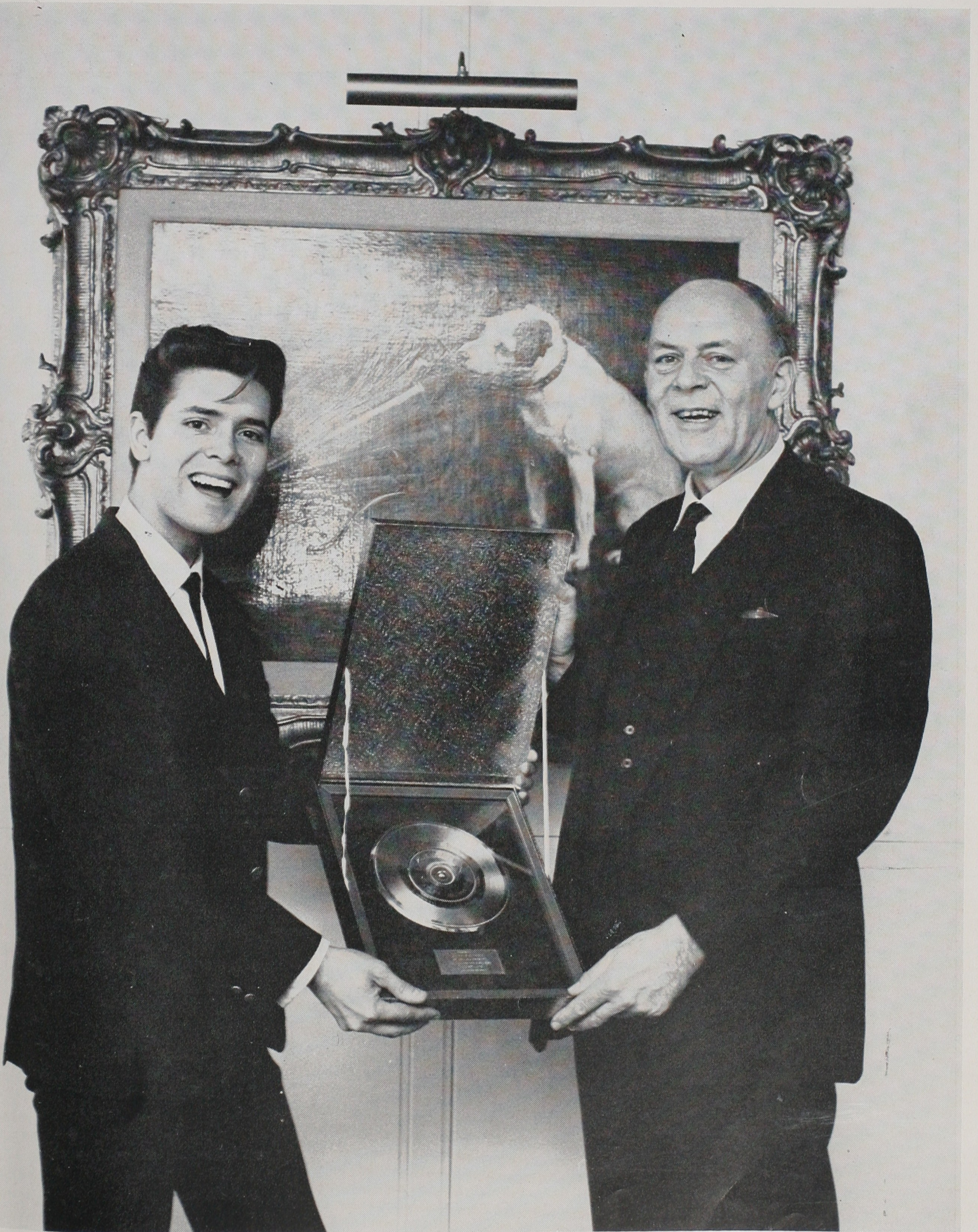


Cash Box

MAY 2, 1964



Richard, definitely one of the world's hottest record personalities, accepts his 4th Gold Disc presented to him by Sir Joseph Lockwood, Chairman of EMI. His three other gold platters are "Livin' Doll" 1960, "The Young Ones" 1962 and "The Next Time"/"Bachelor Boy" 1963. Of the 19 Cliff Richard singles released in England to date, seventeen have exceeded the 1/4 million mark, a truly amazing track record. He is also a consistent best seller throughout the world, having topped charts all over Europe. He has recorded in many languages including German, Spanish and French. His German version of "Lucky Lips" sold over a half million disks. In America his success is comparatively recent having made his biggest hit to date with his Epic label release, "It's All In The Game." His latest effort, just out, couples "I'm The Lonely One" with "I Only Have Eyes For You." Besides his disk awards, he has been voted "Show Business Personality of the Year," a highly cherished British award, and in the past 12 months topped popularity polls as Britain's Top Male Recording Star; World Recording Star; No. 1 Film Star and a host of others. He just completed a new film and is now on a British p.a. tour which will be followed by an extensive tour of the Con-

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'MY LITTLE CORNER OF THE WORLD'
'PAPER ROSES'**

...and now

'THE WORLD OF LONELY PEOPLE' 4-43037

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adds another smash single
to her track record
of spectacular successes!

On Columbia Records 





Cash Box

Vol. XXV—Number 34

May 2, 1964

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A WORD TO THE WISE

The heated debate expected at the NARM conclave and fiery tirades that were anticipated against Columbia and more so against Capitol Records because of their policy innovations developed in the past year never came about.

Almost as though it was prearranged — and we understand it was, although none of the NARM execs would admit to it — NARM members as well as rack jobber guests of NARM “laid off” the subject of the Capitol one-price-for-all policy, even though many, no doubt, wanted to scream about it.

But it was quite obvious that considerable thought was given to what would be accomplished by blasting Capitol. Some feared it would make Capitol a martyr. Others said it would not change Capitol's policy, so why put the company on the spot. It was also very obvious that Capitol wanted an opportunity to restate its reasoning behind the policy move, but NARM directors had no intentions of going into the inner machinations of the move before all the other manufacturers present.

Because of the anticipated fireworks and the existing calm which prevailed, the 1964 NARM Convention lacked any exciting highlight.

But out of it all came a very sober and extremely important address by NARM's special legal counsel Albert A. Carretta, who discussed the Trade Practices Rules now pending before the Federal Trade Commission. What was most

significant about his speech was his emphasis on the possibility that the long awaited Rules might mean nothing if the industry decides not to make them mean something. For the Rules to be of significance, said Carretta, an educational program will be needed to explain them to all industry members. He also advised that “the trade association should adopt a compliance program through which industry members may cooperate with the FTC by calling violations of the Rules to the attention of the Commission.”

Carretta said that unless these “steps are taken, I see no benefit to any industry having Trade Practice Rules.”

This sober appraisal must be brought home to the entire trade. Those expecting the Rules to be some sort of Messiah who will erase the industry's many problems, must read and hear Carretta's statements and wake up to the fact that if the industry's house is going to be cleaned, the members of the trade are going to have to do their own house cleaning.

If the attorney's closing remarks are taken to heart, the comment heard during the business meeting will not have been without value. As Carretta put it: “It would seem logical to me that since the Government is holding out an olive branch in the form of Trade Practice Rules, it would be well for the industry to set up mechanics for the voluntary and simultaneous elimination of any illegal practices which may now exist in the industry.”



Cash Box TOP 100



MAY 2, 1964

	Position	4/25	4/18		Position	4/25	4/18		Position	4/25	4/18
1	CAN'T BUY ME LOVE	(Northern Ltd.—ASCAP)	1	1	68	CAN YOU DO IT	(Jobete—BMI)	72	75	☆BEATLES—Capitol-4150	☆CONTOURS—Gordy-7029
2	HELLO DOLLY	(E. H. Morris—ASCAP)	2	3	69	JAVA	(Tideland—BMI)	50	39	☆LOUIS ARMSTRONG—Kapp-573	☆AL HIRT—RCA Victor-8280
3	DO YOU WANT TO KNOW A SECRET	(Metric—BMI)	6	7	70	GONNA GET ALONG WITHOUT YOU NOW	(Reliance—ASCAP)	81	92	☆BEATLES—VeeJay-587	☆TRACEY DEY—Amy-901
4	BITS & PIECES	(Beechwood—BMI)	8	9	71	TALL COOL ONE	(C.F.G.—BMI)	79	91	☆DAVE CLARK FIVE—Epic-9671	☆SKEETER DAVIS—RCA Victor-8357
5	DON'T LET THE RAIN COME DOWN (CROOKED LITTLE MAN)	(Serendipity—BMI)	7	8	72	THE PINK PANTHER THEME	(Northbridge, United Artists—ASCAP)	74	82	☆SERENDIPITY SINGERS—Philips-40175	☆HENRY MANCINI—RCA-8286
6	SUSPICION	(Elvis Presley—BMI)	3	4	73	CAROL	(Arc—BMI)	83	—	☆TERRY STAFFORD—Crusader-101	☆TOMMY ROE—ABC-10543
7	GLAD ALL OVER	(Campbell-Connelly—ASCAP)	5	5	74	AIN'T THAT JUST LIKE ME	(Trio, Progressive—BMI)	80	88	☆DAVE CLARK FIVE—Epic-9656	☆SEARCHERS—Kapp-584
8	MY GUY	(Jobete—BMI)	10	14	75	TODAY	(Miller, Heritage—ASCAP)	—	—	☆MARY WELLS—Motown-1056	☆NEW CHRISTY MINSTRELS—Columbia-43000
9	RONNIE	(Saturday, Gavadima—ASCAP)	11	29	76	KISS ME QUICK	(Elvis Presley—BMI)	—	—	☆FOUR SEASONS—Philips-40185	☆ELVIS PRESLEY—RCA-447-0639
10	TWIST AND SHOUT	(Mellin, Progressive—BMI)	4	2	77	ROLL OVER BEEHOVEN	(Arc—BMI)	52	38	☆BEATLES—Tollie-9001	☆BEATLES—Capitol Of Canada-72133
11	DEAD MAN'S CURVE	(Screen Gems, Columbia—BMI)	12	20	78	I CAN'T STAND IT	(Saturn, Staccato—BMI)	48	46	☆JAN & DEAN—Liberty-55672	☆SOUL SISTERS—Sue-799
12	SHANGRI-LA	(Robbins—ASCAP)	13	17	79	CHAPEL OF LOVE	(Trio—BMI)	—	—	☆ROBERT MAXWELL—Decca-25622	☆DIXIE CUPS—Red Bird-10-001
13	SHOOP SHOOP SONG (IT'S IN HIS KISS)	(T.M.—BMI)	9	6	80	GEE	(Patricia—BMI)	85	90	☆VIC DANA—Dolton-92	☆PIXIES THREE—Mercury-72250
14	THAT'S THE WAY BOYS ARE	(Earth—BMI)	14	15	81	ACROSS THE STREET	(Saturday—ASCAP)	88	99	☆LESLAY GORE—Mercury-72259	☆LENNY O'HENRY—Atco-6291
15	WHITE ON WHITE	(Painted Desert—BMI)	17	23	82	FROM RUSSIA WITH LOVE	(United Artists—ASCAP)	89	—	☆DANNY WILLIAMS—United Artists-685	☆VILLAGE STOMPERS—Epic-9674
16	NEEDLES AND PINS	(Metric—BMI)	15	12	83	SUGAR AND SPICE	(Duchess—BMI)	91	—	☆SEARCHERS—Liberty-55689	☆AL CAIOLA—United Artists-711
17	MONEY	(Jobete—BMI)	20	22	84	KISSIN' COUSINS	(Gladys—ASCAP)	49	42	☆KINGSMEN—Wand-150	☆ELVIS PRESLEY—RCA-8307
18	I'M SO PROUD	(Curton—BMI)	26	41	85	I RISE, I FALL	(Tod—ASCAP)	—	—	☆IMPRESSIONS—ABC-10544	☆JOHNNY TILLOTSON—MGM-13232
19	IT'S OVER	(Acuff-Rose—BMI)	32	51	86	HI-HEEL SNEAKERS	(Medal—BMI)	45	36	☆ROY ORBISON—Monument-837	☆TOMMY TUCKER—Checker-1067
20	YOU'RE A WONDERFUL ONE	(Jobete—BMI)	19	18	87	EVERY LITTLE BIT HURTS	(Jobete—BMI)	—	—	☆MARVIN GAYE—Tamla-54093	☆BRENDA HOLLOWAY—Tamla-54094
21	THE MATADOR	(Curtom, Jalyne—BMI)	25	33	88	LOVING YOU MORE EVERY DAY	(Trio—BMI)	86	93	☆MAJOR LANCE—Okeh-7191	☆ETTA JAMES—Argo-5465
22	WISH SOMEONE WOULD CARE	(Metric—BMI)	30	40	89	DONNIE	(Rickland—BMI)	92	100	☆IRMA THOMAS—Imperial-66013	☆BERMUDA—Ero-3125
23	FOREVER	(Tree—BMI)	27	34	90	I'M THE LONELY ONE	(Duchess—BMI)	—	—	☆PETE DRAKE—Smash-1888	☆CLIFF RICHARD—Epic-9670
24	(JUST LIKE) ROMEO & JULIET	(Myto—BMI)	34	54	91	LITTLE DONNA	(World Int'l.—BMI)	100	—	☆REFLECTIONS—Golden World-GW9	☆RIVIERAS—Riviera-1402
25	LOVE ME DO	(Beechwood—BMI)	35	43	92	DO YOU LOVE ME	(Jobete—BMI)	—	—	☆BEATLES—Capitol Of Canada-72076	☆DAVE CLARK FIVE—Epic-9678
26	HEY, BOBBA NEEDLE	(Kalmann, C.C.—ASCAP)	18	19	93	ONCE UPON A TIME	(Jobete—BMI)	—	—	☆BEATLES—Tollie-9008	☆MARVIN GAYE & MARY WELLS—Motown-1057
27	EBB TIDE	(Robbins—ASCAP)	28	30	94	I KNEW IT ALL THE TIME	(Al Gallico—BMI)	—	—	☆LENNY WELCH—Cadence-1422	☆DAVE CLARK FIVE—Congress-212
28	THE WAY YOU DO THE THINGS YOU DO	(Jobete—BMI)	16	10	95	SOUL HOOTENANNY	(Conrad—BMI)	98	—	☆TEMPTATIONS—Gordy-7028	☆GENE CHANDLER—Constellation-1141
29	SHE LOVES YOU	(Gil—BMI)	21	11	96	HEY, MR. SAX MAN	(Forest Hills—BMI)	97	—	☆BEATLES—Swan-4162	☆BOOTS RANDOLPH—Monument-835
30	KISS ME SAILOR	(Saturday—ASCAP)	43	64	97	OUR FADED LOVE	(Vicki—BMI)	99	—	☆DIANE RENAY—20th Fox-477	☆ROYALTONES—Mala-473
31	ALL MY LOVIN'	(Dick James Ltd.—ASCAP)	33	37	98	THE WONDER OF YOU	(Duchess—BMI)	—	—	☆DICK JAMES LTD.—ASCAP	☆RAY PETERSON—RCA-8333
32	COTTON CANDY	(Al Gallico—BMI)	42	62	99	ROCK ME BABY	(Modern—BMI)	—	—	☆BEATLES—Capitol Of Canada-72144	☆B. B. KING—Kent-393
33	LOVE ME WITH ALL YOUR HEART	(Peer Int'l.—BMI)	63	78	100	LITTLE BOXES	(WOMENFOLK—RCA-8301)	—	—	☆AL HIRT—RCA Victor-8346	☆WOMENFOLK—RCA-8301
34	I WANT TO HOLD YOUR HAND	(Duchess—BMI)	22	13							
35	AIN'T NOTHING YOU CAN DO	(Don—BMI)	23	16							
36	CHARADE	(Southdale, Northern—ASCAP)	46	56							
37	MY GIRL SLOOPY	(Picturetone, Mellin—BMI)	40	48							
38	WRONG FOR EACH OTHER	(Valley—BMI)	51	68							
39	STAY	(Cherio—BMI)	31	26							
40	THE VERY THOUGHT OF YOU	(M. Witmark & Sons—ASCAP)	55	—							
41	THANK YOU GIRL	(Conrad—BMI)	62	70							
42	STAY AWHILE	(M.R.C.—BMI)	47	50							
43	PLEASE, PLEASE ME	(Concertone—ASCAP)	24	21							
44	MY HEART BELONGS TO ONLY YOU	(Regent—BMI)	29	25							
45	NADINE	(Arc—BMI)	41	35							
46	NEW GIRL IN SCHOOL	(Screen Gems, Columbia—BMI)	37	32							
47	I DON'T WANT TO BE HURT ANYMORE	(Bregman, Vocco, Conn—ASCAP)	59	61							
48	THINK	(Forrest Hills, Rombre—BMI)	38	24							
49	HIPPY HIPPI SHAKE	(Maravilla—BMI)	44	31							
50	DIANE	(Miller—ASCAP)	65	80							
51	LITTLE CHILDREN	(Rumbalero—BMI)	67	87							
52	IN MY LONELY ROOM	(Jobete—BMI)	54	60							
53	DAWN (GO AWAY)	(Saturday, Gavadima—ASCAP)	36	27							
54	FUN, FUN, FUN	(Sea of Tunes—BMI)	39	28							
55	SLIP-IN MULES	(Chevis, Medal—BMI)	61	65							
56	WALK ON BY	(Blue Seas, Jac—ASCAP)	82	97							
57	P.S. I LOVE YOU	(Beechwood—BMI)	—	—							
58	LOOK HOMEMWARD ANGEL	(Rogelle—BMI)	60	63							
59	MAKE ME FORGET	(B. F. Wood—ASCAP)	58	57							
60	THREE WINDOW COUPE	(Screen Gems—Columbia—BMI)	—	—							
61	GOODBYE BABY (BABY GOODBYE)	(Picturetone—Mellin—BMI)	69	—							
62	THAT'S WHEN IT HURTS	(Cotillion—Mellin—BMI)	64	69							
63	WHENEVER HE HOLDS YOU	(Unart—BMI)	75	85							
64	(THE BEST PART OF) BREAKING UP	(Mother Bertha, Hill & Range—BMI)	71	79							
65	BABY, BABY, BABY	(Try—Me—BMI)	68	76							
66	GIVING UP ON LOVE	(Roosevelt—BMI)	66	59							
67	PEOPLE	(Chappell—ASCAP)	78	84							

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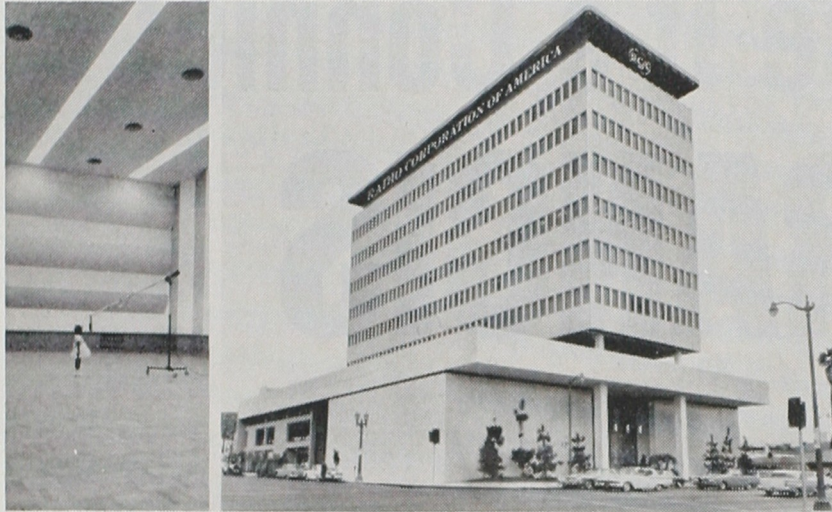
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Victor Officially Opens New West Coast Studios; Doubles Recording Space

HOLLYWOOD—The Radio Corporation of America last week (21) officially opened its new West Coast headquarters office building here and unveiled RCA Victor Records' recording facilities which are a part of the 9-story structure.

produces recordings for a large number of company and individual clients throughout the West.

The facilities will house Western Offices of the RCA broadcast and communications products division, RCA electronic data processing sales



HOLLYWOOD—RCA Victor's spanking new headquarters in Hollywood (6363 Sunset Blvd) is ready for business. Photos show a view of the smart-looking edifice and the large studio space, which is emphasized by the appearance there of Vera Kilpatrick, Victor's new, 5-year-old singing tot.

RCA's new building contains three RCA Victor recording studios encompassing 200,460 cubic feet of space. This is more than double the amount of space in Victor's former west coast studios.

George R. Marek, vice president of RCA and general manager of the Victor label, and John K. West, staff vice president in the RCA western distributor and commercial relations dept. were hosts for an open house from 5 to 8 p.m., which was attended by more than 1,000 guests including RCA and RCA Victor executives, entertainment personalities and West Coast dignitaries among whom was Frank Muller, owner of the structure.

"Opening this building containing the world's most modern recording facilities is, like the opening of our Rome studios just two years ago, another example of the growing internationalism of the recording industry and RCA Victor's expansion as the world's most truly global record company," Marek said during a brief address welcoming the guests.

"This structure is a testament of our faith in the future of the industry and the important part Los Angeles plays as one of the biggest centers of the recording phase of the world's entertainment complex," Marek continued.

The Radio Corporation of America will occupy six of the nine floors in the ultra-modern \$5,000,000 building. Nearly half this space will be devoted to the Victor label and RCA Custom Record Sales, the latter of which

offices, west coast sales and sales engineering of RCA electronic components and devices, RCA western distribution and commercial relations offices, RCA service company western region offices, RCA custom records sales and RCA Victor Records. RCA Victor will be represented in the building by west coast A&R, commercial sales, publicity, magnetic tape sales and recording technicians.

Victor's recording studios were designed by Alan Stevens, RCA Victor's general plant engineer, in collaboration with John Volkmann, RCA laboratories at the David Sarnoff Research Center in Princeton, N. J. The three studios occupying the first floor of the building are separated from the office floors which "float" above the ground floor on the structure's supports so that the studios are free from all sounds in the office building above.

The three studios incorporate the latest designs and technological advances in the audio field and have been specially designed and engineered to utilize the Dynagroove process. Studios A and B each have measurements of 25 feet in height, 50 feet in width and 75 feet in length, making them RCA's largest recording studios in this country, capable of accommodating 100 performers. Studio C measures 32 feet in length, 22 feet in width and 15 feet in height, and was designed for small recording sessions.

Special microphone features include individual gain reduction controls, instantaneous channel switching from any position in the studios (giving a panoramic sound for complete stereo effects), and equalizers which can change the characteristics of any single sound at each microphone position. Controlled temperature-humidity conditions are maintained so that air velocities do not interfere with recording in any studio.

The studios encompass 200,460 cubic feet and contain nearly 13 miles of cable. RCA Victor's old studios at Sunset and Vine were less than half this size. Nearly one mile of wiring winds itself under the control room and Studio A floor. Access to the wire in the control room is made by a suction cup lifting device which raises individual large composition tiles on the floor, exposing the maze of color-coded wiring. The same is true of the other two studios.

The ceiling and wall materials and (Continued on page 45)

Latin Label Convention Sets Trends In Latin America

MEXICO CITY—Although official reports weren't yet available at presstime, all through Latin America diskery toppers present at the Mexico City Latin label confab were discussing its results with the people from their companies.

As reported by *Cash Box* last week, the general opinion was that this had been an extremely successful meeting, and had allowed the adoption of a common attitude towards several problems affecting the record industry.

The first point considered at the Convention, and probably the most important one, were the relations between diskeries and publishers and publishing societies. Through the information furnished by the twelve countries present, it was noticed that big differences exist between the royalties paid by them, ranging in general from 2% to 4%, taken in some cases from the manufacturer's price and in others from the retailer's. In one of the countries, for example, royalty payments to the composer amount to about 12% of the price at which the diskery sells the record. In the near future, there will probably be only one position of the diskeries in the whole area, and it is expected have more strength than at present.

Also considered were the positive and negative aspects of record radio promotion, and the possibility of receiving a payment for the radio performance of records, something that already exists in some countries. Big notices between air play in different countries were also noticed. Several toppers are against this sort of royalty, considering that the record industry depends too much on air play as to start it without damaging promotion plans.

What may be expected in the future is the appearance of several new publishing firms, owned by record companies, as has happened in Argentina. The movement towards this direction was started years ago in Argentina but in general these publishing firms administered by publishing firms during the past past months, RCA and CBS in Argentina, formed independent publishing firms, are giving them big strength power. The original idea proposed the Convention was to form a publishing firm, owned by all diskeries, but it was considered too revolutionary idea, and very difficult to handle. In any case, it is expected that the diskeries will get more independent from publishers the next years.

Record counterfeiting was considered, although it isn't still a big problem. Pressing facilities aren't easily available in the countries not under control; in others, the manufacturers will be against counterfeiters as soon as are noticed.

Another interesting point was relations between diskeries and artists and the efforts to be made to protect an artist under contract recording for another company. Form contracts for all companies be also recommended.

Besides its official results, the Convention has undoubtedly resulted many deals between the diskeries present at it, and a better understanding of the problems they Argentine manufactures are already discussing the main points of next meeting, to be held in Buenos Aires in 1966, which will surely gather even more people from Latin America.



MEXICO CITY—The recent Latin American Federation of Record Producers meet in Mexico City, termed a "complete success," brought to the Mexican capital a number of important music men. Shown in the above photos (left, right) are (top left): at the closing dinner, Miguel Smirnoff, Cash Box South American director; Argentine reps Nestor Selasco and Adolfo P. Mexican singer Enrique Guzman, Lic Enrique Rosso, also from Argentina and Mexican deejay Raul Cervantes Ayala; (top right): Nilo Sergio, Rahmi, Emilio Vitale, A. Pittigliani, Harold Morris and John Finny from Brazil; (bottom left): Henry Jessen, secretary of the Federation attending the Convention; (bottom right): Cesar Roldon (Venezuela); Luis Avila (Peru), president of the Federation; Heinz Klincwort (Mexico), Henry Jessen (Brazil) and Maximo Wyngaard (Argentina).

Swingle Singers Lead Philips Apr. LP Releases

CHICAGO—Philips Records' April release of three albums is headed by a new package from the Swingle Singers tagged, "Going Baroque." The group's first LP, "Bach's Greatest Hits" was a substantial chart success and has been nominated by the Academy Of Recording Arts And Sciences for a Grammy Award.

Other sets in the April issue are "Dusty Springfield," and "Ravel Music For The Dance" by the Concertgebouw Orchestra of Amsterdam.

Kissack Leaving London Group

NEW YORK—Eddie Kissack will leave his post at the London Group on May 1, *Cash Box* learned last week. He had served the set-up as Assistant head. Al Steckler, an engineer for the parent company, London Records, will transfer to London Group A&R. He will work closely with Walt Maguire, sales head.

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NARMsters Close Convention With Resolutions To Investigate Capitol's Cut-Off Move Against 3 Members

MIAMI BEACH, FLA. — Subdued throughout the convention about the Capitol "Stand For Stability" policy the fact that Capitol Records Distributing Corp. cut-off sales to three NARM members who were present, NARM members did express their feelings about the latter aspect in the form of a resolution announced at a press conference at the conclusion of the convention. It reads:

Whereas, the Vice President and National Sales Manager of Capitol Records Distributing Corporation recently advised three regular members of the National Association of Record Merchandisers that said Corporation had elected "to cease selling Capitol Angel product" to the three regular members; and

Whereas, said election has been made effective by an actual refusal to sell said product to each of the three regular members; and

Whereas, each of the other numerous regular members of the National Association of Record Merchandisers are now conducting their respective businesses under the continuing threat that similar action may be taken by Capitol Records Distributing Corporation against each of them; and

Whereas, there is reason to believe that said action by Capitol Records Distributing Corporation, constitute a violation of the provisions of either the Clayton Act, as amended by the Robinson Patman Act, or of the Sherman Anti Trust

Therefore, Be It Resolved that the Board of Directors of the National Association of Record Merchandisers, in meeting assembled on April 22, 1964, unanimously direct Special Counsel to place before the chairman of the Federal Trade Commission and the Assistant Attorney General of the United States in charge of the Anti Trust Division of the Department of Justice all the facts relative to this action by the Capitol Record Distributing

Victor Lower Stereo Price To \$3.98 List?

MIAMI BEACH, FLA.—When George Keykey noted the NARM Convention here last week he came out in support of the death of the mono album and only the stereo and erasing tape inventory.

Someone picked up on this suggestion and started a rumor that was spread by Cash Box more than once—rumor suggesting that at the coming RCA Victor label's Convention in Greenbriar, N.C. in May, Victor may help further the demise of mono LP by reducing the price of mono LP to the same price and mono, or both at a suggested price list.

This led the guessers to suggesting if and when such a move were made it would probably also give Victor an opportunity to make a price increase move in the cost to the distributor of both mono and stereo records.

However, it was impossible to confirm this interesting line of thought.

Re-Elected NARM Prexy

MIAMI BEACH—Cecil Steen was re-elected president of NARM at the convention in Miami Beach last week. In addition, George Barry, newly treasurer, was elected vice-president; Don Ayres was elected secretary; and John Billinis was elected treasurer. Also, Jules Malamud re-assumed his post as executive director.

Corporation with the request that the Federal Trade Commission or the Department of Justice take such criminal or civil action as may be warranted under existing laws.

Although the Resolution was made by the Board of Directors, it was ratified by the entire regular membership of NARM.

When reached shortly after being handed a copy of the Resolution, Stan Gortikov, Capitol vp, would not comment beyond a statement that he had turned the Resolution over to Capitol attorneys to determine its significance.

However, many traders felt that Capitol had given great thought to its cut-off moves and is confident it is operating within legal boundaries in instituting them. As a result, it is expected that the NARM resolution will not upset Capitol execs.

The three NARM members CRDC has stopped selling are: Irv Perlman's I.J. Morgan Company of Philadelphia; the Pic-a-Tune Company of Emeryville, Calif. Dave Watson's firm; and Glenn Becker's Music City Record Company of Los Angeles.

Although the resolution is not in the form of a suit, it is interpreted that the resolution carries more weight because it is in the hands of attorney Carretta, a former member of the Federal Trade Commission.

There were rumors on the convention floor that NARM would back Watson in his legal action against CRDC on the coast, but it was impossible to confirm this move.

Carretta Named NARM's Regular Counsel As Foreman Resigns

MIAMI BEACH—Albert Carretta has become the general attorney for NARM, the rack-jobbing organization, following the resignation of Earl Foreman. Foreman, who had been NARM's legal attorney since its inception in 1958, said last week he was leaving the post for personal reasons and expressed regret on having to end his relationship with NARM.

Carretta, a former member of the Federal Trade Commission and veteran attorney in anti-trust legislation and trade practices rules, had previously served NARM as its special counsel in Washington.

Victor, Camden Set 18 Albums For May

NEW YORK—RCA Victor Records and its low-priced affiliate, RCA Camden, are releasing 18 pop albums for May, fourteen on Victor, four on Camden.

The Victor albums include: "Cotton Candy" Al Hirt, named after his current singles hit; "Hello Out There," Carl Belew; "The Davis Sisters Sing Authentic Southern Style Gospel"; "The Best Of Dave Gardner"; "Reflections," Peter Nero; "Moonlight & Roses," Jim Reeves; "Country Fare," Sons of Pioneers; "Porter Wagoner In Person"; "Something's Coming," Gary Burton; "Suddenly It's Springtime," Marty Gold Orch.; "Great Movie Themes," Norman Luboff Choir; "Les Poupees de Paris," various artists; "The Happy Hofbrau" and "Juan Serrano."

The Camden releases are: "Pep O' My Heart And Other Harmonica Favorites," The Lavaliers; "Come To The Fair," Living Voices; "Old Time Family Religion," Speer Family, Johnson Family, Carter Family; and "Music From The Pink Panther And Other Hits," Living Guitars.

Peaceful NARM Convention Achieves Its Purposes

MIAMI BEACH, FLA.—The NARM Convention (National Association of Record Merchandisers) held at the Eden Roc Hotel in Miami Beach last week was, as most conventions are, many different things to many different people.

From an attendance standpoint (325 people registered) it was an extremely successful convention. Almost every significant record label was represented, a few with as many as a dozen or so representatives. And all regular jobber members, excluding a few who were forced to stay home because of illness, showed up to take part in the Convention.

Forty-six different record companies, many representing two, three and four affiliated labels responsible for producing probably more than 90% of the record industry's volume had an opportunity to meet socially and privately with representatives of firms responsible for purchasing \$114,866,150 (at retail) of the industry's product. This figure was published by NARM in its 1963 study as the Association's gross dollar volume.

From this standpoint, the Convention was a great success. Because the jobbers attending made it their business to meet with label execs (although a bit of prodding was needed), a great many private discussions were no doubt of value to improving business relationships.

Some manufacturers also indicated that they made back the cost of attending the NARM meet with additional business picked up that otherwise would not have transpired had they not attended.

In addition to the regular members, manufacturers this year had an opportunity to meet with a number of important rack jobbers from around the country who are not now members of NARM, but who were invited by NARM as its guests to see what the organization does for its members and perhaps win them over into joining the Association.

This too was effective for both manufacturers and the guests.

But from the panel discussion standpoint, which frequently provides the ad lib fireworks that make conventions stimulating, there was little excitement. (See other story.)

Three speakers heard during the Convention were extremely effective: George Marek, of RCA Victor; Bill Gallagher of Columbia and NARM special counsel Albert Carretta, all brought home much significant food for thought as to the future of the record industry, the role of the rack jobber in the anticipated growth and the dangers existent within the industry which could hurt it if the industry does not decide to clean its own house. (See other stories.)

Where some manufacturers thought the Convention was of great value, others expressed the thought that the cost of attending was too great for the benefits derived.

But another strong showing can be expected next year.

NARM seems to attract more of the biggest and the best manufacturers to its conclave each year.

It was again a well organized, smoothly flowing convention with events following the clock almost to the minute—another tribute to the excellent job done by NARM's executive director, Jules Malamud.

NARM Jobbers Mum On Capitol One-Price-For-All Policy

MIAMI BEACH, FLA.—Undoubtedly the most talked-about event of the NARM Convention was one of omission, specifically the anticipated attack against Capitol Records for its one price for all policy introduced in March.

Although it was well known how strongly jobbers felt about having their functional discount taken away from them when Capitol decided to sell to all accounts at the same price, the fact that there was no up-rising against Capitol struck out like a sore thumb.

[At the conclusion of the Convention NARM members raised their voices against Capitol in the form of a resolution (see stories) but the resolution only covered Capitol's cutting-off 3 NARM sub distributors and did not at all refer to the "Stand-For-Stability" policy of one-price-for-all.]

Occasionally, at the panel discussions, it appeared as though comments made by panelists would open the doors to the on-rush, and there definitely were sufficient opportunities for the ball to be carried if someone wanted to do it. But, it was very obvious that "lay-off-the Capitol subject" was the order of the day. Although many manufacturers expressed the belief that this course of action was agreed to by the jobbers, there was no confirming word that this was so.

Many were certain that discussion on the Capitol policy move would come to a head at two different times, once when Stan Gortikov, Capitol vp and one of the formulators of the company's stand for stability policy move, was on the panel and another time when Charles Schlang, veteran rack jobber of Mershaw of America, and a more outspoken member of NARM, was on a panel a day later.

It appeared as though Gortikov was willing and almost anxious to restate his company's case before everyone in the room. But he was never given

the opportunity. While members were leaving the meeting room, Capitol distributed a five page "message" to NARM delegates restating and elaborating on its originally announced reasons for taking away the functional discount which the rack jobber claims he must have to survive.

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Malamud Confident NARM's Guests Will Join Association

MIAMI BEACH, FLA.—A unique factor about this year's NARM meet was the Association's invitation to 15 non-members to attend a NARM meet with no obligation of becoming members.

Jules Malamud, executive director of NARM, expressed great satisfaction with the attendance of the invited guests and said that this group made the NARM turnout the biggest ever.

Malamud also expressed confidence that the majority of the guests would become members before next year's NARM meet.

The guests' membership was not solicited during the Convention. Upon conclusion of the meet, applications were given to those remaining on for an extra day or two. Others will be contacted after the convention.

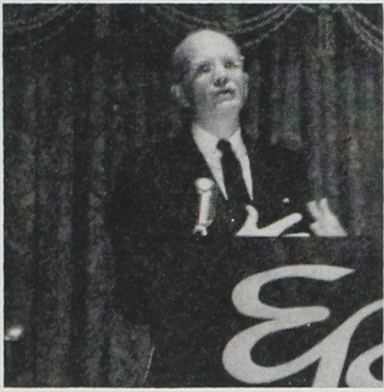
Malamud also made a point of expressing his thanks to the tremendous turnout of Associate members, especially the record manufacturers who played such a significant role in the convention by hosting cocktail parties and dinner parties and functions for wives of conventioners every day of the conclave.

MAJOR ADDRESSES SPARK NARM CONVENTION

MIAMI BEACH, FLA.—Three searching speeches heard at the NARM meet here last week shed considerable light on possibilities of the record industry as well as the possible effectiveness of Trade Practice Rules.

George Marek, vice president of the RCA Victor Record Division; Bill Gallagher, vice president of marketing of Columbia Records, and Albert A. Carretta, NARM's special counsel, each, in his own way, commented on the potential and future of the record business. Excerpts of the speeches appear below.

Marek Predicts Industry Future In The Form Of Ten Wishes



GEORGE MAREK

Working with the visual aid of colorful slides, George Marek spoke on "The Future of The Record Business."

He attributed much of the gains the record industry has made in retail volume to rack jobbers and their form of distribution and followed the growth pattern of the industry through the past decade; through the demise of the 78, the advent of stereo and the formation of NARM, all stepping stones in the growth of the record industry.

He summarized the past decade with the following remarks:

"Several important trends emerge from the last decade. The first and obvious one is the evolution of record merchandising which has made records available in America's high traffic shopping outlets and has put music among the bananas and eggs and lipsticks and shaving cream.

"The second and accompanying trend is equivalent to a revolution in selling. When I was a youngster the normal way to shop was to go into a store and to have a salesman sell me something. Consider how relatively new is the idea of going into a store and browsing around and making your own choice.

"Self-service has disadvantages as well as advantages, but it is with us, will stay with us in the future, and the NARM is responsible for it, at least in part. The consumer is alone—and this offers a new challenge to the producer of the merchandise. It exercises a profound influence (a) on the album cover of the LP; (b) on the back of the LP album; (c) on new fixtures especially designed for self-selling; and (d) shrink-wrapping of the records.

"The third significant trend results from the world becoming not only smaller but more alike. That is particularly true of music which the poet has called the universal language. In Genoa I heard a porter whistle Perry Como's "Magic Moments," and when I asked to hear native Spanish music in Madrid they played me "South Pacific."

"Of course, this similarity of taste is not true of music alone, and the interchange has not only produced good results but some bad ones.

"So it is that the pizza has become America's national favorite, outdistancing the historic hot dog."

Marek also pointed to Coca Cola's acceptance everywhere in the world.

"The interaction of one country on another is to be expected," he went on "in the great music of the world, the music which has remained in the sieve of history and which belongs to all humanity. But it also acts in popular music, and it is not uncommon today to have popular American stars sing as best they can in French or Italian or German."

Then leaving the present Marek

made some educated guesses about the future in the form of ten wishes.

"1. I strongly believe that the record merchandiser will not only continue in the business but that he will become more important in the scheme of things. Your function of distributing records through multi-product retail outlets will continue to be vital to us who produce the records.

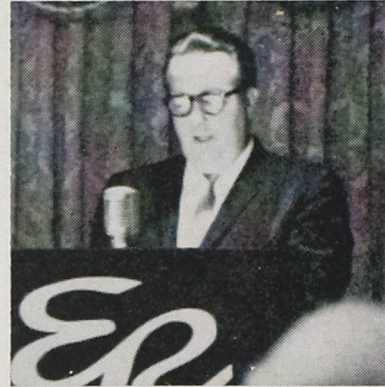
"I believe that the record merchandiser can, should, and does fill an important function. Actually, this is a double function:

"First, the record merchandiser acts as a guide to the retail outlet. He sifts the salable merchandise from the unsalable, the juicy apples from the dry, the fruit which the consumer wants from the fruit which contains no nourishment.

"With the record industry producing so vast an assortment of fruit—fruit of the most diverse color, shape and tastiness—it is vital that somebody, so to speak, pre-taste the fruit. That function must become more important because honestly, I see no

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Gallagher: Industry Problem Not Overproduction, But Underdemand



BILL GALLAGHER

After many years of appearing on NARM panels, which usually meant being thrown into the question and answer "hot seat," Bill Gallagher had the comparatively easy chore this year of addressing NARM as a guest speaker where he had the opportunity of saying what he has in mind without being subjected to pointed questions from the audience.

But after his genial introduction Gallagher got right down to business. Said Gallagher:

"Never in history has the average American consumer had it so good and never have the opportunities for profit and growth been so great for those who serve him. Economic prosperity has enlarged middle and upper middle income groups and has created the much publicized population shift to outlying metropolitan communities. Consumers have demanded more and more conveniences from retailers in the form of accessible locations, more self service and wider lines of merchandise. A definite trend toward consciousness has been evident in most income groups—but at the time there has been a strong tendency to "trade up" in the quality of purchases as incomes have increased. Urge your retail customers to give away product that is in demand—it's profit, not traffic, that pays on the bottom line!

"Although the record industry has been talking about the need to get closer to the customer for at least ten years, record people at all levels of distribution are still far too "procedural oriented." They see the job of marketing as a method of selling what the plant produces . . . or in any sense, selling "the deal" merchandise that's in the warehouse. Too few appreciate as yet that their primary job is to produce and service the customer, with the product he wants to buy!

"The essential marketing management in the record industry is to view the business from the customer's place, not the market place. The business! Today's record business is no longer a sales target . . . he must make it as accessible to him as possible . . . at realistic prices . . . consumer must be the constant point for all basic business planning and decision making. You must make your living servicing the customer must orient and shape your businesses to the needs of the customer. In other words, we must combine our knowledge of the market opportunities, its desires, its needs and bring them to bear on the marketing, developing, selling, pricing and distribution of products.

"Guiding this business toward new products, new methods and new markets . . . creating new demand none before existed . . . is the challenge to marketing management in the record industry in the years to come.

"Gentlemen, the essence of marketing is to cause new things to be bought and nothing can possibly be bought without product. The responsible record manufacturer invests a great deal in recruiting and training producers . . . A&R men who are consumer oriented . . . who have ears focused on the desires of the record buying consumer . . . or, still, who have their dreams focused on the musical styles and trends will create a desire for records that those who are presently not buying do not have the habit.

"In your business you have reputable references to guide you in purchasing what the consumer wants . . . the manufacturer, on the other hand, or to be even more basic, the A&R man, has little or no reference to guide his expenditures. Yet (and these industry figures are made available to me by the NARM) the record industry invested approximately 69 million dollars in new product before one record was sold! This figure should certainly

(Continued on page 46)

NARM Attorney Carretta: How To Make Trade Practice Rules Effective



ALBERT A. CARRETTA

NARM's legal counsel, Albert Carretta, a former member of the FTC, stressed the importance of compliance with the law not only to keep one out of legal difficulties, but also because it will mean a better return on invested capital. He showed how illegal practices cause competitors to fight fire with fire demoralizing, eventually, the entire industry.

But he hit home most strongly when he turned to the Trade Practices Rules (which the industry now has pending before the FTC) and clearly outlines what they are designed to do and how ineffective they can be if an industry does not make them work.

"Trade Practice Rules," said Carretta, "are advisory interpretations published by the Federal Trade Commission for the purpose of advising businessmen of those methods of competition, and of those acts and practices, which it deems to be unfair or deceptive or otherwise violative of the statutes administered by the Commission. Trade Practice Rules do not constitute new law. They merely represent an attempt on the part of the Commission to spell out in clearer language what is already contained in the rather broad and indefinite language of the trade regulation laws."

A bit later Carretta pointed to another function of the Trade Practices Rules:

"These Trade Practice Rules are designed to eliminate and prevent, on

a voluntary and industry-wide basis, trade practices which are violative of laws administered by the Commission. The Rules interpret and inform businessmen of legal requirements applicable to the practices of a particular industry and provide the basis for voluntary and simultaneous abandonment of unlawful practices by industry members. Failure to comply with such Rules may result in corrective action by the Commission under applicable statutory provisions."

Carretta was very emphatic when he said:

"The mere publication of Trade Practice Rules by the Federal Trade Commission produces no good result unless the industry members involved are anxious and willing to make the Rules effective. The first venture of the Commission into what is now termed its Trade Practice Conference procedure was inaugurated in 1919—approximately 45 years ago. Since that time more than 170 sets of Trade Practice Rules have been published by the Commission, and I regret to say that in my opinion, most of them have been totally ineffective. This is due to the fact that no one outside of the Federal Trade Commission really wanted them to work—and the Commission itself did not have either the appropriation or the staff to police all of the industries at the same time. In order effectively to police each and every industry for which Trade Practice Rules have been published, the Commission would have to have hundreds, and perhaps thousands, of investigators travelling about the United States, checking into the businesses and business practices of our citizens. You don't want that, and neither does the Commission.

"Even when the Federal Trade Commission publishes Trade Practice Rules for the Phonograph Record Industry, they will mean little unless you, the members of the industry want the Rules to be effective. If you do, you will have to do something about them and your association is the best medium for the effective implementation of such Rules."

This is where Carretta introduced his "Formula For Profitable Compliance"—a series of suggestions that should be examined with great

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DISCOVERY!

MISS VIKKI CARR

Liberty believes that the whole world will soon discover this major talent who receives rave reviews in clubs (Sands, Las Vegas; Crescendo, L.A.; Drake Hotel, Chicago) and TV (Steve Allen, Hollywood Palace, Jimmy Dean, Garry Moore, Johnny Carson). This belief in Vikki—and in her new album—has been translated into the most intensive campaign in Liberty's history, including:

- **4000 PROMO LP's** sent to radio stations, newspapers and magazine reviewers, key dealers, one-stops and rack jobbers
- **SPECIAL PRESS KIT** to magazines, newspapers and wire services
- **SPECIAL INTERVIEWS** with top columnists and magazines
- **FURTHER TV EXPOSURE** on top shows
- **EXTENSIVE CROSS-COUNTRY PROMO TRIPS** with live radio and TV interviews
- **1000's OF DISPLAY UNITS** (dimensional displays, streamers, LP browser headers and folders)
- **LARGE CO-OP ADVERTISING BUDGET** and ad mats
- **HUNDREDS OF PERSONAL PHONE CALLS**, personal correspondence, station breaks, etc.
- **COMPLETE COORDINATION** of the campaign between all departments at Liberty and Vikki's personal management and publicity offices

Soon, **everyone** will know that "...there's no one quite like her."



LIBERTY

LIBERTY RECORDS

Personal management: Arnold Mills & Assoc.

NARM Panel Fireworks Fail To Materialize



STAN GORTIKOV

MIAMI BEACH, FLA.—The panel discussions heard at the NARM Convention held here last week were generally disappointing, through no fault of the panelists. The questions seemed to be responsible.

After six years of holding panel discussions, many of the feelings of both manufacturers and rack jobbers are well known and have been discussed in varied forms at one convention or another.

As Professor Doody, the panel moderator at Tuesday's forum put it, when the panelists found it easy answering some of the questions in a few words and the audience did not respond with comments or questions from the floor, "Either our panelists are answering the questions so thoroughly that further comment is unnecessary, or the questions themselves are not too stimulating."

Everyone attending Monday's meeting appeared to be disappointed when Stan Gortikov, v.p. of Capitol Records Dist. Corp. was on the dais and one of the questions was: Having worked with both the new Columbia and Capitol programs introduced in the latter part of 1963 and the early part of 1964 respectively, how do you evaluate them?

Everyone expected demonstrative reactions from both the dais and the floor, but nothing happened. Gortikov, when asked by the moderator to comment, said that racks were getting a little too expensive to do business with and still leave a profit for the distributor. It almost seemed as though he was welcoming a rebuttal. But none came about. Oddly enough, Al Pardo, one of the guest rack jobbers, said that he had made more money with Capitol and Columbia records since the price increase.

John Billinis a rack jobber member from Salt Lake City asked why Capitol made freebies available in singles and not in LP's, and Gortikov asked him if Billinis preferred to have free-

bies in singles discontinued, leading to no final conclusion. This subject lead into the comment by Dave Watson of Pic-A-Tune on the West Coast who intimated that varied treatment for different Columbia customers existed through the use of an advertising allowance which he said varied from 4% to 9% in some cases.

Bill Gallagher immediately returned with an explanation of his firm's ad allowances saying that the Columbia ad program is based on purchases and is 4% across the board and is extended by the distributor. The company may at times give additional ad allowances to distributors on specific product and during the months of August and September may offer a special ad program on specific product.

On the subject of cut-outs and what could be done to prevent jobbers who use this closeout product deceptively on racks in the regular product area of the department, Jack Burgess, RCA Victor sales topper said RCA would begin marking this product "Discontinued Merchandise," and large enough so that jobbers could not paste stickers over them. Len Levy, sales head of Epic Records said that his company and Columbia had been scrapping all cut outs for quite some time now.

Tuesday's panel discussion developed into a legal discussion with attorney Albert Carretta answering questions about the legal ramifications of varied industry practices.

On the subject of what the long range effect of Trade Practice Rules on rules would be on the record industry, Dave Miller of Miller International said: It will be another step which will erase the distributor as we know him today and make everyone a distributor based on his volume.

Irwin Steinberg of Mercury Records, Arnold Maxin of MGM/Verve and Joe Csida of the new Record Industries Corp. contributed comments on the subjects as: overproduction; why product that doesn't sell is issued by manufacturers; the racks' failure to expose new product until the manufacturer has made it a hit; A & R's obligation to examine each record from a market standpoint, the harmful effect of deceptions in bad budget merchandise, etc. But it was quite clear that the panelists were at a disadvantage because of the obvious responses which could have been offered to the by now familiar questions. Cy Leslie of Pickwick moderated Monday's panel.

CMA Directors Hold 2nd Qtr. Meet In Detroit

NEW YORK—The Country Music Association (CMA) held its second quarterly board of directors meeting on April 16 in Detroit. The meet, which was held in the motor city because of an association-sponsored presentation on April 17 at the Ad-craft Club, brought officers Tex Ritter, Bill Denny, Jo Walker, Steve Sholes, W. E. Moeller, Dick Schofield and Juanita Jones to the day-long session at the Park Shelton Hotel.

Jo Walker, CMA executive director, informed Cash Box that the meeting highlighted the fact that association membership has been growing by significant strides in the past two months with one hundred new regular members and twenty-four lifetime members.

In other business, the oft-discussed fund-raising premium LP seems, according to Mrs. Walker, much nearer actuality. Although no label has been contracted, the album will reportedly be released within the next few months.

It was also noted there has been an intense demand for the CMA's "Wonderful World Of Country" radio station package. Directors in Detroit approved a resolution to include an insert in the package. Specially-designed material is geared to help stations which have never previously programmed country music in the areas of personnel, sales and promotion.

The association's radio orientation was further evidenced by the announcement at the meeting that a

THE NARM STUDY:

1963 STATISTICS OF NARM VOLUME

MIAMI BEACH, FLA.—The 1963 NARM Study, the third such annual report on the business operations of the Regular Members of NARM, claims that the organization's gross dollar volume, at retail, during 1963

was \$114,866,150. This compares with a 1962 figure of \$102,575,800 or an increase in 1963 of \$12,290,350.

A number of other interesting study figures follow:

COMPARISON OF 1963 GROSS DOLLAR VOLUME WITH 1962

	1963	1962	Increase
Gross Dollar Volume	\$114,866,150.00	\$102,575,800.00	\$12,290,350.00
Percentage of NARM members showing increase in gross dollar volume			63.5%
Percentage of NARM members maintaining the same gross dollar volume			29.1%
Percentage of NARM members showing decrease in gross dollar volume			7.4%
			100.0%

GROSS DOLLAR VOLUME BY TYPE OF RETAIL OUTLET

Retail Outlets	Gross Dollar Volume	% of Total
Supermarkets	\$ 16,817,733.35	14.6%
Variety Stores	30,151,623.80	26.3%
Drug Stores	10,358,268.75	9.0%
Department Stores	12,750,142.65	11.1%
Discount Department Stores	32,162,522.00	28.0%
Service PX's	9,065,008.80	7.9%
Miscellaneous	3,560,850.65	3.1%
	\$114,866,150.00	100.0%

TOTAL NUMBER OF RETAIL OUTLETS SERVICED BY NARM MEMBERS: 23,383

Retail Outlet	Total Number	% of Total Number
Supermarkets	6689	28.4%
Variety Stores	8390	36.6%
Drug Stores	4831	20.5%
Department Stores	502	2.1%
Discount Department Stores	1012	4.2%
Service PX's	298	1.2%
Miscellaneous	1661	7.0%
	23,383	100.0%

NARM MEMBERS AND THE DISCOUNTING PICTURE

	1963	1962	1961
Percentage of NARM members selling records at discount in ALL locations	43.5%	42.9%	31.0%
Percentage of NARM members selling records at discount in MOST locations	30.5%	28.6%	20.8%
Percentage of NARM members selling records at discount in SOME locations	22.1%	28.5%	31.0%
Percentage of NARM members selling records at discount ONLY ON CERTAIN PRODUCT	3.9%	0.0%	10.3%
Percentage of NARM members selling records at full list price in most locations	0.0%	0.0%	6.9%
	100.0%	100%	100%

GROSS DOLLAR VOLUME AND TYPE OF PRODUCT SOLD BY SPEED (RPM)

Type of Product	% of Total Gross Dollar Volume	Total
Singles	19.1%	\$ 21,939,435.65
EP's	.9%	1,033,795.35
Kiddie (other than LP's)	3.0%	3,445,984.50
Long Playing Records	77.0%	88,446,935.50
TOTAL GROSS DOLLAR VOLUME	100.0%	\$114,866,150.00
LONG PLAYING RECORDS		
Monaural	62.2%	\$ 55,013,993.88
Stereo	37.8%	33,432,941.62
	100.0%	\$ 88,446,935.50

PERCENTAGE OF NARM MEMBERS CARRYING EACH TYPE OF PRODUCT BY SPEED (RPM)

Type of Product	% Carrying Product	% NOT Carrying Product	Of those Carrying Product, % Carrying Product in ALL locations
Singles	95.7%	4.3%	40.9%
EP's	41.0%	59.0%	13.6%
Kiddie (other than LP's)	95.5%	4.5%	36.3%
Long Playing Records (regular price)	100.0%	0.0%	77.3%
Long Playing Records (budget price)	100.0%	0.0%	72.7%

CATEGORIES OF ALBUM PRODUCT

Long Playing Records Only	1963	1962
Popular	45.5%	39.9%
Country and Western	21.4%	15.2%
Folk	10.7%	5.3%
Comedy	5.7%	11.1%
Original Cast and Movie Sound Track	6.7%	9.9%
Jazz	2.5%	3.8%
Kiddie	4.5%	4.9%
Classical	2.1%	2.5%
Sound and Percussion	not included	4.4%
Miscellaneous	.9%	3.0%
	100.0%	100.0%

BUDGET MERCHANDISE

Gross Dollar Volume in Budget Merchandise	\$14,947,532.02			
% of LP Gross Dollar Volume in Budget Merchandise	16.9%			
Type of LP Budget Product (by retail price)	% of Budget Volume	1963	Total	1962
\$.99 or less	62.3%	64.6%	\$ 9,312,312.45	\$10,402,382.57
\$1.98 or less	27.1%	23.7%	4,050,781.18	3,816,353.97
More than \$1.98	10.6%	11.7%	1,584,438.39	1,884,022.85
	100.0%	100.0%	\$14,947,532.02	\$16,102,759.39

new TV survey is being conducted. The current CMA radio and TV survey has been highly praised by broadcasters and country traders.

Mrs. Walker reported that directors have approved a resolution to up-

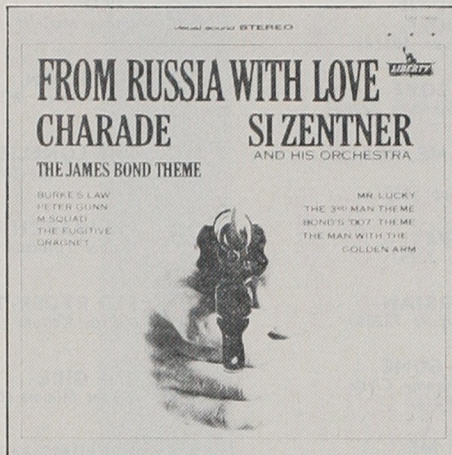
grade close-up, the CMA's monthly newsletter. Future issues will be larger and feature more news.

A meaningful change in Hall of (Continued on page 44)

NEW ALBUMS TO PUT THE *SPRING* IN SPRING BUSINESS!



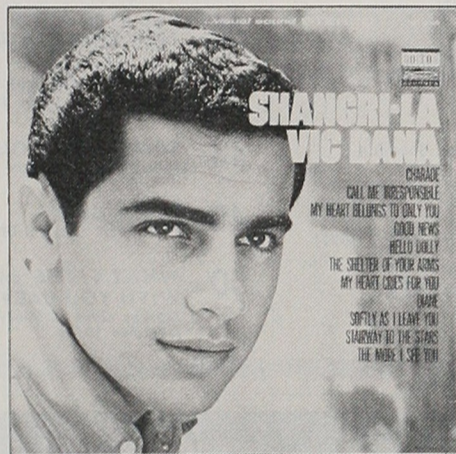
DEAD MAN'S CURVE / THE NEW GIRL IN SCHOOL
Jan & Dean LRP-3361 / LST-7361



FROM RUSSIA WITH LOVE
Si Zentner LRP-3353 / LST-7353



FROM RUSSIA WITH LOVE
Matt Monro LRP-3356 / LST-7356



SHANGRI-LA
Vic Dana Dolton BLP-2028 / BST-8028



BOBBY VEE SINGS THE NEW SOUND FROM ENGLAND!
LRP-3352 / LST-7352



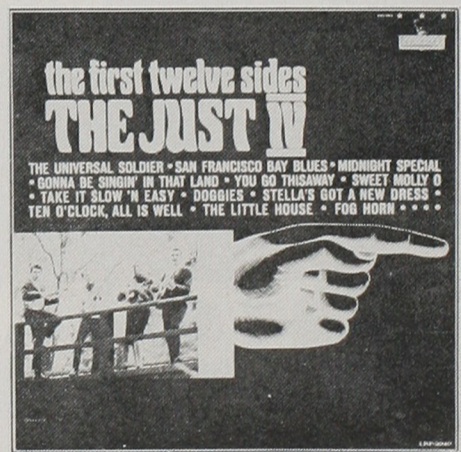
CALIFORNIA SUN / SHE LOVES YOU
The Crickets LRP-3351 / LST-7351



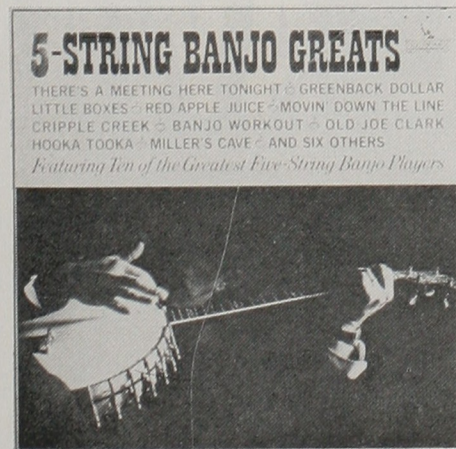
GOLDEN FOLK SONG HITS—Vol. 3
Johnny Mann Singers LRP-3355 / LST-7355



CHERRIES & PLUMS
Leon Bibb LRP-3358 / LST-7358



THE FIRST TWELVE SIDES
The Just IV LRP-3340 / LST-7340



5-STRING BANJO GREATS
Various Artists LRP-3357 / LST-7357



IN MEMORIAM
Joe Carson LRP-3360 / LST-7360



50 GUITARS GO ITALIANO
50 Guitars of Tommy Garrett
LMM-13028 / LSS-14028



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 BE ANYTHING (BUT BE MINE)
Connie Francis (MGM 13237) | 13 WHO'S AFRAID OF VIRGINIA WOOLF
Jimmy Smith (Verve 10314) | 26 KIKO
Jimmy McGriff (Sue 10-001) | 38 I'LL FIND YOU
Valerie & Nick (Glover 3000) |
| 2 YO ME PREGUNTO
Valrays (Parkway 904) | 14 THE FALL OF LOVE
Johnny Mathis (Mercury 72263) | 27 SUSPICION
Elvis Presley (RCA Victor 447-0639) | 39 THE CLOSEST THING TO HEAVEN
Neil Sedaka (RCA Victor 8341) |
| 3 NOT FADE AWAY
Rolling Stones (London 9657) | 15 IF YOU LOVE ME, REALLY LOVE ME
Jackie Trent (Kapp 583) | 28 THE LONELIEST NIGHT
Dale & Grace (Montel 928) | 40 INVISIBLE TEARS
Ned Miller (Fabor 128) |
| 4 HURT BY LOVE
Inez Foxx (Symbol 20-001) | 16 ONE WAY LOVE
Drifters (Atlantic 2225) | 29 I'M WATCHING MY WATCH
Johnny Tillotson (MGM 13232) | 41 IF YOU LOVE ME/FIRST CLASS LOVE
Little Johnny Taylor (Galaxy 729) |
| 5 THE WORLD I USED TO KNOW
Jimmy Rodgers (Dot 16595) | 17 BUTCH BUBARRIAN
Ray Stevens (Mercury 72255) | 30 RED RYDER/TEXAS LIL
Murray Kellum (M.O.C. 657) | 42 PARTY GIRL
Bernadett Carroll (Laurie 3238) |
| 6 CALDONIA
James Brown (Smash 1898) | 18 YESTERDAY'S GONE
Chad Stuart & Jeremy Clyde (World Artists 1021) | 31 ONE GIRL
Garnet Mimms (United Artists 715) | 43 I'VE HAD IT
Lonnie Mack (Fraternity 925) |
| 7 I SHOULD CARE
Gloria Lynn (Everest 2042) | 19 NEVER LEAVE ME
Stratfords (O'Dell 100) | 32 BURNING MEMORIES
Ray Price (Columbia 42971) | 44 GUITAR GIRL
Duane Eddy (RCA Victor 8335) |
| 8 LOUIE—GO HOME
Paul Revere & Raiders (Columbia 43008) | 20 WHERE DOES LOVE GO
Freddie Scott (Colpix 724) | 33 SHE'S A BAD MOTORCYCLE
Crestones (Markie 117) | 45 BIG PARTY
Barbara & Browns (Stax 150) |
| 9 LITTLE TRACY
Wynton Kelly (Verve 10316) | 21 FUGITIVE
Ventures (Dolton 94)
Jan Davis (A&M 733) | 34 LONG TALL SHORTY
Tommy Tucker (Checker 1075) | 46 I'LL STEP ASIDE
Jimmy Clanton (Philips 40181) |
| 10 TEA FOR TWO/I'M CONFESSIN' (THAT I LOVE YOU)
Nino Tempo & April Stevens (Atco 6294) | 22 SWING
Tokens (B.T. Puppy 500) | 35 WHY
The Beatles With Tony Sheridan (MGM 13227) | 47 GYPSY WOMAN TOLD ME
Eddie Powers (Sims 167) |
| 11 BAD NEWS
Trashmen (Garrett 4005) | 23 PRECIOUS WORDS
Wallace Brothers (Sims 174) | 36 TELL ME MAMA
Christine Quaiete (World Artists 1022) | 48 SOMEBODY STOLE MY DOG
Rufus Thomas (Stax 149) |
| 12 SHY ONE
Shirley Ellis (Congress 210) | 24 SOUL SERENADE
King Curtis (Capitol 5109) | 37 HELLO WALLS/DOUBLE CROSSING BLUES
Little Ester (Atlantic 2223) | 49 BE MY GIRL
Four Evers (Smash 1887) |
| | 25 JUST ONE LOOK
Hollies (Imperial 66026) | | 50 WHAT'S THE MATTER WITH YOU BABY
Marvin Gaye & Mary Wells (Motown 1057) |

The New Sound For '64

Watch This Record GO-GO-GO

Chosen To Spin & Win

Smash Hit!

TOMMY NAVARRO

sings

"I CRIED MY LIFE AWAY"

DJ #1253 - D. Morris - P. Medley

Breakouts In Baltimore, Washington, Dayton, Cleveland & Miami

DeJac Records

Colonial Building

Hewlett, L. I., N. Y.

(516) FR 4-7714

*Another smash from Britain!

Peter & Gordon

A World Without Love

Written by
John Lennon & Paul McCartney
of The Beatles!

#5175



* #1 in England's Melody Maker & New Musical Express charts for April 18!
#2 in the Billboard & CashBox British charts for April 25—right behind THE BEATLES' "Can't Buy Me Love!" #5150



**CHESS IS
HOLDING 3 ACES**

**"I'M
LOVING
YOU
MORE
EVERY
DAY"**

ETTA JAMES

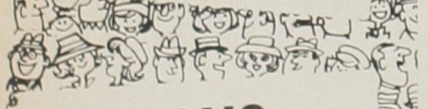
ARGO 5465



**"SLIP
ON
MULES"**

**SUGARPIE
DE SANTO**

CHECKER 1073



**"LONG
TALL
SHORTY"**

TOMMY TUCKER

CHECKER 1075



CHESS Producing
Company
2120 Michigan Ave.
Chicago 16, Ill.

BIOS

Sammy Kaye



Sammy Kaye, who is currently riding high with his best-selling Decca single of "Charade," has been one of the top money-earners in the band business for years, appearing on television and radio regularly, in addition to his personal appearances, hotel and concert dates, etc.

The Cleveland-born Kaye attended Rocky River High where he excelled in athletics—he was state low hurdle champ—and studies winning for himself a scholarship to the University of Ohio. It was during the last half of his college days, that Sammy turned to music—only to finance his way—for engineering was still his first love.

Upon graduation he plunged into the entertainment world and the ripples from the splash continue to roll on smoothly and endlessly.

Singing song titles plus the magical "Swing And Sway" touch became national favorites as Kaye and his boys played one popular hotel after another. When he opened in New York's Commodore in 1938, he hit the big time—he was a "name" bandleader. He's been there ever since.

Womenfolk



Proof-positive that the folk boom is still going strong are the Womenfolk, a five-strong group of gals, whose initial RCA Victor album tagged after themselves is currently on the LP charts.

Jean Amos is the newest of the Womenfolk. As a singer and guitarist she's been making her way with considerable success for quite a while. Jean was born in Hollywood, the daughter of an opera bass and a pianist, and thus was exposed to music from infancy.

Leni Ashmore, a contralto who is also a guitarist, is another Californian born and bred. Her father, an entertainer, was an undoubted influence towards show biz for Leni.

Barbara Cooper was born in Memphis, Tenn.—and was a musician at heart from childhood on; she wanted to play trumpet. But the guitar took a firmer hold, and she started lessons on that instrument when she was twelve years old.

Judy Fine, another Californian, also the daughter of a professional musician—a pianist. She started taking classical piano lessons when she was eight; the guitar and folk music came later.

Joyce James, with Barbara Cooper, is the other non-California native in the Womenfolk; she was born in Detroit. Joyce, whose mother was a pianist, played flute in high school and sang in church choir.



**PLATTER
SPINNER
PATTER**

WIP-Philadelphia personality Jim Tate has been late for work two times during the past few weeks. Then, last week, he faithfully followed the instructions of program director, Dick Carr, and came to town on a boat. Tate's excuse for tardiness has been Philadelphia's infamous Schuylkill Expressway where one stalled tractor-trailer means thousands will have to face their employers' wrath. However, a deejay must be on time, even on doomsday, and so a scathing memo was issued by the program director. The memo ended with, "so why don't you take the river instead of the Expressway?" Tate took Carr at his word. Wearing his bright WIP red blazer, he boarded a boat at the Philadelphia Canoe Club near City Line Bridge at 8:00 AM and sailed down the Schuylkill as proudly as Captain Horatio Hornblower.

Who sez rock 'n' roll shows no longer have pulling power—certainly not KPOI-Honolulu. The Colgreene outlet recently sponsored a "Million Dollar Party" which attracted over 16,000 persons to Honolulu's International Center to see and hear a host of teen wax stars. It was the biggest attendance to date at the center and the story of show broke on the front pages of local dailies. The talent line-up for the spectacular included: Bobby Rydell, Teddy Randazzo, Jan and Dean, Johnny Crawford, April and Nino, Ray Peterson, Paul Revere and the Raiders, Paul and Paula, Betty Everett and Bobby Freeman.

Hank Mizell recently appeared with the Brothers Five on the Slim Rhodes WMCT-TV-Memphis air stanza doing his new Flash release of "Little Bill's Goodbye."

With KYW-Cleveland's morning team of Harry Martin and Spec Howard presiding, Cleveland City Council members were recently sworn en masse into the "Baukeroo Club" prior a city father's regular meeting. The lure which had the harried lawmakers clamoring for admission was the club's membership pin, which bears the slogan "I'm Tired Of Hearing About It." A Martin and Howard brainchild, the club enrolled over 4,000 members in the first ten days after its formation was announced. Members are requested to show their buttons to anyone who doesn't know when to stop talking.

WLS-Chicago has been named a winner in 1963 Public Interest Awards program of the National Safety Council. The award was presented to WLS for exceptional service to safety through leadership, initiative, and originality in promoting accident prevention. Only continuous efforts to promote safety throughout the year are considered by the judges. Major spot campaigns, custom produced by public affairs director, Don Stewart, included boating safety, traffic safety, fire, holiday, school and pedestrian safety and a seat belt campaign.

The power of radio: WCBM-Baltimore recently played a large part in a real-life drama that began at a local hospital where a patient was found to be bleeding internally and needed a supply of "O" negative blood. After contacting all other hospitals in the area, officials at Lutheran found only two pints were available. The hospital then called the outlet and asked WCBM to make an announcement re-

questing donors. Shortly thereafter Tom Cole, an announcer on the station, made the plea and over 50 people visited the hospital to give blood. Many others who called were asked to stand by in case the patient required more blood.

WABC-New York is offering its listeners an opportunity to be displayed at the New York World's Fair along side such giants as General Motors, Ford, G.E., Eastman Kodak and the numerous other companies, countries and products. On Friday, May 8th will be "WABC Day" at the Fair and the station wishes to share it with all their loyal listeners. Every listener that sends a snapshot of his family to the station, will have it displayed on May 8th at the Pavilion Building of the World's Fair. The seven happiest families as judged from the snapshots will receive free World's Fair tickets.

KNUZ-Houston has just become the world's first station to purchase a one-tube, transistorized broadcast, according to David H. Morris, president of the outlet. "The fidelity output of this transmitter," said Morris, "actually exceeds any quality known to date on AM transmitters, and by eliminating sound distortions, it will transmit to receivers all of the true sounds of radio." Morris said he expects installation of the transmitter to be within the next four months subject to the approval of the FCC.

Steve Lawrence recently taped a special half-hour interview for the Voice of America for broadcast throughout South America.

WXYZ-Detroit has been honored with two significant news awards by the Associated Press of Michigan. The ABC-owned station was honored for Best Regularly Scheduled Sports Show, and the Best Documentary Program on a Local level.

KDKA-Pittsburgh invited its listeners to go fly a kite—and 3,000 did. From the campus at Robert Morris Junior College, kites of every possible description went sailing into the air in search of favorable winds and 16 prizes ranging from watches to Beate sweatshirts. To add further excitement to the event, Sterling Yate broadcast his Sunday morning program from the kite site and two members of the Pittsburgh Sky Divers Club dropped in on the party from a height of 7,500 feet. Based on the success of the day-long event, Robert Morriss has announced plans for an annual kite fly in which the campus will be opened during the entire month of March to kite advocates.

The Baltimore Chapter of the Brothers has selected WJZ-TV-Baltimore to be the recipient of its Francis X. Shevlin Award for "outstanding help in forwarding the Big Brothers movement." The award, to be presented for the first time this year, named for and given in honor of the Baltimore Big Brother former executive director.

VITAL STATISTICS:

Charlie Knox joins KOIL-Omaha as music director while Peter Huntington is now spinning 'em on KXON-Martin is now spinning 'em on KXON-Jamestown, New York. . . . Tom . . . ans given the green light as public service director of WCOP-Boston. Richard T. Drury has been named general manager of KMEQ-KQAL-FM-Omaha.

they banned it in Boston*

so we took the
"DAMN" THING
out!

Bill Gavin says:

Issue, April 10—

"There are millions of people who would delight in this side, but most of them will have to buy it to hear it. Very few stations have guts enough to play it."

*New recording now out with the "Damn" BEEPED out. D-J's—worry no more. WNEW, New York is providing equal time to the opposition (whoever the opposition may be).

NOTE: Beeped version now being shipped to everyone on our mailing list.

"BARRY'S BOYS"

FROM THE ALBUM

MERCURY—72257

**THE
CHAD
MITCHELL
TRIO**

MG 20891 / SR 60891



Foremost in fine recording



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

"DO YOU LOVE ME" (2:28) [Jobete BMI—Gordy]
 "CHAQUITA" (2:13) [Al Gallico BMI—Clark, Smith]
THE DAVE CLARK FIVE (Epic 9678)

The red-hot English rocksters, currently blazing away with "Glad All Over" and "Bits And Pieces," can have their 3rd top-ten'er in-a-row with "Do You Love Me"—the while-back Contours smash. It's a 'pull-out-all-the-stops' pounder already busting loose on the charts. Coupler's an inviting mostly-instrumental Latin beat rocker. Both ends are in the group's "Glad All Over" LP giant.

"A WORLD WITHOUT LOVE" (2:38)
 [Northern Songs Ltd. ASCAP—Lennon, McCartney]
 "OUR FADED LOVE" (2:47)
 [Vicki BMI—Katsakis, Coffey, Sandy, Browner]
BOBBY RYDELL (Cameo 320)

Rydell can have one of the biggest hits of his illustrious disk career as he turns in a superb performance of a 2 Beatles-penned tune—currently topping the charts in England. Tabbed "A World Without Love," it's a captivating rock-a-rhythmic thumper-weepers that can zoom up the U.S. Top 100 list in no time flat. Bobby, supported in top flight choral-instrumental fashion, never sounded better. On the flip the songster turns in an enchanting vocal reading of "Our Faded Love," currently making the hit rounds via the Royaltones' instrumental version.

"TEARS AND ROSES" (2:17) "A YEAR AGO TONIGHT" (2:30)
 [Davilene-BMI—Hunter, Heard] [William Penn-BMI—Martindale]
AL MARTINO (Capitol 5183)

Al Martino, who's just coming off another biggie tagged, "I Love You More And More Everyday," has really found the hit single formula, and follows it through with this new pairing, both of which can see chart status in short order. Both are country-flavored ballad lilters in the same vein as his last three outings. Al's going to be a turntable favorite with these.

"YESTERDAY'S HERO" (2:37) "CORNFLOWER BLUE" (2:46)
 [Sea-Lark BMI—Schroeder, Gold, [Arch ASCAP—David, Edwards]
 Spencer, Cleveland]
GENE PITNEY (Musicor 1038)

Pitney hands in another impressive pair of performances that look (and sound) like a cinch to add to his long hit chain. One half's an emotion-packed cha cha beat opus tabbed "Yesterday's Hero" while the other's a tender and extremely pretty shuffle ballad tagged "Cornflower Blue." Superb arrangements—by Bert Keyes on the former and Ray Ellis on the latter.

"TOO LATE TO TURN BACK NOW" (2:16) [Play-BMI—Otis]
 "ANOTHER CUP OF COFFEE" (2:13)
 [P. Maurice-ASCAP—Shuman, Carr]
BROOK BENTON (Mercury 72266)

Here's a blues-flavored ballad from Brook Benton that has the stuff big hits are made of. The chanter's warm and emotion packed reading of "Too Late To Turn Back Now," enhanced by a lilting Nashville-type backdrop, is a natural for solid sales and airplay. Benton stays in the same easy-listening vein with another top-drawer blues tune, "Another Cup Of Coffee," that's sure to come in for a heavy share of sales. Can be a double-header.

"YA YA" (2:52) [Frost, Jonware-BMI—Robinson]
 "WHAT HAVE I GOT OF MY OWN" (2:47)
 [Sawtell & Herring-ASCAP—Herring, Sawtell]
TRINI LOPEZ (Reprise 0276)

Trini Lopez comes up with a new version of the while-back Lee Dorsey hit, "Ya Ya" that could get the same sort of chart action. The singer-guitarist's rhythmic, sing along treatment is infectious and geared for brisk sales and spins. The reverse is a haunting opus done in the distinctive Lopez manner. Eye both ends for winning sales.

"LEAVE ME ALONE" (2:01) [Metric BMI—Newman]
 "TAKIN' THE LONG WAY HOME" (2:23)
 [Metric BMI—Sheeley, De Shannon]
LITTLE PEGGY MARCH (RCA Victor 8357)

Little Peggy's sure to take trip to chartsville—as a result of her newest Victor session. One end's a powerful beat-ballad pleader, tabbed "Leave Me Alone," that the chirp puts across with telling effect. The other's a sparkling, up tempo Dixie-styled shuffler tagged "Taking The Long Way Home." Both halves sport top notch vocal-instrumental backdrops.

"LOOK AT ME" (2:20) "I'LL SEND FOR YOU" (2:02)
 [Nor Va Jak BMI—Holly, Allison, [Dundee BMI—McCormack,
 Petty] Jordan]
JIMMY GILMER (Dot 16609)

Gilmer, who now owns a trio of chart-makers "Sugar Shack," "Daisy Petal Pickin'" and "Ain't Gonna Tell Nobody," can make it a quartet—with either end of his newest Dot outing. They're the fast moving romantic delighter, "Look At Me" and the toe-tapping country-flavored bouncer, "I'll Send For You," that rate as a toss-up for chart honors.

Pick of the Week

"NEW YORK TOWN" (2:23) "THE BEALE STREET DOG"
 [Tuneville BMI—Smith] (2:06)
 [Lynlou, Tuneville BMI—Moore,
 Trough]

THE DIXIEBELLES (Sound Stage 7 2521)

The Dixiebelles are back with another happy-go-lucky Sound Stage 7 release that could make it from either end. One end's a razz-a-ma-tazz foot-stomper (in the "Down At Papa Joe's"—"Southtown, U.S.A." tradition) devoted to "New York Town" while the bright up tempo march'er that deals with "The Beale Street Dog." The spirited instrumental backdrop showcases the talents of Cornbread & Jerry on both portions.

"LONG TALL SHORTY" (2:20) [Medal BMI—Covay, Abramson]
 "MO' SHORTY" (2:08)
 [Medal BMI—Covay, Abramson, Higginbotham]
TOMMY TUCKER (Checker 1075)

Tucker, who broke thru in a big way with his "Slip-In Mules" chart triumph, can make it two-in-a-row with this new Checker opus. Tabbed "Long Tall Shorty," it's an enticing r&b-pop styled shuffle-rocker that's already making the chart rounds. The same tune takes a funky-instrumental route on the flip.

"MORE THAN A POOR BOY CAN GIVE" (2:33)
 [Central Songs BMI—Bare]
 "HAVE I STAYED AWAY TOO LONG" (2:08)
 [Frank ASCAP—Loesser]
BOBBY BARE (RCA Victor 8358)

Bobby Bare should quickly add this commercial Victor newie tagged "More Than A Poor Boy Can Stand" to his impressive recent string of pop-country triumphs. Tune is a medium-paced, chorus-backed romancer about a lad who gets involved with a gal a little too rich for his blood. The coupler, "Have I Stayed Away Too Long," is a tender, shuffle-beat lament rendered with feeling and authority by the chanter.

"MILORD" (2:01) [Alamo ASCAP—Monnot, Moustaki]
 "GOLDEN EARRINGS" (2:01)
 [Paramount ASCAP—Livingston, Evans, Young]
BOBBY DARIN (Atco 6297)

The multi-talented artist, currently between wax pacts, can have another chart entry—as a result of this deck cut during his day's with Atco. Tune's the fantastic-European-success, "Milord" (for the late Edith Piaf), that Darin takes for rousing, all-French language ride. Platter spinners'll love it. Coupler's haunting, finger-snapping version of the years-back pic-tune hit.

"UNE FLEUR (A FLOWER)" (1:57) [MRC BMI—Sourire]
 "AVEC TOI (WITH YOU)" (2:49) [MRC BMI—Sourire]
SOEUR SOURIRE (Philips 40195)

The Singing Nun could well duplicate her "Dominique" success with this new Philips offering, "Une Fleur," culled from her chart-riding "Her Joy, Her Songs" LP. The tune is a delightful folkish happy ballad with a plaintive, infectious melody. Side's a natural for heavy airplay. The undercut, "Avec Toi," is a slow-moving affair with a beautiful, lyrical, repeating melodic riff.

"THE WORLD OF LONELY PEOPLE" (2:17)
 [Ross Jungnickel ASCAP—Kaye, Garson]
 "IT'S BETTER TO CRY TODAY THAN TO CRY TOMORROW" (2:03)
 [April ASCAP—Snyder, Levitte, Catalano]
ANITA BRYANT (Columbia 43037)

This looks like the one to put Anita Bryant back on the wax map. It's a tailored-for-teen-tastes jump beat weeper, tagged "The World Of Lonely People," that the canary carves out with touching, multi-voiced sincerity. Splendid showcase provided by Frank Hunter. Also keep an eye on the stomp-a-cha-cha undercut that Anita & Co. also deliver with telling teen effect.

"TEQUILA" (2:22) [Jat BMI—Rio]
 "RAUNCHY" (2:01) [Hi-Lo BMI—Manker, Justis]
BILL BLACK'S COMBO (Hi 2089)

Bill Black's Combo have enough things going for themselves in this lively updating of "Tequila," the years-back Champs chart-topper to zoom up the charts in the coming weeks. The instrumental reading highlights some funky sax work and some effective rapid-fire melodic changes. Ops take note! On the flip, "Raunchy," the gang dishes-up an appealing swingin' rendition of the bluesy sturdie.

"MIDNIGHT RUN" (1:56)
 [Sumar, Beechwood BMI—Usher, Berns, Christian]
 "CUSTOM CARAVAN" (2:06) [Beechwood BMI—Usher, Christian]
THE PYRAMIDS (Cedwicke 13005)

The Pyramids, who made a solid chart showing on the London-handled Best line, switch over to the London-handled Cedwicke label here and come up with another attention-getting all-instrumental affair that could duplicate the chart results. It's a thunderous rocker with that break-wide-open sound. There's a bright hot-rod sound on the quick beat flip that the artists knock out in top-teen vocal and musical style.

LEIBER



STOLLER



GOLDNER

Present Their 1st Hit On The Red Bird Label



*Many, Many Thanks to all the Program Directors,
Music Directors and D.J.'s who have made this record a smash.*

George Goldner

RED BIRD DISTRIBUTOR LIST

*Dale Dist. Boston, Mass.	Fenway Dist. Pittsburgh, Penn.	Southern Dist. Nashville, Tenn.	Essex Dist. Newark, New Jersey	Trinity Dist. East Hartford, Conn.
Delta Dist. New Orleans, La.	Bertos Sales Corp. Charlotte, N.C.	John O'Brien Milwaukee, Wisconsin	United Dist. Houston, Texas	Heilcher Bros. Minneapolis, Minn.
California Record Dist. Los Angeles, Calif.	Mainline Dist. Cleveland, Ohio	Roberts Records St. Louis, Mo.	Tone Dist. Miami, Florida	Big State Dallas, Texas
All State Record Dist. Chicago, Illinois	Rosen Record Dist. Philadelphia, Penn.	Merit Dist. Detroit, Michigan	South Land Dist. Atlanta, Ga.	C & C Dist. San Francisco, Calif.
General Record Dist. Baltimore, Md.	C & C Record Dist. Seattle, Washington	Superior Record Sales New York City	Bill Davis Denver, Colo.	

*Dale broke this Record #1 in Mass.



RED BIRD

1619 B'WAY
NEW YORK, N.Y.
212 LT 1-3420



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

"HEADING FOR A FALL" (2:59) [Conrad BMI—Reed]
 "HELP YOURSELF" (2:48) [Conrad BMI—Reed]
JIMMY REED (Vee Jay 593)

The vet blues chanter is in top-notch form on this power-packed Vee-Jay newie labeled "Heading For A Fall." Side is a raunchy, rhythmic low-down pop-r&b lament about a guy who is in for a peck of romantic trouble. The flip, "Help Yourself," is a hard-driving, funky, folk-flavored item which has some effective rapidly-changing chromatic constructions.

"THE BOOGLER—PART ONE"
 [Keyman & Marc-Jean BMI—Smith, Nelson, Ward]
 "THE BOOGLER—PART TWO"
 [Keyman & Marc-Jean BMI—Smith, Nelson, Ward]
OLYMPICS (Duo-Disc 104)

The Olympics, who have had Top 100 hits on Tri-Disc, make an auspicious Duo-Disc bow with this ultra-commercial item tagged "The Boogler—Part One." The tune is a rousing, pop-r&b pulsating rhythmic dance affair which intros a new teen-angled dance. The infectious under-cut is the logical continuation of the top side.

"SOMEDAY WE'RE GONNA LOVE AGAIN" (2:05)
 [McLaughlin BMI—McMahan]
 "SPEND A LITTLE TIME" (2:52) [Jobette BMI—Singleton]
BARBARA LEWIS (Atlantic 7710)

Barbara Lewis seems destined to add this new Atlantic entry, "Some-day We're Gonna Love Again," to her impressive string of pop-r&b hits. The tune is a medium-paced, chorus-backed affair about a gal who still has an optimistic outlook on love after a broken romance. The flip, "Spend A Little Time," is a slow-moving, shufflin tradition-oriented blues lament rendered with verve by the lark.

"ALL THE COLORS OF THE RAINBOW" (2:25)
 [January BMI—Brooks, Radcliffe]
 "IT HAD BETTER BE TONIGHT" (2:05)
 [Northridge ASCAP—Mancini, Migliacci, Mercer]
MIKE CLIFFORD (United Artists 713)

Mike Clifford, who struck paydirt a while back with an item tagged "Close To Cathy," makes an impressive return to the wax scene with this teen-angled ballad date that sports a strong and very pretty melody and inventive lyrics. "All The Colors Of The Rainbow" should take the chanter to 'hit city.' The Mancini-Mercer theme from "The Pink Panther" makes for a potent double-header.

"A FOOL FOR A FOOL" (2:34) [Placid BMI—Turner]
 "NO TEARS TO CRY" (2:34) [Gleam ASCAP—Ram]
IKE & TINA TURNER (Warner Bros. 5433)

Chances are Ike & Tina Turner will get back on the big hit track with this Warner Bros. bow. Side to watch is "A Fool For A Fool," an infectious rock-a-rhythmic cha cha weeper that has Ike's instrumentalists tastefully backing up Tina's winning (partly) multi-tracked vocal. Backing's a heartfelt beat-balled opus that also rates attention.

"SMALL WONDER" (2:29) [Chappel ASCAP—Maltby, Shire]
 "THE TEARS KEEP FALLING DOWN" (2:15)
 [Northern ASCAP—Keller, Shayne]
JERRY KELLER (Coral 62409)

Keller, who scored nicely with the teen set awhile-back with ("Here Comes Summer"), can have his first big outing on Decca with "Small Wonder." Tune's a beautiful ballad lilter (that builds along the way) that Keller serves up in most attractive fashion. Excellent Dick Jacobs' ork-choral assist on a lid that should make it big—especially with the 'good music' programmers. Backing's a sock-rock multitrack effort that can also step way out.

"VALENTINO" (2:40) [Pamper BMI—Hart]
 "FIRST YOU GO THROUGH ME" (2:20) [Vidor BMI—Hart]
FREDDIE HART (Monument 838)

The country hit-maker can make a very big pop showing via this new Monument session. On it, Freddie and his choral accompaniment recall the life of one of screenom's greatest lovers—Rudolph Valentino. The delightful 'South-of-the-border' arrangement rounds out a winning entry. Backing's a straight country shuffle beat weeper that steps out in that dept.

Newcomer Picks

"CANDY MAN" (2:12) [January BMI—Ross, Neil]
 "I CAN DANCE" (1:50) [Wemar BMI—Jeeves, Richards]
BRIAN POOLE (Monument 840)

The Monument outfit can have a big sales item in the U.S. with another one of those big British hits. This time it's Brian Poole & The Tremeloes' "Candy Man" that has what it takes to step out in the States. It's an engaging, staggered beat rocker that the artists knock out with solid sales authority. There's a frenzied "Twist And Shout" flavor on the flip.

Newcomer Picks

"MY ARMS AREN'T STRONG ENOUGH" (2:39)
 [Maygar BMI—Silvers, Sherman, Venet]
 "THAT'S ALL" (2:51) [Travis BMI—Haymes, Brandt]
JUDY CLAY (Scepter 1273)

Judy Clay's bow on the Scepter label could prove to be her 'stepping stone'. Side to watch is "My Arms Aren't Strong Enough," a pulsating, beat-ballad hip-swinger that the thrush treats to a superb, soul-filled performance. Fabulous Garry Sherman ork-choral arrangement on a deck with 'top ten' potential. Coupler's a most appealing cha cha beat treatment of the oldie. Keep close tabs on this gal.

"MY BOY LOLLIPOP" (2:01) [Nom BMI—Roberts, Spencer]
 "SOMETHING'S GOTTA BE DONE" (1:52)
 [Near North BMI—Washington]
MILLIE SMALL (Smash 1893)

Millie Small, a Jamaican-born 16-year-old lark who's currently riding the charts in Great Britain, can become an important disk name in the U.S. via her Smash bow, "My Boy Lollipop." Millie, tagged the 'Blue Beat Girl' displays her new sound on this tantalizing steady-driving shuffle-rocker. Ernest Raglin colorfully supplies the 'Blue Beat' dance step instrumentation. More catchy pixie-like sounds on this rockin' flip.

"EVERYBODY WANTS TO BE WANTED" (2:00)
 [Al Gallico BMI—Raleigh, Damon]
 "A TEEN AGE PRAYER" (2:26) [LaSalle ASCAP—Reichner, Lowe]
LINDA BRANNON (Epic 9675)

Lark, who kicked up a territorial chart fuss with her previous Epic outing, "Don't Cross Over," can make the Top 100 grade with this new stint. Top half's a potent rock-a-cha-cha romancer, labeled "Everybody Wants To Be Wanted," that Linda serves up in stellar multi-voiced fashion. Sensational ork-choral showcase. Lower end's the years-back Gloria Mann success that Linda up-dates telling teen-beat ballad effect. Watch it, too!

"COPY CAT" (2:30) [Wyncote ASCAP—Jackson, Wisner]
 "CLAUDE'S THEME" (2:05)
 [Wyncote ASCAP—Jackson, Wisner]
PLATO (Parkway 914)

There's a new keyboard stylist named Plato, who should be making chart news in the near future. The artist leads his musicians through a pair of delighters that can become back-to-back chart-riders. One end, "Copy Cat," is a charming toe-tapping, familiar sounding thumper that sports sans lyric choral chants. The other end's a sparkling rock refitting of Claude Debussy's "Afternoon Of A Fawn" that features some happy shouts along the way. Take your pick. Both are winners.

Best Bets

THE CAPTIVATIONS
 (Garpax 44179)

• "RED HOT SCRAMBLER—GO!" (2:21) [Maverick BMI—Biglow, Paxton] The Captivations could cross the winning line in high style with this rapid-fire hot rod opus. It's a handclappin' pulsator with broad appeal. The deejays can send it on its way with just a few spins.

(B+) "SPEEDSHIFT" (1:31)
 [Maverick BMI—Nuckles, Paxton]

FRANK IFIELD (Capitol 5170)

• "SWEET LORRAINE" (2:11)
 [Mills ASCAP—Burwell, Parish] The oldies have been good for Ifield in the past and this updating of "Sweet Lorraine" by the singer merits plenty of attention from the spinners and buyers.

(B+) "YOU CAME A LONG WAY FROM ST. LOUIS" (2:15)
 [Jewel ASCAP—Brooks, Russell]

ANGELO'S ANGELS (Ermine 2229)

• "SPRING CLEANING" (1:54) [Venetia BMI—Angello] Angelo's Angels lash out with a timely seasonal offering in a hard-driving manner the kids'll dig. A speeded up Chipmunk-like background gimmick is effective in the backdrop. A dance delighter that can take off.

(B+) "TOMORROW" (1:55) [Venetia BMI—Angello]

JERRY GOLDSMITH (Epic 9680)

• "THEME FROM LILIES THE FIELD" (1:49) [Un-BMI—Goldsmith] Jerry Goldsmith could very well reap some loot v this top-notch instrumental read of the main theme from the highly touted flick. Side is culled from label's soundtrack LP.

(B+) "THE CONTRACTOR" (2:00)
 [Unart BMI—Goldsmith]

BYRON LEE (Capitol 518)

• "SAMMY DEAD" [Bent-BMI—Morris, Lee] The newest dance craze is a Jamaican imo dubbed The Ska, and the Bryon ork, with Eric Morris on the vo serves up a delightful sampling Capitol. It's a Calypso type affair that could catch on.

(B+) "SAY BYE BYE" [Bent-BMI—Morris]

DEAN PARRISH
 (Warner Bros. 5436)

• "COME ON DOWN (TO THE WORLD'S FAIR)" (2:00) [Unbelievable BMI—Anastasi-V] This timely ditty uses the World Fair to attract attention, but once the turntable the infectious melody and danceable beat speaks for it. Dean Parrish has a good chance of bringing the Fair to the charts.

(B+) "THE PAVILLION" (2:00)
 [Unbelievable BMI—Van]

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**“A WORLD
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C 320

*The Flip Side, A Beautiful Lyric Version
of the equally beautiful summer instrumental*

“OUR FADED LOVE”

THE BIG ONES ARE ON CAMEO/PARKWAY



RECORD REVIEWS

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

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

Best Bets

JOHNNY PRESTON
(Hall-Way 1201)

• "JUST PLAIN HURT" (2:43) [Marty Tree BMI—Crutchfield McAlpine] Preston, who numbers "Running Bear," among others, as proof of his commercial appeal, has another good chance of making the charts with this smooth ballad. The catchy melody is sure to attract attention, so watch it.

• "ALL AROUND THE WORLD" (2:38) [Clifton BMI—Turner] Look for big action on this end, too! Songster wails out this old Titus Turner hit with feeling. The up-tempo lindy makes for a potent dance record.

ROBERT GOULET (Columbia 43029)

• "CHOOSE" (2:37) [Gil BMI—Bart] Lionel (Oliver!) Bart has devised a potent melody for the wide-range vocal artistry of Robert Goulet. The songster's power-packed reading of these meaningful lyrics makes the tune an early candidate for airtime.

• "THE NAME OF THE GAME" (2:34) [Morris ASCAP—Wells, Segal, Ramin] Here's an easy-paced, slightly uptempo, romantic ballad by Goulet that should do well with the soft music PD's. Plenty of coin to be made with both ends.

CATERINA VALENTE
(London 9667)

• "WITH A SONG IN MY HEART" (2:30) [Harms ASCAP—Rodgers, Hart] The girl of many languages and big voice gives new freshness to this Rodgers & Hart oldie. Backed by a powerful Peter Matz arrangement, the lark gives her all on this top-flight rendition. This could be her strongest since "Malaguena."

• "WHEN IN ROME" (2:44) [Sunbeam BMI—Bock] This original by Jerry Bock is a melodic sparkler that deftly showcases the lark's potent vocal talent. Could be a two-sided moneymaker for Caterina.

JOYCE PAUL (Imperial 5797)

• "A PAINTED SMILE" (2:32) [Painted Desert BMI—Ross Crane] The lark presents this contagious melody in a smooth styled delivery. This pretty number should get play on the Top 40 as well as the good music stations, so watch the action on this one. Strong follow-up to her "Don't Send Flowers" chart-rider.

(B+) "LASTING LOVE" (2:27) [Painted Desert BMI—Sharp]

JERRY WALLACE
(Challenge 59246)

• "IN THE MISTY MOONLIGHT" (2:42) [4 Star Sales BMI—Walker] Wallace serves up a pleasant rock-a-cha session on this deck cut during his days with Challenge. The chanter has a good product here and should get plenty of air exposure.

• "EVEN THE BAD TIMES ARE GOOD" (2:52) [4 Star Sales BMI—Pitts, Belew] Backside is a strong country-flavored ballad in which the artist can score big in both the country and pop fields.

BILL DOGGETT (King 5878)

• "NIGHT TRAIN — PART ONE" (2:26) [Frederick BMI—Washington, Simpkins, Forrest] Bill Doggett might get some sales anew with this top-drawer re-working of the years-back Jimmy Forrest hit. The instrumentalist treats the "classic" in an infectious, swingin' funky danceable style. Plenty of potential here.

(B+) "NIGHT TRAIN — PART TWO" (2:26) [Frederick BMI—Washington, Simpkins, Forrest]

TY HUNTER (Chess 12760)

• "BAD LOSER" (2:45) [Chevis BMI—Davis] Ty Hunter, who has had some territorial successes previously is making a strong attempt to ride the Top 100 charts. The r&b-pop styled number should excite the slop set. Watch the action on this one. "Loser" could be a winner.

(B+) "SOMETHING LIKE A STORM" (2:35) [Chevis BMI—Clarke McKinley]

LEN BARRY (Cameo 318)

• "HEARTS ARE TRUMP" (2:35) [Wyncote ASCAP—Broisoff, Wisner] The songster, formerly of the Dovells, turns in an impressive solo on this up-tempo rocker, supported in strong ork-chorus fashion. The outing can make it up the success path.

(B+) "LITTLE WHITE HOUSE" (2:11) [Cameo, Parkway ASCAP—Broisoff, Alexander]

THE CHARTBUSTERS
(Mutual 3495)

• "SLIPPIN' THRU YOUR FINGERS" (2:38) [Liphilben-Chartbuster BMI—Flowers, Manning, Harlow] A catchy harmonica opening leads into a real good rocker that should get the attention of the R&R set. The jumper has the commercial ingredients to send it to hitsville.

(B+) "SHE'S THE ONE" (2:18) [Eastwick-Chartbuster BMI—Dubas]

JIMMY PARKER (Herald 1568)

• "THEY SAY" (2:37) [Hill & Range BMI—Byers] Jimmy Parker has a real beaut here for Herald. The Freddy Cannon-flavored jumper has a feeling about it that makes you want to clap your hands. Eye this one for spins and sales.

(B+) "EVERYBODY'S LAUGHING AT ME" (1:47) [Hill & Range BMI—Byers]

THE BROOKS (London 9668)

• "ONCE IN A WHILE" (2:32) [Miller ASCAP—Edwards, Green] The group, from England, makes its U.S. debut with this evergreen. Here, the number is rendered in modern rock sound that's geared for quick sales action.

(B+) "POOR POOR PLAN" (2:48) [Cambell, Connelly ASCAP—Brooks]

LOUIS JORDAN (Tangerine 942)

• "THE TROUBADOUR" (3:62) [American Academy ASCAP—Mills] The vet blues songster could go the hitsville route with this hard-swingin' pop-r&b lament all about a poor guy who gets rejected by the gal of his dreams. Watch it.

(B) "TIME IS RUNNING OUT" (2:55) [Mac-A-Del BMI—Roberts]

B+ REVIEWS

THE ALLEN SISTERS (Shell 314)
(B+) "LARRY" (1:59) [AMETROP BMI—Hoffman, Klein]
(B+) "NEVER ON SATURDAY" (2:03) [AMETROP BMI—Hoffman, Klein]

THE FOUR CASTS (Atlantic 2228)
(B+) "STORMY WEATHER" (2:20) [Arko ASCAP—Arlen, Koehler]

(B) "WORKIN' AT THE FACTORY" (2:20) [Poster, Cotillion BMI—Weaver, Drucker]

RANDY PAIGE
(20th Century-Fox 465)

(B+) "THAT'S MY DESIRE" (2:24) [Mills ASCAP—Love-day, Kresa]

(B) "DOWN ON THE CORNER" (2:07) [Johnstone, Montel BMI—Upp, Paige]

LITTLE MR. LEE & CHEROKEES
(Sure-Shot 5002)

(B+) "PARTY TIME" (2:20) [Don BMI—Hightower]

(B+) "WILL MY BABY COME BACK" (2:30) [Don BMI—Hightower]

CHLOEE HARRIS (Hickory 1253)

(B+) "LITTLE PEOPLE" (2:21) [Fred Rose BMI—Rainwater, Stough]

(B+) "MAMA, I'LL BE GOOD" (2:34) [Fred Rose BMI—Rainwater]

KAYE SISTERS (Philips 40193)

(B+) "THAT LITTLE TOUCH OF MAGIC" (2:20) [E. B. Marks BMI—Raleigh, Barkan]

(B+) "KEEP ON LOVING ME" (2:26) [MRC BMI—Hawker, Raymonde]

GLENN CAMPBELL (Capitol 5172)

(B+) "LET ME TELL YOU 'BOUT MARY" (2:03) [Central Songs BMI—Bare]

(B) THROUGH THE EYES OF A CHILD" (2:40) [American BMI—Campbell Capehart]

THE MOMENTS (Era 425)

(B+) "IN THE PHONOGRAPH BOOTH" (2:16) [Pattern ASCAP—Howard]

(B) "BLUES AT SANDY COVE" (2:23) [Bamboo BMI—Wilson]

RUTH McFADDEN (Recona 3503)

(B+) "HE HURT ME AGAIN" (2:35) [I.P.G. BMI—Newmark]

(B+) "IT COULD BE SWEET AGAIN" (2:45) [I.P.G. BMI—Laurie]

DAVE BERRY (London 32396)

(B+) "MY BABY LEFT ME" (1:59) [Elvis Presley BMI—Crudup]

(B) "MEMPHIS, TENNESSEE" (2:30) [Arc BMI—Berry]

ANITA WOOD (Santo 608)

(B+) "DREAM BABY" (2:05) [Combine BMI—Walker]

(B) "THIS HAS HAPPENED BEFORE" (2:18) [Triumvirate BMI—Williams Lichterman]

RAY ALLEN & TRENDELLS
(Cuca 63104)

(B+) "WHO'S GONNA CRY" (2:06) [Kirchstein BMI—Harbach]

(B) "GO ON (PLAY YOUR GAME)" (2:16) [Kirchstein BMI—Harbach]

MIKE SHELDON

(20th Century Fox 484)

(B+) "BRING BACK THE GIRL THAT MADE ME CRY" (2:20) [Silver Dollar BMI—Sheld]

(B) "OH, YOU BEAUTIFUL DOLL" (1:49) [Remick CAP—Ayer, Brown]

LEFTY LOUIE (Capitol 5167)

(B+) "ONZY MATTKEWS" (2:20) [Valando ASCAP—Jacco]

(B) "BLUES NON STOP" (2:20) [Sherryvale BMI—Matthe]

PEREZ PRADO (RCA Victor 834)

(B+) "CARAVAN" (2:25) [American Academy of Music ASCAP—Mills, Ellington, Tizol]

(B+) "PARA MI" (1:52) [Sit ASCAP—Severinsen, Merren]

BEL-AIRES (Token 107)

(B+) "CHARLIE CHAN" (2:20) [Vendo & Welton BMI—Lo Schneider]

(B) "BAGGIES" (1:59) [Vendo & Welton BMI—Johns Reed]

PREMIERS (Leo 501)

(B+) "RUN ALONG BABY" (2:20) [Waygate ASCAP—Gillard]

(B) "BACK AGAIN RUN ALONG BABY" (2:00) [Waygate ASCAP—Gillard, Gilmer]

RESONICS (Token 108)

(B+) "I'M REALLY IN LOVE" (2:20) [Vendo BMI—Higgins, Wall]

(B) "THINK RIGHT" (2:20) [Vendo & Welton BMI—Evans]

COBRAS (Monogram 519)

(B+) "DON'T EVEN KNOW YOUR NAME" (1:45) [Cato BMI—Cato]

(B+) "THUMPIN'" (1:45) [Cato BMI—Torres]

ARTHUR & CORVETS
(Na-R-Co 203)

(B+) "POOR GIRL" (2:28) [D BMI—Conley]

(B) "DARLING I LOVE YOU" (2:44) [Tune Glo BMI—Conley]

MEL WILLIAMS (Bit 4164)

(B+) "SECRET LOVE" (2:20) [Remick ASCAP—Webb Fain]

(B) "EASY TO SAY" (2:20) [Lem BMI—Williams]

KAVETTES (Okeh 7194)

(B+) "YOU BROKE YOUR PROMISE" (1:58) [Jalynne BMI—Tarleton]

(B) "I'M SORRY FOR YOU" (2:30) [Tree BMI—Will Hurley]

PAULA LAMONT (Loadstone 14)

(B+) "GREATEST LOVER UNDER THE SUN" (2:20) [Stonebess BMI—Stone]

(B) "A BEATLE MEET LADYBUG" (2:25) [Stone BMI—Stone]

ALAN GARI (Catch 105)

(B+) "THE GIRL IN THE WINDOW" (1:45) [Sherman, Vorzon BMI—Gershowitz]

(B) "IN MY DREAMS" (1:45) [Bamboo BMI—Gershowitz]

NEW

An enormous grosser in the art houses, and now just about to go into national release:



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ORIGINAL SOUND TRACK • W/WS 1552

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"We've gotta sing"

THE COURIERS (W/WS 1547)



CHANGES

THE MODERN FOLK QUARTET

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(W/WS 1546)



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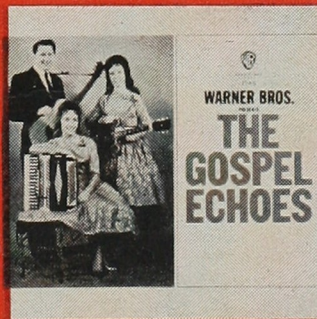
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THE OUTRIGGERS • W/WS 1549

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The Couriers and the Gospel Echoes are major forces in Protestant gospel music. They have enormous audiences. We think they'll be pleased by the fervent, moving gospel in these 2 albums.

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FROM
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THE FIRST NAME IN SOUND



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

B+ REVIEWS

WILLIS JACKSON (Prestige 303)
(B+) "TROUBLED TIMES" (3:00) [Jackson, Marcus]
(B) "AS LONG AS SHE NEEDS ME" (3:00) [BMI—Bart]

PIERRE LALONDE (Decca 31619)
(B+) "LOUISE" (2:35) [Famous ASCAP—Whiting, Robin]

(B) "IT'S GONNA BE CLOUDY" (2:18) [Northern ASCAP—Keller, Goodis]

THE WEST WINDS (Kapp 588)
(B+) "OOWEE, OOWEE, OOWEE, OOWEE" (2:14) [Lansdowne, Winston ASCAP—Donato, Andre]
(B+) "YOU'RE LOOKIN' AT MY GUY" (2:14) [Lansdowne, Winston ASCAP—Donato, Andre]

SOL KAPLAN (Columbia 43088)
(B+) "YOUNG LOVERS" (2:25) [Jonoma ASCAP—Kaplan]
(B+) "TANGO DE VALENTINO" (3:04) [Jonoma ASCAP—Kaplan]

THE DYNELS (Natural 7001)
(B+) "JUST A FACE IN THE CROWD" (2:13) [Delancey ASCAP—Mincy, Mincy]
(B+) "C'MON LITTLE DARLIN'" (2:17) [Ardmore ASCAP—Mincy, Mincy]

THE PIROUETTES (Diamond 165)
(B+) "IF YOU SEE MY BABY" (2:22) [Rittenhouse BMI—Meade, Raleigh]
(B+) "THE WRANGLER STRETCH" (2:25) [Rittenhouse BMI—Meade, Raleigh]

THE AMES BROS. (Epic 9530)
(B+) "LOVE IS AN OCEAN OF EMOTION" (2:30) [Bennie Benjamin ASCAP—Benjamin, Marcus]
(B+) "LOVE ME WITH ALL YOUR HEART" (2:03) [Peer Int'l BMI—Vaughn, Rigual, Rigual]

THE ORIGINAL SURFARIS (Surfari 301)
(B+) "GUM DIPPED SLICKS" (2:05) [Movin BMI—Weed]
(B) "HIGH TIME" (2:10) [Movin BMI—Weed]

THE BEL-AIRS FIVE (USA 764)
(B+) "THE TIME HAS COME" (2:30) [Rickliffe] World BMI—Briggs]
(B+) "BRING BACK MY BABY TO ME" (1:35) [Rickliffe] World BMI—Glatky, Korrad]

THE WILD ONES (S.P.Q.R. 3316)
(B+) "IVE BEEN CRYING" (2:17) [Rockmasters, Beechwood BMI—Williams]
(B+) "A LITTLE BIT O' SOUL" (2:18) [Rockmasters BMI—Guida, Royster]

TERRY SISTERS (Utona 101)
(B+) "GOLDEN MORNINGS & SILVERY NIGHTS" (3:01) [Main Event BMI—Pratt]
(B) "WHEN I STOP LOVING YOU" (1:50) [Main Event BMI—Pratt]

LIONEL HAMPTON (Glad-Hamp 2019)
(B+) "MIDNIGHT SUN" (3:45) [Crystal ASCAP—Hampton, Mercer, Burke]
(B) "INSIDE OUT" (2:45) [Swing] Tempo BMI—McGhee, Hampton]

LES BAXTER'S BALLADEERS (Link 313)
(B+) "LININ' TRACK" (1:45) [Bax BMI—Neil]
(C+) "BAIIION" (2:10) [Bax BMI—Baxter]

SONNY STITT (Prestige 304)
(B+) "SOUL SHACK" (2:50) [Pres BMI—Stitt]
(B) "SHANGRI-LA" (3:00) [Maxwell, Malneck]

JACKIE VERDELL (Peacock 1930)
(B+) "COME LET ME LOVE YOU" (2:22) [Don BMI—Tucker, Scott, Malone]
(B) "Y. K. W." (2:11) [Lion BMI—Malone]

BIG JOE TURNER (Coral 62408)
(B+) "I WALK A LONELY MILE" (2:20) [Premier BMI—Weeks]
(B) "I'M PACKIN' UP" (2:30) [Premier BMI—Carroll, Harrell]

SOCIETY HILL SEVEN (Swan 4179)
(B+) "SAX SOUFFLE" (2:00) [Debbie Anne ASCAP—Foster, Gates]
(B) "HOME GROWN" (2:15) [Debbie Anne ASCAP—Foster, Gates]

THE LIFE GUARDS (Reprise 0277)
(B+) "SWIMTIME U.S.A." (2:08) [Screen Gems-Col BMI—Sloan, Barri]
(B+) "SWIM PARTY" (2:08) [Krasnow - Sepe - Al - Mar - ASCAP—Krasnow, Sepe, Al-Mar]

DICK HAFNER (Valiant 6044)
(B+) "GO 'WAY TEARS" (2:42) [Vine St. ASCAP—Coe, Tipton]
(B+) "WAKE UP SILLY BOY" (2:17) [Vine St. ASCAP—Coe, Tipton]

WALTER GATES (Swan 4180)
(B+) "MY MAN" (2:28) [Fesit ASCAP—Yvolin, Willemetz, Pollock]
(B) "ROSE OF WASHINGTON SQUARE" (1:56) [Shapiro-Bernstein ASCAP—Hanley]

BOBBY LEE (Falew 102)
(B+) "WOULD YOU BELIEVE ME" (2:53) [Knick Knack, Backus BMI—Lee, Harper]
(B+) "TELL IT LIKE IT IS" (1:38) [Knick Knack, Backus BMI—Davis]

MARGIE HOBBIE (Teron 777)
(B+) "CHOO CHOO SAFARI" (1:52) [Earthquake BMI—Pratt]
(C) "GROWN UP BLUES" (2:20) [Earthquake BMI—Pratt, Johnson]

B+ REVIEWS

EDDY JACOBS (Kiss-Kiss 222)
(B+) "FRIDAY NIGHT GET-TOGETHER" (2:11) [Semitone BMI—Jacobs]
(B) "WAS I SO YOUNG" (2:08) [Semitone BMI—Jacobs]

THE APPLEJACKS (London 9658)
(B+) "TELL ME WHEN" (2:16) [Southern ASCAP—Reed, Stephens]
(B) "BABY JANE" (2:00) [Apollo ASCAP—Dello, Cane]

BO RHAMBO (Imperial 66031)
(B+) "DIANE" (2:55) [Miller ASCAP—Pollock—Rapee]
(B) "BLUE MIST" (2:34) [Cash BMI—Gray-Sanford]

PETE CANDOLI (Nan 3004)
(B+) "YOU MADE ME LOVE YOU" (1:53) [Broadway ASCAP—Monaco, McCarthy]
(B) "BEETLE BUG" (1:57) [Tara Claire BMI—Candoli]

TONY DE FRANCO (Galiko 1802)
(B+) "CUORE" (2:25) [Mia, T City BMI—Verroca]
(C+) "THE TOUCH OF YOU" (2:15) [Loena ASCAP—Litkei, Litkei]

CAROLE FORREST (Atco 6295)
(B+) "HE'S AWFUL NICE TO ME" (2:25) [Claridge ASCA—Boulanger]
(B+) "MY GIRLFRIEND ASKED ME" (2:42) [Chicory BMI—Ricci, Storace]

B REVIEWS

SHIRLEY SCOTT (Prestige 305)
(B) "OUT OF IT" (3:00) [Pres BMI—Scott]
(B) "THE SECOND TIME AROUND" (3:00) [ASCAP—Van Heusen, Cahn]

JOHNNY ACEY (Falew 105)
(B) "AT THE SAME TIME" (2:14) [Knick-Knack & Backus BMI—Harpier, Taylor]
(B) "DON'T DECEIVE ME" (3:00) [Progressive BMI—Willis]

JOHNNY PATE (Argo 5468)
(B) "BLUESETTE" (2:17) [Duchess BMI—Thielemans]
(B) "DEENO DANTAY" (2:23) [Yvonne BMI—Pate]

PHYLISS LYND (Conrose 502)
(B) "SPIN ME A RIDDLE" (1:46) [Contree ASCAP—Salpeter, Habash]
(B) "THE WIND AND THE WAVES" (2:00) [Contree ASCAP—Habash]

ARITE & PHARAOHS (Cuca 1162)
(B) "I'LL TAKE CARE OF YOU" (2:35)
(C+) "FOXY DEVIL" (2:00)

JIMMY RUSSELL (Cuca 1167)
(B) "GOTTA FIND ME A JOB" (2:00) [Kirchstein BMI—Russell]
(C+) "SOMEWHERE THERE'S AN ANGEL" (1:50) [Kirchstein BMI—Russell]

DOLORES O'CONNELL (Utona 100)
(B) "SWEET SOMEWHERE" (2:55) [Main Event BMI—Pratt]
(C+) "YANKEE SOLDIER HELLO" (2:45) [Main Event BMI—Pratt]

BILLIE DUNCANS (Cuca 1169)
(B) "SEPTEMBER SONG" (2:30)
(B) "SLOW WALK" (2:58)

DICK BUSCHER (Cuca 1168)
(B) "BLUE HEART" (2:35) [Kirchstein BMI—Buscher]
(B) "BABY (COME ON HOME)" (2:39)

THE DEL 4s (Zenith 250)
(B) "DARE ME" (3:05) [Kar BMI—Cittadino]
(B) "THE BEATLE SONG" (2:05) [Kama BMI—Kelley]

GEMINI TWINS (Harco 100)
(B) "JUDY & LARRY" (2:00) [Regan BMI—Hemingway, Schaffner]
(B) "LIVIN' DOLL" (2:07) [Regan BMI—Hemingway, Schaffner]

LORDS OF THUNDER (Davis 105)
(B) "WORK IT OUT AGAIN" (2:40) [Lobe BMI—Harrison, Smith]
(B) "DON'T YOU EVER" (2:00) [Lobe BMI—Harrison, Smith]

FRENCHY & THE CHESSMEN (Temple 2081)
(B) "BEETLE BEBOP" (2:00) [Demoristic BMI—Hamilton]
(C+) "EL TACOS" (2:20) [Demoristic BMI—Germain]

C+ REVIEWS

JOAN SMALLWOOD (Wedge 101)
(C+) "NUTTY AS A FRUIT CAKE" (2:14) [Big We BMI—Smallwood]
(C) "NO SWEAT" (2:30) [Wedge BMI—Smallwood]

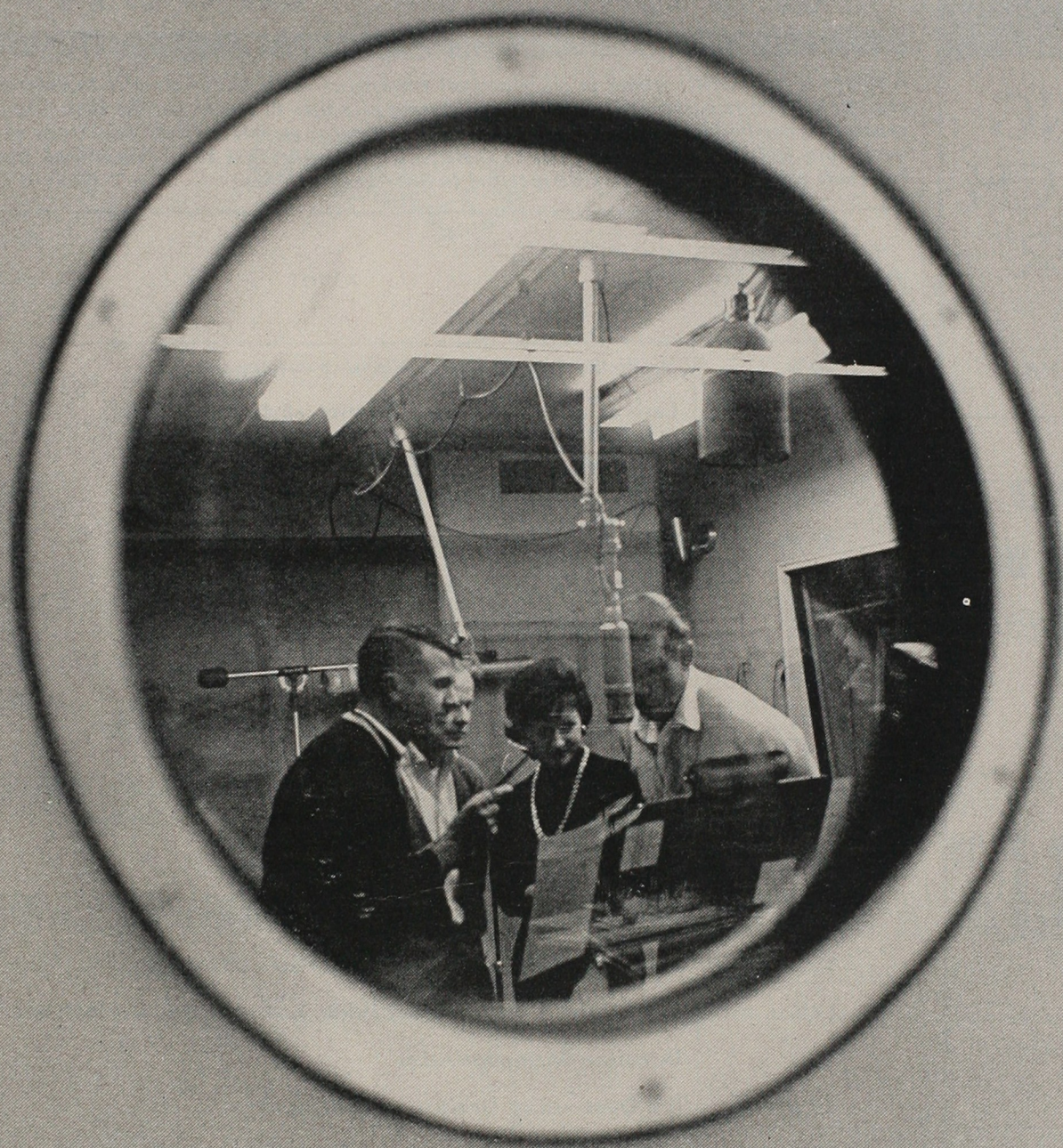
C REVIEWS

JERRY GILBERTSON ORCH (Cuca 1170)
(C) "LITTLE TIGER" (2:00) [Kirchstein BMI—Gilbertson]
(C) "DREAM TIME" (3:00) [Kirchstein BMI—Gilbertson]

RELIGIOUS

LAWSONAIRS (Davis BD-101)
"Time Is Marching On"/"Call God"
EVELYN GAY (Davis BD-104)
"All Around"/"Shine On Me"
THE HOLY TRAVELERS (Davis BD-103)
"Every Night I Pray"/"Search Lord"
MIGHTY POWER OF FAITH (Davis BD-102)
"When Darkness Gathers"/"J Rolls All Burdens Away"

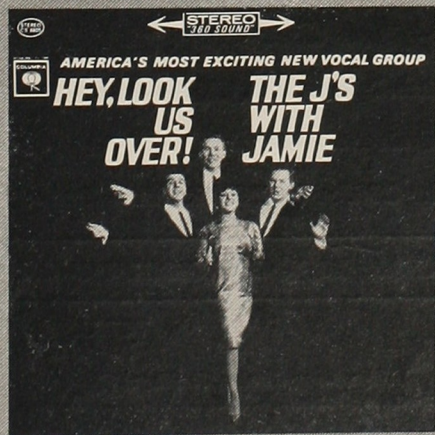
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RADIO ACTIVE CHART

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks. (SURVEY COMPLETED TO APR. 22ND)

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
36%	Walk On By	Dionne Warwick—Scepter		99%
30%	Love Me Do	Beatles—Capitol of Canada/Tollie		30%
29%	Viva Las Vegas	Elvis Presley—RCA Victor		29%
28%	The French Song	Lucille Starr—Almo		28%
27%	Across The Street	Lenny O'Henry—Atco		33%
26%	Every Little Bit Hurts	Brenda Holloway—Tamla		26%
25%	Kiss Me Quick	Elvis Presley—RCA Victor		25%
24%	Chapel Of Love	Dixiecup—Red Bird		63%
23%	A World Without Love	Peter & Gordon—Capitol		23%
22%	Caravan	Perez Prado—RCA Victor		22%
21%	Wrong For Each Other	Andy Williams—Columbia		86%
20%	Heigh Ho	Big Dee Erwin—Dimension		20%
19%	Blowin' In The Wind	Stan Getz—Verve		19%
18%	Three Window Coupe	Rip Chords—Columbia		33%
17%	Once Upon A Time	Mary Wells & Marvin Gaye—Motown		17%
16%	Donnie	Bermudas—Era		16%
15%	It's Over	Roy Orbison—Monument		79%
14%	Love Me With All Your Heart	Ray Charles Singers—Command		72%
14%	Diane	Bachelors—London		54%
14%	Today	New Christy Minstrels—Columbia		25%
13%	I Rise, I Fall	Johnny Tillotson—Cadence		13%
13%	P.S. I Love You	Beatles—Tollie		39%
12%	Whenever He Holds You	Bobby Goldsboro—United Artists		65%
12%	One Way Love	Drifters—Atlantic		57%
12%	Do You Love Me	Dave Clark Five—Epic		12%
11%	Tea For Two	Nino Tempo & April Stevens—Atco		34%
10%	Caldonia	James Brown—Smash		53%
10%	The Very Thought Of You	Rick Nelson—Decca		32%

LESS THAN 10% BUT MORE THAN 5%

TITLE	ARTIST	TOTAL % TO DATE	TITLE	ARTIST	TOTAL % TO DATE			
Gonna Get Along Without You Now	Skeeter Davis (RCA Victor)	50%	Good Bye Baby (Baby Goodbye)	Solomon Burke (Atlantic)	33%	Little Children	Billy Kramer—Dakotas (Imperial)	67%
If You Really Love Me	Jackie Trent (Kapp)	37%	One Girl	Garnett Mimms (United Artists)	7%	I'm Confessin'	April Stevens & Nino Tempo (Atco)	24%
Good Golly Miss Molly	Swingin' Blue Jeans (Imperial)	8%	Fall Of Love	Johnny Mathis (Mercury)	32%	Swing	Tokens (B. T. Puppy)	6%
Gonna Get Along Without You Now	Tracey Dey (Amy)	59%	Be My Girl	Four-Evers (Smash)	7%	Cotton Candy	Al Hirt (RCA Victor)	63%



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KITTY WELLS

SINGS

"I'VE THOUGHT OF LEAVING YOU"

C/W

"PASSWORD"

31622

ERNEST TUBB

SINGS

"THINK OF ME,
THINKING OF YOU"

C/W

"BE BETTER TO YOUR BABY"

31614

BILLY GRAMMER

SINGS

"I SAW YOUR FACE IN THE MOON"

C/W

"DON'T DROP IT"

31618

WEBB PIERCE

SINGS

"MEMORY # 1"

C/W

"FRENCH RIVIERA"

31617

MARGIE BOWES

SINGS

"UNDERSTAND
YOUR GAL"

31606

LORETTA LYNN

SINGS

"WINE WOMEN
AND SONG"

31608

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