drawer package of evergreens and newbies from Monument. While backed by a swingin' jazz-oriented combo Boots really swings on "Stack Of Dollars," "Body And Soul" and "Harlem Nocturne." Superior listening throughout.



"MAN IN THE MIDDLE"—Original Soundtrack—20th Century-Fox TFS 4128

Lionel Bart, who won many laurels with his "Oliver!" melodies, has created some first-rate background themes for the currently-in-release Robert Mitchum starrer. In addition to the Bart selections, the soundtrack boasts some fine originals by John Berry plus some nostalgic studies juxtaposed to create a dramatic flavor. Highlights include "Serenade In Blue," "No More" and "At Last."



"WHISTLE STOP"—Vinny Bell—Verve V 8574

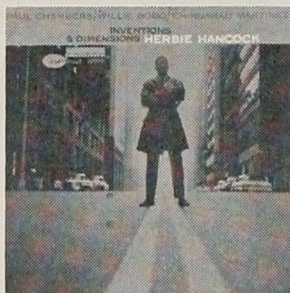
Vinny Bell, one of Gotham's most famous studio guitarists, steps into the solo spotlight on this swingin' Claus Ogerman and Charles Casello-arranged set of teen-angled high-powered dance items. Bell displays a distinctive, rhythmic, imaginative approach as he delivers top-drawer renditions of "Moonglow," "Fever" and "I Have But One Heart." Deejays should find plenty of programmable material here.



"GOLDEN FOLK HITS OF OLD MEXICO"—Cuco Sanchez—Columbia EX 5115

Here's another LP from Columbia's Export series, this time spotlighting the folk songs of Mexico delivered by Cuco Sanchez. Some of the tunes here have been favorites on both sides of the border for many decades and the songster gives them plenty of local color and feeling. Familiar bands here are "La Bamba," "Guadalajara," and "Corrido De Monterrey. The album should spark sales interest in many areas.

JAZZ BEST BETS



"INVENTIONS AND DIMENSIONS"—Herbie Hancock—Blue Note 4147

Herbie Hancock, who had already built an impressive reputation with two previous Blue Note LP's, spreads his keyboard wings and offers a lively, tasteful program of free-flowing midstream improvisation on this new set. The 88'er and his small crew successfully blend their individual talents into a coherent fusion of melodic variation on "Triangle," "Jack Rabbit" and "Mimosa." A standout performance.



"MAYNARD '64"—Maynard Ferguson—Roulette 52107

Maynard Ferguson fronts one of the few big jazz bands that scores in the sales department with every album issue. The trumpeter's "Maynard '61" set was a chart item and this package, cut during his days with Roulette has the same excitement and vigor that carried its predecessors to success. The band really swings on "For The Cats," "New Bag Blues" and "Great Guns." A potent jazz offering.



"RONNIE BROWN TRIO AT PJ'S"—Philips PHS 600 130

Jazz pianist Ronnie Brown and company make an extremely promising wax debut with this sparkling set of chestnuts from Philips. The set, cut live in PJ's, Trini Lopez' famous stamping grounds, is informal in nature. However, the trio does create impressive audience rapport with delightful easy-going midstream renditions of "I Could Write A Book," "Angel Eyes" and "Gone With The Wind." A group to watch.



"THE CHARLES BELL TRIO IN CONCERT"—Gateway GLP 7012

The Charles Bell Trio lashes out with some lively and soulful jazz items on this live recording from the Carnegie Lecture Hall. The 88'er exhibits a giant talent and a solid classical background that adds authority and sensitivity to his playing. The crew is at its very best on "Green Dolphin Street," "Summertime," and "Take Five." The jazz buffs will dig this one.

CLASSICAL PICKS



MOZART: Piano Concertos Nos. 19 & 20; Rudolf Serkin, pianist; George Szell conducting the Columbia Symphony Orchestra—Columbia ML 5934
Mozart's hauntingly beautiful piano concerto are superbly read by Rudolf Serkin and the Columbia Symphony Orchestra conducted by George Szell on this classical offering. Serkin employs a free-flowing approach to the intricate passages while Szell counterpoints with some appropriate lush orchestral backings. A superlative achievement.



LISZT: Concertos 1 & 2, Leonard Pennario—RCA Victor LM 2690

Leonard Pennario, one of the world's foremost exponents of the romantic composition demonstrates his flair for it on this dynamic entry from RCA Victor. The pianist, with the London Symphony Orchestra conducted by Rene Leibowitz, lends excitement to two major works from the pen of Franz Liszt—the Concertos No. 1 and 2. Both works are lush with soaring melody and provide first-rate listening enjoyment. A natural for the devotee who prefers his classics on the lighter side.

BIOS FOR DEEJAYS

Gloria Lynne



Gloria Lynne, currently doing big Top 100 business with "I Wish You Love" on Everest, began her singing career after intensive study, including five years of concert training. Encouraged to enter an amateur contest at Gotham's Apollo Theater, she walked off with first prize and the start of a professional singing career. For several years, she toured the country with vocal groups. Her debut as a soloist brought recognition almost immediately and her first recording contract. A series of best-selling albums and singles on Everest brought her to national fame. Night club, TV and concert and stage performances succeeded in assuring her recognition both as a recording artist and a sought-after supper club star.

It was announced that, thru an indie producing company, the lark's future dates will be released on the Fontana label. Her initial Fontana offering couples "Be Anything" with "Soul Serenade."

B. B. King



B. B. King, who is currently clicking in both the pop and r&b departments with "How Blue Can You Get" on ABC-Paramount, was born on Sept. 16, 1925 in Itta Bona, Mississippi, the eldest child of three sisters and one brother.

B. B.'s singing career began in church choirs, and he eventually began singing with religious quartets. While singing with various quartets, he decided to learn to play guitar, as he was fascinated with the sound of the electric guitar, and it was also a help with the harmony the quartets used.

The songster began singing around Indianola, Mississippi, as a single, and later moved to Greenville, Mississippi. He obtained a job as a deejay on WJPR in 1940 and in 1945 he moved to WGRM-Greenwood. In the following years his fame increased as he deejayed his way around the South.

In 1949, B. B. made his first hit record, "Three O'Clock In The Morning," soon followed by another—"Darling, You Know I Love You." The rest is history.

LARRY the "K"*

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*LARRY KAYE, 13 YEARS OLD, JERICHO, NEW YORK

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