

# Cash Box

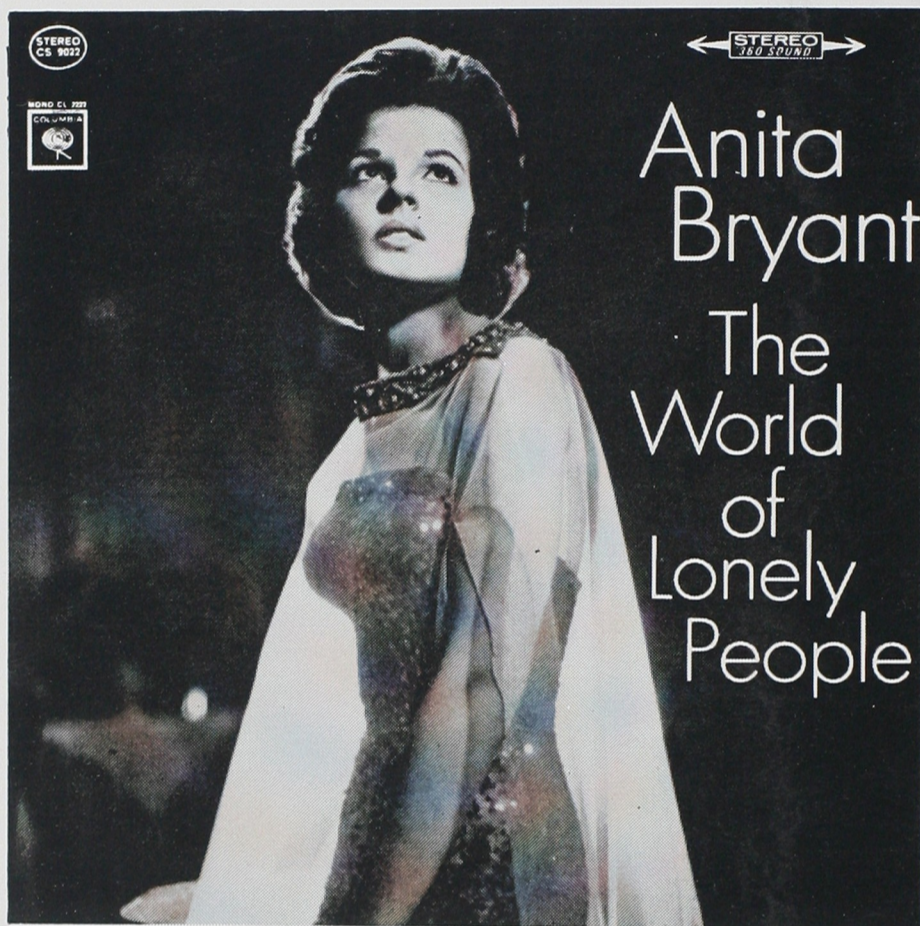
JULY 11, 1964



A unique combination of comedy and music has made the Smothers Brothers one of the hottest disk acts in the industry. The Mercury label's top twosome has been on the charts with each of its five albums, frequently riding with two and three albums at the same time. They are currently high in the best seller list with their latest album "It Must Have Been Something I Said." The Smothers, who recently headlined at N.Y.'s Basin Street East, and have a series of dates during the next two months, debut at San Francisco's posh Fairmont Hotel in September, quite a jump from their first job in that city's Purple Onion nitery. They will be doing concert dates in the Fall and are currently being considered for a TV series of their own as well as film roles. The boys are reported to have sold more than a million albums to date.

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4. "I Remember You"
5. "Little Things Mean a Lot"
6. "Don't Let the Sun Catch You Crying"
7. "Laughing on the Outside"
8. "All Alone Am I"
9. "It's Not the Way It Used to Be"
10. "Why Me"
11. "World Without Love"
12. "Welcome, Welcome Home"

COLUMBIA RECORDS 

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# Cash Box

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## ARMADA'S NEW CHALLENGE

"Critical," "Crucial" and "Turning Point" are strong, do-or-die words. They were used throughout last week's ARMADA convention to depict a sense of urgency for the music business as it enters a new era of involvement with the Federal Government through the soon-to-be promulgated trade practices rules and an investigation into distribution patterns in the U.S.

But, whether ARMADA officials were aware of it or not, these words had a double edge. In our observations and dialogs with industry personnel who attended the convention, we concluded that these words might well be applied to ARMADA itself.

The organization must face up to some uncomfortable facts of life. It must recognize that the trade has little desire to come to a convention to re-hash perennial grievances, which, no matter how well they may be articulated by many of its members, rarely enlighten and are never resolved.

It should be as clear as the Florida sun to ARMADA officials (who have a right to be exasperated in seeing their symposium endeavors meet with sparse attendance) that the annual convention itself can only gain stature as a "working convention."

That is, in regards to its annual meetings, the good offices of ARMADA must henceforth be directed toward activity that will see to it that the confab's major lure is the distrib-label conferences for the introduction of new summer and fall product.

Discounting other fringe benefits of attendance at the convention, the big draw, as each succeeding ARMADA convention bears out, are these unveilings of new product and programs.

ARMADA, with its very existence as an intra-industry organization at stake, must concentrate its efforts in re-organizing its convention format to make label-distrib meets the heart-and-soul of its annual get-together.

There was serious evidence presented at the convention that many distrib are weary of the time-and-expense of attending lavish new-product conventions in varied locales and are strongly in favor of getting the word of new merchandise and sales plans under the convenience of a single roof, at a single time. Distributors feel further that a label can do a bang-up sales presentation in the space of 2½ to 3 hours.

It is with this label and distrib tie-in that we see an invaluable annual convention role for ARMADA. We are well aware that some forums for the discussion of trade issues are necessary. They must, however, to attract maximum attendance take-up a minimum of convention time.

The preceding paragraphs have concerned ARMADA's intra-industry role. The convention also brought home with dramatic impact the recognition ARMADA has gained among members of Government who are keeping watchful eyes on the disk business as part of an investigation into the U.S.'s amaz-

ingly complicated distribution system.

Two of them, Federal Trade Commissioner John Reilly and Rep. James Roosevelt, were distinguished guests at the ARMADA convention. Each underlined his debt to ARMADA in cooperating, through ARMADA attorney Earl Kintner, with the FTC and Rep. Roosevelt's House Sub-Committee on Small Business in reporting on current industry conditions to them for their respective purposes.

Both Commissioner Reilly and Rep. Roosevelt noted that they expect to continue to seek out aid from the association.

It was evident from remarks made by Commissioner Reilly that following the promulgation of the trade practices rules, ARMADA will act as liaison between the FTC and the industry in all matters concerning the effective enforcement of the set of rules. The FTC obviously cannot keep continually on top of the music business. It has found an able sounding-board in ARMADA, which it will be in close contact with in order to measure the success or failure of the trade rules. We received the impression that ARMADA will get action if and when it feels the need to pass on to the Federal Agency possible violations of the upcoming trade rules.

We also think the industry should be proud to know that Rep. Roosevelt in his contacts with other industries has often referred to the music business, ARMADA in particular, as an example of a business that has taken upon itself to express to the Federal Government a need for guidelines in the conduct of its affairs.

The efforts of ARMADA have clearly established the organization as the place for Washington to go to when the record business is the topic of the day. It also holds that ARMADA is going to be one of the record industry's most important men-in-Washington. And in the days and years ahead, this may well be the greatest function of the distrib organization.

ARMADA is needed on all levels of the business. Within the industry itself, its destiny, if it re-shapes its convention thinking, can be one of invaluable service. As a spokesman for the business where it's really going to count, it already commands respect and admiration.

ARMADA has its needs, too. Like any organization, it not only requires the continued support of its present membership, but must count on a steady flow of new members. We find it difficult to comprehend what kind of logic dictates non-membership by distrib in the association, whose activities, after all, benefit all distrib. If the problem is financial, it should be made known to non-members that ARMADA can make a join-now-pay-later arrangement. In these crucial times for the music industry, membership in ARMADA seems to us a matter-of-fact obligation, and, in more ways than one, good business.



# Cash Box TOP 100



JULY 11, 1964

	Position	7/4	6/27
1	RAG DOLL	3	25
2	MEMPHIS	2	6
3	I GET AROUND	1	3
4	MY BOY LOLLIPOP	4	4
5	CAN'T YOU SEE THAT SHE'S MINE	18	19
6	A WORLD WITHOUT LOVE	5	1
7	THE GIRL FROM IPANEMA	10	13
8	DON'T LET THE SUN CATCH YOU CRYING	6	7
9	CHAPEL OF LOVE	7	2
10	BAD TO ME	12	15
11	DANG ME	19	46
12	PEOPLE	11	5
13	NO PARTICULAR PLACE TO GO	9	9
14	DON'T THROW YOUR LOVE AWAY	17	23
15	THE LITTLE OLD LADY (FROM PASADENA)	28	60
16	GOOD TIMES	20	39
17	KEEP ON PUSHING	23	36
18	WISHIN' AND HOPIN'	29	64
19	LITTLE CHILDREN	18	17
20	TRY IT BABY	24	34
21	LOVE ME WITH ALL YOUR HEART	13	8
22	WALK ON BY	16	12
23	NOBODY I KNOW	41	79
24	ALONE	31	40
25	WHAT'S THE MATTER WITH YOU BABY	26	27
26	LOVE ME DO	15	10
27	TELL ME WHY	14	11
28	YESTERDAY'S GONE	30	35
29	HELLO DOLLY	22	20
30	I WANNA LOVE HIM SO BAD	43	81
31	UNDER THE BOARDWALK	51	70
32	FARMER JOHN	46	59
33	I STILL GET JEALOUS	36	44
34	I'LL BE IN TROUBLE	32	38

	Position	7/4	6/27
35	REMEMBER ME	35	42
36	ALONE WITH YOU	27	30
37	HEY HARMONICA MAN	48	62
38	TENNESSEE WALTZ	40	41
39	STEAL AWAY	50	65
40	LAZY ELSIE MOLLY	39	43
41	BEANS IN MY EARS	25	28
42	DON'T WORRY BABY	37	26
43	TODAY	34	24
44	MY GUY	21	14
45	DIANE	33	21
46	GIVING UP	49	49
47	NOT FADE AWAY	44	54
48	EVERYBODY LOVES SOMEBODY	70	87
49	WHAT'D I SAY	42	16
50	BEG ME	53	57
51	PEG O' MY HEART	55	61
52	I'LL TOUCH A STAR	45	22
53	SOMETHING YOU GOT	54	56
54	TEARS AND ROSES	38	18
55	I LIKE IT LIKE THAT	71	—
56	A HARD DAY'S NIGHT	—	—
57	YOU'RE MY WORLD	64	69
58	DO I LOVE YOU?	69	76
59	(YOU DON'T KNOW) HOW GLAD I AM	66	77
60	WHAT HAVE I GOT OF MY OWN	68	73
61	THE WORLD I USED TO KNOW	63	67
62	SHARE YOUR LOVE WITH ME	65	71
63	I BELIEVE	73	80
64	EVERY LITTLE BIT HURTS	58	32
65	YOU'RE MY REMEDY	75	—
66	ANGELITO	79	84
67	MILORD	47	39
68	JUST BE TRUE	78	—

	Position	7/4	6/27
69	TELL ME	85	—
70	MIXED-UP, SHOOK-UP GIRL	80	96
71	KICK THAT LITTLE FOOT, SALLY ANN	74	75
72	AL DI LA	—	—
73	PARTY GIRL	62	55
74	SUGAR LIPS	—	—
75	HANDY MAN	88	—
76	ANYONE WHO KNOWS WHAT LOVE IS	83	93
77	FIRST NIGHT OF THE FULL MOON	84	91
78	C'MON AND SWIM	89	—
79	OH! BABY (WE GOT A GOOD THING GOIN')	87	—
80	I WANT TO HOLD YOUR HAND	86	—
81	HICKORY DICK AND DOC	67	83
82	WHERE DID OUR LOVE GO	—	—
83	I'M INTO SOMETHING GOOD	99	—
84	LIKE COLUMBUS DID	—	—
85	I CAN'T HEAR YOU	91	—
86	SHE'S MY GIRL	90	95
87	IT AIN'T NO USE	92	88
88	SHE'S THE ONE	96	—
89	GIRLS	72	78
90	LOVE IS ALL WE NEED	97	100
91	IF I'M A FOOL FOR LOVING YOU	93	98
92	IT'S ALL OVER NOW	94	99
93	A LITTLE TOY BALLOON	82	86
94	DREAM LOVER	98	—
95	FERRIS WHEEL	—	—
96	SAILOR BOY	—	—
97	HAUNTED HOUSE	100	—
98	ALL GROWN UP	—	—
99	BABY COME HOME	—	—
100	A QUIET PLACE	—	—

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

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**E/SE 4229**

# Beatles Make Sales History For UA; Orders Over 1 Million For Pic Track Album; Capitol To Bow 3 Track Singles By Mid-July

MIAMI BEACH, FLA.—United Artists Records undoubtedly made indie label history down in Florida when it accepted orders in excess of 800,000 albums from its distributors for one LP.

The album, of course, is the track of the Beatles' up-coming film "A Hard Day's Night." No UA album had ever come close to that figure on its initial order. Prior to leaving the ARMADA Convention, however, that figure had already exceeded the 1,000,000 album mark thanks to re-orders placed prior to departure time. Re-orders were prompted by distributors checking with their home offices to get a closer feel of the market's response to the new LP.

UA expects to have more than two million LP's shipped by mid-July.

If the success of the LP is translated into similar success in the singles field, there could be a wild situation at the top of the charts with a possibility of the Beatles holding all ten spots out of the top ten. Since there is a very good possibility that there will be ten sides issued in singles form by the end of next month.

Capitol, which has singles rights to cuts of the LP on UA has, of course, already rushed out a two sider coupling "A Hard Day's Night" with another cut. However, by the middle of last week, Capitol (which has no LP of the track) had decided to issue two more singles from the soundtrack. (Continued on page 38)

## PIERRE MONTEUX DIES

NEW YORK—Pierre Monteux, whose art as a conductor won the admiration of more than two generations of music lovers, died last week (1) at the age of 89 at his home in Hancock, Me.

Still active past his 89th birthday last April, he became the music world's longest active conductor, and only recently was a planned concert tour—with the London Symphony, of which he became music director in 1960—cancelled because of his failing health.

Monteux was born in Paris on April 4, 1875 and studied at the Paris Conservatoire. Although groomed in the tradition of the musical giants of (Continued on page 37)

## Decca Becomes 4th Major In MOA Fold

NEW YORK—The participation of four major labels at the MOA Convention in Oct. has been assured with the announcement that Decca Records would exhibit at the confab. Claude Brennan, national sales manager of the label, notified the trade last week that Decca had accepted an exhibitor role at the annual meeting of jukebox operators. Previously, Columbia, Capitol and Victor had agreed to exhibit at the Chicago meeting.

## Jack Loetz Is New Columbia Records V.P.



JACK LOETZ

NEW YORK — Goddard Lieberman, president of Columbia Records, has announced the appointment of Jack Loetz as vice president and general manager of Columbia Record Distributors. Prior to his appointment, Loetz was general manager of the label's distribution organization.

In his new position, Loetz will be responsible to William P. Gallagher, vice president of marketing, for directing the activities of the firm's record distributors.

## Liberty Opens Distrib Branch In Los Angeles

HOLLYWOOD — Liberty Records' marketing director Don Bohanan has announced the opening of Liberty Records Distributing Company of California.

The label also has factory-owned branches in Miami, New York, Chicago, St. Louis and Cleveland.

Simultaneously Lee Mendell, manager of branch sales, revealed that Liberty had acquired an entire building located at 3018 W. Pico Boulevard, L.A., and is now open for business.

Mendell has also appointed Julio Aiello as branch manager, who, in turn, set key men for the operation including four salesmen; Wally Peters, Frank Shue, Lowell Caldwell, Ed Mosley and operations manager George Wilcock.

LRDC of California's staff have already gone into the field to call on retail outlets. Most of these men have served in sales and promotion as well as point of sale. Branch manager Julio Aiello was a one-time vocalist, featured with Jack Fina's orchestra for one year and with Jan Garber for seven. Saleswise, he worked Los Angeles via Sunland and later joined Hart Distributors.

Wally Peters began his tenure in the record business part-time at L.A.'s House Of Sight & Sound while a student at UCLA. Peters entered the distribution field with Record Merchandising Co. as an inside man. He moved over to Allied Records in sales for about a year and finally joined Dot Records at their branch as a sales-promo man, prior to his new post at LRDC of California.

Frank Shue was a Columbia Records sales-promo staffer, following a stint with the Marine Corps. He also helmed his own promotion office representing such artists as Tony Bennett, Kitty Kallen, Johnny Ray and The Brothers Four.

Lowell Caldwell broke into the industry as a salesman for Decca for two years. The past nine years saw Caldwell representing Capitol Records in sales.

Ed Mosley majored in speech and radio at Ohio University. He was a radio announcer in Cleveland. Later, he broke into sales, more recently with a position involving sales and promo at L & S branch of Record Sales.

Operations manager George Wilcock spent three years as Credit Manager of the Lighting Corporation of Los Angeles. For six years he labored as an office and credit manager of Burgermeister Brewing Corporation. He entered the record industry as an indie credit manager for smaller firms.

## ATCO Offers New Beatles Single

NEW YORK—Atco Records released its second singles effort featuring the Beatles last week. The date, "Ain't She Sweet," features a vocal by Beatleite John Lennon, and was originally released on Germany's Polydor label. Most of Polydor's Beatles' sides have featured Tony Sheridan, a non-Beatle.

According to Atco, the deck was issued following exposure of the original Polydor release by deejays in Calif., Miami and Atlanta. Atco says its getting orders from all parts of the country, including a 10,000 back-order in Calif.

Continuing in the English sound mood, Atlantic and Atco released two other dates by English performers. Atlantic marketed "The Rise And Fall Of Flingie Bunt," from its Shadows' LP, "The Shadows Know," while Atco released "A Little Bit Of Lovin'" by the Foremost.

All three dates will get nationwide promo from both labels.

## WB Ups Smith To Head Of Singles A&R; Hinton Named Nat'l Promo Mgr.

BURBANK—Mike Maitland, Warner Bros. Records president, announced two major promotions last week.

Joe Smith has moved up as director of singles A&R and Bruce Hinton has been made national promotion manager.

Smith, who has been directing the singles A&R chores for Warner Bros., as well as handling national promotion for both Warner Bros. and Reprise, will relinquish the latter to Hinton.

Smith will now administrate all A&R matters for WB singles exclusively, and will continue with and expand WB agreements with indie record producers, as well as assign new projects, direct the acquisition of singles master purchases and the signing of new artists to the WB label. Smith will coordinate these functions with Jimmy Hilliard, WB's director of album A&R. Both excess will work closely with Arty Mogull, recently named director of the label's eastern operations in New York. Smith continues to report directly to Maitland.

Hinton will assume all responsibility for both WB and Reprise national promotion departments, working with a field force of eight men the label maintains in eight markets, including Walt Calloway, Bill Casady, Marvin (Continued on page 38)

## RCA Victor Ups Burkheimer To Manager Of Pop LP Planning & Merchandising



DON BURKHIMER

NEW YORK—Donald J. Burkheimer, former tapes and services manager at RCA Camden, has been promoted to manager of pop album planning and merchandising at RCA Victor Records, it was announced last week by Irwin Tarr, the firm's planning and merchandising head.

The exec's new major responsibility will be the development of merchandise plans and programs for Victor pop albums. Reporting directly to Tarr, Burkheimer will work with sales and A&R departments and maintain constant liaison with advertising promotion personnel, as well as with distributors and dealers to stimulate and expand sales of the label's album product.

Burkheimer has been manager of RCA Camden tapes and service since Dec. 1958, and until his current appointment had been responsible for the advertising and promotion of magnetic tape products, educational products, premium records, shows and exhibits, advertising services and the cataloging department. He came to the record division in 1958 from the television division where he operated in sales and promotion since 1956.

A graduate of LaSalle College, Burkheimer did graduate work at Laval University in Quebec and at the Charles Morris Price School. He also served as an instructor in the U.S. Army Signal School.

## Columbia Bows 20 New July LP's

NEW YORK—Columbia Records has announced that it has released 20 new albums for July highlighted by the original cast etching of the World's Fair musical, "To Broadway With Love."

Other sets in the summer release are "The Importance of Being Oscar" with Michael MacLiammoir and eight electronically re-channeled for stereo re-issues that include "Babes In Arms," "Girl Crazy," "Brigadoon," "Oh, Kay!," "On Your Toes," "The Boys From Syracuse," "Roberta," and "Ernest In Love."

The Masterworks entries are "Die Schone Mullerin" with Lotte Lehmann, "Suite Espanola," "Pavana Capricho" and "Cantos de Espana" by Albeniz with pianist Alicia de Larrocha; Andrew Imbrie's Violin Concerto and Cecil Effinger's Little Symphony No. 1 with the Columbia Symphony conducted by Zoltan Rozsnyai and Carroll Glenn as violinist.

The pop release features "Three Window Coupe" by the Rip Chords, "The World Of Lonely People" by Anita Bryant, "The Great Years" by Johnny Mathis, "Slippin' Around" by George Morgan and Marion Worth, "Septet" by Art Van Damme, and "Dance Dance Dance" by Frankie Yankovic.

## Larry Newton To Stay At ABC-Par

NEW YORK—Larry Newton will remain at his post as vp of ABC-Paramount Records. In answer to a question from Cash Box based on rumors heard at the ARMADA meet, ABC-Par president Sam Clark said that no exec at the company would leave the label as a result of any recent exec additions to the company. Trade rumors have had it that Newton might accept a major position with Colpix Records. The Clark announcement was viewed as a method designed to end those rumors.

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## UA Re-Pacts Ferrante & Teicher



NEW YORK—Duo pianists Ferrante & Teicher will continue their five year association with United Artists Records via a new long-term exclusive pact, according to David Picker, president of the label.

In their half decade with the label, the pair has scored with a number of singles and LP's, specializing in romantic themes from the movies, including "The Apartment," "Exodus" and "Tonight" from "West Side Story."

Following their disk successes, the team became a big concert draw and network TV attraction.

Their current singles release is "The Seventh Dawn," another pic theme. Due for release soon is an LP of "My Fair Lady" songs, designed to cash-in on the upcoming flick version of the classic show.

During the past six months, UA's new management team has made a number of artist deals, including the re-pacting of guitarist Al Caiola, the arrivals of Frankie Avalon, Betty Carter, La Playa Sextet, Mark Thatcher, writer-conductor Riz ("More") Ortolani and Barry Gordon. Hits have come from pactees Bobby Goldsboro, Danny Williams and Garnet Mimms.

## MGM Rushes 6 Tracks In Summer Festival

NEW YORK—It's "Summer Sound-track Festival" time at MGM Records. The label has announced a drive on six MGM soundtrack items, timed for national and local release of the MGM flicks in the hot-weather months ahead.

The soundtracks are "The Unsinkable Molly Brown," "Looking for Love," "Night of the Iguana," "Circus World," "Flipper's New Adventures" and "How the West was Won."

For point-of-sale, the label has devised 18" by 18" blow-ups and 12" by 12" display easels. There are also individual streamers on each flick and a large poster puts emphasis on all six. Newspaper co-op ads, as well as heavy concentration on radio exposure are planned. Additionally, trade advertising will supplement consumer point-of-sale aids.

Distrib salesmen will be able to participate in an incentive program that could earn them, via a point system, "vacation money."

## AF In Brazil Sold To Bastos, Gen. Mgr.

NEW YORK—Sid Frey has sold his affiliated Brazilian label, Audio Fidelidade do Brasil Ltd. to Sebastiao Bastos, who, as general manager, has been in charge of the label since its formation in 1959.

For the past three years, Bastos, a 14-year music business vet in Brazil, has been producing local Brazilian recordings for the AF catalog, including such successes as "Samba em Preludio," a single, and "Organ, Samba and Percussion," an LP.

# Reilly Tells ARMADA He Sees Forward Step In Rules That Can't Please All; Roosevelt Sees Need For Sweeping Study of Marketing By Pres. Commission

MIAMI BEACH—"Many in the industry will be dissatisfied with the Rules and there will be grumbling, but no one yet knows how to please all of the people all of the time. If you continue in the same spirit you have set out, you will take a giant step toward solving your industry problems."

With these words, John Reilly, Commissioner of the Federal Trade Commission cautioned and consoled members of the trade who were present at his address during the ARMADA convention last week. The rules, of course, are the impending trade practices rules, formulated by the FTC.

In conceding that some of the rules will be open to question by traders, Reilly recommended that the Commission staff or ARMADA, or other trade organization, six months after the rules have been promulgated send out questionnaires, which would attempt to ascertain how the rules have worked, whether any particular rules have in practice shown themselves to be useless; whether the industry

(Continued on page 10)

## ARMADA Re-Elects Heilicher Pres., Choose Other Execs

MIAMI BEACH, FLA.—Amos Heilicher, president of ARMADA when the Fair Trade Practices rules were suggested to the FTC, has been re-elected president of the distributor association and accepted the honor with a comment that he would be very proud to serve as president again to see that the rules are accepted as industry guidelines by the Commission. "It will be a great pleasure to see this through," said Heilicher, "then someone else can serve as president."

Also re-elected to executive posts were Jim Schwartz, who returns as Treasurer; and Irwin Fink who returns as Secretary. Bob Chatton, formerly a regional veep, becomes Executive Vice-President under Heilicher in the new regime. He replaces Jimmy Martin who held the post last year and this year will serve as the mid-western regional veep. Bill Davis was elected to the post of Western Regional V.P. and Harry Levin was chosen Eastern Regional V.P.

The Board of Directors include: Jake Friedman of Atlanta, Milt Saltstone of Chicago; Hutch Carlock of Nashville; Henry Nathanson of Baltimore; Henry Levin of Detroit; Al Chotin of St. Louis; Henry Hildebrand of New Orleans; and Ike Klayman from Cincinnati.

Ed Jones will continue to serve as the association's Executive Secretary.

## ROSA Elects Officers, Stone Stays As Prexy

MIAMI BEACH—A new slate of officers was elected by ROSA, the one-stop association, during its special meet during last week's ARMADA confab. Stan Stone of Galaxy One-Stop in New York was elected president. He recently took over the helm of the organization following the resignation of Irv Perlman of I. J. Morgan One-Stop in Philly, who was elected a vp, as was Tom Mutter of Consolidated One-Stop of Detroit. Pat Cohen of Pat's One-Stop of Richmond, Va. was elected treasurer.

MIAMI BEACH—A sweeping study of anti-trust laws with respect to marketing practices was called for by Rep. James Roosevelt, chairman of the House Subcommittee on Distribution for the House Select Committee on Small Business.

The Congressman expressed this desire in a speech presented at a luncheon in the Eden Roc Hotel during last week's ARMADA confab.

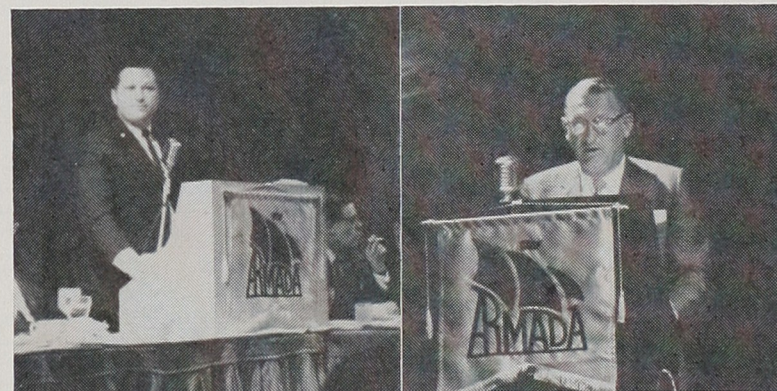
At a press conference following his talk, Rep. Roosevelt declared

that he hoped a Presidential Commission—on the order of the famed Hoover Commission—could be appointed and begin its study by the beginning of 1965. He agreed with the contention, expressed by ARMADA attorney Earl Kinter and others, that the Robinson-Patman Act, dealing with price discrimination on the distribution level, has not been properly enforced.

"The structure of our antitrust (Continued on page 10)



MIAMI BEACH, FLA.—There was no doubt at the Eden Roc Hotel in this city that during the last week in June the hotel belonged to the Record Industry. Above the front desk in the main lobby of the hotel ARMADA arranged for the display of logos of associate record company members. Attendance at the convention was the best ever. More distributors attended this ARMADA meet than any previous convention and more manufacturers (some not registered as associate members) turned up at the hotel to rub elbows with their distributors. And, as always, a considerable amount of business, line changing, etc., was done in the lobby, on the beach, at the pool and elsewhere—a most important aspect of a successful convention the substance of which does not take place in the convention limelight.



MIAMI BEACH, FLA.—One of the highpoints of the ARMADA Convention was the address by FTC Commissioner John Reilly, (left) who praised ARMADA and its concern about methods to improve its own industry difficulties. Reilly has been diligently working to get the Trade Practices Rules approved by the Commission at an early date. He told Cash Box that he expected them to be finalized by mid-August. On right is Amos Heilicher, thanking the members for re-electing him president of ARMADA for another term.



MIAMI BEACH, FLA.—Although the panel discussions were poorly attended, an interesting one dealt with the high cost to distributors of hopping around the country during the summer to hear and see new product introduced by manufacturers in varied locales. Above (l. to r.) Bob Sommers of Warner Bros., Al Cahn of Kapp and distributors Bill Davis and Al Chotin discuss the topic (see separate story).

MORE ARMADA NEWS ON PAGES 8 & 10

## ARMADA's Heilicher: A President Angered At Apathy

MIAMI BEACH, FLA.—Amos Heilicher, president of ARMADA, said what he did not want to say or thought he would have to say as he opened the 6th annual ARMADA convention on Friday morning, June 26.

Only a fraction of the convention-ers attended the official opening of the confab, the schedule of which had a day and a half sliced off (the Tuesday, June 30, series of events was dropped, and a scheduled Wednesday meeting of the ARMADA board to elect new officers took place on Sat., June 27).

Speaking off-the-cuff, Heilicher said he felt "disgust and shame" at the apathy shown by the trade present at the confab in staying away from the opening session. This apathy continued at all symposiums and panel discussions that followed, which prompted ARMADA officials to reshuffle or drop planned forums.

Heilicher said the response to the meeting periods was all the more "aggravating" because of the "critical" times the industry was currently going through.

Following his slap at the lack of enthusiasm of many present at the confab, Heilicher told those in attendance that he did not wish to play the role of minister who had to "bawl out his flock for those who were not present."

In a prepared statement, the distrib said that the industry was "approaching the 'New Era in the Record Industry'. We will be operating under a system of fair trade practices spelled out by the Federal Trade Commission in a comprehensive code of trade practices rules. The trade practices rules are the rules of the Federal Trade Commission, not ARMADA's."

ARMADA entered this project because our members foresaw the inevitable issuance of some trade rules by the Federal Government. To assure the industry of workable rules, and to fill a vacuum within the industry, ARMADA established a committee to discuss the prospect with the Federal Trade Commission and to assist with suggested terminology and practices."

Heilicher said that the association, with joint efforts by its distrib and label membership, had done much in the past year to alleviate problems which aggravated the industry a year ago. He said there had been some strengthening by manufacturers of pricing policies, with a more uniform procedure that is becoming more prevalent in the national market.

"This should all lead to a more stable market on the retail level," he said. "We believe that this is all to the betterment of the record industry."

He also declared that many distributors have diversified their operations and their investments in the record business in order to exercise flexibility and to cope with changes in consumer patterns.

## ARMADA's Finances

MIAMI BEACH, FLA. — Jim Schwartz, ARMADA Treasurer, reported on the organization's current financial picture during the convention:

Current Cash assets:	\$25,340
Collected During Conv.	5,200
Total	\$30,540
Accounts Receivable	\$4,000
Total	\$34,540

Distributor members of ARMADA include 40 registered, paid-up distributors. ARMADA expected to have approximately 45 in the fold and paid up by convention's end. Approximately 40 manufacturers are paid-in-full associate members of ARMADA.

ARMADA's cost of operation during the year 1963 was close to \$33,000, described as a very costly year because of the continuous contact necessary with Washington on ARMADA legislation.

## Kintner On Federal Trade Practices Rules

MIAMI BEACH, FLA.—It was hoped that the Trade Practice Rules would be handed down prior to convention time and ARMADA counsel Earl Kintner had hoped to go through each with a fine tooth comb, clarifying the significance of each rule with answers to questions from the floor.

But since the rules had not been finalized by convention time, Kintner reviewed the proposed rules at a General Meeting held on Saturday, pointing out how the rules, if passed in their present form, would effect distributors.

As far as policing the industry is concerned when the rules are passed, that is almost completely in the hands of industry members, according to Kintner. People who comply are expected to call to the attention of the FTC illegal tactics used by their competitors who do not comply. ARMADA and/or the FTC will supply a questionnaire to distributors on a regular basis (probably every six months) requesting information about competitors and any unethical practices one thinks they may be employing. The FTC is then expected to send investigators in and check into the accusations.

As both Kintner and FTC Commissioner stated at different times during the convention, ARMADA will have to carry the brunt of the Trade Practice Rules.

Kintner also said the ARMADA's exec committee would meet with the FTC to advise where there are violations. Said Kintner, "We will work together and live closely with the trade commission."

A very important comment during Kintner's remarks was his belief that the FTC would not accept any proposed transshipment rule and that no rule is expected in this area. "However," said Kintner, "if transshipping continues to be a problem, there may be a new discussion in this area or a case could be documented resulting in legal action to test transshipping's harmful effects to the industry."

Kintner again discussed permissible price discrimination through cost justification, but explained that it was very costly to cost justify one price to one outlet and a different price to another.

He warned about the danger of using freebies as price discrimination, or functional discounts as a price advantage to people who don't deserve such an advantage. He warned people wearing different hats (that of a distrib, rack, one-stop, dealer, etc.) and receiving functionals on all purchases. He said such people would have to start separating their pocket books.

Kintner also predicted that the final functional discount rule to be issued by the FTC would strike a closer similarity to the ARMADA rule than those submitted by the rack jobbers through NARM or by the dealers through the NARR organization.

He also warned about the misuse of advertising allowances, artists being carved up unequally for certain radio stations, giving certain stations a clear cut advantage over another.

"The Rules are no panacea," said Kintner, "and you can't expect to force medicine down the throat of a person who doesn't want to get well. But if the industry wants to help itself, the rules will contribute tremendously."

Then Kintner was hit with a series of questions from the floor. In answer to one he said that if a dealer in any area induces price discrimination, he is as guilty as the supplier. He also advised that if anyone knows of any dealer getting an unfair price advantage over another dealer, find out as much as you can about who is doing the injustice and send the information to the FTC and they will investigate.

Most of the questions, however, dealt with the complexities of businessmen dealing in records under a variety of hats.

## GALLAGHER TO ARMADA: FTC RULES ARE FINE BUT INDUSTRY RESPONSIBILITIES ARE MORE IMPORTANT

MIAMI BEACH, FLA.—The future success of the record business will come from practices within the business itself and from those who accept the "full responsibility" for the roles they choose to perform."

This was Columbia sales vp Bill Gallagher's formula for a "A Sound Future in a Sound Business" as he expressed it during a keynote talk before the ARMADA convention at a banquet at the Eden Roc Hotel on Saturday, June 27.

Declared Gallagher: "... in this era of enlightenment, you must rededicate yourselves to the continued growth of this industry... in a climate of mutual understanding. You must respect the role of the manufacturer, the distributor, the rack jobber, the one-stop."

The exec said he had "no quarrel with those who choose to perform more than one role in the distribution system of this industry... my only quarrel is with those who do not accept the full responsibility for the roles they choose to perform."

While he believes that an organization such as ARMADA is "proof that this great industry has come of age," he admonished that "maturity... cannot be assured for this industry by the simple development of a set of (FTC) rules... the rules can only bring light to those of you who are laboring in the darkness of misunderstanding."

In describing the record business as being in a "dynamic growth period"—which he chooses to call evolutionary rather than revolutionary—Gallagher declared that if the industry is to continue to grow, it must be willing to change.

"We must look on this as an opportunity and not an evil... a thing to be directed and not a thing to resist." To Gallagher, it is the market place where change will be dictated and it thus primarily upon marketing that responsibility must be placed for recognition of new opportunities and the initiation of plans to capitalize upon them.

Starting at the label level, Gallagher declared that the manufacturer must create product that's oriented to the market and be willing to accept his responsibility right through to the ultimate sale to the consumer. The one sure indication that a consumer is interested in product is the re-order pattern, the only "valid measurement of success," according to Gallagher.

Also, the manufacturer has the responsibility of communication and education. With this viewpoint, Gallagher said that the "false hype is, to my way of thinking, one of the worst evils in this industry." If it's integrity that's lacking today's record business, then it's going to have to begin with the manufacturer."

Turning to the distributor, the exec stated that "... without them, God bless 'em... there just wouldn't be any record business. To a lot of record manufacturers today, the distributor represents a landing field. I disagree with this philosophy. To my way of thinking, the distributor represents the point of take-off. The successful distributor next to the A&R man, is the most creative step in the chain of events that leads to the ultimate sale of the phonograph record.

"The distributor's role, as I see it, and those of you here who have been associated with me know I practice what I preach, the distributor's role is to motivate the ear and the eye of every consumer he can reach in his area of responsibility... his next and most vital role is to supply the demand he creates."

Gallagher stated that 80% of a disk's sale is promotion—radio promotion and artist exploitation. "It's

the distributor's responsibility," he said, "to field a well-trained, knowledgeable promotion man—not the hipster with the tight pants—but a man who is capable of communicating with radio station management on what's happening in the market place."

Gallagher said that the sign of a good radio promotion man should be taught that he should not plead for play, but should be given the sincere desire of assisting radio to develop the types of programming that will increase their revenues and listening audience.

"Radio has played a vital role in the growth of this industry, but at the same time records have made the dynamic growth of radio possible... we must never let radio forget this! We must insist on the opportunity to expose new compositions and new artists to the American public... without this vital avenue of exploitation this industry cannot continue to grow and radio, too, will lose its appeal as it turns to a pattern of monotonous repetition."

As part of the distrib's responsibility to supply the retail trade with the merchandise the consumer wants to buy, Gallagher stated it was his job to field the type of record salesman that can "assure a sound future for all of us... not the loader or the order taker of days past... but the merchandiser, the man with the ability to sell through the retail trade, not just to the retailer."

In Gallagher's opinion, the consumer "never argues about the price of a hit album... the product that has to be sold by price alone was not worth the investment that created it, or the space to stock it."

In comments about the retailer, the exec stated that his is the link in the distribution chain that has been challenged with responsibility of coping with the demands of the consumer on one end the prejudiced interests of the distributor on the other. The successful record retailer today is the man who learned a long time ago that he could resist change... he recognized his role and dedicated his efforts toward satisfying the needs of his consumers. He learned, too, to take his wares to the people instead of sitting idly by, wondering where the people went."

Gallagher said that the record business had taken "vitality and zest" from new forms of retailing that have come into existence, namely rack-jobbers and concessionaires, men, in Gallagher's view, who have pioneered the "art of being in the right place at the right time, with the right merchandise."

"Their role is still in its infancy, they must continue to improve their techniques in merchandising while they strive to improve their controls, both physical and economic. They, too, must recognize that the consumer makes the hit... theirs is a role of service... theirs is a merchandising responsibility... theirs is a responsibility that cannot be taken lightly if this industry is to continue to grow."

Gallagher cited Columbia's "Age of Reason" stabilization move of last July as a consequence of the label's studying and evaluating the changes about it. "We reasoned," Gallagher said, "that if we had the product the consumer wanted, we had a right to demand a just return for our investment... we saw the problems in the market place and we did something about them."

"ARMADA," Gallagher stated, "has had a distinguished history of accomplishments, but your greatest days are still to come if you dedicate your efforts toward the implementation of sound business practices."

MORE ARMADA NEWS APPEARS ON PAGE 10



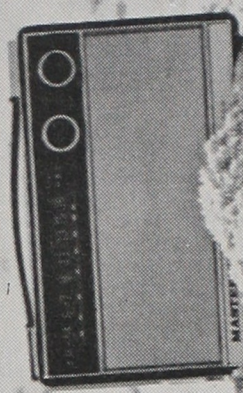
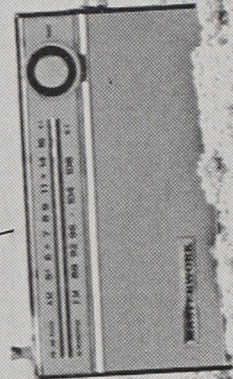
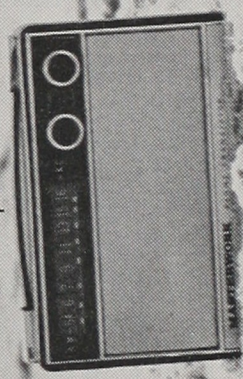
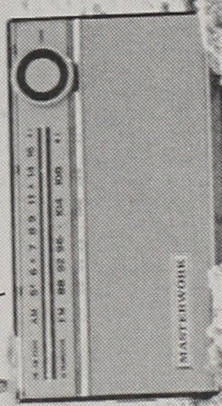
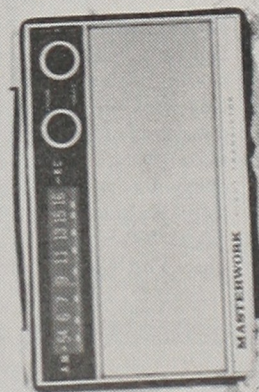
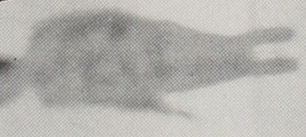
**KERRI DOWNS "WHEN YOU COME BACK TO SCHOOL" 5-9698**

**ADAM WADE "PENCIL AND PAPER" 5-9686**

**THE SHERRY SISTERS "SAILOR BOY" 5-9693**

**THE BACK PORCH MAJORITY "FRIENDS" 5-9689**

**CLIFF RICHARD "BACHELOR BOY" 5-9691**



# A BEACH FULL OF SUMMERTIME HITS ON

TRANSISTOR RADIOS BY MASTERWORK

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## Herb Metz Dies At ARMADA Meet

MIAMI BEACH, FLA.—Tragedy struck during the ARMADA Convention last week when it was learned that Herb Metz, who recently joined the Disney label's operation as an assistant to Bob Larsen, had died Sunday morning of a heart attack.

The 32 year-old veteran of seven years in the record business joined Disney April 1 as assistant to the national promo manager. He had formerly been affiliated with Riverside Records as sales manager and had been schooled in the distribution field, in the employ of Brooke Distributing in Florida for a while.

Metz is survived by three children, the oldest is five and the youngest two, and a wife, Ellie.

Employed April 1st, his company insurance policy was scheduled to go into effect July 1, three days after his death.

Label president Jimmy Johnson, heading through New York on a business trip, stopped in New York to see what he could do for the family.

## FTC's Reilly On Trade Practice Rules

(Continued from page 7)

is generally accepting the rules or whether they are being ignored.

Commissioner Reilly believes that the questionnaires should be sent out periodically, and, in addition, the Commission staff should periodically discuss with ARMADA and other trade organizations problems arising in the administration of the rules.

"Unless we keep in contact with each other in this way," he declared, "the rules will simply be a hollow and meaningless gesture by both parties."

Reilly stated that all of the industry's problems will not "disappear overnight simply because the FTC issued rules." Let me stress to you that we at the Commission offer no panaceas. Even if we made such a deceptive offer, today's panacea might turn into tomorrow's poison. Trade practice rules are a good start, a beginning, but like all things, they can go bad."

Reilly noted that the trade practice rules were but one technique utilized by the Commission in attempting to obtain industry-wide voluntary compliance. He described the tougher Trade Regulation Rules, which differs, he said, from the practice rules, in "degree, not kind."

In explaining the differences, designed to tell the industry that its rules "are not the worst thing that could happen to you," he said that regulation rules have their initiative from the FTC itself, while the practice rules are usually solicited by a particular industry.

"But, the basic difference between a Trade Practice Rule and a Trade Regulation Rule occurs in the actual trial of a case. Under the Trade Practice Rules, a respondent always has the right to dispute the factual allegations contained in the Commission's complaint; and it also clearly has the right to argue that even if the alleged facts are true, they do not amount to violation of law. Thus, even though the issues are dealt with by Trade Practice Rules, the Commission's burden in a litigated case is no less. However, under a Trade Regulation Rule the Commission's task is eased. Not only may it rely on the rule as a standard of illegal conduct, but it may also rely on facts

## The "Freebies Monster"

MIAMI BEACH, FLA.—Everybody hates 'em, nobody wants 'em and yet it seems to be impossible to get rid of 'em. That's the Freebies story in a nutshell.

The dilemma created by the now famous 300 free on a thousand was rehashed once again at a general meeting during the ARMADA Convention with nothing being resolved, of course. However it was brought out by all (including both manufacturers and distributors) that freebies, originally designed as promotional disks for distributors to pass on to one-stops who in turn were supposed to pass them on to juke box operators, are no longer being used in this manner. They no longer serve to promote disks, said both the manufacturers and distributors, but tend to destroy any semblance of a decent price structure.

All agreed that the freebie was a self made monster that the industry could not get rid of at present. Bob Sommers, WB sales manager, expressed interest in the opinions since WB was harboring the idea of completely eliminating freebies.

One distrib said that he needed the freebie since this was his only profit margin. When he gets free goods, he passes a minimum of them along only because this product gives him his profit. "Without them," said the distrib, "I might as well fold up."

Yet, though every one seems to prefer erasing freebies, thereby forcing an increase in the price of singles, each firm feels that it cannot afford to take the initiative and take the chance of operating without freebies while competitors continue to offer same.

found during the Trade Regulation Rule proceeding.

Reilly declared that trade practice rules create almost a "marital type of relationship between the Commission and the industry. We have both a continuing obligation." Later, he said that in regard to "our relationship, let me say this—not everyone likes a cop—but you can, through attention to the requirements of the Trade Practice Rules, learn to at least live with if not love the Commission. If this cannot be done in the Trade Practice Rule area, then there is no romance left."

Reilly made clear the FTC's authority to issue trade practice rules, which, as of 1961, were in effect in 162 industries, "... let me emphasize to you that our authority to issue these rules is unquestioned and that in the day to day enforcement of Commission law, Trade Practice Rules are not merely off-hand expression of Commission opinion. On the contrary, we have gone to court to seek enforcement of these rules and we have won."

Reilly concluded his remarks by reiterating his desire to have a close working relationship with the industry in regards to the rules.

"I am sure you won't hesitate to express your feelings once the rules are promulgated and like the boy who has just put match to fuse, I will be interested in hearing the reaction."

## Chips Helps Light 'Em Up

MIAMI BEACH—ARMADA conventioners had match books to spare, thanks to a promo by Chips Distributing of Philadelphia. The distrib had packages of 25 books—totalling 10,000 match books, delivered to the rooms of everyone registered for the convention. Naturally, the books had a message: "For Distribution in Philadelphia You Can't Match Chips."

## Distributors Want To Save Time & Money In Lieu Of Lavish Sales Meets

MIAMI BEACH, FLA.—Although attendance was poor at the panel discussions, those who did attend the symposium on the pros and cons of manufacturers holding their own sales meetings in various locales around the country (rather than all staging their new product showings in one spot such as at the ARMADA meet) heard a number of interesting opinions on the subject.

Distributor Bill Davis moderated; and Al Chotin represented the distributor opinion. Al Cahn of Kapp and Bob Sommers of WB represented the manufacturer faction.

It was quite obvious that distributors find it a huge burden traveling around the country during the summer months spending far more time than they thought was necessary at each meeting to get the new product story and far too much money to get to some of the distant locales chosen for these meetings. Most distributors felt that a manufacturer could show his new line in two or three hours cutting out the cocktail party trimmings, etc., that made these meetings three and four day affairs.

Distributors appeared to be unanimous in two areas: If manufacturers could arrange for it, the best presentation would be for the manufacturer to come to the city of each distributor where a day could be set aside for that manufacturer and all distrib

salesmen, promo men, secretaries, everyone, could sit in on the brain-washing, rather than just the owner who must go back to his firm and relay enthusiasm to his staff. However, if this were not possible, all distributors preferred that all meetings be held in one locale (preferably at the ARMADA meet) where every manufacturer would have a showing.

Bob Sommers referred to the WB train promo which brought new WB product to distributors a few years ago and termed it tremendously successful. But he also pointed out the problem of taking a whole record company staff away from its home office to travel to 33 different distributors—another time problem.

From the floor, Chicago distrib Jimmy Martin suggested that the best answer is regional meetings where a manufacturer holds three or four regional meetings to which a distributor can come with some of his staff at a lesser cost than traveling from coast to coast.

ARMADA exec. secretary Ed Jones suggested the possibility of a mid-year ARMADA meet to alleviate some of the problem.

Bill Davis, an outstanding moderator summarized and suggested that shorter profits for distributors made it more difficult to bear the burden of increasingly costly sales meets.

## Roosevelt Sees Need For Marketing Study

(Continued from page 7)

laws is not wholly relevant to the problems posed by vertical integration [e.g. dual distribution], Rep. Roosevelt told the ARMADA gathering.

"There is mounting conviction in many quarters that the next order of business must be a searching re-examination and re-evaluation of our anti-trust laws, particularly with respect to marketing practices. Such a study should be made by a committee or commission which would include representation from small business, large business, the Congress and the regulatory and enforcement agencies."

Rep. Roosevelt noted that the Senate Antitrust Subcommittee will soon initiate a new series of studies of economic concentration, and felt that this move together with the study he had proposed could be "invaluable to the entire Congress in its work concerning the vital areas of trade regulation and antitrust."

The tenor of Rep. Roosevelt's remarks was his contention that the phrase "free enterprise" only had full meaning with the insertion of the word "competitive" between "free" and "enterprise." "The heart of the free enterprise system is competition," he said. "Each businessman, large or small, is entitled to freedom of opportunity to compete. You cannot ask for more. It is the task of the Congress to insure that you do not receive less."

In touching on the upcoming FTC trade practices rules for the disk industry, Rep. Roosevelt numbered "three chief practices which must be dealt with if the rules are to be of real assistance to your industry."

The three practices cited by Rep. Roosevelt are transshipping, (a "disruptive practice" that "is really little more than 'dumping'"), functional discounts ("a discount which is functional in name only is really nothing more than a price discrimination") and sales below cost ("the absence of such a rule would constitute a seri-

ous deficiency in your industry rules").

Rep. Roosevelt said that a copy of his remarks before ARMADA had been sent to each of the FTC Commissioners, along with a letter stating his hope that, after consideration of all relevant factors, the Commission will see fit to promulgate rules which are "squarely addressed to these and the other problems which you face today in the record industry."

In further commenting on the proposed trade rules, Rep. Roosevelt declared: "While it is not the function of the Trade Practice Conference Procedure to initiate new law, it is essential that the rules resulting from such a conference be fashioned to cope with the workings of an industry as it actually exists today. None of us are concerned with what happened 10 years ago, or for that matter, even yesterday. What is needed are answers to the current problems which have evolved—the problems that you will face in your individual businesses when you return home from this convention."

"The fact that these rules are needed at all is evidence of a matter that is of deep concern to many of us in Congress. My Subcommittee received evidence, not only from the record industry but from 45 other sectors of the economy as well, which clearly showed that much of the distress being suffered by small businesses presently comes from violations of existing law."


In praising the record business and, ARMADA, as well as other disk industry associations (NARM, the rack-jobbing association, and ROSA, the one-stop group), Rep. Roosevelt declared that "you are fortunate in belonging to a trade association and an industry that is willing to examine its problems. Bankruptcy dockets are all too crowded with the names of firms from industries which were unwilling to discuss economic issues such as this."

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(Next week everybody will.)

A breakout single in the East.

  
**ON THE  
OUTSIDE  
(LOOKING IN)**  
**BILLY EDD  
WHEELER**

K 595

A breakout single in the West.

  
**THE NEW  
FRANKIE & JOHNNIE  
SONG**  
**THE GREENWOOD  
COUNTY SINGERS**

K 591

A pick on big stations from coast to coast.

  
**BABY COME  
HOME**  
**RUBY  
AND THE  
ROMANTICS**

K 601





# 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.

- |   |  |   |  |
|---|--|---|--|
| <p><b>1 IT'S A SIN TO TELL A LIE</b><br/>(Bregman, Vocco &amp; Conn ASCAP)<br/><b>A TASTE OF HONEY</b><br/>(Songfest ASCAP)<br/>Tony Bennett (Columbia 43073)</p> <p><b>2 IT'S A COTTON CANDY WORLD</b><br/>(Leo Feist ASCAP)<br/>Jerry Wallace (Mercury 72292)</p> <p><b>3 BACHELOR BOY</b><br/>(Jungnickel &amp; Harms—ASCAP)<br/>Cliff Richard &amp; Shadows (Epic 9691)</p> <p><b>4 IN THE MISTY MOONLIGHT</b><br/>(4 Star Sales—BMI)<br/>Jerry Wallace (Challenge 59246)</p> <p><b>5 IF YOU SEE MY LOVE</b><br/>(Four Star—BMI)<br/>Lenny Welch (Cadence 1446)</p> <p><b>6 WHAT CAN A MAN DO</b><br/>(T.M. BMI)<br/>Ben E. King (Atco 1303)</p> <p><b>7 WALK DON'T RUN '64</b><br/>(Forshay BMI)<br/>Ventures (Dolton 96)</p> <p><b>8 IT'S SUMMERTIME U.S.A.</b><br/>(Merjoda—BMI)<br/>Pixies Three (Mercury 72288)</p> <p><b>9 I'M SORRY</b><br/>(Champion—BMI)<br/>Pete Drake (Smash 1910)</p> <p><b>10 IT WILL STAND</b><br/>(Travis—BMI)<br/>Showmen (Imperial 66033)</p> <p><b>11 NIGHTINGALE MELODY</b><br/>(Cicero/Voycon—BMI)<br/>Little Johnny Taylor (Galaxy 731)</p> <p><b>12 LOOKIN' FOR BOYS</b><br/>(Grand Canyon—BMI)<br/>Pin-Ups (Stork 1)</p> | <p><b>13 GOOFUS</b><br/>(Leo Feist—ASCAP)<br/>Bent Fabric (Atco 6304)</p> <p><b>14 THE NEW "FRANKIE &amp; JOHNNY" SONG</b><br/>(Hollis—BMI)<br/>Greenwood Singers (Kapp 591)</p> <p><b>15 A THING CALLED SADNESS</b><br/>(Pamper—BMI)<br/>Chuck Howard (Fraternity)</p> <p><b>16 SUNNY</b><br/>(Screen-Gems, Columbia—BMI)<br/>Neil Sedaka (RCA Victor 8382)</p> <p><b>17 PART OF ME</b><br/>(Shirleys &amp; Rated—BMI)<br/>Johnny Adams (Watch 6333)</p> <p><b>18 I STAND ACCUSED</b><br/>(Curton—BMI)<br/>Jerry Butler (VeeJay 598)</p> <p><b>19 ONLY YOU</b><br/>(Wildwood—BMI)<br/>Wayne Newton (Capitol 5203)</p> <p><b>20 LITTLE LATIN LUPE LU</b><br/>(Robert Maxwell, Conrad BMI)<br/>Kingsmen (Wand 157)</p> <p><b>21 THE MEXICAN SHUFFLE</b><br/>(Almo—ASCAP)<br/>Herb Alpert's Tijuana Brass (A&amp;M 742)</p> <p><b>22 OH, ROCK MY SOUL</b><br/>(Papamar—ASCAP)<br/>Peter, Paul &amp; Mary (Warner Bros. 5442)</p> <p><b>23 WATER SKIING</b><br/>(Linduane-Eddy—BMI)<br/>Duane Eddy (RCA Victor 8376)</p> <p><b>24 HOW DO YOU DO IT</b><br/>(Just BMI)<br/>Gerry &amp; Pacemakers (Laurie 3261)</p> <p><b>25 THE THINGS I USED TO DO</b><br/>(Venice—BMI)<br/>James Brown (Smash 1908)</p> | <p><b>26 INVISIBLE TEARS</b><br/>(Central—BMI)<br/>Ray Conniff (Columbia 43061)</p> <p><b>27 LICORICE STICK</b><br/>(Two-Beat—BMI)<br/>Pete Fountain (Coral 62413)</p> <p><b>28 FATHER SEBASTIAN</b><br/>(4 Star Sales—BMI)<br/>Ramblers (Almont 311)</p> <p><b>29 JOHNNY LOVES ME</b><br/>(Seven Brothers—BMI)<br/>Floraine Darlin (Ric 105)</p> <p><b>30 SECURITY</b><br/>(East-Time—BMI)<br/>Otis Redding (Volt 117)</p> <p><b>31 MARY, OH MARY</b><br/>(Analde, Kansoma—BMI)<br/>Fats Domino (ABC Paramount 10567)</p> <p><b>32 HELP THE POOR</b><br/>(Noma—BMI)<br/>B. B. King (ABC Paramount 10552)</p> <p><b>33 NEW ORLEANS</b><br/>(Rock Masters—BMI)<br/>Bern Elliot &amp; Fenmen (London 9670)</p> <p><b>34 YOU COMB HER HAIR</b><br/>(Pamper—BMI)<br/>Joey Powers (Amy 903)</p> <p><b>35 I'D RATHER HAVE YOU</b><br/>(Tree—BMI)<br/>Joe Tex (Dial 3020)</p> <p><b>36 TASTE OF TEARS</b><br/>(Prize, Elm Drive—ASCAP)<br/>Johnny Mathis (Mercury 72287)</p> <p><b>37 SILVER DOLLAR</b><br/>(Hampshire House ASCAP)<br/>Mike Minor (Dot 16606)</p> | <p><b>38 ANNIE'S BACK</b><br/>(Little Richard, Kags BMI)<br/><b>BAMA LAMA BAMA LOO</b><br/>(Little Richard BMI)<br/>Little Richard (Specialty 692)</p> <p><b>39 MY HEART SKIPS A BEAT</b><br/>(Bluebook BMI)<br/>Buck Owens (Capitol 5136)</p> <p><b>40 CLOSE YOUR EYES</b><br/>(Miller—ASCAP)<br/>Arthur Prysock (Old Town 1163)</p> <p><b>41 G.T.O.</b><br/>(Buck Horn BMI)<br/>Ronnie &amp; Daytonas (Mala 481)</p> <p><b>42 LUCKY STAR</b><br/>(Jat BMI)<br/>Rick Nelson (Imperial 66039)</p> <p><b>43 I'LL KEEP TRYING</b><br/>(Kags BMI)<br/>Theola Kilgore (KT 501)</p> <p><b>44 A CASUAL KISS</b><br/>(Lode BMI)<br/>Leon Peels (Whirlybird 2002)</p> <p><b>45 PORK CHOP</b><br/>(Grove BMI)<br/>Jimmy Smith (Blue Note 1906)</p> <p><b>46 SOLE SOLE SOLE</b><br/>(MRC BMI)<br/>Siw Malmkvist &amp; Umberto Marcato (Jubilee 5479)</p> <p><b>47 CLOSE YOUR EYES</b><br/>(Miller ASCAP)<br/>Jamie Coe &amp; Gigolos (Enterprise 5005)</p> <p><b>48 DANCE, FRANNY, DANCE</b><br/>(Abnok BMI)<br/>Floyd Dakil Combo (Guyden 2111)</p> <p><b>49 THE JAMES BOND THEME</b><br/>(Unart BMI)<br/>Billy Strange (Crescendo 2320)</p> <p><b>50 SHOUT</b><br/>(Wemar, Nom BMI)<br/>Lulu &amp; Luvers (Parrott 9678)</p> |
|---|--|---|--|

“... Well, Leonard, I'm excited as hell! I've had your line for a lot of years, and you've put out some great records, but this Jackie Ross "Selfish One" is; well, Len, I'll tell ya' right now, It's gonna be a top five record...”

(Harry Apostoleris, of Alpha Distributors in N.Y.C., during a 'phone conversation with Leonard Chess on June 29, 1964.)

**CHESS** producing company

2120 S. Michigan Ave., Chicago 16, Ill.

# THE BEACH BOYS HIT #1

Incidentally, the FIRST American Group to accomplish this since the English Invasion

With their Double Sided Smash

## "I GET AROUND"

B/W

## "Don't Worry Baby"

#5174



JUST RELEASED . . . Their FINEST ALBUM Yet!

### "ALL SUMMER LONG"

T-2110 / ST-2110



# ONE MILLION ALBUMS

**sold and delivered in just four days...  
and that's only the beginning!!**

**THE FASTEST-SELLING ALBUM  
IN HISTORY!!**

**ORIGINAL MOTION PICTURE SOUND TRACK**

# THE BEATLES

## A HARD DAY'S NIGHT



**high fidelity**

THE BEATLES - A HARD DAY'S NIGHT - UNITED ARTISTS UAL 3366



Stereo UAS 6366, Monaural UAL 3366

The original sound track album  
from their first full-length starring film

and it's on



of course!

...and from this history-making  
motion picture sound track album

# A BLOCKBUSTER SINGLE

by The Beatles' brilliant musical director,  
**GEORGE MARTIN**  
and his orchestra—



**RINGO'S THEME (THIS BOY)**

with

**AND I LOVE HER** UA 745

Written by John Lennon and Paul McCartney

in a special sleeve illustrated with  
thirteen pictures of The Beatles!

and it's on



of course!



# PLATTER SPINNER PATTERN

The bitter struggle for political power in Pennsylvania has another candidate besides Governor William W. Scranton. Almost to the day that Governor Scranton announced his "availability" as the GOP Presidential candidate, KQV-Pittsburgh spinner **Murray the Magnificent** announced his plans to conquer the territory of Pennsylvania—and finally the nation. Enlisting the military support of all his loyal listeners, Emperor Murray's Militia is preparing to make ground and amphibious assaults on strategic points in the greater steel town area. During the first week of his reign, Emperor Murray has enlisted the support of more than 1,500 listeners who have become card-carrying members of Murray's Militia.

The largest crowd ever assembled for a Central Park softball game—more than 7,000 fans, recently turned out to cheer as the WMCA-New York "Good Guys" trounced the Playboy Club Bunnies 11-7. Included in the bulging stands were nearly 300 advertising executives—both time buyers and print buyers—invited to witness the contest as guests of WMCA and Playboy. This was the second annual WMCA-Playboy match in Central Park. Last summer the Bunnies edged out the "Good Guys" 7-6 before a crowd of 5,000-odd people. That attendance had been the Central Park record until this year's WMCA game. On hand to start the game was pretty MGM star **Joey Heatherton**, who threw out the first ball to station's pitcher, **Dan Daniel**. Captain of the WMCA squad for the second session

was morning personality **Joe O'Brien**. Other "Good Guys" participating the event were **Harry Harrison**, **Jack Spector**, **B. Mitchell Reed** and **Johnny Dark**.

WFLA-Tampa-St. Petersburg is currently furnishing its listeners with printed "Babysitter's Instructions" forms. The station felt this was an ideal service to perform for its audience most of whom are in the 20-50 age group and are likely to have children. All the parents have to do is fill in the necessary information—where they'll be, the phone number, the time they expect to be home, phone numbers for police and fire departments and their doctor's name and phone number. There's a list of special instructions such as "Keep the doors locked and do not admit strangers." Also, there's plenty of room for messages taken by the babysitter while the parents are out. The response to the station's "Babysitter Instructions" has been tremendous.

WKMI-Kalamazoo recently celebrated "Hay Day In May" with a haystack full of prizes for the kids. The station had all the children from five to sixteen years of age with a birthday during the month to send in their name. The outlet then selected 136 kids to come to the WKMI studios and dive into a giant hay pile filled with prizes varying from cash to different games and toys. All of the station's seven deejays pitched in and formed the gigantic haystack and were then on hand to greet the happy kids and their delighted

parents the remainder of the afternoon.

KSO-Des Moines has been commended by the city's mayor Charles Illes for its summertime anti-litter campaign. At the same time, the KSO Drive has been praised by officials of the local Izaak Walton League. Using the theme, "Keep Iowa Green," the station has mounted a summertime anti-litter campaign against littering. The outlet is distributing, through participating Sunray-DX service stations, more than 25,000 litterboxes. Motorists are urged to carry them in their cars and use. The station awards prizes to drivers displaying the bright, green KSO litterboxes. The KSO campaign started May 31 and will continue through October. At periodic intervals throughout the day and night, KSO broadcasts license numbers of cars displaying the litterboxes, station veep and general manager **Tim Elliot** sez prizes worth more than \$5,800 will be awarded during the campaign.

"July 4, 1776," a taped documentary depicting the events of that historic day was broadcast last week on WJRZ-Newark. The documentary consisted of a ninety-minute newscast at 7:30 AM, and a 105-minute summation of that day's events at 5:30 PM—both in the style of the outlet's "Nothing But News" program. Throughout the day, five-minute "July 4, 1776" newscasts followed the station's regular newscasts.

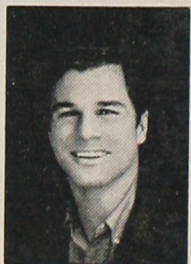
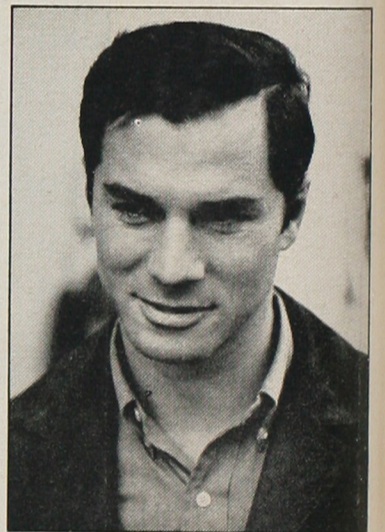
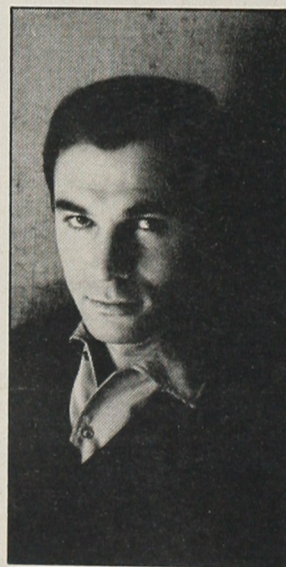
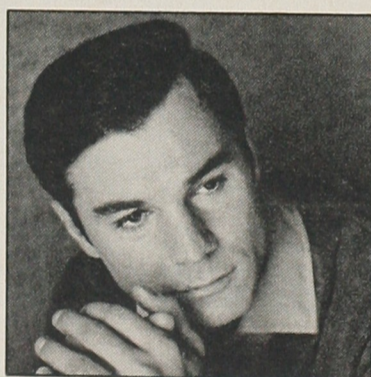
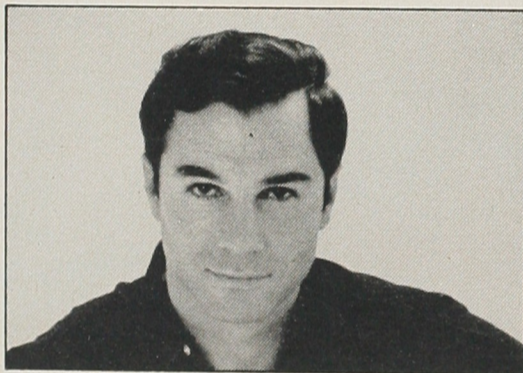
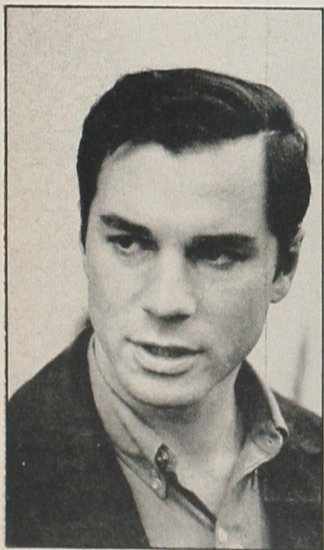
WLWL-Minneapolis recently created a special Father's Day gift for a

lucky Twin Cities dad. The station commissioned the world renowned wildlife artist, **Less Kouba**, to paint for the father selected a wildlife or outdoor painting of his choice. All the listeners had to do was send the station a post card nominating a special father. A drawing was held to select the winner. The contest ran for one week; 900 entries were received.

The newest CKY-Winnipeg fun game, **Star's Address**, is catching on like wildfire. Every half hour between 7 AM and 7 PM, the outlet calls out the name of a street in metro Winnipeg. The first person living on that street who phones CKY has a chance to play the game. If the person who phones is a member of the exact family named in the station's sealed envelope, he or she wins \$58 cash on the spot. Whether or not the person wins the cash, his or her name becomes eligible for one of hundreds of grand prizes to be awarded at the end of June. Among these prizes are a \$2000 houseboat and travel trailer combination and hundreds of personal souvenirs from famous flick and recording stars. In connection with this contest, CKY is airing scores of station breaks from famous stars, saluting CKY as "the Station of the Stars."

#### VITAL STATISTICS:

**Ken Vogt** has joined WEMP-Buffalo as the all-night deejay. . . . **Jerry L. Kunkel** given the nod as operations manager for WIBC-Indianapolis. . . . **Don Logan** is now holding the assistant program director's chair on KEEL-Shreveport.



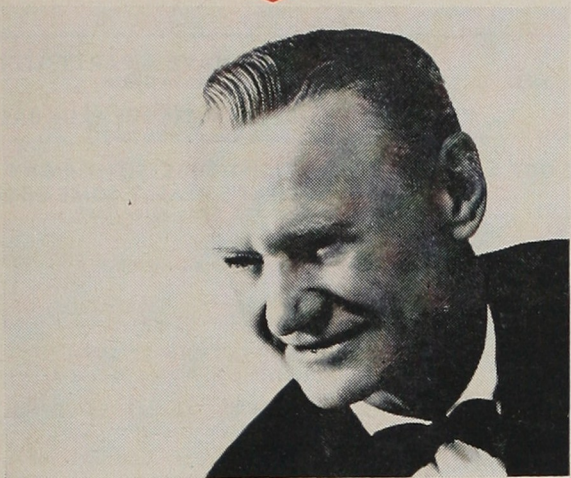
## MAHARIS IS BACK WITH A BIG SUMMER HIT

# "Tonight You Belong to Me" 5-9696



**CATCHING  
FIRE!**

... on **DECCA**<sup>®</sup>



**SAMMY KAYE**


# NIGHT TRAIN

**DECCA**  Decca 31642



**HENRY JEROME**

# THE SEVENTH DAWN

**DECCA**  Decca 31635



**THE SURFARIS**


# BOSS BARRACUDA

**DECCA**  Decca 31641



**BILL ANDERSON**

# ME

**DECCA**  Decca 31630



# JUKE BOX OPS' RECORD GUIDE

## ACTIVE with OPS

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

**LOVE AIN'T NOTHIN'**  
Johnny Nash (Argo 5471)

**DOWN BY THE RIVERSIDE**  
Herbie Mann (Atlantic 7786)

**JAMAICA SKA**  
Ska Kings (Atlantic 2232)

**WHAT CAN A MAN DO**  
Ben E. King (Atco 1303)

**GOOFUS**  
Bent Fabric (Atco 6304)

**PORK CHOP**  
Jimmy Smith (Blue Note 1906)

**IF YOU SEE MY LOVE**  
Lenny Welch (Cadence 1446)

**ALL MY LOVIN'**  
Hollyridge Strings (Capitol 5207)

**IT'S A SIN TO TELL A LIE**  
Tony Bennett (Columbia 43073)

**THE COWBOY IN THE CONTINENTAL SUIT**  
Marty Robbins (Columbia 43049)

**THE SEVENTH DAWN**  
Henry Jerome (Decca 735)

**ONCE UPON A SUMMERTIME**  
Jane Morgan (Colpix 732)

**SATIN DOLL**  
Earl Grant (Decca 25638)

**STARDUST**  
Peter Duchin (Decca 25632)

**DON'T TAKE YOUR LOVE FROM ME**  
Gloria Lynne (Everest 2044)

**A THING CALLED SADNESS**  
Chuck Howard (Fraternity 923)

**NIGHTINGALE MELODY**  
Johnny Taylor (Galaxy 731)

**RUN LITTLE GIRL**  
Donnie Elbert (Gateway 731)

**TROUBLE I'VE HAD**  
Clarence Ashe (J&S 1466)

**TIME IS ON MY SIDE**  
Irma Thomas (Imperial 66041)

**SOLE, SOLE, SOLE**  
Siw Malmkvist (Jubilee 5479)

**IT WILL STAND**  
Showmen (Imperial 66033)

**OH! BABY (WE'VE GOT A GOOD THING GOIN')**  
Barbara Lynn (Jamie 1277)

**TITENA/SATIN DOLL**  
Art Mooney (Kapp 598)

**IT'S A COTTON CANDY WORLD**  
Jerry Wallace (Mercury 72292)

**TASTE OF TEARS**  
Johnny Mathis (Mercury 72287)

**CLOSE YOUR EYES**  
Arthur Prysock (Old Town 1163)

**MY KIND OF TOWN**  
Frank Sinatra (Reprise 0279)

**HELLO DOLLY**  
Lou Monte (Reprise 0284)

**LET'S HAVE A PARTY/LITTLE DONNA**  
Rivieras (Riviera 1402)

**DEVIL WITH THE BLUE DRESS**  
Shorty Long (Soul 35001)

**NIGHT TIME IS THE RIGHT TIME/ THAT'S REALLY SOME GOOD**  
Rufus & Carla (Stax 151)

**BIG PARTY**  
Barbara & Browns (Stax 150)

**MY MAN**  
Walter Gates (Swan 4180)

**THE SEVENTH DAWN**  
Ferrante & Teicher (United Artists 31635)

**CAN'T BUY ME LOVE/HELLO DOLLY**  
Ella Fitzgerald (Verve 10234)

**SECURITY**  
Otis Redding (Volt 117)

**OH, ROCK MY SOUL**  
Peter, Paul & Mary (Warner Bros. 5442)

## NEW ADDITIONS to TOP 100

56—**A HARD DAY'S NIGHT**  
Beatles (Capitol 5222)

72—**AL DI LA**  
Ray Charles Singers (Command 4049)

74—**SUGAR LIPS**  
Al Hirt (RCA Victor 8391)

82—**WHERE DID OUR LOVE GO**  
Supremes (Motown 1060)

84—**LIKE COLUMBUS DID**  
Reflections (Golden World 12)

95—**FERRIS WHEEL**  
Everly Bros. (Warner Bros. 5441)

96—**SAILOR BOY**  
Chiffons (Laurie 3262)

98—**ALL GROWN UP**  
Crystals (Phillys 122)

99—**BABY COME HOME**  
Ruby & Romantics (Kapp 601)

100—**A QUIET PLACE**  
Garnet Mimms & Enchanters (United Artists 715)

## AIMED at OPS

PUT YOUR ARMS AROUND ME HONEY/SWEET LORRAINE — Carmen Cavallaro (Decca 25641)

# Just Released! JIMMY SMITH PRAYER MEETIN'

with  
**Stanley Turrentine,  
Quentin Warren,  
Donald Bailey,**  
on  
**BLUE NOTE**  
A new groovy album  
by the famous  
jazz organist



SIDE 1: PRAYER MEETIN' / I ALMOST LOST MY MIND / STONE COLD DEAD IN THE MARKET.

SIDE 2: WHEN THE SAINTS GO MARCHING IN/RED TOP/PICKNICKIN'.

Blue Note Album BLP 4164 (Stereo BST 84164)

# 3 BRAND-NEW BEATLES SINGLES!

## THE BEATLES

A HARD DAY'S NIGHT  
I SHOULD HAVE KNOWN BETTER

5222



## THE BEATLES

I'LL CRY INSTEAD  
I'M HAPPY JUST TO DANCE WITH YOU

5234



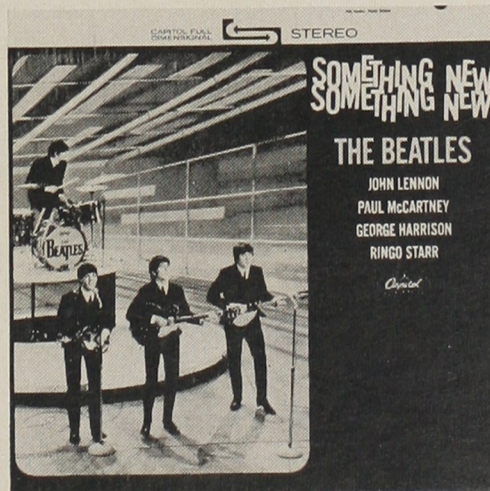
## THE BEATLES

AND I LOVE HER  
IF I FELL

5235



A BEATLES BONANZA! 6 FABULOUS NEW SIDES FROM THE BEATLES' FIRST MOTION PICTURE (A United Artists Release), A HARD DAY'S NIGHT! CONTACT YOUR CAPITOL SALES REP TODAY!—AND WATCH FOR THE BEATLES' GREAT NEW CAPITOL ALBUM, "SOMETHING NEW," COMING SOON!



(S)T-2108



# 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

A HARD DAY'S NIGHT (2:28)

[Unart, Maclen BMI—Lennon, McCartney]

I SHOULD HAVE KNOWN BETTER (2:42) [BMI—Lennon, McCartney]

THE BEATLES (Capitol 5222)

The English sensations should find it extremely easy chart goin' with their new Capitol single, "A Hard Day's Night." It's the title tune of their soon-due pic bow and it's a pulsating driver that's sure to flip the teeners in no time flat. The thumpin' undercut, from the flick, can also step way out. Both are Lennon & McCartney-penned tunes.

PEOPLE SAY (2:20) [Trio BMI—Barry, Greenwich]

GIRLS CAN TELL (2:38) [Trio BMI—Barry, Greenwich, Spector]

THE DIXIE CUPS (Red Bird 10-006)

The Dixie Cups, who are now a tremendous wax attraction as a result of their chart-topping Red Bird bow, "Chapel Of Love," can easily continue their winning ways with this follow-up stand. Titled "People Say," it's a feelingful shuffle jump'er that again features a sensational Mike Stoller arrangement. Reverse etching's a fetching finger-snapper that can also make a chart appearance.

A TEAR FELL (2:41)

[Progressive BMI—Burton, Randolph]

NO ONE TO CRY TO (2:38)

[Hill & Range BMI—Willing, Robin]

RAY CHARLES (ABC-Paramount 10571)

It's a cinch Ray Charles will have another pair of chart triumphs as soon as this new ABC stint gets around. Artist is back in the country groove as he takes the oldie, "A Tear Fell," and revives it with a lilting beat-ballad sincerity. Ditto for the touching country tune, "No One To Cry To," which Ray puts across with telling effect. Superb Gene Lowell Singers vocal and Sid Feller instrumental support on both ends. It's a toss-up for honors.

A HOUSE IS NOT A HOME (2:58)

[Diplomat ASCAP—Bacharach, David]

COME ON BACK (2:35) [Benday BMI—Stevenson, Cordae]

BROOK BENTON (Mercury 72303)

The rich-voiced chanter can have one of his biggest decks to date in this superb beat-ballad performance which he does in the up-coming pic based on the Polly Adler book "A House Is Not A Home." Stellar Alan Lorber orchestration on a deck that should head right out for hit territory. "Come On Back" is a solid rock-a-blues swinger that also sounds like strong chartstuff.

LOOKING FOR LOVE (2:20) [Merna BMI—Hunter, Vincent]

THIS IS MY HAPPIEST MOMENT (1:59)

[Francon ASCAP—Murry, Davis]

CONNIE FRANCIS (MGM 13256)

Connie, who just added an oldie "Be Anything (But Be Mine)," to her fabulous list of chart credits, should soon do likewise with this newcomer. Tagged "Looking For Love," it's the teen-styled shuffle-rock title tune from her up-coming pic that she and Alan Lorber-led ork-choral group deliver in sparkling fashion. Coupler's a slick, swinging nitery-type performance—also from the flick.

ASK ME WHY (Concertone ASCAP—McCartney, Lennon)

ANNA [Hollis BMI—Alexander]

MISERY [George Paxton ASCAP—McCartney, Lennon]

TASTE OF HONEY [Gil BMI—Scott, Marlow]

THE BEATLES (VeeJay 903)

The label is selling this Beatles EP at the singles price and it's more than likely that it'll soar up the singles charts in short order. The big attraction is one of the newcomers, "Ask Me Why," an infectious, rhythmic cha cha-like affair. The tearful jumper, "Misery," is the other newie. Oldies are Arthur Alexander's "Anna"—dore up slow rock-a-cha cha fashion and the haunting, waltz-styled "A Taste Of Honey"—the short-while-back hit shared by Martin and Jimmy Smith among others.

MORE AND MORE OF YOUR AMOR (2:27)

[Comet ASCAP—Sherman, Weiss]

MARNIE (2:40) [Hawaii BMI—Hermann, Jason, Shayne]

NAT KING COLE (Capitol 5219)

Cole, who's currently coming off a strong chart outing in the country-styled "I Don't Want To Be Hurt Anymore," can turn the chart trick once again—this time via the bossa nova route. It's a slick charmer that Nat and Ralph Carmichael carve out in most appealing fashion. Ditto for the beautiful mood ballad, "Marnie." Both ends are 'programming musts.'

## Pick of the Week

HAWAII (2:04)

[Sea-Lark BMI—Koopers, Levine, Brass]

IT HURTS TO BE IN LOVE

(2:34) [Screen Gems, Columbia BMI—Greenfield, Miller]

GENE PITNEY (Musicor 1040)

It looks (and sounds like) Pitney has a double-header this time out. On one end he has a throbbing, tropical-flavored cha cha romantic thumper tabbed "Hawaii" while on the other he stomps out a touching item labeled "It Hurts To Be In Love." Top notch vocal-instrumental credits belong to Garry Sherman on the former and to Greenfield & Miller on the latter. Take your pick here.

I SURRENDER DEAR (2:20)

[Mills ASCAP—Barris, Clifford]

WHO (2:05)

[Irving Berlin ASCAP—Berlin]

NINO TEMPO & APRIL STEVENS (Atco 6306)

It's time again for Nino & April to bring back the oldies in their refreshingly popular style. On one end they do it with "I Surrender Dear," in a subdued, hush-voiced cha cha twist manner while on the other they really go teenage on an intriguing jump beat version of "Who." Delightful 'papa oom mow mow'-like choral chants on this end. Can be a big double-decker.

AIN'T SHE SWEET (2:12) [Advance ASCAP—Yellen, Ager]

NOBODY'S CHILD (2:58) [Hill & Range BMI—Arr: Sheridan]

THE BEATLES (Atco 6308)

There's Beatles product all over the place this week and chances are Atco will make a solid impression with their entry that has John Lennon in the featured vocal slot. It's the oldie, "Ain't She Sweet," that the artists rock out with an infectious glee. Tony Sheridan's the solo songster on the heart-rending, slow paced folk-updated undercut, "Nobody's Child."

EVERYBODY NEEDS SOMEBODY TO LOVE (2:46)

[Keetch, Caesar & Dino BMI—Burnes, Burke, Wexler]

LOOKING FOR MY BABY (2:20) [Progressive-Cotillion BMI—Burke]

SOLOMON BURKE (Atlantic 2241)

Burke, who just enjoyed a healthy dual-chart run with "Goodbye Baby (Baby Goodbye)," should be in for more of the same here. On the new one Solomon's spreading the word that "Everybody Needs Somebody to Love" against a contagious 'live' type "Memphis" backdrop colorfully supplied by the Phil Medley crew. Also keep tabs on the thumpin' cha cha blueser on the lower end.

WHAT'S HAPPENING TO ME (2:27)

[Screen Gems, Columbia BMI—Sparks]

DARLING IT'S WONDERFUL (2:21) [Travis BMI—Bunn]

DALE & GRACE (Montel 930)

Dale & Grace are back on the wax scene this week with another one of their hip-swinging, beat-ballad performances destined to make the teeners and platter spinners sit up and take notice. Tabbed "What's Happening To Me," it sports the duo's attention-getting vocal blending and a screeching violin backing. Coupler's the click oldie, "Darling It's Wonderful" also done up winning beat-ballad style.

YOU'RE NO GOOD (2:15) [Morris BMI—Ballard]

SHAKE, RATTLE AND ROLL (2:07) [Progressive BMI—Calhoun]

THE SWINGING BLUE JEANS (Imperial 66049)

The group's back with another deck that's already high up on the Great Britain best seller charts. It's "You're No Good" and it's done up in captivating, cha cha blues beat style. Side should be their next big U.S. success. On the flip they take the rockin' oldie, "Shake, Rattle And Roll," and blast it out in frenzied fashion.

I WANT YOU TO MEET MY BABY (2:17)

[Screen Gems, Columbia BMI—Mann, Weil]

CAN'T GET OVER (THE BOSSA NOVA) (2:27)

[Maxana ASCAP—Lawrence, Gorme, Gins]

EYDIE GORME (Columbia 43082)

This could be Eydie's best selling deck since her "Blame It On The Bossa Nova" smasher. It's the canary's entry in the blue beat ska-shuffle sweepstakes and it's a sparkling, multi-track delight, tabbed "I Want You To Be My Baby." Also stay with the enchanting bossa nova romancer on the "Ipanema"-styled coupler. Fine Bob Mersey arrangements on both lids.

BREAKING POINT (2:23)

[Chevis BMI—McAllister]

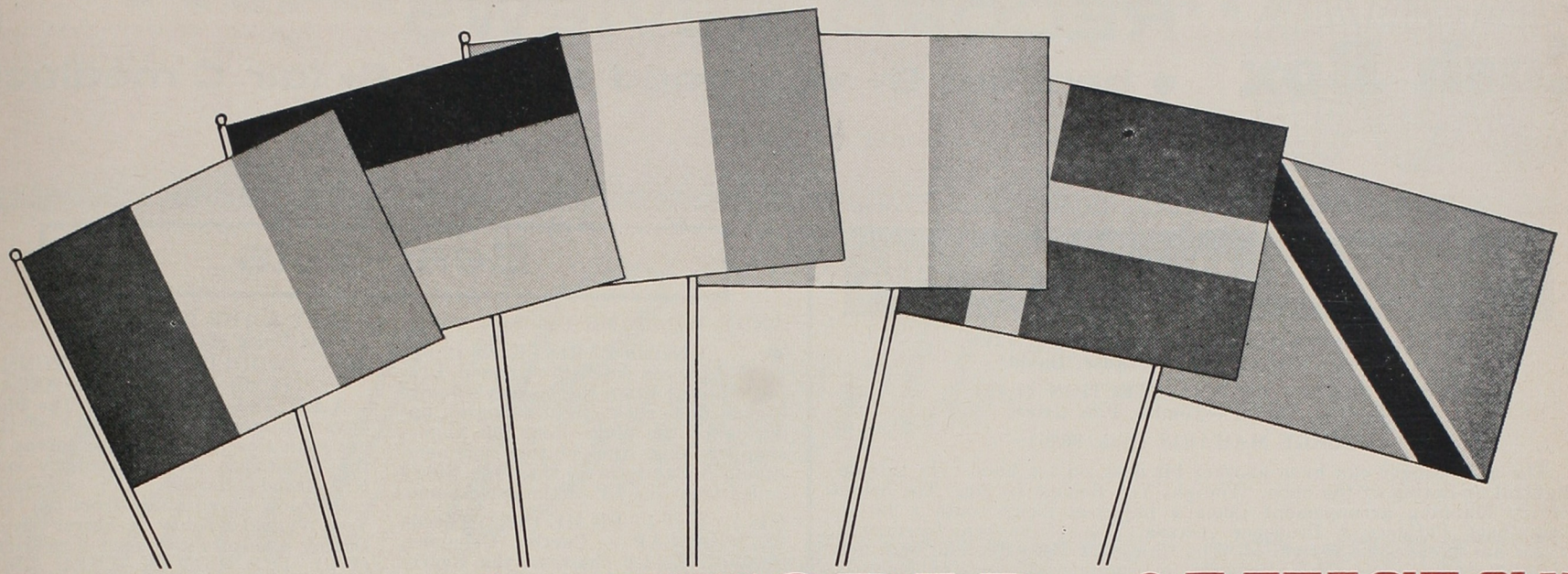
THAT MAN BELONGS BACK

HERE WITH ME (2:38)

[Skidmore ASCAP—Ballard, Jr., Riela]

ETTA JAMES (Argo 5477)

Canary's solid r&b-pop following's sure to go for both ends of her newest Argo offering. One end's a thump-a-rhythmic twister, tabbed "Breaking Point," while the other's a tantalizing, steady middle-beat romancer labeled "That Man Belongs To Me." Terrific vocal and instrumental support on this pick 'em pairing.



# Requests for "WORLD of MUSIC" catalog reflect fast-growing demand for foreign records



Favorite of the French teenagers, sings with a twist. Includes: Baby, c'est vous, Dansons, others. 430.103/440.103



Haydn's Concerto in E flat. Knud Hovaldt, with the Scandinavian Philharmonic orchestra. LM/LSC-9956



Paul sings world-wide favorites in Italian. Includes are: Crazy Love, Eso Beso, and others. LPM-10130



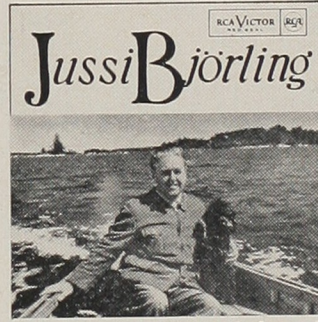
Sedaka makes these hits even more enjoyable. Includes: La terza luna, I tuoi capricci and other favorites. LPM-10140



Mexico's top balladeer sings: Lamento Borincano, Campanitas de Cristal, Quiereme Mucho, others. MKL/MKS-1576



Mariachi Vargas de Tecalitlan. Melodies included are Siboney, La Negra, Juarez and others. MKL/MKS-1582



A collection of Swedish and Scandinavian melodies. Includes: Tonerna, Sav sav susa, others. LM/9884



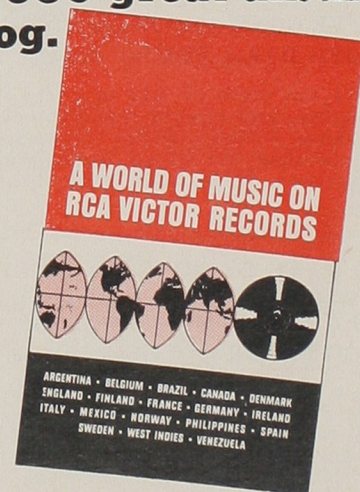
Steel Band sound, direct from Trinidad. Includes are: Ramblin' Rose, Whispering, Diane, Lover, others. LPB-3021

## Here are 8 Best Sellers selected from the 650 great albums in RCA Victor's new foreign record catalog.

The overwhelming response to the first offer of RCA Victor's "World of Music" catalog was extremely gratifying—and shows the growing importance of foreign records to U. S. dealers.

Catalog lists over 650 L.P.s, all available for immediate delivery from U. S. warehouses, all attractively packaged and shrink-wrapped. To get your share of this booming business, contact your RCA distributor for full details and a sample catalog. Be sure to do it today!

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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

TONIGHT YOU BELONG TO ME (1:43)  
[Johnny Mathis ASCAP—Rose, David]

THE OBJECT OF MY AFFECTION (1:48)  
[Bourne ASCAP—Tomlin, Poe, Grier]

GEORGE MAHARIS (Epic 9696)

The actor-singer can have another hit deck on his hands via this delightful up-dating of the oldie, "Tonight You Belong To Me." The bright Marty Manning arrangement takes a happy-go-lucky route a la the years-back Patience & Prudence success. The soft-spoken, toe-tappin', straw hat & cane-like revival of "The Object Of My Affection," can also make the grade once again. Two real pleasing vocal stunts by Maharis.

BLUE MIDNIGHT (3:10) [Roosevelt BMI—Kaempfert, Rehbein]

LOVE (2:05) [Roosevelt BMI—Kaempfert]

BERT KAEMPFFERT (Decca 31638)

Bert Kaempfert, with a healthy number of instrumental successes to his credit, could have one of his strongest to date with this self-penned opus tagged, "Blue Midnight." Fred Moch's smooth trumpet flight, coupled with a slow building backdrop makes for top-notch listening. The side is a deft fit to many programming areas. The reverse, another Kaempfert original, again spotlights the trumpeter in a jazz-flavored number. Could also get plenty of spins and sales.

## Newcomer Picks

SELFISH ONE (2:55) [Chevis BMI—McKinley, Smith]

EVERYTHING BUT LOVE (2:45) [Chevis BMI—McKinley, Smith]

JACKIE ROSS (Chess 1903)

The Chess outfit can soon add another star to its hit roster in the person of newcomer Jackie Ross. Lark turns in a captivating vocal performance on a handclapping rock-a-rhythmic shuffler labeled "Selfish One." Sensational instrumental showcase. Coupler's an inviting romantic jumper.

TOP DOWN TIME (2:05) [Tender Tunes, Trio BMI—Kane, Sanders]

DON'T CRY (Tomorrow's Tears Tonight) (2:22)

[Tender Tunes, Trio BMI—Kane, Sanders, Steinberg]

THE ROCKAWAYS (Red Bird 10-005)

The Rockaways can be the next big group on the red-hot Red Bird label. Fellas have a sock-rock 'hot-rod'er' from the Beach Boys-Jan & Dean school, tagged "Top Down Time," that can take a quick trip to chartville. Strong Artie Butler arrangement. Backing's an appealing, smooth-styled beat-ballad weeper.

SHOULD I CRY (2:06) [Metric BMI—Myers, Nitsche]

IT'S OUR WEDDING (2:25) [Grand Canyon BMI—Spencer]

THE CONCORDS (Epic 9697)

This dandy teen beat jumper could give the ConCORDS a very big chart affair. Tabbed "Should I Cry," it's a dilly that sports an early days of rock 'n roll sound and it's chock full of the vocal and musical tricks the kids dig. Bright Ron Winters arrangement. Underlid's a complete change of-pace beat-ballad romancer.

DANCE, FRANNY, DANCE (2:10) [Abnak BMI—Dakil]

LOOK WHAT YOU'VE GONE AND DONE (2:16) [Abnak BMI—Dakil]

FLOYD DAKIL COMBO (Guyden 2111)

Guyden can have a hot piece of wax property in this deck, recorded live at the Pit in Dallas—and already making noise in that part of the country. Tagged "Dance, Franny, Dance," it's a spirited handclapping rock-a-rhythmic affair that the Floyd Dakil Combo drives out with money-making enthusiasm. More solid, 'pull-out-all-the-stops' rockstuff on the flip.

EVERY DAY I HAVE TO CRY (2:26) [Tiki BMI—Alexander]

WATCH WHAT YOU DO WITH MY BABY (2:18)  
[Hill & Range BMI—Giant, Baum, Kaye]

JULIE GRANT (Hickory 1260)

Hickory can have a solid chart representation, by way of England, on this deck that bows Julie Grant. One half's the short-while-back click (for Steve Alaimo), tabbed "Every Day I Have To Cry," that the lark and her vocal-instrumental accompaniment stomp out in coin-catching style. However, don't overlook the bright-sounding, up tempo coupler that takes a winning multi-track route.

## Best Bets

ANDY WILLIAMS (Cadence 1447)

• UNDER PARIS SKIES (2:01)  
[Leeds ASCAP—Gannon, Drejac, Giraud] From the diskery's vaults comes this slick, light-swingin' updating of the oldie. Real hip finger-snapper that the platter spinners' should cotton to in no time flat. Side's culled from the LP of the same name.

(B+) LET IT BE ME (3:22) [Leeds ASCAP—Curtis, Delanone, Becaud] Tender charmer, the Everly Bros. hit, also from the album.

ELAINE HILL (RSVP 1101)

• IS IT REALLY WORTH IT (2:16) [RSVP BMI—Hamilton] Chances are both RSVP and Elaine Hill will have their first big chart romance with this heartfelt, up beat stomp'er with a tasty "Romeo & Juliet"-like arrangement neatly served up by G. Butcher. Side has what it takes for stardom. Watch it closely.

(B+) YOU'RE GONNA GET IT (In The Same Old Way) (2:23) [RSVP BMI—Baylis, Hamilton] Inviting thump-a-twist'er.

JAMES RAY (Congress 218)

• WE GOT A GOOD THING GOIN' ON (2:42) [Eden BMI—Norther, Briggs] Ray can get back in the "If You're Gonna Make A Fool Of Somebody" hit groove with this stomp-a-cha-cha delighter. Potent Hutch Davie choral and ork support rounds out this strong package.

(B+) ON THAT DAY (2:35) [Al Gallico BMI—Northern, Briggs] Pulsating beat-ballad blues romancer.

KIRBY ST. ROMAIN

(Tear Drop 3036)

• OH BABY DOLL (2:17) [Arc BMI—Berry] St. Romain, who scored last year with "Summer's Comin'," can do the same this time out with this driving Chuck Berry affair. Sock-rock rumbler that can move way out on the Jamie/Guyden-distributed label.

(B) SUMMERTIME FUN (1:48)  
[Inett BMI—McKay, St. Romain] Catchy, multi-tracked jumper.

THE WAILERS (Imperial 66045)

• MASHI (1:59) [Bolmin-BMI—Ormsby, Morrill, Burk] The Wailers, who came from left field a few months ago to click with "Tall Cool One" on another label, make their Imperial bow with this hard-drivin' instrumental full of the rockin' goodness that brings the teen dance crowd to the disk counters. The crew could repeat the earlier success with this one.

(B+) ON THE ROCKS (2:10)  
[Valet-BMI—Wailers] Boogie woogie flavored rock & roller.

JERRY GREEN & PASSENGERS  
(Atlantic 2242)

• RAMONA (2:21) [Leist-ASCAP—Wayne, Gilbert] Here's a flavorful treatment of a decades-back oldie by Jerry Green & Passengers that could be a dark horse instrumental. Rhumba drums, solo guitar, and an echo chamber soprano happily combine to come up with an effective sound. The deck merits special attention.

(B+) PUERTO RICO (2:20) [Cotillion-BMI—Greenberg] Same flavor but with solo sax.

BOBBY & THE BLUE JAYS  
(Music Voice 501)

• WOULDN'T IT BE FUNNY (2:26) [Lansing, Judy ASCAP—A.&M. DeLugg] Bobby & The Blue Jays can have a winner right off the bat with this bow that also serves as the debut for Art Talmadge's new N.Y.-based diskery. It's a really catchy low-keyed affair from the "Do You Want To Know A Secret" dept. Deejay exposure can send it soaring. (B+) IT'S COMIN' THRU THE DOORS (The Windows & The Floors) (2:01) [Judy ASCAP—Brackman, DeLugg] Enticing, quick beat novelty about Liverpool sound.

THE CLASSICS (Stork 2)

• YOU'LL NEVER KNOW (2:16) [Bregman, Vocco & Conn ASCAP—Warren, Gordon] The Classics, who brought back "Till Then" in hit fashion a few seasons ago, can do the same with their Stork bow. It's the lovely evergreen that takes a potent new beat-ballad view. Strong Artie Butler arrangement. (B) DANCING WITH YOU (2:13) [Grand Canyon BMI—Feldman, Goldstein, Gottehrer] Snappy teen beat romantic jumper.

DICKEY LEE (Smash 1913)

• ONLY TRUST IN ME (2:37) [Screen Gems-Col-BMI—Lee] Dickey "Patches" Lee comes up with a strong bid for repeat chart honors with this new Smash beat-ballad aimed at the teen market. The chanter, backed by a smooth combo-choral crew, delivers this one with ease and polish. Immediate airplay seems assured. (B+) ME AND MY TEARDROPS (2:05) [Screen Gems-Col-BMI—Lee, Reynolds] Happy, rock ballad.

THE CRAMPTON SISTERS  
(DCP 1101)

• IF YOU WERE THE ONLY BOY IN THE WORLD (2:35) [Remick-ASCAP—Ayer, Grey] The Crampton Sisters recently scored a territorial hit with an oldie (I Didn't Know What Time It Was) and will likely do much better with this updated version of the years-back Perry Como biggie. It's a slickly-served dancing or listening deck. (B+) IT'S GONNA TAKE A MIRACLE (2:27) [Duchess-BMI—Wecht, Walsh] Teen romance with a beat.

DON COSTA (DCP 1100)

• THE THEME FROM THE GOLDEN BOY (2:43) [E. H. Morris-ASCAP—Strouse, Adams] Don Costa dishes up a lush orchestral treatment of the theme from the new Sammy Davis B'Way show, "Golden Boy." A Sans-lyric choral background moodfully enhances the proceedings. A first-rate programming item for "soft music" stations. (B+) MAIN STREET (1:58) [South Mountain - BMI—Costa] Honky-tonk piano in a modern setting.

THE FOURMOST (Atco 6307)

• A LITTLE BIT OF LOVING (2:05) [Jaep-BMI—Alquist] The Fourmost, who are hitting high in England with this rock ballad sparkler, are sure to capture similar honors in this country. The teens are sure to dig it all the way and send it up the hitsville path. Eye it for rapid sales.

• IF YOU CRY (2:20) [Jaep-BMI—O'Hara] Another smooth vocal sure to get a share of the spins.

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# BLOCKBUSTER



# 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

ALAN VALLONE (Philips 40204)

● LOVE IS OVER (2:09) [T.M. BMI—Barry, Resnick] This dramatic, slow cha cha beat ballad lament could prove to be a 'stepping stone' for Vallone. It's a heartfelt affair that the songster puts across with telling effect. Potent arrangement supplied by Alan Lorber.

(B+) THERE SHE GOES (2:00) [T.M. BMI—Clark] Touching multi-track ballad.

LONNIE DONEGAN (Hickory 1267)

● THERE'S A BIG WHEEL (1:58) [Acuff-Rose BMI—Gibson] Lonnie Donegan can get back in his money-making ways with this lively, uptempo, chorus-backed country-folk item with a moving inspirational theme and a contagious, hand-clappin' beat. Watch it closely.

(B) FISHERMAN'S LUCK (2:40) [Acuff-Rose BMI—Kershaw] Easy-going, shufflin' lament.

NATHANIEL MAYER (Fortune 557)

● MY LAST DANCE WITH YOU (2:25) [Trianon BMI—Brown] The songster opens up his potent, wide-range vocal talents full-blast on this first-rate pop-r&b chorus-backed romantic weeper with a nostalgic, while-back sound. Plenty of potential here.

(B+) GOING BACK TO THE VILLAGE OF LOVE (2:23) [Trianon BMI—Mayer, Brown] Swingin' teen-angled multi-dance item.

LOU GOSSETT, PAUL SINDAB, JOE LEE WILSON & LITTLE BUTLER (Powertree 149)

● BLUES FOR MISTER CHARLIE — PART TWO (2:28) [B. Sharp ASCAP—Ford, Sharp] Here's an interestingly off-beat item which is utilized in James Baldwin's controversial play of the same name. Funky, jazz-blues tune boasts a rapidly-changing low-key chromatic construction and some striking lyrics.

(B+) BLUES FOR MISTER CHARLIE — PART ONE (3:19) [B. Sharp ASCAP—Sharp] Melodic, lyrical, moody ballad.

THE LOLLIPOPS (RCA Victor 8390)

● DON'T MONKEY WITH ME (2:00) [Blackwood-BMI—Kusik, Douglas] Here's a new group with a strong commercial potential in this teen-oriented thumper that shows plenty of style and polish. If the PD's like it, the group could make some noise with this debut deck.

(B+) LOVE IS THE ONLY ANSWER (2:14) [Jobete-BMI—Ossman] More powerful vocal doings with strong promise.

JIMMY SOUL (S.P.Q.R. 3318)

● TAKE ME TO LOS ANGELES (2:40) [Rockmasters-BMI—Guide—Royster] Jimmy Soul has another jumpin' rocker which can best be described as a combination between his "If You Want To Be Happy" and U.S. Bonds' "New Orleans." This happy number has solid chart potential so eye it.

(B+) YOU CAN'T HAVE YOUR CAKE (2:40) [Rockmasters-BMI—Guida—Roysters] Another strong jumper on this end.

LOUIS ARMSTRONG (Verve 10326)

● I'VE GOT THE WORLD ON A STRING (2:48) [Mills-ASCAP—Arlen, Koehler] Louie's phenomenal singles success with "Hello Dolly" (on another label) could spark the same sort of action for this personal & distinctive Armstrong treatment of a years-back oldie.

● MAKIN' WHOOPEE (3:55) [Kahn, Bregmann, Vocco & Conn-ASCAP—Kahn, Donaldson] Here's another from the archives served up by the gravelly songster that should do just as well. Take your pick on this pairing.

VIC DONNA (Tiger 106)

● DANCE MARIE (1:53) [Trio-BMI—Barry, Greenwich] Vic Donna could join colleague Alvin Robinson to give the Tiger line another hit with this slick, multi-track plus chorus affair that sports a potent beat and an infectious melody. Top 40 spinners should find this a natural for wide acceptance.

(B+) I WON'T BE ME ANY MORE (2:44) [Trio-BMI—Barry, Greenwich] Blues-tinged opus, strong arrangement.

JOHN CACAVAS (Murbo 400)

● SAN ANTONIO ROSE (2:34) [Bourne ASCAP—Wills] The country-pop evergreen can be making the chart rounds once again—this time via this most attractive choral arrangement under the direction of John Cacavas. Bouncy, ear-pleasing deejay delight.

● THEN I'LL BE HAPPY (2:32) [Bourne ASCAP—Clare, Brown, Friend] More of the same charming results with this light, finger-snapping up-dating job.

THE CARONATORS (Clock 1045)

● SENORITA (2:05) [Miv BMI—Higdon, Powell] This one can make the big time in a big way. It's a stompin' Latin-flavored hand-clapper that the crew carves out in a tailored-or-teen-tastes style. Can break thru in the coming weeks.

(B+) LONG HOT SUMMER (2:35) [Miv BMI—Higdon, Powell] Potent novelty twist'er that can also make it.

LENNY & THE CHIMES (VeeJay 605)

● TWO TIMES TWO [Star Rite BMI—Seals] Lenny & the Chimes, who hit with the oldie, "Once In A While" a few-seasons-back, can do it again with this newbie bow on VeeJay. It's a pretty, ballad-with-a-beat pledge of love that the teeners'll go for in a big way.

(B+) ONLY FOREVER [Joy ASCAP—Monaco, Burke] Shufflin', Four Aces-styled revival.

BOB CAIN (Minaret 117)

● WHY, WHEN YOU GET WHAT YOU WANT (You Don't Want It No More) (1:54) [Chufin BMI—Cain] Cain can have an r&b-pop click on his hands with enticing, quick beat novelty rocker. Strong instrumental showcase handed in by Cliff Parman.

(B+) EVERYTHING (2:21) [Chufin BMI—Brown, Cain] Ear-pleasing, Brook Benton-styled blues ballad.

## Best Bets

JAY (Coral 62420)

● I'VE KNOWN YOU ALL MY LIFE (2:12) [Screen Gems, Columbia BMI—Goffin, King] Jay, formerly of Jay & the Americans, is back with a most attractive solo vocal on an extremely pretty, soft Latin beat romancer that could land loads of airtime real quick.

(B+) LITTLE SISTER (2:38) [Extra BMI—Weston] Catchy, multi-track romantic affair.

THE INITIALS (Congress 219)

● DANCING ON THE SAND (2:17) [Pocono-BMI—Hunter, Vincent] The Initials rock and wail their way thru this surfin' goodie in winning style and could strike pay-dirt in the Beach Boy-Jan & Dean manner. It's a dance delighter sure to attract immediate teen attention.

(B+) SEVENTEEN GUYS ON A BLANKET AT THE BEACH (2:06) [TM-BMI—Resnick, Young] Seasonal rocker.

ANDY ROSE & THORNS (Golden Crest 590)

● HEY SCOOTER (1:37) [Wolf Music-ASCAP—Wolfson] Here's an ear-pleasing romantic opus with a potent beat. Served up in slick manner by the group the tune could see national activity.

(B+) HOOTY SAPPERTICKER (1:53) [Wolf-ASCAP—Wolfson] Interesting novelty rocker.

THE QUINTO SISTERS (Columbia 43071)

● SUMMER NIGHTS (1:55) [Hill & Range BMI—Pomus, Shuman] The gals put together a fine piece of harmony to this rock-a-cha tune. Deck has all the qualities for the teenage market hit.

(B+) PINEAPPLE PRINCESS (1:58) [World BMI—Sherman, Sherman] Up beat revival of Annette's hit.

THE SONNETS (Guyden 2112)

● I CAN'T GET SENTIMENTAL (1:50) [Screen Gems, Columbia BMI—Moon] Side's a strong shuffle beat entry done up a la a Bobby Rydell oldie. Enough air exposure can send it up the sales ladder.

(B) FOREVER FOR YOU (2:05) [Acuff-Rose BMI—Montgomery] Vocal teen ballad delight.

BILLY COSTA (Colpix 736)

● YOGI BEAR MARCH (1:57) [Colgems ASCAP—Paich] Here's a real happy-go-lucky ditty, with a "River Kwai" flavor, that could be filling the airwaves in the weeks to come. Tune, from the "Hey There, It's Yogi Bear" pic, sports bright sans lyric choral chants.

(B) WHISTLE YOUR WAY BACK HOME (2:13) [Colgems ASCAP—Gilbert, Goodwin] Snappy, banjo and whistle item.

DANNY ZIP (MGM 13254)

● HEY HEY GIRL (2:45) [Survey-BMI—Zipfel—Greene] Here's a real happy one for the teeners. The commercial qualities in this one are sure to capture the young set. Early days of r&b sounds make it really exciting.

(B+) PLEASE LISTEN TO ME (2:00) [Survey-BMI—Linde—Antell] A soft rock-a-ballad on this end.

JOE HINTON (Back Beat 541)

● YOU GOTTA HAVE LOVE (2:18) [Don BMI—Malone] Joe Hinton could do Top 100 business with this top-drawer hard-driving, chorus-backed blueser in which the chanter states the importance of romantic involvements. Deejays should really dig it.

(B+) FUNNY (3:00) Slow-moving, tradition-styled blues tear-jerker.

BOBBY CHARLES (Jewel 729)

● I HOPE (2:10) [Bar-Mar BMI—Guidry, Lewis] Bobby Lewis has had hits in the past and he can do it again with this tender slow-shufflin' pop-blues ode about a guy who is convinced that he will meet his ex-gal some time in the future. Could move quickly.

(B+) GOODNITE IRENE (2:35) [P.D.] Swingin' updating of the folk oldie.

NOLAN STRONG (Fortune 556)

● YOU'RE EVERY BEAT OF MY HEART (3:00) [Trianon BMI—Brown] Nolan Strong could well create a sales stir with this impressive low-key, chorus-backed r&b weeper which effectively uses a contagious backbeat and some counterpoint portions. Eye it.

(B+) IT'S BECAUSE OF YOU (2:59) [Trianon BMI—Brown] Slow-moving, teen-oriented romantic ballad.

LUDAWAY (Duel 530)

● HELLO LADY (2:18) [American Metropolitan Ent. BMI—Ludaway] This one's an enticing r&b-pop styled romantic novelty with a tempting, staggered beat delivery. Can make the grade. Watch it.

(B) THE PIG (2:23) [American Metropolitan Ent. BMI—Ludaway] Latin-beat rocker about a new dance.

THE POLARAS (Pharos 100)

● BREAKER (1:42) [Bevlynn BMI—Baldwin] The artists, a new group of instrumentalists, can make it big first-time-out on the new Hollywood-based diskery. Side's a thunderous surfin' pounder that could make a big chart splash.

● CRICKET (2:15) [Bevlynn BMI—Baldwin] This strong rhythmic thumper sports an intriguing cricket effect in the opener.

SAM McCUE (Flight 616)

● WHAT TO DO (1:50) [Ranral BMI—Chimka, McKay, McCue] The artist, using a multi-track vocal, dishes up a strong thumpin' rocker that has the potential to become a noise maker.

(B+) VALLEY OF TEARS (2:22) [Renret BMI—Domino, Bartholomew] Easy going vocal revival.

ACCENTS (M-Pac! 7216)

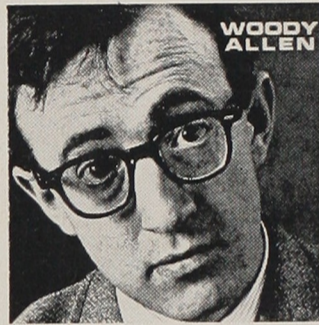
● NEW GIRL (2:03) [VaPac BMI—Hill, Williams] The Accents dish-up an extremely appealing commercial pop-r&b shufflin' affair about a chick who moved into "town" and they are interested in finding out her name. Eye it.

(B) DO YOU NEED A GOOD MAN (2:22) [VaPac BMI—Hill, Williams] Effective, lyrical medium-paced r&b tear-jerker.



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