Capitol Clambake

LOS ANGELES—When record distrib Bill Leuenhagen wanted to throw a little clambake for his good customers, which means most of the music ops in this area, all he had to do was buzz Capitol promotion man Joe Mathews who came up with a batch of his stars for a recent get-together at Rodger Young Auditorium. Left to right are: Bill Leuenhagen, Mary Solle, Bob Crosby, Katie Solle and Les Baxter.

"FAST FREIGHT"

"BEAUTIFUL BROWN EYES"

"CHRISTOPHER COLUMBUS"

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A TRULY GREAT SONG
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A HIT!
JOE "Cannon Ball" LEWIS
"TRAIN WHISTLE NIGHTMARE"
M-G-M 10994

PATTI PAGE
"MISTER AND MISSISSIPPI"
"THESE THINGS I OFFER YOU"
Mercury 5645 (5645 x 45)
Mercury

Vaughn Monroe Cited By Army & Air Force

NEW YORK—A Certificate of Achievement was awarded to orchestra leader Vaughn Monroe Monday, July 2nd, for outstanding service to the U. S. Army and U. S. Air Force during a brief ceremony at the Times Square Recruiting booth.

Colonel Stanley Bacon, Military Personnel Procurement Officer, Frst Army, made the award on behalf of Major General Thomas J. Hanley, Jr., Chief of the Military Personnel Procurement Service of the U. S. Army and the U. S. Air Force.

The Certificate of Achievement, by which the U. S. Army and the U. S. Air Force Recruiting Service can officially commend civilians, is in recognition of Monroe's continuing work to maintain high troop morale and stimulate recruiting. General Hanley cited the prominent musical star's visits to camps and bases with his orchestra in the past few years and the current popularity of his recording of "Sound-Off" as examples of Monroe's cooperation with the Army and Air Force.

In addition to conducting weekly network radio and TV shows, many of them from Armed Forces installations, Monroe has made a yearly tour around the nation averaging 200,000 miles to play for one night stands, largely at military bases.

Monroe's recording for RCA Victor of "Sound-Off", a military chant set to music, has been one of his most popular in recent months. "There is no doubt," General Hanley reported, "that the popularity of this reocrd has hlpeed the voluntary recruiting program for the U. S. Army."

GAC Signs Pat Terry

NEW YORK—Pat Terry, baritone, has been signed to a 3 year contract by GAC, it was announced this week. The deal was set by Terry's manager, Bernie Ackerman.

Terry's future plans include a series of TV shots for the summer besides two disks which are to be released shortly, one by Decca, the other by London.

THE CASH BOX "Folk" and "Western" Record Reviews

BULLSEYE of the WEEK

"TENNESSEE FLAT GUITAR" (2:35)
"I LOVE YOU (MY DARLING, I LOVE YOU)" (2:29)
COWBOY COPAS
(King 964)

COWBOY COPAS

● Cowboy Copas has a disk here which should be getting a tremendous play in the coming months. Titled "Tennessee Flat Guitar" and backed by "I Love You (My Darling, I Love You)", both sides of this one are worth an op's attention. The top deck is a dynamic piece of work from Copas with steady beat throughout and some terrific lyrics and vocal styling. The guitar work is out of this world and the total affect is one which keeps you listening for more. The bottom half finds Copas teaming up with his daughter, Kathy, for a slow sentimental ditty with a very pretty melody. This side too has a lot of appeal and ops oughta give it a listen. The top deck is one of those things which could break out—but good. This is a natural for the machines.

"OH DEAR, WHERE CAN MY HONEY BE" (2:40)
"THERE'S NO ESCAPE" (2:27)
EDDIE MARSHALL
(RCA Victor 21-0487)

● Eddie Marshall takes over a cute little number on the upper level and gives it a touch of the yodel. Working through the appealing lyrics in easy style, Eddie makes this one stand out. The bottom half is a ballad on which he again displays his good voice. Ops will do well to watch this one.

"THE WONDROUS WORD" (2:25)
"LONESOME" (2:47)
SONS OF THE PIONEERS
(RCA Victor 21-0486; 48-0486)

● A current inspirational melody gets an interesting interpretation on the upper end from the Sons of the Pioneers. The boys do this in the form of a vocal solo with the rest of the group chiming in. The second half is a ballad done in similar style and also good to hear. Ops will do ok with this disk.

"LOVE AND DEVOTION" (2:15)
"BLACK STRAP MOLASSES" (2:21)
TEX WILLIAMS
(Capitol 1700; F-1700)

● Tex Williams has a couple of wonderful sides to offer. The top deck is a fast paced item complete with chorus to go to town on a good set of lyrics. The bottom half is a cute ditty getting a slow steady vocal from Tex. Both ends of this platter are due to click.

"IF TEARDROPS WERE PENNIES" (3:07)
"LET'S LIVE A LITTLE" (2:55)
MERVIN SHINER
(Decca 46337)

● Mervin Shiner does the ballad on the upper lid in his appealing crying manner. This boy really pours everything into a tune and makes it sound right for the boxes. The bottom half too is a slow thing with some grand guitar work. Ops should take a look.

"HONKY-TONK MAN" (2:25)
"STOMP THAT THING" (2:20)
LOUIS INNIS
(Mercury 6335)

● Louis Innes who knows how to handle a guitar and deliver a vocal, does both to great advantage at either end of this disk. Both sides are dynamic things with good lyrics being sung by Louis in a driving style. Ops won't want to miss this one.

"SUGAR COATED LOVE" (2:37)
"MAD AT MY HEART" (2:30)
RED KIRK
(Mercury 6332)

● A tune with a lot of appeal gets a noteworthy going over from Red Kirk and the chorus. The boys keep this side moving briskly as they tell their story. The second half is a ballad which Red puts across in good voice. The top deck has a lot of potential.

"TEND TO YOUR BUSINESS" (2:58)
"TOO YOUNG" (2:40)
CLYDE MOODY
(King 977)

● Clyde Moody takes a hit from the rhythm and blues field and one from pop and gives them both his own kind of treatment. The first side gets a honky tonk piano backing which helps it stand out while the second side is done straight and slow. Both ends should get their share of attention.

"YOU'RE BREAKING MY HEART DEAR" (2:14)
"A HANDFUL OF NICKELS" (2:14)
RILEY CRABTREE
(Columbia 20831)

● Riley Crabtree has a couple of different type sides to offer here. The first one is a bouncy thing with some good piano background as Riley goes to town on the lyrics. The bottom half is a ballad which also comes out ok. Ops might take a peek at this.

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