

# Cash Box

JUNE 27, 1964



"Keep On Pushing," the title of their current hit ABC-Paramount single is what the Impressions are expressing visually in the photo above. The title is also a fitting description of their career. The group's very first ABC single "Gypsy Woman" pushed its way onto the charts, and ever since, the trio's singles keep on pushing higher up the best seller list. "It's All Right," "Talking About My Baby," and their recent smash "I'm So Proud" show the team's increasing strength and consistency. Their new LP dubbed "Keep On Pushin'" bows next week. The Impressions appear on the Ed Sullivan Show, Sept. 6.

ARMADA CONVENTION — JUNE 25 - JULY 1, 1964 — EDEN ROC HOTEL, MIAMI BEACH, FLA.





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CL 2216/CS 9016

**ON COLUMBIA RECORDS** 

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FOUNDED BY BILL GERSH

# Cash Box

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## Cash Box

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## ARMADA'S 6th CONVENTION

When measuring success, the music business plays a great numbers game. It's more the merrier when adding up sales, less the better when breathlessly inquiring about trade chart standings, or, pardon the expression, returns.

As ARMADA'S Sixth Annual Convention gets underway, we'll forgive the distrib association if, following the confab, it makes it known that the gathering boasted the largest trade attendance yet. From what we hear from ARMADA officials, there's every likelihood that the meeting will result in such an announcement.

What we feel, however, is far more gratifying than establishing a new attendance record is ARMADA's vital standing in the record business community, a position, no doubt, that expresses itself each year in notable industry response to the organization's conventions.

In the course of its existence ARMADA has been in the forefront of a series of noble crusades that deserve the gratitude of all who are part of the music business—the men who play its great numbers game.

Two such crusades that come immediately to mind are ARMADA's years-back struggle to eliminate the evils of disk bootlegging and help establish the forthcoming trade practice rules. Through a vast amount of work in cooperation with local law enforcement agencies, ARMADA was extremely helpful in routing out and eventually bringing to justice those whose larceny cheated legitimate record companies out of millions of dollars a year. On the national level, ARMADA proved influential in getting Federal awareness of disk bootlegging's annual toll in

honest dollars, which eventually led to a law making the manufacture and distribution of bogus disks a Federal crime.

Now, years of ARMADA concern will soon bear fruit in a set of trade practices rules for the record industry as promulgated by the Federal Trade Commission. ARMADA was one of the major industry organizations that drafted a proposed set of rules that were employed by the FTC as guidelines for its final blueprint for a more stable industry. We couldn't think of a more appropriate time to unveil the official trade rules than at the convention this week, a possibility that has been rumored for weeks.

What about the actual ARMADA conventions themselves? They, too, have reflected the organization's sober regard for the industry. Previous ARMADA meets have been highly stimulating forum for the discussion and debate of primary issues facing the industry. This year, names like Bill Gallagher, Representative James Roosevelt, the FTC's John Reilly and the various panel discussions programmed assure a similar result.

And, of course, the ARMADA confab is one of the industry's great working conventions, one that sees manufacturers introduce to distributors new summer and fall product and merchandising plans.

ARMADA can look back at six years of formidable accomplishments. As the voice of the indie distrib, it has challenging years ahead of it. From its past efforts, we see it being more than up to that challenge.

The staff of *Cash Box* wishes ARMADA an outstanding convention—in numbers and deeds.





# Cash Box TOP 100



JUNE 27, 1964

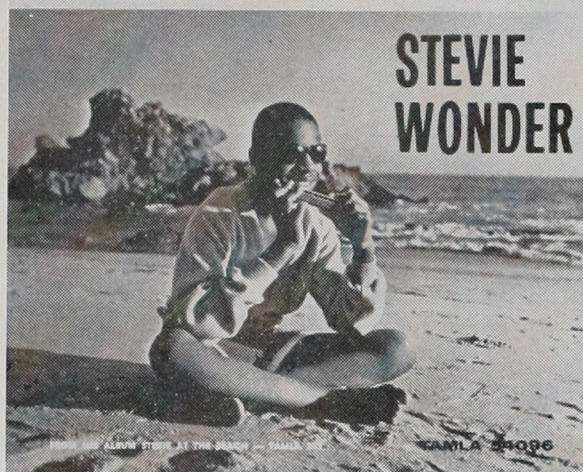
	Position	6/20	6/13		Position	6/20	6/13		Position	6/20	6/13
1	A WORLD WITHOUT LOVE (Maclen—BMI) ☆PETER & GORDON-Capitol-5175	2	2	35	YESTERDAY'S GONE (Unart—BMI) ☆CHAD & JEREMY-World Artists-1021 ☆OVERLANDERS-Hickory-1258	42	52	69	YOU'RE MY WORLD (Hill & Range—BMI) ☆CILLA BLACK-Capitol-5196	74	80
2	CHAPEL OF LOVE (Trio—BMI) ☆DIXIE CUPS-Red Bird-10-001	1	1	36	KEEP ON PUSHING (Curton—BMI) ☆IMPRESSIONS-ABC-10554	46	77	70	UNDER THE BOARDWALK (T.M.—BMI) ☆DRIFTERS-Atlantic-2237	—	—
3	I GET AROUND (Sea Of Tunes—BMI) ☆BEACH BOYS-Capitol-5174	3	9	37	P.S. I LOVE YOU (Beechwood—BMI) ☆BEATLES-Tollie-9008	23	15	71	SHARE YOUR LOVE WITH ME (Don—BMI) ☆BOBBY BLAND-Duke-377	79	—
4	MY BOY LOLLIPOP (Nom—BMI) ☆MILLIE SMALL-Smash-1893	7	18	38	I'LL BE IN TROUBLE (Jobete—BMI) ☆TEMPTATIONS-Gordy-7032	43	50	72	EVERYBODY KNOWS (Gil—BMI) ☆STEVE LAWRENCE-Columbia-43037	68	57
5	PEOPLE (Chappell—ASCAP) ☆BARBRA STREISAND-Columbia-42965	5	11	39	MILORD (Alamo—ASCAP) ☆BOBBY DARIN-Atco-6297	47	51	73	WHAT HAVE I GOT OF MY OWN (Sawtell & Herring—ASCAP) ☆TRINI LOPEZ-Reprise-0276	83	84
6	MEMPHIS (Arc—BMI) ☆JOHNNY RIVERS-Imperial-66032	8	26	40	ALONE (Selma—BMI) ☆FOUR SEASONS-VeeJay-597	51	66	74	THE WORLD OF LONELY PEOPLE (Ross Jungnickel—ASCAP) ☆ANITA BRYANT-Columbia-43037	69	71
7	DON'T LET THE SUN CATCH YOU CRYING (Pacemaker—BMI) ☆GERRY & PACEMAKERS-Laurie-3251	9	16	41	TENNESSEE WALTZ (Acuff-Rose—BMI) ☆SAM COOKE-RCA-8368	48	60	75	KICK THAT LITTLE FOOT, SALLY ANN (Screen Gems, Columbia—BMI) ☆ROUND ROBIN-Domain-1404	82	86
8	LOVE ME WITH ALL YOUR HEART (Peer Int'l—BMI) ☆RAY CHARLES SINGERS-Command-4046	4	4	42	REMEMBER ME (Gil—BMI) ☆RITA PAVONE-RCA-8365	49	58	76	DO I LOVE YOU? (Mother Bertha, Hill & Range—BMI) ☆RONETTES-Philly-121	—	—
9	NO PARTICULAR PLACE TO GO (Arc—BMI) ☆CHUCK BERRY-Chess-1898	16	32	43	LAZY ELSIE MOLLY (Evanston, Picturetone—BMI) ☆CHUBBY CHECKER-Parkway-920	52	63	77	(YOU DON'T KNOW) HOW GLAD I AM (Roosevelt—BMI) ☆NANCY WILSON-Capitol-5198	85	—
10	LOVE ME DO (Beechwood—BMI) ☆BEATLES-Tollie-9008	6	3	44	I STILL GET JEALOUS (E. H. Morris—ASCAP) ☆LOUIS ARMSTRONG-Kapp-597	55	70	78	GIRLS (Curton—BMI) ☆MAJOR LANCE-Okeh-7179	84	—
11	TELL ME WHY (Signet—BMI) ☆BOBBY VINTON-Epic-9687	12	14	45	VIVA LAS VEGAS (Elvis Presley—BMI) ☆ELVIS PRESLEY-RCA-8360	25	24	79	NOBODY I KNOW (Northern Ltd.—ASCAP) ☆PETER & GORDON-Capitol-5211	—	—
12	WALK ON BY (Blue Seas, Jac—ASCAP) ☆DIONNE WARWICK-Scepter-1274	10	6	46	DANG ME (Tree—BMI) ☆ROGER MILLER-Smash-1881	80	85	80	I BELIEVE (Cromwell—ASCAP) ☆BACHELORS-London-9672	—	—
13	THE GIRL FROM IPANEMA (Duchess—BMI) ☆GETZ & GILBERTO-Verve-10322	36	68	47	COTTON CANDY (Al Gallico—BMI) ☆AL HIRT-RCA Victor-8346	24	19	81	I WANNA LOVE HIM SO BAD (Trio—BMI) ☆JELLY BEANS-Red-Bird-10-003	—	—
14	MY GUY (Jobete—BMI) ☆MARY WELLS-Motown-1056	11	5	48	ROCK ME BABY (Modern—BMI) ☆B. B. KING-Kent-393	28	33	82	DONNIE (Rickland—BMI) ☆BERMUDAS-Era-3125	88	75
15	BAD TO ME (Metric—BMI) ☆BILLY J. KRAMER & DAKOTAS-Imperial-66027	29	45	49	GIVING UP (Trio—BMI) ☆GLADYS KNIGHT & PIPS-Maxx-326	57	56	83	HICKORY DICK AND DOC (Fred Rose—BMI) ☆BOBBY VEE-Liberty-55700	98	—
16	WHAT'D I SAY (Progressive—BMI) ☆ELVIS PRESLEY-RCA-8360	13	13	50	MY BABY DON'T DIG ME (Tangerine—BMI) ☆RAY CHARLES-ABC-10557	54	62	84	ANGELITO (Epps—BMI) ☆RENE & RENE-Columbia-43054	87	90
17	LITTLE CHILDREN (Rumbalero—BMI) ☆BILLY J. KRAMER & DAKOTAS-Imperial-66027	14	12	51	ONCE UPON A TIME (Jobete—BMI) ☆MARVIN GAYE & MARY WELLS-Motown-1057	27	29	85	IT'S OVER (Acuff-Rose—BMI) ☆ROY ORBISON-Monument-837	35	25
18	TEARS AND ROSES (Davilene—BMI) ☆AL MARTINO-Capitol-5183	19	21	52	I DON'T WANT TO BE HURT ANYMORE (Bregman, Vacca, Conn—ASCAP) ☆NAT COLE-Capitol-5155	37	27	86	A LITTLE TOY BALLOON (Duchess—BMI) ☆DANNY WILLIAMS-United Artists-729	92	—
19	CAN'T YOU SEE THAT SHE'S MINE (Beechwood—BMI) ☆DAVE CLARK FIVE-Epic-9692	41	64	53	THE FRENCH SONG (Irving, Doral—BMI) ☆LUCILLE STARR-Almo-204	53	61	87	EVERYBODY LOVES SOMEBODY (Sands—ASCAP) ☆DEAN MARTIN-Reprise-0281	—	—
20	HELLO DOLLY (E. H. Morris—ASCAP) ☆LOUIS ARMSTRONG-Kapp-573	15	7	54	NOT FADE AWAY (Nor Va Jak—BMI) ☆ROLLING STONES-London-9657	66	76	88	IT AIN'T NO USE (Curton, Jalyne—BMI) ☆MAJOR LANCE-Okeh-7197	86	93
21	DIANE (Miller—ASCAP) ☆BACHELORS-London-9639	17	10	55	PARTY GIRL (Schwartz—ASCAP) ☆BERNADETTE CAROL-Laurie-3238	62	65	89	ROSIE (Wyncote, C.C.—ASCAP) ☆CHUBBY CHECKER-Parkway-920	91	—
22	I'LL TOUCH A STAR (Blen, Hollyhill Lesjohn—ASCAP) ☆TERRY STAFFORD-Crusader-105	26	30	56	SOMETHING YOU GOT (Tunetell—BMI) ☆ALVIN ROBINSON-Tiger-104	64	67	90	JUST AIN'T ENOUGH LOVE (Jobete—BMI) ☆EDDIE HOLLAND-Motown-1058	93	89
23	DON'T THROW YOUR LOVE AWAY (Wyncote—ASCAP) ☆SEARCHERS-Kapp-593	31	37	57	BEG ME (T. M.—BMI) ☆CHUCK JACKSON-Wand-154	65	73	91	FIRST NIGHT OF THE FULL MOON (Famous—ASCAP) ☆JACK JONES-Kapp-589	96	95
24	TODAY (Miller, Heritage—ASCAP) ☆NEW CHRISTY MINSTRELS-Columbia-43000	20	22	58	BE ANYTHING (BUT BE MINE) (Shapiro-Bernstein—ASCAP) ☆CONNIE FRANCIS-MGM-13237	34	23	92	THE THINGS I USED TO DO (Venice—BMI) ☆JAMES BROWN-Smash-1908	99	—
25	RAG DOLL (Saturday, Gavadima—ASCAP) ☆FOUR SEASONS-Philips-40211	60	—	59	FARMER JOHN (Venice—BMI) ☆PREMIERS-Warner Bros.-5443	97	—	93	ANYONE WHO KNOWS WHAT LOVE IS (Metric—BMI) ☆IRMA THOMAS-Imperial-166041	—	—
26	DON'T WORRY BABY (Sea Of Tunes—BMI) ☆BEACH BOYS-Capitol-5174	33	43	60	THE LITTLE OLD LADY (FROM PASADENA) (Trousdale—BMI) ☆JAN & DEAN-Liberty-55704	—	—	94	LICORICE STICK (Two-Beat—BMI) ☆PETE FOUNTAIN-Coral-62413	95	—
27	WHAT'S THE MATTER WITH YOU BABY (Jobete—BMI) ☆MARVIN GAYE & MARY WELLS-Motown-1057	30	31	61	PEG O' MY HEART (Leo Feist—ASCAP) ☆ROBERT MAXWELL-Decca-25637	81	—	95	SHE'S MY GIRL (Spectorious—BMI) ☆BOBBY SHAFTO-Rust-5082	100	—
28	BEANS IN MY EARS (Fall River—BMI) ☆SERENDIPITY SINGERS-Philips-40198	32	41	62	HEY HARMONICA MAN (Jobete, Little Darlin'—BMI) ☆STEVIE WONDER-Tamla-54096	73	81	96	MIXED-UP, SHOOK-UP GIRL (Ben-Lee—BMI) ☆PATTY & EMBLEMS-Herald-590	—	—
29	GOOD TIMES (Kags—BMI) ☆SAM COOKE-RCA-8368	39	53	63	TOO LATE TO TURN BACK (Play—BMI) ☆BROOK BENTON-Mercury-72266	44	38	97	PRECIOUS WORDS (English—BMI) ☆WALLACE BROS.-Sims-174	—	—
30	ALONE WITH YOU (Metric—BMI) ☆BRENDA LEE-Decca-31628	38	49	64	WISHIN' AND HOPIN' (Jonathan—ASCAP) ☆DUSTY SPRINGFIELD-Philips-40207	78	—	98	IF I'M A FOOL FOR LOVING YOU (Drury Lane, Beckie—BMI) ☆BOBBY WOOD-Jay-285	—	—
31	DO YOU LOVE ME (Jobete—BMI) ☆DAVE CLARK FIVE-Epic-9678	21	8	65	STEAL AWAY (Fame—BMI) ☆JIMMY HUGHES-Fame-6401	76	—	99	IT'S ALL OVER NOW (Kags—BMI) ☆VALENTINOS-Sar-152	—	—
32	EVERY LITTLE BIT HURTS (Jobete—BMI) ☆BRENDA HOLLOWAY-Tamla-54094	18	20	66	ANOTHER CUP OF COFFEE (Peter Maurice—ASCAP) ☆BROOK BENTON-Mercury-72266	58	40	100	LOVE IS ALL WE NEED (Travis—BMI) ☆VIC DANA-Dolton-95	—	—
33	(JUST LIKE) ROMEO & JULIET (Myto—BMI) ☆REFLECTIONS-Golden World-GW9	22	17	67	THE WORLD I USED TO KNOW (In—ASCAP) ☆JIMMIE RODGERS-Dot-16595	77	78				
34	TRY IT BABY (Jobete—BMI) ☆MARVIN GAYE-Tamla-54094	45	72	68	I DON'T WANNA BE A LOSER (Earth—BMI) ☆LESLIE GORE-Mercury-72270	56	42				

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 ☆ BEST SELLING RECORDS  
 OTHER VERSIONS STRONGLY REPORTED  
 ALPHABETIZED, TOP 100 IN EACH ISSUE



# TAMLAS' SINGLE SUMMER SMASHES

**HEY HARMONICA MAN**



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**I LIKE IT LIKE THAT**

**THE  
MIRACLES**



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**YOU'RE MY REMEDY**

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**THE MARVELETTES**



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THE STEVE ALLEN SHOW

JUNE 25

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(TAMLA 54095)

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# Victor Gets 8-Year Options On Lincoln Center Musicals

NEW YORK—RCA Victor Records has an option to cut any of the musical productions that will be presented by the new Music Theater of Lincoln Center over the next eight years.

This agreement has been announced by Richard Rodgers, president of the Music Theater, and George Marek, vp and general manager of Victor.

As for the premiere productions, "The King & I" and "The Merry Widow," Victor will most likely cut the cast performances of both works, although it's understood that formal contracts are yet to be signed. "King," the Rodgers and Hammerstein classic, opens the new venture on July 6 and continues through Aug. 8. It stars Rise Stevens as Anna. "Widow" will run from Aug. 17 through Sept. 19, starring Patrice Munsel and Bob Wright.

Victor will not only benefit from the New York run of the works presented, since tentative plans call for sending each musical on a national tour after its New York engagement.

Recordings of Music Theater works, both new productions and revivals, will be treated in the concept of original-cast albums.

The Music Theater is a non-profit organization which will produce operettas and musicals as one of the tenants of the New York State Theater, part of the Lincoln Center for the Performing Arts complex.

"This agreement stems from the tremendous enthusiasm we have for

the new Music Theater and the important role we expect it to play in the cultural sphere not only of New York but the entire nation," Marek said. "Through distribution of recordings of the various productions, we hope to help spread the fame of the theater throughout the world."

Each production will be planned and presented as an integral unit using the finest available cast, direction, costumes and staging. Each year, two or more productions will be performed at the theater for periods of five to six weeks.

## Vee Jay Starting 13 LP Issue In "Festival" Drive

HOLLYWOOD — Vee-Jay Records will release 13 albums within a ten day period as part of its "Record Album Festival."

Set for release this week (26) are "The Best Of Wynton Kelley," arranged and produced by Bill Marx, "The Ska," with Mango Jones and his Orchestra, featuring the Harry Ballu Singers, and "Monster Surfers," with a new singing group called The Deadly Ones.

Latter set is part of Vee Jay's drive to establish a new teen fad, that of "monster surfing music."

"This is no rash move," according to Jay Lasker, vp of Vee-Jay. "We carefully analyzed the tremendous business being done in the monster toy field, as well as the box-office success of the whole new rash of monster films, and the popularity of the old monster movies on TV. Randy Wood, president of our company, agreed with me that now was the time to move into the monster music field."

Combining the monster theme with surfing was a natural, according to Lasker, as the surfing sound, exaggerated, lends itself nicely to the eerie over-all quality the albums will have. Diskery is planning to release more than eight albums between now and the end of Aug. to capitalize on the summer vacationing teenagers.

On July 1, company will market its ten World's Fair albums featuring the folk music of "Austria" with the Vienna's Boys' Choir and Anton Karis performing zither solos; "India," with Bevan Bhattacharya; "Italy," with the Laurindo Almeida Quintette and vocalist Pola Chapelle; "France," featuring Suzy Clair and Marcel Nobla. Also being released in this group are folk music albums of Germany, Venezuela, Switzerland, Spain, Greece and Israel.

The Vee-Jay series of World's Fair albums are the only records which have the Fair's official blessing to be displayed and sold on the fair grounds. Lasker set the deal with the New York World's Fair Committee.

## UA & Costa Reunited; Label Distributes DCP Line

NEW YORK—Si Mael vice president and general manager of United Artists Records, has announced that the firm has acquired the rights to distribute Don Costa's DCP label.

Costa's return to UA comes after a several year hiatus. During his first tenure with the diskery, Costa, as director of A&R, produced hit disks with Ferrante & Teicher, Al Caiola, and his own etching of "Never On Sunday."

The DCP talent roster includes Kathy Keegan, the Crampton Sisters, Teddy Randazzo, Laura Greene, the Gallows Singers, Little Anthony and the Imperials, and Costa.

Mael indicated some singles are ready for immediate release with album product skedded for issue in the near future.

# 1963 DISK SALES FELL 7 1/2% FROM '62 FIGURES, RIAA REPORTS

NEW YORK — Manufacturers' sales of records in 1963 declined 7 1/2% from the all-time high set the previous year, the Record Industry Association of America (RIAA) reported last week.

The industry's dollar volume in 1963 amounted to \$252,220,000 compared with \$27,275,000 in 1962. In terms of retail value, sales in 1963 came to \$529,660,000 as against \$572,775,000 in 1962.

The decline in manufacturers' sales, RIAA said, was attributable at least in part to inventory adjustments that took place at all levels of the industry, particularly during the first part of 1963, as well as the lag in business during the peak selling season that followed the tragic assassination of President Kennedy last fall.

Final tabulations, based on data gathered by RIAA and correlated with reports issued by government agencies, indicate that sales of LP's in 1963 comprised 76% of total volume. The balance was made up of 45-rpm single records, 45- and 33 1/3-rpm multi-band records and some 78-rpm disks. In 1962, sales of albums amounted to 75% of the total volume.

Stereo recordings comprised about 44% of total LP record sales by manufacturers in 1963, compared with slightly under 40% in 1962 and, for the first time since the introduction of stereo, there were more classical recordings sold in stereo than in their counterpart mono versions by a ratio of 53 to 47 percent.

## CRDC Finalizes Field Shifts

HOLLYWOOD—Capitol Records Distributing Corp. has completed a total revision of its field management and distrib structure. Announcement came last week from Bill Tallant Jr., vice president and national sales manager.

In realigning his sales force, Tallant has eliminated CRDC's traditional branch and region system and segmented the country into divisions, districts, and territories.

In announcing the new structure, Tallant said: "Market conditions caused us to make significant changes in our sales policies earlier this year, and those same market conditions have necessitated this new approach to the management and activities of our front-line sales personnel." Among the primary reasons for the changes, Tallant said, were the referring of numerous CRDC accounts to sub-distributors and the resultant geographic problems involved in covering remaining accounts.

"What CRDC now has is the most up-to-date and streamlined system of distribution management possible," Tallant said. "It is also a system which allows us to take full advantage of modern transportation and shipping facilities which did not exist when the original branch-region system was set-up."

Under the new organization, CRDC's

field profile breaks down into five divisions, 10 districts, and an unspecified number of territories.

CRDC's five division headquarters and their managers are: New York, Jack Perkins; Baltimore, Mike Maku; Chicago, John Jossey; Dallas, Dick Miller; and Los Angeles, Ear Horwitz. Each division manager reports directly to Tallant and is responsible for supervision of two districts.

The 10 district headquarters and their managers are: New York, Be Savoia; Boston, Marti Takki; Baltimore, Bill Dawson; Atlanta, Tor Beckwith; Chicago, George Gerken; Detroit, Jim Blackwood; Dallas, Marvin Beisel; Kansas City, John Swenson; Los Angeles, Wayne Tappan; and San Francisco, Charles Bratnobe.

In addition to those areas covered by district officers, other major markets will be serviced by a resident territory manager who will be directly responsible for sales and promotion in his area. In certain large markets, the territory manager will be backed up by territory representatives, who will report directly to the district manager. Territory representatives may or may not have promotional responsibilities.

In most all cases, CRDC's field promotion staff is unaffected by the changes.

## COLUMBIA MAKES LITTLE LP's, STEREO SINGLES AVAILABLE TO JUKE BOX OPS THROUGH ITS OWN DISTRIBUTORS



NEW YORK — A special line designed to offer the juke box operator a greater variety of programming material will be available through Columbia Records Distributors, effective July 1. Called the "Do It Yourself Music Ops Programming Kit," the first release will include six Little LP's (7"-33 1/3 stereo disks featuring three bands on a side) and six 7"-33 1/3 stereo singles with one track on each side. Little LP's will cost the op \$1.50. Stereo singles will go for 70¢.

Prior to Columbia's announcement that it would issue disks to ops through its own distributors, Co-

lumbia was pressing Little LP's and 7" singles for The Seeburg Corporation, which distributed Columbia records as well as other labels' designed product through Seeburg Distributorships. Seeburg was making available this special product by purchasing custom-made pressings from various record manufacturers to fulfill a need for stereo disks: album material in its own photographs. But last week, Gene Weis, General Manager, Columbia Records Sales Corp., revealed that line will now be made available through all Columbia distributors, one-stops, in addition to Seeburg. (Continued on page 46)

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**George Lee To MPHC;  
Artie Mogull To WB**

HOLLYWOOD — George Lee and Artie Mogull traded positions last week in the Warner Bros. music operation.

According to an announcement by Mike Maitland, head of Warner Bros. Records, and Herman Starr, president of Music Publishers Holding Corp., owned by WB, Lee joins MPHC and Mogull becomes the WB label's director of eastern operations, the post previously held by Lee.

Lee will assist Starr in all phases of the publishing company's operation.

Mogull will be responsible for all creative areas of the diskery's New York offices.

Prior to joining WB last Sept., Lee was active in the publishing field via Zodiac Music and Palette Records. He was a onetime singer with the Stan Kenton ork. Mogull, on the discovery of Peter, Paul & Mary, WB's folk stars, has previously represented many disk artists and music publishers.

**London "Piggy Back"  
Promo Offers Free  
Phase 4 Demo LP**

NEW YORK—London Records has a "piggy-back" promo for its phase 4 "sound" line.

A specially prepared free demonstration phase 4 LP is polybagged with each of four new phase 4 albums. Consumer pays only for the regular P. Eleven selections on the demo disk were culled from 11 best-selling phase albums.

Wire floor racks, streamers and coop newspaper advertising are included in the promo, which also involves special dealer terms.

The four LP's with the demo disk are: "Film Spectacular, Vol. 2," "Werner Muller On Broadway," "America on the March" and "Bolero."

**NARM Survey Shows  
Racks Suffer No Loss  
To Capitol On One-Price  
Stability Move**

PHILADELPHIA — While Capitol Records' one-price "Stand for Stability" policy affects the profitability of handling its product among rack-jobbers, the label's product is still being supplied when and where it is needed to accounts, a survey of regular (rack-jobber) members of NARM has disclosed.

Results of the survey were announced last week by Jules Malamud, NARM's exec director.

According to Malamud, an impressive 90% return on the survey showed that rack-jobbers have not lost accounts to Capitol Records Distributing Corp. as a result of its ne-piece move.

The survey asked these two questions: 1) How many accounts, if any, have you lost to CRDC because of Capitol's new price policy? 2) What is your current purchase policy toward Capitol's product? In every case but one, the answer to question 1, on the number of accounts lost, was "none." Only one member indicated a problem, and this was in the area of soliciting new accounts.

The consensus on rack-jobbers' current purchase policy toward Capitol product fell into three categories. Over 60% of the NARM members are buying only top chart items. Typical comments from some of these rack jobbers were:

"Buying only top chart items in small quantities."

"Buying only top chart items and new releases."

"We continue to buy what we

**Industry Migrates To Miami Beach For  
6th Annual ARMADA Convention;  
'64 Turnout Expected To Be Biggest Ever**



JOHN R. REILLY

NEW YORK—Some 500 traders make their way to Miami Beach, Fla. this week to participate in the sixth annual meet of ARMADA, which will probably lay claim to the distribution organization's biggest convention to date.

The turn-out will fill 200 rooms of the 250-room Eden Roc Hotel that have been reserved for ARMADA conventioners.

Repeating the atmosphere of past gatherings of the association, the meet, running from June 25 to July 1, will crowd-in a heavy working schedule.

In fact, sales periods for Tues. (30) had to be scrapped so that the business and discussion end of the convention could be extended.

A continued highlight of the confab will be invitational meetings between distributors and labels for the introduction of new product and merchandising plans.

Officially set for such get-togethers are Atlantic & Atco, which will tell distributors of 20 new albums this Fri. (26), United Artists, debuting 30 albums under a program called "Golden Album Showcase," also on the 26th, ABC-Paramount & Command, due to inform distributors of 12 new ABC-Par, 14 Impulse! and one Tangerine selection on the 28th, and Colpix, whose meet on the 28th will see the release of 16 new albums and merchandising plans.

At least two other labels, 20th Century Fox and Music & Voice, will introduce their disk newcomers at informal gatherings in their suites. 20th C-P will debut 15 albums plus 4 kiddie-line entries and a new sales plan. M&V will showcase six albums and a new single.

Throughout the convention, speakers and panel discussions will look at the industry's present and future, and touch on possible solutions to its ailments.

Major speakers include John R. Reilly, Commissioner of the Federal Trade Commission, who speaks on Sat. (27) on the subject of "Industry and the FTC Responsibilities Under the Trade Practice Rules;" Columbia Records' sales vp Bill Gallagher, whose topic, to be heard also on Sat., is "A Sound Future in a Sound Industry;" and Rep. James Roosevelt, Chairman of the Subcommittee on Distribution for the House Select Committee on Small Business, who will pose "Doom or New Life for Independent Distributors?" on Monday (29).

In addition to the guest speakers, Earl Kintner, ARMADA's attorney, will conduct question-and-answer periods on the proposed trade practice rules on Sat. (27) and Tues. (30) and

**EXECUTIVE DIRECTORS OF ARMADA**



AMOS HEILICHER  
PRESIDENT



JAMES H. MARTIN  
EXECUTIVE V.P.



IRWIN FINK  
SECRETARY



JAMES SCHWARTZ  
TREASURER



EDGAR M. JONES  
EXECUTIVE SEC'Y



EARL KINTNER  
GENERAL COUNSEL



JOSEPH COHEN  
V.P. EASTERN DIV.



ROBERT CHATTON  
V.P. WESTERN DIV.



WILLIAM DAVIS  
V.P. MIDWEST DIV.

**ARMADA SCHEDULE OF EVENTS—SEE PAGE 10**

legal problems in the disk industry on Monday (29).

Symposiums and panel discussions will cover such areas as sales meets ("Do They Cost the Industry Too Much?"), surplus product ("Should It Be Scrap or Distress Merchandise? How") and promotional allowances ("Are They Really Promotional or Are They Disguised Discounts? Do Freebies Help or Hinder?").

All is not necessarily all-work-and-no-play at the convention. ARMADA

has arranged a specially priced package for a Friday night visit to the Flagler Greyhound Track, and duffers can get an early morning round of golf in at an ARMADA's Golf Tournament.

General business of ARMADA's membership, including the election of officers, will end the formal phase of the confab on late Tues. afternoon. A meeting of ARMADA's exec committee is set for Wed. (July 1), the last day of the convention.

**Colpix "Red Carpet" Summer Sales Program**

NEW YORK—Colpix Records' summer sales program, which will be unveiled to Colpix distributors at the label's ARMADA sales conference in Miami Beach on June 28, has been tagged "The Red Carpet Is Out." Ray Lawrence, general sales manager for Colpix, said that distributors will be offered a "buy four, get one free" deal on new LP's in the plan. Repackaged albums will be available on a "buy three, get one free" basis.

The new albums in the program include "Woody Allen," "In Concert—Everybody's Listening" by The Chad Mitchell Trio and The Gate-men, "Folksy Nina" by Nina Simone, "Groovy Goodies" by various artists, "But Beautiful" by The Will Bronson Singers, "More Teenage Triangle" by James Darren, Shelley Fabares and Paul Petersen, "The Last Time I Saw Paris" by Jane Morgan, "Introducing England's

New Big Band Sound" by The Laurie Johnson Orchestra, "Modern Square Dancing" by Frannie Heintz, "The Sawbuck Singers" and "Chet Baker." Sound track albums in the program are "The NEW Interns" and "Hey There, It's Yogi Bear."

Repackaged LP's are "The Chad Mitchell Trio" and the sound track of "Song Without End."

Colpix previously announced that it would introduce several, new merchandising and selling aids to distributors at the sales meet. The company will also offer a special co-op ad program to distributors who fill their quotas at the sales meet.

Colpix will advertise extensively in trade and consumer publications to promote the program. There will also be a direct mail campaign to stimulate interest in the new product.



# German Pop Music Festival Ends With Run Away Victory For "Liebeskummer Lohnt Sich Nicht"



The smiles of success show on the faces of the top winners of the German Pop Music Festival, held recently in Baden-Baden. Shown on top are: (second from left) Metronome Records' star Siw Malmqvist from Sweden, who took 1st place with "Liebeskummer Lohnt Sich Nicht" (It Doesn't Pay to be Lovesick); EMI Electrola stars Gitte from Denmark and Rex Gildo from Germany (1st and 3rd from left), who were 2nd place winners; and Nana Mouskouri, the Philips star from Greece, who came in third. Caterina Valente, of Teldec Records, was a special guest star at the contest. In the bottom photo on the left, Caterina (right) congratulates a bouquet-laden Siw; photo on the right shows composers of the winning tune, indie producer Christain Bruhn (left) and Georg Buschor, with Siw. Winning song, by the way, sold some 100,000 copies a week after its release.

**BADEN-BADEN, GERMANY**—Germany's biggest pop music event of the year, the fourth annual German Pop Music Festival finals, took place in Baden-Baden on Sat., July 13 before the eyes of millions of TV viewers in Germany and the rest of Europe. Winning song was "Liebeskummer Lohnt Sich Nicht" (It's Not Worth It To Be Lovesick) (see details below).  
Work on the festival started months ago as over 300 songs were submitted to a jury composed of record manufacturers, publishers, press and GEMA, which picked 18 songs for the preliminary rounds. The 6 major record companies, Ariola, D.G.G., Electrola, Metronome, Philips and Teldec each recorded three of the tunes by their star talents and all 18 songs were presented in a nationwide TV show. A viewer test chose the 12 finalists and the stage was set for Baden-Baden. None of the authors were known, as the festival began, in order not to influence jury or public with well known composers names.  
Baden-Baden can be roughly compared to the San Remo Festival in Italy, although the festival does not have the international reputation of San Remo. Considering the fact that the festival is only four years old, it is amazingly popular, and is growing in popularity every year.  
Last year, over 70% of all the German viewers saw the festival on their TV sets compared to 49% for the year before and 36% for the "Song For Europe" festival held recently in Copenhagen. The "Song For Europe" contest captured only 21% of the viewers the year before and is also becoming more popular.  
The winner of the festival is guaranteed huge record sales in Germany

and a chance for international popularity. The winner of two years ago, "Zwei Kleine Italiener" (Two Little Italians) sold over 1.2 million records and songs from last year's festival (Continued on page 40)

## Court OK's Registration Of "Audio Fidelity" In Reversal Of Original Decision

**NEW YORK**—The United States Court of Customs and Patent Appeals has reversed a decision by the Trademark Trial and Appeal Board cancelling the registration of Audio Fidelity as a trademark.  
Decision in the label's favor stems from actions by London Records in 1958 and 1959 that held that the phrase Audio Fidelity was descriptive of a degree of sound that could be used by anyone in the industry. The Trademark Trial and Appeal Board agreed with London's contention.  
However, in deciding an appeal from Audio Fidelity, the Court held that "since we find that the trademark is not merely descriptive, but is suggestive, and that on the basis of the evidence of record it has acquired distinctiveness as indicating the source of appellant's goods, we hold that the registration should not have been cancelled."  
The Audio Fidelity logo has been used by the Sid Frey label since 1954, and was registered as a trademark on July 15, 1958.

# Rolling Stones' Visit To United States Starts Their Disk A-Rolling



**NEW YORK**—Mick Jagger (right) runs to his waiting automobile while Keith Richards (white shirt) tries to tear away from the grasp of a fan as a policeman pushes back a group of anxious fans trying to get at the Rolling Stones while in N.Y.

**NEW YORK**—The Rolling Stones returned to England last week after an American tour that proved a sales bonanza for their disks.  
No doubt the hot British group instilled fear into the hearts of American parents with their rugged faces, bouffant coiffures and un-uniform uniforms. But they also left an indelible impression on America's teenagers as evidenced by the rise to sales prominence of their debut LP "The Rolling Stones," and the current activity on their two singles. (The LP this week leaped up the Cash Box Top 100 LP chart from 80 to 51 while their "Not Fade Away" single climbed in bullet fashion from 66 to 54.)  
The group's visit here was obviously the stunt necessary to start

the boys on the road to fame they enjoy in England. Although a deep split similar to the one that separates the Mods and the Rockers in England has not yet developed in the U.S., such a teen civil war is not an impossibility as the Rolling Stones gather a following.  
To help the group with a strong fan following, London Records went all-out for the Stones during their visit here. A major publicity agent was employed by London to spread the news of their presence in America. An estimated 19,000,000 people watched the quintet on the network TV show "Hollywood Palace" which Dean Martin hosted. And, as could have been expected, the Stones' unkempt look took the brunt of Martin's comedy all through the show. The group's LP, issued while the stones were here, was given a big (Continued on page 45)

## Music & Voice Sets New Product Debut At ARMADA

**NEW YORK**—A new line of product will be introduced by Art Talmadge's Music and Voice label at this week's ARMADA confab in Miami Beach.  
Talmadge will be meeting distributors for the first time since his recent acquisition of Musicor and Music and Voice.  
There will be six new albums and two singles. Albums will include one that features 50 Hollywood songs performed by guitarist Vinnie Bell and his orchestra, another with 50 Broadway songs with Milton DeLugg's ork, with pianist John Costa.

A third LP will consist of organ skating music, a fourth with a discotheque theme with Ralph Marterie and his ork. The fifth album is called "How to Hula at Home," featuring 15 all-time Hawaiian tunes performed by Russ Carlyle and his ork (this LP will include an illustrated booklet with instructions on the hula dance).

The sixth album will contain appropriate music to accompany Isometric Exercises, the method for figure improvement and body conditioning that has recently become popular throughout the country. For this project, Talmadge has made an exclusive tie-in with Prentice-Hall, Inc., publishers of a best-selling book on the exercises that has sold over 500,000 copies to date. The book alone retails for \$1. The album and book will merchandise for a combined price of \$3.98.

The two singles will be children's items, each a seven-inch record with four songs and original lyrics by Milton DeLugg. These have been produced by Sonny Lester. The records will be packaged with a whistle, cricket and bell, so that the children will be able to play-along with the record. The package will also include a coloring card. The suggested retail price of each package will be under a dollar.

Accompanying Talmadge to the convention will be Chris Spinosa, newly-appointed national sales manager of the company, H. W. Dailey, vice president in charge of country music, and Morris Zitlin, secretary of the company.

## Mancini New MGM/Verve Nat'l Promo Manager



FRANK MANCINI

**NEW YORK**—Frank Mancini has been named MGM/Verve Records national promo manager, according to topper Arnold Maxin. He assumes the post following 2½ years covering the country for the MGM sales dept as a regional salesman. His new duties will include a close liaison with distributors, promo men and artists. His initial efforts will be on behalf of the soundtrack of "The Unsinkable Moll Brown" and the soon-to-be-issued Shelley Berman LP, "The Sex Life of the Primate."  
Before joining MGM/Verve, he did radio work in New York, worked on the sales and promo dept. of the Decca branch in Los Angeles and was a song plugger for Joy Music. He came to MGM/Verve following a stint with Mercury Records as a promoter and salesman in New York.  
MGM/Verve's publicity dept. is headed by Sol Handwerker.  
Mancini replaced Jule Rifkind, who has resigned from the company.



# JAN & DEAN TAKE "THE LITTLE OLD LADY FROM PASADENA" FOR A RIDE STRAIGHT TO THE TOP.



My boys  
really swing,  
honey!



"Little Old Lady" courtesy of Dodge Dealers



## LIBERTY RECORDS

## THE LITTLE OLD LADY FROM PASADENA

# JAN & DEAN

#55704

### THE LITTLE OLD LADY FROM PASADENA

The Little old lady from Pasadena  
(Go Granny, Go Granny, Go Granny, Go)  
Has a pretty little flower bed of white gardenias  
(Go Granny, Go Granny, Go Granny, Go)  
But parked in a rickety old garage  
There's a brand new shiny superstocked Dodge

**(Chorus)**

Everybody's saying that there's nobody meaner  
Than the Little old lady from Pasadena  
She drives real fast and she drives real hard  
She's the terror of Colorado Boulevard  
It's the Little old lady from Pasadena

If you see her on the strip don't try to choose her  
(Go Granny, Go Granny, Go Granny, Go)  
You might have a goer but you'll never lose her  
(Go Granny, Go Granny, Go Granny, Go)  
She's gonna get a ticket now sooner or later  
Cause she can't keep her foot off the accelerator

**(Chorus)**

You'll see her all the time just gettin' her kicks now  
(Go Granny, Go Granny, Go Granny, Go)  
With her 4-speed stick and a 426 now  
(Go Granny, Go Granny, Go Granny, Go)  
The guys come to race her from miles around  
But she'll give 'em a length, then she'll shut 'em down.

**(Chorus)**

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# SCHEDULE OF EVENTS—1964 ARMADA CONVENTION

## JUNE 25-JULY 1—EDEN ROC HOTEL, MIAMI BEACH, FLA.

### THURSDAY, JUNE 25, 1964

12 Noon to 9 P.M.—Registration, Marco Polo Exhibit Area.

### FRIDAY, JUNE 26, 1964

9 A.M. to 9 P.M.—Registration, Marco Polo Exhibit Area.

9:30 A.M.—Atlantic/Atco Distributors Invitational Meeting  
(see Manufacturers' Activities for details)

2:00 P.M.—United Artists Distributors Invitational Meeting  
(see Manufacturers' Activities for details)

6:00 P.M.—(Optional) "Our Business is Going to the Dogs"  
A festive outing for those not committed to other activity which includes for one price admission to the Flagler Greyhound Track, transportation, dinner in the new Sky Region Room as an ARMADA Party. Tickets available only at the Convention Registration Desk.

### SATURDAY, JUNE 27, 1964

9:00 A.M.—GENERAL MEETING, Pompeii Room (admission by badge only)  
Call to Order by Convention Chairman

9:30 A.M.—Invocation

9:40 A.M.—President's Annual Report

10:00 A.M.—Treasurer's Report

10:15 A.M.—Executive Secretary's Report

10:30 A.M.—General Counsel's Report

10:45 A.M.—Appointment of Nominating Committee

11:00 A.M.—SYMPOSIUM—Panel, Moderator, and Discussion from floor  
Topic: "SALES MEETINGS—Do They Cost the Industry Too Much?"

12 Noon —Recess

1:00 P.M.—Luncheon, Mona Lisa Room (ticket required)

Speaker: Hon. John R. Reilly, Commissioner, Federal Trade Commission, Washington, D.C.

Subject: "Industry and the Federal Trade Commission Responsibilities Under the Trade Practice Rules."

2:30 P.M.—GENERAL MEETING, Pompeii Room (admission by badge only)  
Call to Order by Convention Chairman

2:45 P.M.—Discussion on Drafts of Trade Practice Rules Submitted to the Federal Trade Commission

Remarks by Mr. Earl W. Kintner, ARMADA General Counsel  
Audience Participation through Questions and Answers

4:30 P.M.—Recess

6:00 P.M. to 7:00 P.M.—PRESIDENTIAL RECEPTION, Pompeii Room (ticket required), refreshments

7:00 P.M.—BANQUET, Pompeii Room (ticket required)

Speaker: Mr. William P. Gallagher, Vice President, Marketing, Columbia Records

Subject: "A Sound Future in a Sound Industry."

### SUNDAY, JUNE 28, 1964

7:30 A.M.—(Optional) ARMADA Golf Tournament  
An early bird outing for those not committed to other activity and willing to take on the golfers in the association. Entries must be posted at Convention Registration Desk by 9 P.M. June 26th.

10:00 P.M.—Colpix Distributors Invitational Meeting  
(see Manufacturers' Activities for details)

11:00 A.M.—Command Distributors Invitational Meeting  
(see Manufacturers' Activities for details)

2:00 P.M.—ABC-Paramount Distributors Invitational Meeting  
(see Manufacturers' Activities for details)

### MONDAY, JUNE 29, 1964

9:00 A.M.—GENERAL MEETING, Pompeii Room (admission by badge only)  
Call to Order by Convention Chairman

9:30 A.M.—Review of Legal Problems in the Record Industry  
Remarks by Mr. Earl W. Kintner, ARMADA General Counsel  
Audience Participation through Questions and Answers

11:00 A.M.—SYMPOSIUM—Panel, Moderator, and Discussion from floor  
Topic: "SURPLUS PRODUCT—Should it be Scrap or Distress Merchandise? How?"

12 Noon —Recess

1:00 P.M.—Luncheon, Mona Lisa Room (ticket required)

Speaker: Congressman James Roosevelt, Chairman Subcommittee on Distribution for House Select Committee on Small Business.

Subject: "Doom or New Life for Independent Distributors?"

2:30 P.M.—GENERAL MEETING, Pompeii Room (admission by badge only)  
Call to Order by Convention Chairman

2:45 P.M.—SYMPOSIUM—Panel, Moderator, and Discussion from floor  
Topic: "PROMOTIONAL ALLOWANCES—Are They Really Promotional or Are They Disguised Discounts? Do "Freebies" Help or Hinder?"

4:00 P.M.—Discussion on Group Insurance and How to Measure its Cost  
Remarks by Mr. Kenneth K. Welch, Director, Group Insurance, Philadelphia Life Insurance Company  
Audience Participation through Questions and Answers

5:00 P.M.—Recess

### TUESDAY, JUNE 30, 1964

9:00 A.M.—GENERAL MEETING, Pompeii Room (admission by badge only)  
Call to Order by Convention Chairman

9:30 A.M.—Discussion on the Association's Role in Trade Practice Compliance Procedure  
Remarks by Mr. Earl W. Kintner, ARMADA General Counsel  
Audience Participation through Questions and Answers

11:00 A.M.—THE MEMBERS SPEAK  
Views on Association Programs and Objectives  
Audience Participation

12 Noon —Recess

2:00 P.M.—GENERAL MEETING, Pompeii Room (admission by badge only)  
Call to Order by Convention Chairman

2:15 P.M.—Report of Nominating Committee

2:30 P.M.—Election of Officers (by Members only)

2:45 P.M.—Installation of New Officers

3:30 P.M.—Adjournment of General Meetings of 1964 Convention

### WEDNESDAY, JULY 1, 1964

10:00 A.M.—MEETING OF EXECUTIVE COMMITTEE, President's Suite

### MANUFACTURERS' ACTIVITIES

FRIDAY, JUNE 26, 1964

9:30 A.M.—ATCO Distributors Meeting, Palladium Room

11:00 A.M.—ATLANTIC Distributors Meeting, Palladium Room

12:00 P.M.—ATLANTIC/ATCO Luncheon, Mona Lisa Room

2:00 P.M.—UNITED ARTISTS Distributors Meeting, Imperial Room

7:30 P.M.—UNITED ARTISTS Distributors, Empire Room, Party and Chuc Wagon Buffet

SUNDAY, JUNE 28, 1964

10:00 A.M.—COLPIX Distributors, Empire Room, "Brunch"

11:30 A.M.—COLPIX Distributors Meeting, Palladium Room

11:30 A.M.—COMMAND Distributors, Mona Lisa Room, Luncheon

2:00 P.M.—ABC-PARAMOUNT Distributors Meeting, Mona Lisa Room

From MAJOR BILL "Smash" SMITH'S Stables Smashville, Texas  
Come The Lucky 7



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The Uptowners  
by LeCam

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# RECORD REVIEWS

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

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

## Pick of the Week

IF YOU SEE MY LOVE (2:30) [Four Star Sales BMI—Seals, Crofts]  
FATHER SEBASTIAN (2:31) [Four Star Sales BMI—Mantz, Colley]  
LENNY WELCH (Cadence 1446)

Welch, who finally got the chart recognition he so well deserved via two oldies, "Since I Fell For You" and "Ebb Tide," can add further laurels with a newcomer this time out. It's an ultra-lovely, slow steady beat-ballad lament, titled "If You See My Love," that the smooth-toned stylist delivers with conviction. Superb orchestration supplied by Archie Bleyer. Inviting, Latin beat affair on the reverse etching.

YOU'RE MY REMEDY (2:43) [Jobete BMI—Robinson]  
A LITTLE BIT OF SYMPATHY, A LITTLE BIT OF LOVE  
(2:23) [Jobete BMI—Holland, Dozier, Hester]  
THE MARVELETTES (Tamla 54097)

The Marvelettes come thru with another potent Tamla entry that has that 'money-in-the-bank' sound. It's a delectable thumper, tabbed "You're My Remedy," that the gals and their instrumental support deliver in a sparkling manner. The backing's a very catchy rock-a-cha-cha love ditty.

TELL ME (2:35) [Southern ASCAP—Jagger, Richard]  
I JUST WANT TO MAKE LOVE TO YOU (2:15) [Arc BMI—Dixon]  
THE ROLLING STONES (London 9682)

Great Britain's 'shaggy-haired' chart-makers, currently red hot with their "Not Fade Away," have another London outing that should follow suit in short order. Tagged "Tell Me," it's a much-requested band from their sizzling LP and it's a haunting rock-a-cha-cha that picks up steam each time around. The exciting, 'pull-out-all-the-stops' rocker on the flip moves along at a rapid "Bo Diddley"-like pace.

IT'S A SIN TO TELL A LIE (2:39) [Bregmann, Vocco & Conn ASCAP—Mayhew]  
A TASTE OF HONEY (2:53) [Songfest ASCAP—Marlow, Scott]  
TONY BENNETT (Columbia 43073)

The Tony Bennett sophisticated delivery has proven to be the key to sales success repeatedly during the past two years and this updated reading of the years-back oldie, "It's A Sin To Tell A Lie," could be another winner. The live audience background adds warmth to the rendition. A slow bluesy treatment of the while-back biggie, "A Taste Of Honey," could also pull plenty of coin. Take your pick here.

BABY COME HOME (2:25) [Rosewood-Day-Bob Hilliard ASCAP—Hilliard, Garson]  
EVERY DAY'S A HOLIDAY (2:28) [Rosewood-Day-Bob Hilliard ASCAP—Hilliard, Garson]  
RUBY & THE ROMANTICS (Kapp 601)

Chances are that Ruby & The Romantics will be all over the charts once again—as a result of their newest Kapp session. Side to watch is "Baby Come Home," a throbbing cha cha beat romantic pleader that Ruby & Co. serve up an ear-appealing fashion. Splendid, string-high-lighted ork backing under the direction of Mort Garson. Soft and pretty cha cha-like ballad lilter on the lower half.

SUNNY (2:30) [Screen Gems, Columbia BMI—Sedaka, Greenfield]  
SHE'LL NEVER BE YOU (2:06) [Screen Gems, Columbia BMI—Sedaka, Greenfield]  
NEIL SEDAKA (RCA Victor 8382)

The chanter can really get back in the chart swing-of-things with this dandy new RCA Victor performance. It's a stompin' romantic delight (from the Four Seasons category), tabbed "Sunny," that Neil and his choral-instrumental support knock out in 'sunny' style. Coupler's another pleasing stomper, rockin' cha cha-styled, that Neil multi-tracks with telling teen effect.

HANGIN' ON TO MY BABY (2:37) [Saturday ASCAP—Rambeau, Rehak]  
SKA-DOO-DEE-YAH (2:36) [Saturday ASCAP—Crewe, Calello]  
TRACEY DEY (Amy 908)

Lark, who's coming off a solid selling up-dating of "Gonna Get Along Without You Now," can latch onto another strong money-maker in this newcomer. Titled "Hangin' On To My Baby," it's a most appealing multi-voiced rock-a-shuffle tastefully arranged by Calello. Under half's a snap-teen beat entry in the ska sweepstakes.

GOTTA GOOD THING GOIN' (2:40) [Claridge, Halseon ASCAP—Heard, Boulanger]  
SUMMERTIME, U.S.A. (2:37) [Chicory BMI—Hunter, Vincent]  
FREDDIE CANNON (Warner Bros. 5448)

Cannon can 'drive' his way back to hitsville via both ends of his latest Warner Bros. stand. They're the stompin' cha cha-twist'er, "Gotta Good Thing Goin'" and hard rockin' "Summertime, U.S.A.," that Freddie multi-tracks with solid sales authority. Top teen arrangements on both cuts.

## Pick of the Week

WHAT CAN A MAN DO (2:32) [T. M. BMI—Clark]  
SI SENOR (2:29) [Cotillion BMI—Arr. & Adapt.—Wexler]  
BEN E. KING (Atco 1303)

King, who usually has an emotion-packed winner each time out, doesn't let us down on the fascinating new Atco slice. It's a steady-driving stomp'er, with tear-compelling love lyrics, labeled "What Can A Man Do," that Ben and his ork-choral backing pound out in powerhouse fashion. Coupler's a thumpin' Latin-rock chart-contender.

NIGHTINGALE MELODY (2:07) [Cireco/Voycon BMI—Taylor]  
YOU WIN, I LOSE (2:19) [Cireco/Downey/Mercedes BMI—Clifton]  
LITTLE JOHNNY TAYLOR (Galaxy 731)

Taylor, who has a host of pop-r&b territorial clicks to his credit, can cash in here with his biggest deck to date. It's a rhythmic cha cha thumper, tabbed "Nightingale Melody," that Johnny (partly) multi-tracks in bright, Sam Cooke-like style. However, don't overlook the swinging blueser, "You Win, I Lose," on the potent dual-mart companion piece.

JUST BE TRUE (2:30) [Curton-Conrad BMI—Mayfield]  
A SONG CALLED SOUL (2:35) [Curton-Jalynne BMI—Butler]  
GENE CHANDLER (Constellation 130)

Chandler, who's coming off a chart-rider in "Soul Hootenanny," can head right back to chartsville aboard his newest Constellation entry. It's a pulsating, slow paced soul beat-ballad affair, tagged "Just Be True," that Gene and his ork-choral backing put across with telling effect. Also eye the infectious soul-twist'er on the under end.

I'M SORRY (2:15) [Champion BMI—Self]  
I'M JUST A GUITAR (EVERYBODY PICKS ON ME) (2:27) [Window BMI—Drake]  
PETE DRAKE (Smash 1910)

Drake, who revived "Forever" with its high-up-on-the-charts style, can have a repeat success with this intriguing up-dating of the short-while-back Brenda Lee triumph, "I'm Sorry." Pete's 'talking steel guitar' does a fascinating job 'speaking' part of the lyric while the chorus chimes in superbly the rest of the way. Fine Bill Justis soft-ballad-with-a-beat arrangement. More inviting guitar-talk on the Drake original culled from Pete's click LP.

THANK YOU (2:11) [Leeds ASCAP—Schneider, Fishman]  
DUM DE DUM (2:26) [Premier BMI—Stevenson]  
HARRY SIMEONE CHORALE (Mercury 72281)

Looks like Harry Simeone's outfit will not have to wait for Christmas to roll around this year to make their chart showing with "The Little Drummer Boy." It's a real charming, soft beat cha cha lilter, simply tagged "Thank You," that the crew wraps up in most attractive fashion. It's a 'platter spinner must.' More ear-appealing sounds on the enticing romantic underlid.

MARY, OH MARY (2:12) [Anatole, Kansoma BMI—Downing, Domino]  
PACKIN' UP (2:41) [Anatole, Tune-Kel BMI—Domino, Kenner]  
FATS DOMINO (ABC-Paramount 10567)

Fats is back with a ska-shuffle-styled rock-a-rhythmic delight that could develop into a very big pop-r&b money-maker. Tabbed "Mary, Oh Mary," it's a sentimental thumper that sports a sock Bill Justis arrangement. There's more winning sounds on the steady beat cha cha blues twist'er, "Packin' Up." Can be a powerful sales pairing.

C'MON AND SWIM (2:43) [Taracrest BMI—Stewart, Coman]  
C'MON AND SWIM—Part 2 (2:02) [Taracrest BMI—Stewart, Coman]  
BOBBY FREEMAN (Autumn 2)

Freeman, who had a years-back giant in "Do You Wanna Dance" among others, can finally land that long sought smash return with this rockin' 2-part invitation tabbed "C'mon And Swim." Tag refers to the new west coast dance fad and it could give the coast-based diskery a big coin-puller (it's already getting action out there).

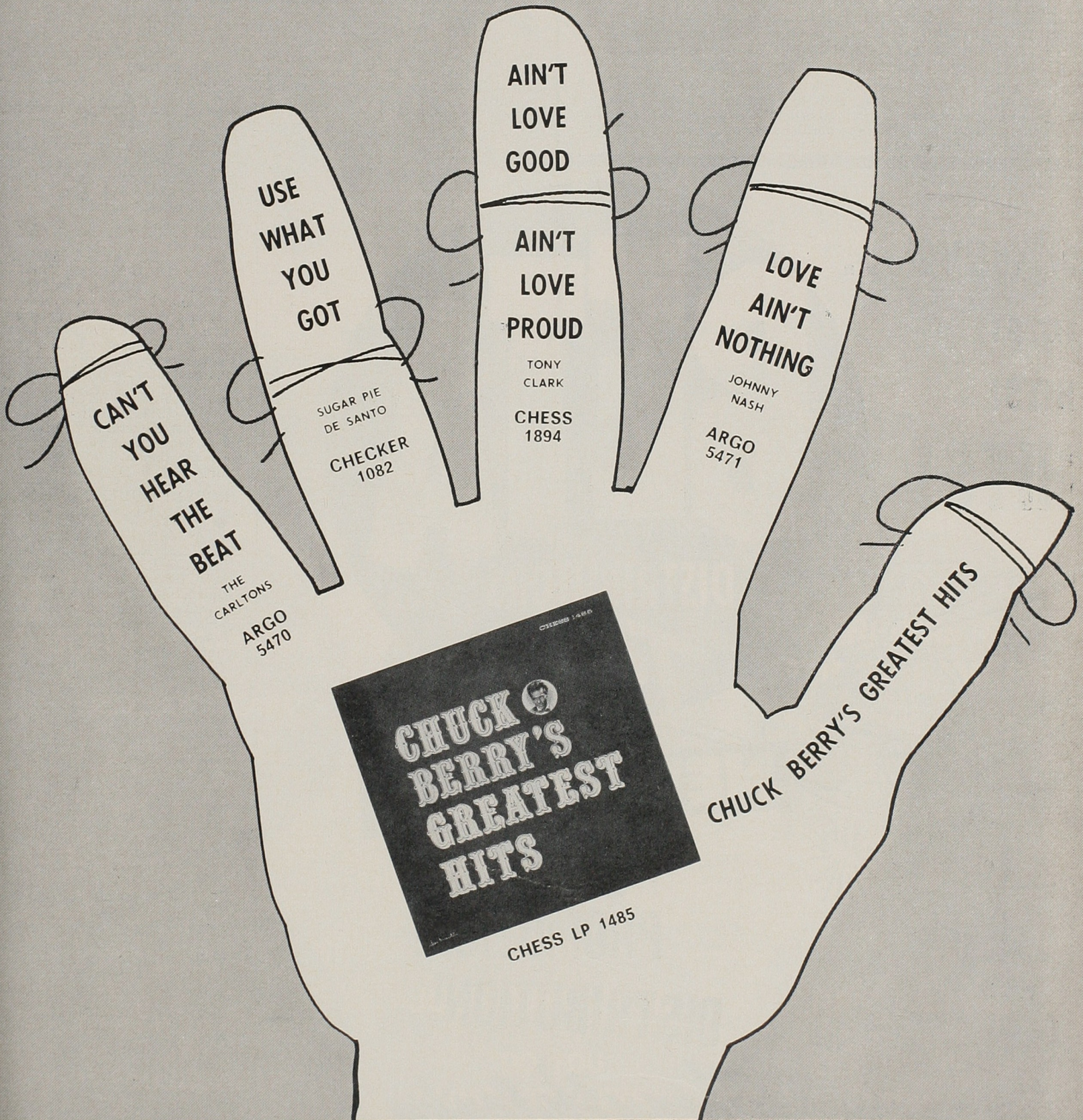
IT'S A COTTON CANDY WORLD (2:03) [Leo Feist ASCAP—Dunham, Vars]  
KEEP A LAMP BURNING (3:02) [Music Productions ASCAP—Shanklin]  
JERRY WALLACE (Mercury 72292)

Wallace, who numbers "Primrose Lane" among his past chart triumphs, can have his first big Mercury stand with this one. Tagged "It's a Cotton Candy World" (tune's from an up-coming "Flipper" pic), it's a bright, happy-go-lucky charmer with a "Primrose"-like Gus Levine musical setting. Under side's a tender sentimental ballad.



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## Pick of the Week

THE HOLE HE SAID HE'D DIG SHE WAS MY BABY (HE WAS FOR ME) (2:40) [Marvic, Maricana BMI—Zillion, Turner] MY FRIEND) (2:16) [Valley BMI—Byers]

JERRY LEE LEWIS (Smash 1906)

Jerry Lee Lewis' return to big-hitsville gets closer with each succeeding release and this could be the one to speed up the process. One half's a heartfelt, beat-ballad blueser, tabbed "The Hole He Said He'd Dig For Me," while the other's a contagious thump-a-rhythm cha cha labeled "She Was My Baby (He Was My Friend)." Strong vocal-musical backings on both ends.

RIBBONS AND ROSES (2:45) [Duchess BMI—Ross, Crane]

TOO YOUNG FOR ME (2:22) [Unart BMI—Grant, Roman]

JANIE GRANT (United Artists 731)

Canary, who had a mild chart success a while-back with "Triangle," can really come thru in a big way with this outing on UA. It's an intriguing folk-flavored waltz weeper, tabbed "Ribbons And Roses," that sports a stellar Garry Sherman ork-choral backdrop. Coupler's a fetching teen-angled stomp-a-twist'er.

## Newcomer Picks

FATHER SEBASTIAN [Four Star Sales BMI—Mantz, Colley]  
BARBARA (I LOVE YOU) [Footlight BMI—Natasi, Herbert]  
THE RAMBLERS (Almont 311)

It's a good bet that the Ramblers will be making their initial chart impression with this Almont slice that's already making noise out Chicago-way. It finds the fellas asking "Father Sebastian" to help resolve their romantic problem. Charming up-tempo cha cha arrangement by Joe Guercio. Pleasant soft Latin beat coupler.

## Best Bets

ACE CANNON (Hi 2078)

• THE GREAT PRETENDER (2:22) [Panther ASCAP—Ram] The vet alto saxist has had hits in the past and he can do it again with this catchy, funky instrumental updating of the years-back triumph. Plenty of potential here.

(B) GONE (2:18) [Dallas BMI—Rogers] Lyrical, bluesy version of the c&w oldie.

DUANE EDDY (RCA Victor 8376)

• WATER SKIING (2:50) [Lindane-Eddy] Eddy's latest is right in time for the summer sale sweepstakes and it could give him his next big chart-rider. It's an inviting steady beat thumper from his LP of the same name.

(B+) THEME FROM "A SUMMER PLACE" [M. Witmark & Son ASCAP—Steiner] Sans lyric choral chants added to beat-ballad up-dating of pic theme beaut.

THE LETTERMEN (Capitol 5218)

• PUT AWAY YOUR TEAR DROPS (2:19) [Screen Gems Columbia BMI—Greenfield, Miller Buchanan] The oh-so-smooth son stylists can make a big chart splash with this ultra-lovely up beat shuffle string romancer. Tender lyrics delivered with sincerity—against a fine instrumental backing.

• THE SEVENTH DAWN (2:59) [United Artists ASCA—Webster, Ortolani] Crew's haunting soft beat-ballad version of the much cut pic theme is also set for a chart fling.

ROBERT GOULET (Columbia 43063)

• THE SEVENTH DAWN (2:33) [UA-ASCAP—Webster Ortolani] Robert Goulet serves up full-voiced, big ork treatment of the new UA flick tune, "The Seventh Dawn," in a manner that is sure to capture plenty of sales and spin. This one could be a money-maker item for the baritone. A program mer's delight.

(B+) TOO GOOD (2:30) [Leed ASCAP—Gimbel, Amade, B caud] A rhythmic bossa nova backdrop serves as a colorful showcase for the chanter's effort. Pleasant listening.

JOE SHERMAN (World Artists 1024)

• THE SEVENTH DAWN (2:26) [UA-ASCAP—Webster Ortolani] Here's a lilting and easy listening version of the UA film theme from "The Seventh Dawn." It's moodful reading by Joe Sherman Chorus and Ork that is sure to cor in for a fair share of sales and air time.

(B+) TIME ALONE WILL TELL (2:00) [Marimba-ASCAP Weiss, Sherman] A real tuneful original from ciefers Weiss & Sherman in the "Quando Caliente El Sol" vein.

ENZO STUARTI (Jubilee 5477)

• THE SEVENTH DAWN (2:38) [UA-ASCAP—Webster Ortolani] Stuarti could have had the strongest singles outing to date with this feelingful delivery of "The Seventh Dawn" film theme. The tenor gives it a slow build-up and a finish that is sure to have plenty of appeal for many spinners and buyers.

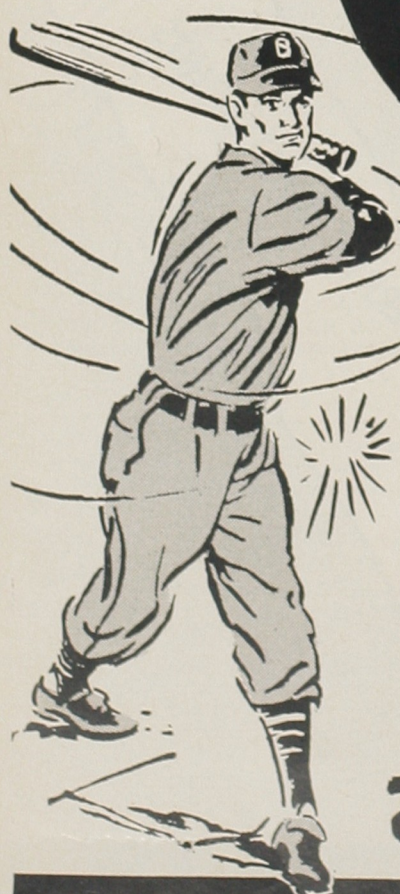
(B+) WHY IS MY HEART SUC A FOOL (2:28) [Fain-ASCAP—Winchell, Fain] A haunting, gypsy-flavored opus on this end that all merits attention.

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● best bet B+ very good  
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### Best Bets

FRANKIE RANDALL  
(RCA Victor 8380)

● THE GIRLS IN SUMMER  
DRESSES (2:21) [Eagle Hill  
ASCAP—K.&J. Gavin] Pleasantly as-  
sisted by Sid Bass' instrumentalists  
and the Anne Phillips Singers, song-  
ster Randall carves out a lovely  
seasonal ballad lilt that could be all  
over the airwaves in the coming  
weeks.

(B+) THE LOVE AFFAIR WAS  
THROUGH (3:07) [Eagle  
Hill ASCAP—Devens, Roumanis]  
Pretty mood ballad.

STEVE CLAYTON (Epic 9695)

● MY RING OF LOVE (2:51)  
[Day, Bob Hilliard ASCAP—  
Garson, Hilliard] The chanter can  
really strike paydirt with this tender,  
Latin beat, multi-tracked tale of love.  
Songster's heartfelt delivery coupled  
with an attractive Mort Garson back-  
ing it's sure to make the chart rounds.

(B+) MY SUMMER LOVE (2:43)  
[Rosewood, Day & Bob Hil-  
liard ASCAP—Garson, Hilliard] Very  
soft and pretty ballad.

BENT FABRIC (Atco 6304)

● GOOFUS (1:58) [Leo Feist  
ASCAP—Kahn, King, Harold]  
The tantalizing ivory stylings of Bent  
Fabric can again gain chart status.  
This time, it's the delectable oldie  
done up in easy-goin' style.

(B+) ORGAN GRINDER'S SWING  
(2:12) [American Acad. Of  
Music ASCAP—Parrish, Mills, Hud-  
son] More catchy keyboard sounds on  
this evergreen.

THE VENTURES (Dolton 96)

● WALK — DON'T RUN '64  
(2:23) [Forshay BMI—Smith]  
The instrumentalists revive their  
while-back success in an attention-  
getting manner that's sure to create  
chart action anew. Good program-  
ming item.

● THE CRUEL SEA (2:20)  
[Metric BMI—Maxfield] This  
fast-moving pounder also looks like  
chartstuff. Eye it too.

TONY ROMA (Capitol 5204)

● REAL TRUE LOVE (2:22)  
[Blackwood BMI—Kusick,  
Weiss] Here's a real sunny razz-a-ma-  
tazz shuffle-thumper with a "Person-  
ality"-styled arrangement that could  
give Roma a chart berth. Watch it.

(B+) THIS IS MY PRAYER (3:15)  
[Chappel ASCAP—Nisa, Kaye,  
Springer] Warm, rich-voiced version  
of much-cut English version of the  
San Remo winner.

THE KNOCKOUTS (Tribute 201)

● WHAT'S ON YOUR MIND  
(1:57) [Uncle John BMI—  
Kaye] The versatile singing-comedy  
quartet can have a big single on their  
hands via this high-speed sock-rock  
entry that's right up the teeners'  
alley.

● TWEET-TWEET (2:02) [Nas-  
sue BMI—Collada] This en-  
gaging Latin-rock opus, with a "La  
Bamba" drive, can also step way out.  
Both 'live' cuts are from their "Knock-  
outs Go Ape" LP.

LINDA HALL/MAT MATHEWS  
(Columbia 43067)

● HUGO (1:58) [April ASCAP  
—Mathews, Kusik, Vincent]  
Here's a real enticing novelty that  
could make the platter spinner rounds  
in no time flat. Against a delightful,  
up tempo Mat Mathews backing the  
canary's pixie-voice is heard in almost  
whisper fashion.

● HUGO-Part 2 (1:57) [April  
ASCAP—Mathews, Kusik,  
Vincent] Same tune only all-instru-  
mental by the Mathews ork. Either  
end could make it.

THE THREE SUNS  
(RCA Victor 8373)

● HAPPY WEDDING SONG  
(2:12) [Corona-BMI—Glover]  
Here's a happy, handclappin' affair  
from the Three Suns that could gar-  
ner plenty of airplay and sales. It's a  
spritely combination of "Calla Calla"  
and other Jewish melodies. Even a  
Dixie flavor here for added effect.

(B+) MY MAN (2:10) [Feist-  
ASCAP—Willemetz, Charles,  
Pollock, Yvain] Slow beat version of  
warhorse.

TIMMY BROWN (Ember 1106)

● I GOT A SECRET (Gonna  
Keep It To Myself) (2:32)  
[Merjoda, Ben-Lee BMI—Lee, Huff]  
The Philly Eagles football star's vo-  
cal bow on the Ember label can give  
him star status on the disk scene.  
Side's an exciting, L. Lovett-arranged  
handclapping rocker that's sure to  
move the teen set.

(B) BABY, IT'S OKAY (2:25)  
[Ben-Lee BMI—Bendinelli  
Lee] Cha Cha beat romancer.

LAMAR MORRIS  
(ABC-Paramount 10566)

● I LOST SOMEONE (2:27)  
[Ly-Rann BMI—Aikins] La-  
mar Morris is a songster with a bright  
future. The newcomer's ABC debut is  
a tear-compelling jump-a-twist'e  
that's loaded with chart potential.  
First rate musical backdrop on this  
winner.

(B) WANTED (2:28) [M. Wit-  
mark & Sons ASCAP—Fu-  
ton, Steele] Perry Como's hit oldie  
done up in strong teen cha cha twist  
style.

CLAUDINE CLARK (TCF 18)

● STANDING ON TIP TO  
(2:11) [January BMI—Rat-  
cliffe, Stern] The "Party Lights" gal  
Claudine Clark, can make another  
solid chart impression with this TC  
bow. Side's a catchy, cha cha twi-  
thumper with a colorful ork-chor  
showcase.

(B+) FOXY (2:23) [Debra  
ASCAP—Marcucci, Faith]  
Funky-blues twist'er.

BILLY VAUGHN (Dot 16622)

● A GUITAR SERENAD  
(2:18) [Chappell ASCAP—  
Rome, Funk] Vaughn's 'sweet sa-  
sounds tastefully blend with the  
guitars on this charming Continental  
flavored affair. Ear-pleasing sa-  
lyric choral chants.

(B+) CHIANTI SONG (1:48) [Pi-  
cadilly BMI—Winkler] Bounc-  
Neapolitan ditty on this end.

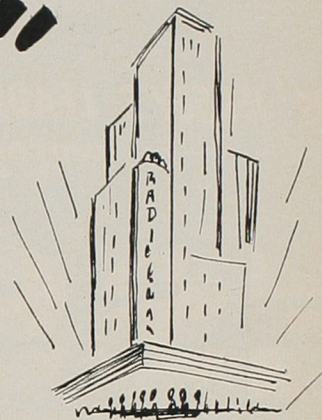


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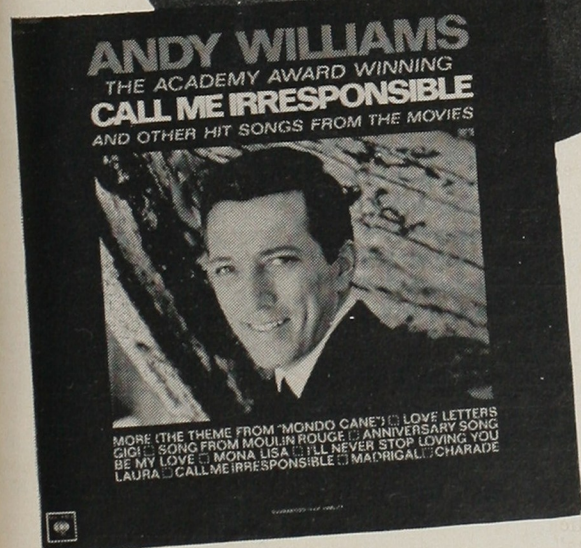
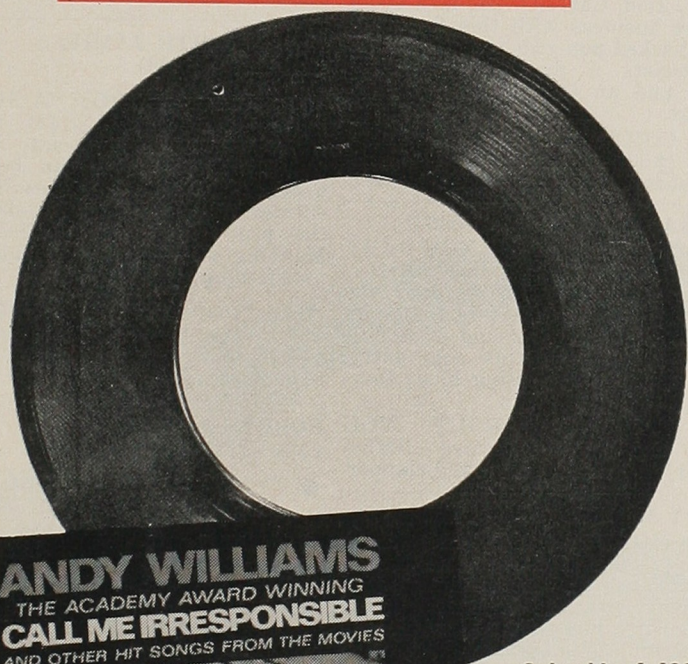
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### Best Bets

DONALD HEIGHT (Old Town 1164)

● PRETTY GIRL (2:14) [Maureen-Height, Bailey] The big, rich-voiced songster can have a chart item in this touching, beat-ballad pleader. Feelingful job wrapped up in top notch ork-choral fashion by Tony Esposito.

(B+) YOU CAN'T TRUST YOUR BEST FRIEND (2:38) [Maureen-Tucker, Height] Intriguing cha cha thumper.

JORGEN INGMANN (Atco 6305)

● DESERT MARCH (2:09) [Spoone - ASCAP - Stole, Roma] Jorgen Ingmann, absent from the charts for some time, could make a return with this captivating instrumental with the same kind of excitement exhibited in the recent "More." The tune has wide pop appeal.

(B+) TOVARISCH (2:18) [Metorion-BMI-Trad.] Folk melody with a strong beat.

RUTH BROWN (Decca 31640)

● I LOVE HIM AND I KNOW IT (2:31) [Premier BMI-Rooney, Reid, Carroll] The lark could do chart business with this first-rate chorus-backed pop-r&b pledge of love. Tune boasts a fine funky soulful melody and an interesting rhythmic backbeat.

(B+) COME A LITTLE CLOSER (2:30) [Premier BMI-Simpson, Ashford] Shufflin' blues lament.

DON GARDNER (Jubilee 5482)

● I REALLY LOVE YOU BABY (2:15) [Don Dee BMI-Gardner, Hollaway] Don Gardner who had many hits with his teamings-up with Dee Dee Ford should go a like success route with this solo entry. Tune's a rockin' pulsating blues tear-jerker.

(B+) TALKING ABOUT YOU (2:25) [Progressive BMI-Charles] Infectious r&b hand-clapper.

LANDY McNEIL (Kapp K600)

● MOVE IT (MOVE ON) (2:43) [Laddie-BMI-McNeil, Lund] Lots of soul on this medium-paced r&b item with the chanter getting some gospel-flavored backing from a choral group. Funky-blues harmonica adds flavor to the tune. It's a spirited shouter that should see plenty of action at the marketplace.

(B+) IT TAKES A LOT OF LOVIN' (2:32) [Laddie-BMI-McNeil, Gregory] More bright r&b doings.

KENNY DINO (Columbia 43062)

● SHOW ME (2:17) [Grand Canyon BMI-Feldman, Goldstein, Gottehrer] Dino, who clicked awhile-back with "Your Ma Said You Cried, Etc.," can move out in solid chart style with this Columbia stand. It's a hard-driving rocker from the "Glad All Over" school.

(B+) BETTY JEAN (2:02) [Grand Canyon BMI-Feldman, Goldstein, Gottehrer] Rockin' shuffler here.

CHANTAYS (Downey 120)

● ONLY IF YOU CARE (2:00) [Downey BMI - Chantays] The Chantays who clicked a while back with "Pipe Line" can go a similar hit route with this rockin' Mersey beatish teen-angled tale of romantic remorse. Check it closely.

(B+) LOVE CAN BE CRUEL (2:09) [Downey BMI-Chantays] Hard-driving folk-styled lament.

JERRY CRUTCHFIELD & ORK (Coral 62416)

● DANCING IN THE STREETS (2:16) [Dov ASCAP-McKuen] Crutchfield leads his instrumentalists over a bubbly, quick moving delighter that can really stir up attention. Wordless choral chants add to the happy feel. Eye it closely.

(B+) DON'T LET THE SUN CATCH YOU CRYIN' (2:29) [Northern ASCAP-Greene] Moody blues instrumental version of the smash.

THE FOUR WINDS (Chattahoochee 655)

● TO LOVE OR NOT TO LOVE (2:05) [Dijon-Conte BMI-Hemric, Styner] This velvety-smooth reading of the extremely pretty soft ballad entry has what it takes to give the new group its 'stepping stone'. Pleasing vocal arrangement supplied by Capps-Zwirn.

(B+) DOWN AND OUT (2:31) [Sherman, DeVorzon ASCAP-Chandler, McKendry] Tasty bit of romantic philosophy on this cha cha.

THE J'S WITH JAMIE (Columbia 43068)

● THEME FROM "A SUMMER PLACE" (2:15) [M. Witmark & Sons ASCAP-Discant, Steiner] The lovely pic tune can be in for another chart run as a result of this enchanting beat-ballad up-dating by the pro song stylists. Fine Marty Manning arrangement on this strong programming item.

(B+) POPCICLES IN PARIS (2:05) [Sunbeam BMI-Bock, Harnick] Slick jazz-like waltz'er from "To Broadway With Love."

BOBBY LEWIS (ABC-Paramount 10565)

● FANNIE TUCKER (2:29) [Picturetone BMI - Boyce, Hart] Bobby "Tossin' And Turnin'" Lewis can quickly get back in his money-making ways with this high-powered, rhythmic pop-r&b novelty riddle-song. Side's a natural for air-play.

(B) THAT'S RIGHT (2:40) [Roosevelt BMI-Scott] Tradition-oriented happy blueser.

ORCHIDS (Columbia 43066)

● TELL ME A STORY (2:35) [Montclare BMI - Gilkyson] Group could jump into the national limelight with this top-drawer slow-shufflin' danceable blues tear-jerker with a contagious repeating melodic riff. Watch it closely.

(B+) FROM BAD TO WORSE (2:07) [Bundle BMI-Rush, Amorino, Crane] High-spirited r&b sounds.

BENNY SPELLMAN (Watch 6332)

● WALK ON DON'T CRY (2:38) [Shuler BMI-Rebenack, Harris] Benny Spellman dishes-up a top-flight dual-track r&b tear-jerker about the end of a romance. Side boasts a contagious, multi-dance beat.


(B+) PLEASE MR. GENIE (2:36) [Shirley's & Rated BMI-Johnson, Spellman] Funky blues sounds.



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hits  
with  
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## RECORD REVIEWS

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

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### B+ REVIEWS

**JIMMY ANCRUM** (Music World 101)

(B+) **THE MAGIC AGE OF 16** (2:12) [RSVP-BMI—DeAngelis, Ancrum] Pleasant teen love song.

(B) **SO YOUNG, SO WARM, SO WONDERFUL** (1:45) [RSVP-DeAngelis, Ancrum] More of same.

**FRANK HUNTER** (Epic 9694)

(B+) **CARNIVAL** (1:44) [Regent-BMI — Trovajoli, Screwball] Big ork, happy-sounding samba-like affair. Excellent programming.

(B+) **SONG OF MEXICO** (2:05) [Regent-BMI — Lordan] Big ork, big beat and guitars.

**SOUNDTRACK** (Warner Bros. 5447)

(B) **DESCANSADO** (2:13) [Diplomat-ASCAP—Trovajoli] Potent bossa nova from Yesterday, Today & Tomorrow flick. Good programming item.

(B+) **CHILDREN'S CHORUS** (1:55) [Diplomat-ASCAP—Trovajoli] Unusual choral item.

**SUSAN CONANT** (Capitol 5205)

(B+) **LITTLE BOY LOST** (2:48) [Criterion - ASCAP — DeLory, Van Winkle] Little girl, mature voice, pleasant tune.

(B) **WALK ME HOME** (2:05) [Music Prod.-ASCAP—Shanklin] Teen tune.

**CLEBANOFF STRINGS** (Mercury 72294)

(B+) **CARPETBAGGERS MAIN TITLE** (1:51) [Famous-ASCAP — Bernstein] Well-produced, lush version of much-cut flick theme.

(B+) **PEARLY SHELLS** (1:55) [Criterion-ASCAP — Edwards, Prober] Mexican-flavored brass and strings with beat.

**THE DEBONAIRS** (Dore 712)

(B+) **EVERYBODY'S MOVIN'** (2:19) [Meadowlark-Pattern-ASCAP—Trout, Chandler] Bo Diddley-like R&B affair.

(B) **MAMMA DON'T CARE** (2:14) [Hillary - BMI — Holly] R&B shouter.

**TONY, VIC & MANUEL** (Reprise 0288)

(B+) **LA CUCARACHA (The Roach)** (2:15) [Bloor-Hoffman House-BMI—Venetoulis, Willis] Fast-paced teen dance item with Trini Lopez flavor.

(B) **GO-GO WATUSI** (2:30) [Rhodes-BMI — Minichiello, Sanchez] Lively dance opus.

**UNDERGRADS** (Audio Spectrum 56)

(B+) **THE NEW ROCK ISLAND LINE** [Chesdel BMI—Miller] Contagious updating of the folk sturdy.

(B) **MY VALLEY** [Chesdel BMI — R. & D. Lowden] Pleasant, lyrical pop-folk ode.

**MUSTANGS** (Providence 401)

(B+) **THE DARTELL STOMP** (2:02) [Goins BMI—Burns] Hard-driving teen-dance instrumental.

(B) **LAZY LOVE** (2:23) [Just BMI—Greenberg, Baer, Schwartz] Melodic, easy-going sounds.

**QUINCY JONES** (Mercury 72289)

(B+) **BABY ELEPHANT WALK** (2:49) [Famous ASCAP — Mancini] LP-culled instrumental treatment of the flick theme.

(B+) **MR. LUCKY** (2:24) [Southdale ASCAP—Mancini] Jazz-styled version of the TV tag tune.

**GREENWOOD SINGERS** (Kapp 591)  
(B+) **FRANKIE AND JOHNNY** (2:48) [Hollis BMI—Silverstein, Gibson] Clever folk-jazz item.

(B+) **CLIMB UP SUNSHINE MOUNTAIN** (2:01) [Cavalcade ASCAP—Menzies, Holt, Kapp] Folkish, happy-go-lucky affair.

**TRADEMARKS** (Moonglow 233)

(B+) **EL TORO BRAVO** (1:55) [Ray Maxwell BMI—Gillette] Corrida introductory theme.

(B) **THE BULL'S NIGHT OUT** (2:10) [Ray Maxwell BMI—Miller] Rockin' Latinish twister.

**CHARLIE McCOY** (Monument 842)

(B+) **WILL YOU LOVE ME TOMORROW** (2:17) [Screen Gems BMI—Goffin, King] Fine version of the while-back hit.

(B+) **MY BABE** (2:14) [Arc BMI—Dixon] Another previous chart triumph.

**LOUIS PRIMA** (Prima 1013)

(B+) **JUST A GIGOLO** (2:12) [Chappel-ASCAP — Casucci, Caesar] Another oldie in Prima manner.

(B) **I AIN'T GOT NOBODY** (2:33) [Mayfair-ASCAP — Williams, Graham] More Louie & Evergreen.

**ROBERT SILVER** (World Wide 200)

(B+) **DON'T LAUGH AT ME** (2:29) [Toff—Wisdom, Trayne] Warm baritone reading of ballad romancer.

(B+) **SOMEWHERE** (2:02) [Schininer, Chappel - ASCAP — Sondheim, Bernstein] Feelingful rendition of oldie.

**JOEY WELZ** (Monumental)

(B+) **I AIN'T GOT A THING** (2:05) [Ursula-BMI — Welz] Unusual soft-voiced affair with catchy melody.

(B) **HERE COMES THE JUKI BOX MAN** (2:08) [Ursula BMI—Welz] Original from songster.

**CAL TJADER** (Verve 10325)

(B+) **PEOPLE** (2:45) [Chappel ASCAP—Merrill, Styne] Lush jazz reading of the click B'way tune.

(B) **POOR BUTTERFLY** (2:13) [Harms ASCAP — Hubbel Golden] Easy-going melodic midstream sounds.

**BILLY STRANGE** (Crescendo 320)

(B+) **THE JAMES BOND THEME** (2:00) [Unart BMI—Norman] Infectious jazz-oriented instrumental.

(B) **007 THEME** (2:05) [Unite Artists BMI—Barry] More of the same.





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## B+ REVIEWS

### BOBBY LILE (Corona 303)

(B+) FORBIDDEN (2:29) [Kavelin BMI — Lile] "Suspicion"-sounding teen-angled romancer.

(B) THE BREAKUP (2:14) [Kavelin BMI—Lile] Shufflin' chorus-backed weeper.

### RHYTHM KINGS (Tollie 9014)

(B+) LATIN SKA (1:41) [Anthony ASCAP — Garcia, Bumatay] Lively, danceable ska rocker.

(B) BURLESKA (2:24) Anthony ASCAP—Garcia] Ditto.

### GEORGE CHAKIRIS (Capitol 5209)

(B+) INVISIBLE TEARS (2:18) [Central Songs BMI—N. & S. Miller] Top-drawer cover of the Ned Miller c&w hit.

(B) NOT FOR ME (2:35) [T.M. & Cherio BMI—Darin] Imaginative, swingin' reading of the Darin oldie.

### CLAUDINE CLARK (Jamie 1279)

(B+) TO BE STRONG (2:24) [Dandelion & National BMI—Clark] High-powered r&b inspirational.

(B) MOON MADNESS (2:10) [Dandelion & National BMI—Clark] Soulful, shuffle-beat ballad.

### JAY & FREDDY (Challenge 59248)

(B+) I'M A HOT RODDER (2:40) 4-Star BMI—J. & F. Imus] Lazy, moody low-down blues novelty.

(B) THE BOOGALA (2:16) [4-Star BMI—Imus, Benay] Uptempo, rhythmic instrumental.

### THE GALLANTS (Capitol 5214)

(B+) THEME FROM GOLDEN BOY (2:55) [Morris-ASCAP —Strouse Adams] Very melodic instrumental version of new show. Bright arrangement.

(B+) THEME FROM RHINO (2:17) [Hastings-BMI—Shifrin] Interesting and colorful version of film theme.

### RON GOODWIN (Fontana S1900)

(B+) LADIES WHO DO (2:02) [Walter Deade, Sterling-ASCAP—Goodwin] Orig. Soundtrack version of flick theme. Catchy instrumental.

(B+) MEXICAN PIRATE (2:01) Concertone — ASCAP — Goodwin] Top-notch programming item, sparkling instrumental.

### SALISBURY TWINS (ABC-Par. 10564)

(B+) HE'LL NEVER KNOW WHAT HIT HIM (2:24) [Cattleman-BMI — Wecht, Walsh] Captivating teen vocal that could catch on quickly.

(B+) AM I IN LOVE (2:30) [Cattleman - BMI — Bernstein] Smooth talk-sing vocal with good sales potential.

### DENNIS SMITH (20th C-F 499)

(B+) MARIA ELENA (2:07) [Peer-BMI — Barcelata, Russell] Multi-track revival of oldie.

(B) IT'S TOO LATE TO RUN (2:32) [Charleston - BMI — Smith, Elias] Ballad weeper.

### DICK SHAWN & LITTLE PEOPLE (20th C-F 522)

(B+) FADE OUT FADE IN (2:22) [Stratford-ASCAP—Comden, Green, Styne] Tuneful fun with Shawn and kids in "High Hopes" tradition.

(B+) YOU MUSTN'T FEEL DISCOURAGED (2:18) [Stratford-ASCAP—Comden, Green, Styne] Another with same good spirits. Either side on this one.

### MEREDITH McRAE (Canjo 103)

(B+) IMAGE OF A BOY (2:27) [Eldorado-BMI — Clasky Rosenburg] Teen-fare vocal.

(B) TIME STANDS STILL (2:22) [Joi-See-BMI — Styner, Hemic] Multi-track big ballad.

### CLU GULAGER (DeVile 116)

(B+) BILLY THE KID (2:01) [Tunecrafters-BMI—Wagner] Western-pop saga of "Billy" by the actor-chanter.

(B) TENNESSEE WALTZ (1:26) [Acuff - Rose-BMI — King, Stewart] Talk-sing treatment of oldie.

### DAVID ROCKINGHAM TRIO (Josie 922)

(B+) SOULFUL CHANT (2:22) [Nea-How BMI—Rockingham, Robinson] Throbbing jazz-blues rocker.

(B+) JOY-DE-VIE (2:22) [Nea-BMI — Rockingham] Funky, low-down blueser.

### DON LEE WILSON (Imperial 66038)

(B+) (GUL DURN IT) WHAT'D I SAY (Part 1) [Progressive BMI—Charles] Funny, Walter Brennan-imitation against Ray Charles' hit background.

(B+) T'AIN'T FUNNY (1:54) [Dobo BMI—Wilson, Bogle, Taylor, Edwards, Wagner] Brennan and Jonathan Winters-imitations doing elephant jokes.

### ROAD RUNNERS & GARY PAXTON (London 5208)

(B+) CUTE LITTLE COLT (2:14) [Garpax-BMI—Biglow, Paxton] Drag tune with vocal.

(B) SUPER TORQUE 427 (1:30) [Sumar-BMI—Christian, Usher] Another dragster item.

### THE COMMANCHES (Hickory 1264)

(B+) TOMORROW (2:07) [Acuff Rose-BMI—Owen] Pleasant teen ballad affair.

(B) MISSED YOUR LOVIN' (2:23) [Acuff Rose-BMI—Allen] Youthful vocal with rapid beat.

### THE SPARKS (Petal 1610)

(B+) DOME, DO ME RIGHT (2:04) [Dunrovyn-Clay-BMI—Canipe] Hard rocker.

(B) DOUBLE CHINESE (2:34) [Dunrovyn-Clay-BMI — Canipe] Rocker sung in Chinese and English.

### HARRY DEAL AND THE GALAXIES (Petal 1620)

(B+) DON'T LOOK AWAY (2:07) [Dunrovyn-Clay-BMI — Deal] Catchy jumper.

(B) PATIENTLY (1:48) [Paxwin-BMI — Baron — Weismantel] Smooth rock-a-ballad.

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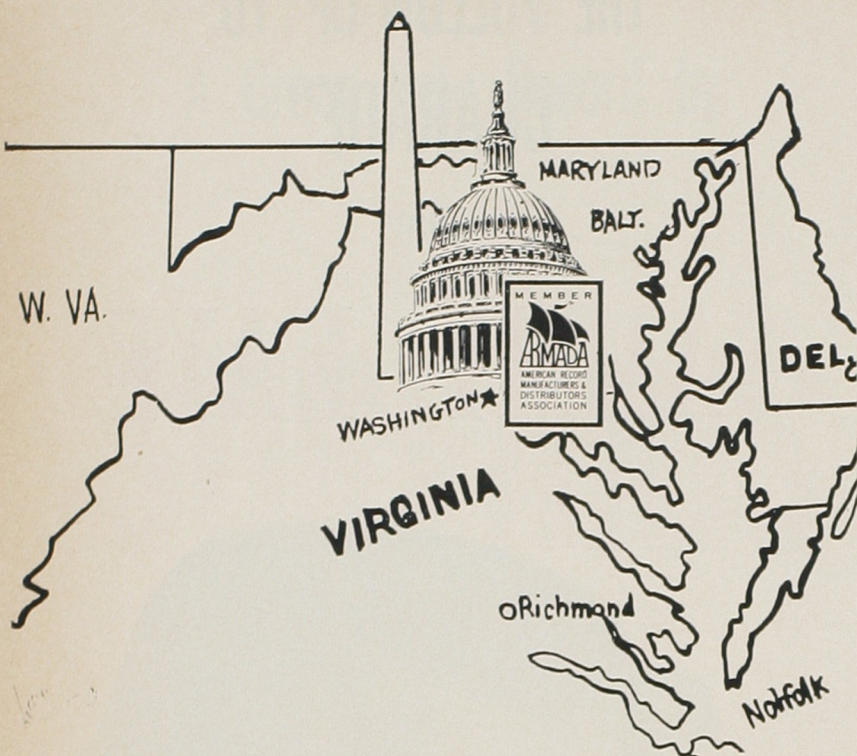
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## B+ REVIEWS

DON AND DEWEY (Specialty 691)

(B+) GET YOUR HAT (2:23)  
[Venice-BMI—Harris, Terry]  
Hard-beat romantic rocker.

(B+) ANNIE LEE (2:20) [Venice-BMI—Harris, Terry] Soft beat cha cha calypso.

MR. LEE & FRANK ANDRADE FIVE (Skylark 503)

(B+) HEY MRS. JONES (2:10)  
[Pamlee BMI—Regan, Miller]  
Steady driving "Louie, Louie"-like solid, cha cha thumper.

(B+) LET THE FOUR WINDS BLOW (2:08) Commodore BMI—Bartholomew, Domino] Driving rock-a-rhythmic updating of oldie.

GLADYS TYLER (Brooks 101)

(B+) I AM CONFUSED OVER YOU (2:18) [Danco-BMI—Coleman, Outlar] Spirited Soulful r&b vocal.

(B) ONE MAN'S WOMAN (2:10)  
[Danco-BMI—Coleman, Outlar] R&B shouter.

LALO SCHIFRIN (MGM 13251)

(B+) THEME FROM RHINO (2:25)  
[Hasting-BMI—Schifrin] Jungle drums with bolero beat.

(B+) RHINO ROMP (2:20) [Hasting-BMI—Schifrin] North African-flavored instrumental with strong Latin beat.

APRIL YOUNG (Columbia 43046)

(B+) (WILL YOU BE MY STEADY BOYFRIEND (2:18)  
[Hill & Range, Shelros-BMI—Ross, Gamble] Driving, multi-track teen delight.

(B) THIS TIME TOMORROW (2:57) [Norma-BMI—Rosenblatt, Millrose] Thumpa-rhythm, cha cha.

LONZINE CANNON (Philips 40190)

(B+) NO MAN IS AN ISLAND (2:38) [Bourne - ASCAP—Whitney, Kramer] Emotion-packed, strong beat ballad revival of oldie.

(B+) YOU STILL LOVE HER (2:14) [Earth-BMI—McCoy] Touching cha cha beat ballad item.

DOMINIC BEHAN (Hickory 1263)

(B+) LOVE IS WHERE YOU FIND IT (1:42) [Acuff-Rose BMI—Behan] Pleasant, easy-going folk ode.

(B) LIVERPOOL LOU (2:48)  
[Robbins ASCAP—Behan] More of the same.

ZILLA & JAY

(ABC-Paramount 10558)

(B+) OLD BUTTERMILK SKY (2:17) [E. H. Morris ASCAP—Carmichael] Blues treatment of the sturdie.

(B+) INTO EACH LIFE SOME RAIN MUST FALL (2:20)  
[Pickwick ASCAP—Robers, Fisher] Another r&b-read evergreen.

THE ARNOLD SISTERS

(Sound Stage 72523)

(B+) JELLY BEAN (2:42) [Combine BMI—Henn] Handclap-pin' hard-driving rock opus.

(B) ANGEL LAUGHTER (2:04)  
[Gold Spot BMI—Henn] Beat ballad.

RICK RANDELL (Decca 31634)

(B+) DEBBIE [Albermarle, Interval BMI—Taylor, Daryll] Smooth hymn-to-her-charms opus.

(B) WORDS ON PAPER [Albermarle, Interval BMI—Gaeta] Bluey ballad.

THE AVONS (Groove 0039)

(B+) WHATEVER HAPPENED TO OUR LOVE (2:26)  
[Painted Desert BMI—Rush, Crane] Hard-driving beat, choral rocker.

(B) TONIGHT KISS YOUR BABY GOODBYE (2:25) [Tree BMI—Reliy, Wilkins]

THE SHADOWS (Atlantic 2235)

(B+) (THE RISE AND FALL OF FLINGEL BUNT (2:42) [Shadows-Hill & Range BMI—Welch, Marvin, Rostelli, Bennett] Infectious, all-instrumental rhythm jumper.

(B+) THEME FOR YOUNG LOVERS (2:41) [Ross Jungnickel-Harms ASCAP—Welch] Rumbling instrumental with pretty melody.

LITTLE DEANS COMBO

(Peoria 101)

(B+) THE HAPPY BULLFROG (2:10) [Irving-BMI—Turner] Catchy instrumental.

(B+) DROP OUT (1:30) [Ivaley-ASCAP—Turnbull, Gould] Solid dance affair.

O. V. WRIGHT (Goldwax 106)

(B+) THAT'S HOW STRONG MY LOVE IS (2:48) [Rise BMI—Jamison] Tradition-oriented blues weeper.

(B) THERE GOES MY USED TO BE (2:43) [Rise BMI—Jamison] Rhythmic uptempo moody ballad.

FIVE KEYS (King 5877)

(B+) I'LL NEVER STOP LOVING YOU (2:17) [Wisto BMI—Pierce, West, Threath] Lively, high-powered happy romancer.

(B) I CAN'T ESCAPE FROM YOU (2:35) [Ward BMI—Ward] Shuffle-beat r&b romancer.

LES MCCANN (World-Pacific 411)

(B+) BIG CITY (2:14) [Promenade ASCAP—Jenkins] Tender, after-hours jazz-blues vocal.

(B) ROUTE 66 (2:39) [E. H. Morris ASCAP—Troupe] Raunchy reading of the oldie.

DOSSIE TERRY (King 5990)

(B+) THUNDERBIRD (3:03) [J&C BMI—Terry, Gray] Rockin' teenish blues hand-clapper.

(B) BE BOP WINO (2:30)  
[Arma BMI—Rockwell, Bass] Easy-swingin' r&b ditty.

GARY USHER (Capitol 5193)

(B+) SACRAMENTO (2:01) [New Executive BMI—Usher, Wilson] Pulsating, up tempo multi-track weeper that builds.

(B+) THAT'S THE WAY I FEEL (2:06) [Beechwood BMI—Usher] Tearful, quick paced multi-voiced lament.





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### B+ REVIEWS

DAWN SISTERS (Southtown 906)  
(B+) ONE SIDE OF MY HEART  
(2:00) [Tuneville-BMI—Schneider] Folksy romancer done in close harmony.

(B+) SILLY LITTLE LOVE  
NOTES (2:12) [Tuneville-BMI—Williams] Juvenile romancer with echo effects.

MIKE CURB & CURBSTONES  
(Reprise 0287)

(B+) HOT DAWG (1:40) [Cude-BMI—Curb] Honky-tonk piano and funky guitars.

(B) VELOCITA (1:38) [Cude-BMI—Curb] Rapid-paced surfing-like instrumental.

ARTISTICS (Okeh 7193)

(B+) I'LL LEAVE IT UP TO YOU  
(2:15) [Jalynne-BMI—Walker, Staunton] Infectious upbeat cha cha.

(B+) GET MY HANDS ON SOME  
LOVIN' (2:20) [Jobete-BMI—Gaye, Stevenson] More thumpin' sounds.

MYRNA MARCH (Columbia 43050)

(B+) PARADE OF BROKEN  
HEARTS (2:07) [Ludix, Betalbin—BMI—Elgin, Dixon, Lorber] R&B thumper with strong cha cha.

(B+) JUST BEGINNING TO FOR-  
GET ABOUT YOU [Brenda—BMI—Montagna, Otis] Touching slow beat ballad weeper.

HERB JOHNSON (Swan 4186)

(B+) TWO STEPS AHEAD (2:22)  
[Dew-BMI—Osborne, Griffin] R&B-pop, inviting, rhythmic rock-cha tale.

(B) TELL ME SO (1:59) [Recco-BMI—Chessler] Pleasing beat ballad affair.

TRIGENTS (Impala 257)

(B) I'VE GOT TO FIND MY-  
SELF SOMEBODY (2:10)  
[Tornado BMI—Knechtel] Medium-paced rock romancer.

(B) FIRST LOVE (2:00) [Tornado BMI—Wright] Sentimental, shufflin' teen stuff.

SONNY BOOTH (Revolvo 142)

(B) OH BABY MINE (2:20) [Culver-ASCAP—Redman] Rock vocal with limited appeal.

(B) I DON'T KNOW (2:05) [Cole-BMI—Livernash, West] Up-tempo mild rock affair.

TINY MORRIE (Hurricane 1937)

(B) THE BEETLE & THE  
SPIDER (2:34) [Dundee-BMI—Sanchez] Novelty opus with beat.

(B) LET'S TALK IT OVER (2:44)  
[Dundee-BMI—Sanchez] Fast backdrop for medium rock vocal.

THE TRADEWINDS  
(United Southern 104)

(B) A BOY NAMED JERRY  
(2:34) [Ouachita-BMI—Cunning, Johnson] Juvenile teen romance item.

(C+) THE HEART OF THE  
MONTH CLUB (1:48) [Ouachita-BMI—Friend, Robbins] More of same.

THE CONES (Lectron 12263)

(B) LOVE IS LIKE A HI-WAY  
(3:00) [Active - ASCAP—Clare] Schmaltzy teen ballad.

(C+) I'LL CLOSE MY EYES AND  
PRETEND (2:40) [Clare-ASCAP—Clare] Slow romancer.

JAMIE COE & GIGOLOS  
(Enterprise 5005)

(B+) CLOSE YOUR EYES (2:20)  
[Miller—ASCAP—Petkere.] Teen-oriented treatment of oldie.

(B) THE DEALER (2:10) [Different—BMI—Savich, Smith, Olson, Coe, Nievelt] Hard rock dance pleaser for the teen set.

HARRY MUSTANG SINGERS  
(Epic 9688)

(B+) BUCKET FULL OF LOVE  
(2:14) [Fred Rose—BMI—Rainwater] Rock-folk affair in "Alley Oop" manner.

(B+) (FRANKIE YOU'RE A) RAT  
FINK (2:20) [Acuff-Rose—BMI—Bryant] Novelty rock opus.

RONNY (London 10038)

(B+) OH MY DARLING CAROLINE  
(2:47) [Peer Int'l—BMI—Jorge, Hausmann] Clementine done up is easy goin' German language.

(B) LU LA LU (2:50) [August Seith—ASCAP—Rolloff, Hee] Haunting, also German, folk-like affair.

BECKY SHARP (Zodiac 802)

(B+) THEY SAY YOU FOUND A  
NEW BABY [Hill & Range-BMI—Byers] Tantalizing, rhythmic thumper.

(B) MISS ME [Robt. Mellin-BMI—Johnston, Bateman, Mellin]

LINDA HOPKINS (Brunswick 55267)

(B+) THE MAGIC SONG (2:44)  
[Pearl BMI—Gordy, Green] Dandy, handclapping rock-a-twist delight.

(B+) UPON MY LIPS A SONG  
(2:46) [Song Smiths ASCAP—Gleason] Moving romantic religious ballad. Beautiful job.

### B REVIEWS

### C+ REVIEWS

ELLEN GRAYAM (Prince 6405)

(C+) LE METRO DE BOSTON  
(2:40) Atlantic BMI—Hawes, Steiner] French rendering of the popular folk item.

(C+) MICHEL (2:05) [Granite-ASCAP] The same bit.

PAUL FREES (Singlette 113)

(C+) TWIN OF THE JOLLY  
GREEN GIANT (3:21) [Teakwood-BMI—Oliver, Adams, Sanford] Juvenile novelty tune.

(C+) DESTINY (2:05) [E. H. Morris-ASCAP—Van Winkle] Easy-paced instrumental.

### RELIGIOUS

REV. M. L. FRANKLIN  
(Nashboro 819)

Sweet Hour Of Prayer/Marching To Zion

MAGGIE INGRAM (Nashboro 820)  
I'm Not Uneasy/Melody Of Love

GOSPEL SONG BIRDS  
(Nashboro 821)

Do You Ever Call Jesus/Let Jesus Lead You

NATIONAL CLOUDS OF JOY  
(Nashboro 822)

There's Only One Train/Oh Lord Need Thee

SWANEE QUINTET (Nashboro 823)  
Death Will Come/Pray-Sometime



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CAN I GET TO KNOW YOU

VJ 599

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VJ 598

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