

British Trade Girds to Hold Price Line



Fear Its Country Will Repeat U. S. Discount Scene

By ANDRE DE VEKEY

LONDON—The British record industry is girding itself against proposed legislation which would veto current price maintenance laws. Should price maintenance be abolished, record execs feel the effect on the record industry here would be disastrous—with price cutting becoming the order of the day and ushering in a period

of chaos comparable to conditions obtaining in the American record business during the past year.

The law in question is that part of the Restrictive Practices Act of 1956, dealing with resale price maintenance—and this is now becoming a political issue in Britain's pre-election period.

The subject is under hot discussion in government and trade circles here. Some conservatives feel that if

resale price maintenance (RPM) were abolished it would antagonize small shopkeepers against the Tory Party. Even if the government stops short of abolition, it seems that the intention is to make it more difficult for manufacturers to apply RPM against traders who want to cut prices.

Under present law, individual price maintenance is

(Continued on page 6)

JANUARY 25, 1964 • SEVENTIETH YEAR • 50 CENTS

Billboard

The International Music-Record Newsweekly

Radio-TV Programming • Phono-Tape Merchandising • Coin Machine Operating

Liberty Reaps Biggest 1/2-Year Sales in History

HOLLYWOOD — Liberty Records reaped its biggest half-year's sales volume in the company's history during the period ending December 31, according to its president, Al Bennett. Liberty grossed \$5,280,000 in 1963's last six months as compared to \$4,500,000 during the same period of the previous year, Bennett said.

He attributed some of the sales increase to "the best

(Continued on page 8)

'HELLO, DOLLY' OPENS; CRITICS TOSS HATS

NEW YORK — The musical show "Hello Dolly," based on Thornton Wilder's "The Matchmaker," and starring Carol Channing, opened at the St. James Theater on Thursday (16) to the most exuberant critical acclaim for a musical this season. RCA Victor recorded the score, with music and lyrics by Jerry Herman (author of the hit musical "Milk and Honey") on Sunday (19).

The critics flipped. "Don't bother holding onto your hats," said Walter Kerr in The Herald Tribune, "because you won't be needing them. You'd only be throwing them into the air, anyway. . . . A musical comedy dream." Howard Taubman in The Times said: ". . . has qualities of freshness and imagination that are rare in the run of our machine-made musicals." Other critics concurred.

Publishers, Talent Guys Get in to See Sholes

NEW YORK—RCA Victor's a.&r. philosophy under the aegis of Steve Sholes, division vice-president, pop a.&r., is stressing an open-door policy with regard to music publishers and talent managers. The crux of this attitude is Sholes' belief in the necessity of preserving and enhancing the element of creativity in the record industry.

"Creativity," Sholes said in an interview last week, "is the all-

important factor in our industry. . . . we will welcome everybody with ideas." Sholes indicated this attitude would be reflected in the various RCA Victor production centers—New York, Hollywood and Nashville.

The nature of the record business today, Sholes said, made it mandatory for a.&r. men to be brain pickers. "The gamut of product is a broad one—ranging

(Continued on page 8)

Beatles Heat Flares in Court

NEW YORK—Vee Jay Records filed a motion in New York's Supreme Court against both Capitol Records and Swan Records here Friday (17) seeking an injunction restraining the companies from manufacturing, distributing, advertising or otherwise disposing of recordings by the Beatles.

The motion was brought before Judge Mullen in Supreme Court, who reserved decision on the case.

This case is but one of many suits and countersuits being bandied about the courts over the sensational young singing group from Liverpool.

Valiant Plunges Into Folk Field

HOLLYWOOD — Valiant Records, subsid. of Sherman-DeVorzon pubbery, is entering the folk field. Label, just two years old, is cutting LP's with thrush Shelby Flint and a trio of married housewives.

Gals will sing in a Peter, Paul and Mary fashion but with their own distinct harmonies. Bill Sherman and Barry DeVorzon have named the girls who play bass, banjo and guitar the Cherryhill Singers.

BEATLES HOT IN NORWAY

OSLO — After six months of plugging on the Radio Luxembourg shows (which are very popular in Norway) and a television appearance here December 7, the popular British quartet, the Beatles, has become a hot property here—the fever is raging all over the country. Iversen and Frogg, the diskery that issues the Beatles' disk here, is having a hard time meeting the demand.

Till now the best selling Beatles Parlophone platter is "She Loves You," currently topping Norwegian charts. The record has reached sales of more than 10,000. Other big disks for the group are "I Want to Hold Your Hand" and "Twist and Shout." Their latest album, "With the Beatles" reached sales of 700 copies in the last three weeks.

CHICAGO—The Beatles, the nation's hottest recording property today, are becoming the object of the nation's hottest lawsuits, at least as far as the record industry is concerned.

The rock-and-rolling English group has a series of singles and LP's out on three labels—Capitol, Vee Jay and Swan. Each of the offerings is bounding up the national charts like Topsy.

And each is becoming involved in a series of suits and countersuits between the various recording companies involved.

Most confused are the nation's dealers and one-stops, many of whom have received telegrams from one or more of the parties, noting that appropriate legal action would be taken if they persisted in selling the other's product.

The matter is far from settled, but as of Billboard press time, Capitol was granted an injunction in Cook County Circuit Court (15) restraining Vee Jay from manufacturing, distributing, advertising or otherwise disposing of the Beatles' recordings.

The Capitol injunction is good for 30 days and Vee Jay is slated to file an answer next Wednesday (22).

(Continued on page 4)

GERMAN REPORT

LP Boom Takes Up Slack of Singles Dip

By OMER ANDERSON

BONN—The German record industry reports a satisfactory year in 1963, with declines in singles sales being more than offset by the boom in LPs.

The outlook is that 1964 will be as good or better year for German record sales than was 1963, despite the still serious problem of the magnetic tape-copying of recorded music for private use. German courts issued a series of piecemeal decisions which seemed to add up to the legal prohibition of private tape-copying of recorded music without payment of copyright fees. West Germany's Parliament, however, has undermined, if not killed, these decisions with a new draft copyright law which clearly sanctions the tape-recording of copyright music, live or from phonograph records — without payment of copyright fees.

Look to Best Tape

With little hope remaining that disk tape-copying can be restricted, the industry is turning to the study of production programs designed to offer prod-

(Continued on page 8)

DEPARTMENTS & FEATURES

Hot 100 Chart . . . Page 21
Top LP's Chart . . . Page 56

Other Music Pop Charts

Breakout Singles 18
Breakout Albums 55
Hot Country Singles 14
Hot Country Albums 14
Hits of the World 62

Record Reviews

LP Reviews 22
Singles Reviews 18

Music & Record News

Talent 10
Country Music 14
Classical Music 12

Departments

BMI Special Section 23
Radio-TV Programming 59
Phono-Tape Merchandising 64
Coin Machine Operating 67
Bulk Vending 72

Buyers & Sellers

Classified Mart 66

CLIP GETS YOU A CUT—AND VICE VERSA

NEW YORK—If you're Beatle-minded, you can have your hair cut and a record, all in one clip. New Street Music, a record shop here located next door to a barber shop, will send you next door for a free haircut if you buy a Capitol Beatle LP. If you get a Beatle cut at the barber shop, you'll get a free album. Stunt was conceived by Tom Rogan and Tex Weiner of Capitol's New York branch, and barbers Dave Eisenberg and Mike Garbellano.

PROGRESS through LEADERSHIP

THE BMI STORY TODAY

A Salute . . . A Welcome . . . and a Promise for the Future



See Page 23

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Atlantic-Atco Has Novel Sales Plan

By JACK MAHER

NEW YORK—The Atlantic label, with its affiliate Atco, introduced a new album plan and concept beginning Wednesday (15). The plan is being pegged as a "period of adjustment," and runs through March 31. Dealer discount has been set at 12½ per cent, available on all new and catalog product on Atlantic, Atco, Stax, Vault, Moonglow and Focus LP's.

The special innovation of this plan is a special salesman's commission which will be based on distributor's purchase. The plan calls for specific commissions to be paid to distrib salesmen based on amounts distributors buy. In essence this is a supplement to income of distrib salesmen.

According to the plan set up, the total amount earned will be given to the distributor to be dispersed among salesmen according to their sales performances. If the salesman prefers, the commission may be given in the form of a trip, gift or cash. The label is urging its distrib representative salesmen to solicit the extra co-operation of dealers, for they are the prime target of the plan.

In line with this the label is once again offering a 30, 60, 90-day deferred billing plan set for qualified retailers. The label is also emphasizing the importance of catalog as the backbone of steady volume, and is aiming all its merchandising aids at this concept. Easel displays are being sent to all distrib for distribution among dealers and the salesmen are being urged to see that product is prominently displayed to make the most of impulse sales.

Besides the extensive catalog product being pushed by the label, a strong issue of new product is also being included with the plan. Among the new sets being pushed by the label are "Apollo Saturday Night" on Atco which features Ben E. King, the Coasters, Doris Troy, Rufus Thomas, Otis Redding and the Falcons; Barbara Lewis' "Snap Your Fingers"; "The Sheriff," by Modern Jazz Quartet; "The Great Ray Charles" on Atlantic, and a new LP, "Tapestry," by Chuck Wayne, which is on the Focus label being distributed by Atlantic.

Minneapolis Has Ball Hailing Trashmen's New Hit Disk



AMOS HEILICHER, head of Soma Records (third from left), and Nick Biro, Billboard Midwest editor (third from right), present silver record awards to radio stations WDGY and KDWB, Twin Cities, for their outstanding contribution in kicking off the Trashmen's "Surfin' Bird" record, which passed the 500,000 mark in national sales last week. Hal Raymond, program director (left), and Bill Diehl, deejay, accept their award from Heilicher for WDGY. Sam Sherwood, program director, and Lou Riegert, deejay, accept from Biro for KDWB.

MINNEAPOLIS—This Twin City market isn't usually thought of as the record-producing capital of the country, but thanks to the Trashmen and their "Surfin' Bird" single, that's exactly what it became at least for one day here last week.

Occasion was a party to celebrate the Trashmen passing the 500,000 mark in sales, a not-too-common occurrence today.

Some 150 people—deejays, dealers, one-stop owners and assorted record industry buffs and mahoffs—turned out for what was a good-natured and often tongue-in-cheek celebration. Amos Heilicher, whose Soma Records is national distributor for the disk, hosted the proceedings in grand style.

Awards were given to radio stations WDGY (Tod Storz) and KDWB (Cromwell-Collier) in recognition "of their outstanding contribution toward making 'Surfin' Bird' the first No. 1 record in the nation developed in the Twin City area."

Heilicher noted the record hadn't hit the No. 1 spot yet, but he was confident it would eventually "somewhere." At any rate, with the Trashmen performing well and the food and beverage plentiful, no one was in a mood to disagree.

The party was also an occasion to preview the new Trashmen single: "Bird Dance Beat" b-w "A-Bone," plus a number of other single releases to be distributed by Soma.

On the Golden Ring label are: "Taxi-Cab Driver" Bobby Hodge; "Pass a Bale On Down," Rene Waters, and "All I Need Is You," Jack Barlow; on Soma: "Another Little Darling" by the Zodiacs.

And to top it off, a new Trashmen LP called: "Surfin' Bird."

A number of other releases are planned for the future. In fact with three pressing plants busy putting out "Surfin' Bird" singles and LP's, the boys have become pretty serious business, with personal appearances set far into the future.

Disk Dealers Have a Fair Trade Chance

WASHINGTON—Record retailers will have a chance to urge the Senate Committee on Commerce to give federal fair trade legislation, now termed quality stabilization, a boost toward passage. A quality stabilization bill was approved by the House Commerce Committee last July, and similar legislation will have hearings by the Senate Commerce Committee January 22-23.

Chairman Warren G. Magnuson (D., Wash.) announced that the resumed hearings on the quality stabilization bill (S. 774) will be held by a special subcommittee, with Sen. Vance Hartke (D., Ind.) presiding. Lead-off witnesses will include William H. Orrick Jr., assistant attorney general; Dr. Glenn E. Weston, professor of law, Northwestern University, speaking for the American Bar Association; Joseph Marcus, St. Louis, president of GEM, Inc., and Jacob Clayman, administrative director, Industrial Union Department, AFL-CIO.

The legislation would allow manufacturers to set retail price level on brand-name goods. Record retailers, spearheaded by the Society of Record Dealers (SORD), last summer urged passage of the legislation to fight inroads of discount and loss-leader sales that ruin the competing small business retailer in the record field.

Present legislation opens the door to individual States to accept or reject the terms. Also proponents of the bill claim it is strictly a voluntary type: Manufacturers shipping brand-name goods in interstate commerce can require the "fair trade" price level—or they can bypass the idea. If manufacturer decides to follow the quality-stabilization formula, all retailers selling his product would have to maintain the price.

KORVETTE ADDS 2 MORE STORES

WASHINGTON—Korvette is in town, conducting a whirlwind campaign for 1,000 employees for its Rockville, Md., outlet scheduled to open in March, and search for another 1,000 will begin for a second Korvette discount shopping center near Bailey's Crossroads in Fairfax County, Virginia.

The giant discount chain reportedly made net sales of \$330 million in fiscal 1963, up from \$235 million in 1962 and \$180 million in 1961. Past calendar year income has been estimated at over \$6 million.

Korvette has branched out from its main line of New York and Philadelphia outlets, to move into Baltimore in late 1962, and subsequently into Chicago and Detroit, with the Washington-area units last on the list. In addition, the firm has some 26 branch stores.

By mid-1965, the Korvette empire reportedly will encompass 40 department stores and 28 supermarkets, with 6,800,000 square feet of space, half of which will be for selling room. Rockville and Baileys Crossroads centers each contain 275,000 square feet.



SIR EDWARD LEWIS, chairman of the board of Decca, Ltd., with Paul Ackerman, Billboard music editor, at last week's London Records' convention at Decca House, London.

ABC-Para Gets Its 1st 2 B'way Cast Albums

NEW YORK—Two firsts for the label in the form of its initial two original Broadway cast album deals feature the start of the new sales year for ABC-Paramount Records. The label announced acquisition of the new Beatrice Lillie, Tammy Grimes, Edward Woodward musical, "High Spirits," during a one-day sales meeting in Miami Beach last week.

"High Spirits" has a score by Hugh Martin and Timothy Gray and will be directed by Noel Coward, from whose play, "Blithe Spirit," the musical is adapted. The show, now in rehearsal, is due for a Broadway opening March 31. Also in the ABC-Paramount fold are the rights to the cast album for "A Girl to Remember," new Carol Burnett show, set for a May opening.

Also announced in Miami was the greatest single album release for the firm, with 21 on ABC itself and an additional dozen on the Impulse jazz line. Lead items in the release are by Ray Charles, Fats Domino, Frank Fontaine, the Impressions and Tommy Roe. Impulse jazz highlights feature Charlie Mingus, John Coltrane, and the Art Blakey Quartet.

In other developments, the label has announced the sign-

(Continued on page 8)

Phil Spector Off to Europe

NEW YORK — Phil Spector, president of Philles Records, will visit Europe next month for a series of meetings with record company officials, distributors and publishers.

Spector will include on his agenda talks with Sir Edward Lewis and W. W. Townsley of Decca, Ltd. While in Britain, Spector will be guest of honor at special social functions being arranged by Tony Hall of British Decca. Also included will be radio and TV appearances for the 23-year-old executive.

Spector, who has published a number of the top European song hits this year, will meet with European publishing representatives to discuss plans for Philles expansion in European market.

UNION BEEF WON'T STOP SAN REMO FEST

SAN REMO — The dominantly American line-up of foreign singers who will share the 14th San Remo Festival with the Italian contingent January 30 and 31 and February 1 were likely to perform despite a last-minute assault on their participation by FULS, Italian show business union.

In an appeal to the government, FULS has asked that Italian singers be guaranteed equal participation in all festivals of participating foreign countries. American singers would be affected if their request were granted despite the fact that there is no such government control over popular spectacles in the U. S.

The union action was foreshadowed by L'Unita, the Communist daily which insisted new Italian singers enlisted for the San Remo event had been required to sign documents stating they did not belong to FULS or any other union. Most of the participating singers insisted they had not been asked to sign any such document and its use was denied by A.T.A., management of the San Remo Municipal Casino which operates the Festival.

Roulette Sales Plan Unveiled

NEW YORK—A new singles line, known as the Golden Goodies 45 Hit Series, and 22 new albums, constitute a new sales program unveiled by Roulette Records. During the firm's recent distributor sales meeting in Miami Beach, the appointment of Ray Lawrence as a field sales rep for the label was also announced. Lawrence most recently served as national sales manager for Colpix Records.

Roulette's new 45 Hit Series is an outgrowth of the firm's successful Golden Goodies LP series, which was started last year. The new album product includes two Dinah Washington "tribute" albums, a pair of Golden Goodies sets, packages by Sarah Vaughan, Joe Williams, Count Basie and Maynard Ferguson and a special album project, "The Assassination of a President," on the Living His-

(Continued on page 8)



HUDDLE SESSION: Rita Pavone huddles with Hugo and Luigi, who produced her album for RCA Victor this past week. The lithe Italian lass recorded an LP for the label which will contain tunes written specifically for her by Neil Sedaka, Paul Anka and others. The young lady flew out of country Tuesday (14) to return to native Italy after a press party. RCA Vice-President and General Manager Dave Marek and International Director Dario Soria were hosts.

Beatles Giving Trade a Solid Bite

By BARRY KITTLESON

NEW YORK — Britain's hottest record act in history, the Beatles, only a source of speculation three weeks ago, has kicked off the industry's new year with a classic shot in the arm—with not one, but two, singles and on not one, but two labels jarring their way onto Billboard's Hot 100.

The Capitol Records' single, "I Want to Hold Your Hand," has bolted into the No. 3 slot in just two weeks. Shipments on the single are reportedly past the million mark, and an album "Meet the Beatles," has already been released.

Swan Records' single by the group, "She Loves You" (which sold over a million copies on EMI's Parlophone label) is No. 69 on this week's Hot 100, in its first week on the chart.

Advance reports have it that the Beatles are carriers of a harmless, but contagious "bug"—Beatlemania—and it, too, has arrived, in epidemic proportions.

Beatle Fever

For the past year, the quartet, which hails from the Mersey River district of Liverpool, has captured the imagination of the British, and has spread Beatlemania like a fever through the United Kingdom, Australasia, Germany, and now Norway (see separate story). Their first single effort on Parlophone, "Love Me Do," sold a "modest" 100,000 copies. No subsequent single released has sold less than half a million.

"When 'I Want to Hold Your Hand' was released in England on November 29, advance orders had already exceeded the million mark. Their two LP's have sold more than 300,000 copies.

One of the most efficient and effective promotional campaigns in recent memory presaged the arrival of the Beatles. Newsweek, Time, Life, UPI and AP have avidly chronicled Beatlemania from the boys' mushroom-shaped mops to their classic exchanges with the Royal family. Jack Parr offered a taped preview of the boys in early January, and their official debut is set for the Ed Sullivan show on February 9, with two more Sullivan spots following in short order.

Radio Fans Like

As expected, Beatlemania has hit the radio scene with a tremendous impact. WEEL, Fairfax, Va., inaugurated what is perhaps the first series in the country revolving around the Beatles (11). Through the cooperation of Giant Music and Capitol Records, a weekly one-hour program entitled "Beatles Bonanza" is offered on Saturday night. The Beatles' past hits, interviews with visiting Britons,

uct. EMI had the original Beatles' contract.

Capitol claims that Trans Global canceled its contract with Vee Jay August 8 because of non-payment of royalties. Trans Global allegedly relinquished its rights to EMI with the latter then turning them over to Capitol.

Vee Jay, meanwhile, contends that it has a five-year contract with the Beatles and that it is definitely not in default for failure to pay royalties.

Capitol's suit notes that the label has spent \$50,000 in extensive nationwide promotion of the Beatles' recordings.

and future merchandising of Beatle jewelry, wigs and other promotional items fill out the hour.

WABC, New York, initiated a Scott Muni Beatles Fan Club on Friday (10) which has resulted in a tide of mail averaging 2,000 to 3,000 pieces daily. All Muni asks is a self-addressed envelope in which their membership card is returned to them. WABC reported that requests have been for "anything" by the Beatles.

WMCA, New York, is running a Beatles wig contest. The "Good Guys" are seeking listeners to take photos of their friends or from newspapers and paint on Beatles wigs. The station is awarding \$57 to the first two most original entries with

Continued on page 8

Beatles Heat Flares in Court

Continued from page 1

Vee Jay, meanwhile, has filed a suit seeking a similar injunction against Capitol and Swan, with a hearing slated for New York's Supreme Court before Judge Saul Streit last Friday (17).

Under the Capitol injunction, "Vee Jay, its agents, attorneys and servants" are prevented from selling or advertising Beatles' product.

Presumably, and according to Vee Jay sources, the injunction does not apply against dealers, one-stops, rack jobbers and even distributors who might already have the records in stock.

According to Jay Lasker, Vee Jay executive vice-president, "we've shipped an awful lot of records, more than Capitol."

Capitol attorney, Sidney Zatz, however, has indicated that "steps could be taken" against dealers who persisted in selling the Vee Jay product, though he did not specify what this would entail.

The product causing all the fuss is:

Capitol, "I Want to Hold Your Hand," a single, No. 3 on Billboard's Hot 100 this week, and "Meet the Beatles," an LP.

Vee Jay, "Please Please Me," a single, and two LP's, "Introducing the Beatles," already distributed, and "The Beatles and Frank Ifield," not yet shipped but waiting to go.

Swan, "She Loves You" a single breaking into Billboard's Hot 100 in position 69.

Neither Vee Jay nor Capitol is seeking damages as of this



date, though a Capitol spokesman did not rule out the possibility of this taking place at a later date.

In its motion for injunction, Capitol claimed exclusive U. S. distribution rights to all recordings by the Beatles. The label accused Vee Jay of manufacturing and selling albums in-

roducing the Beatles in violation of Capitol's exclusive right.

Capitol contended in its suit that Vee Jay's rights to the Beatles' recording were canceled last August.

The suit notes that initially Vee Jay was licensed by Trans Global, a New York firm licensed to distribute EMI prod-



KAPP RECORDS, at its annual distributors meeting held at the New York Hilton Hotel, topped off the session with a spokesman's prediction that 1964 would be an affluent year for the industry. Al Cahn, national sales



manager, summed up his talk with: "It scares me, it looks so good." Shown here in the picture at left is attentive group. In the center photo, the company's president, Dave Kapp, ad-



dresses the representatives. At right, Al Cahn (left) introduces Kapp's art director, Gerry Lieberman, to the group. Kapp artists who appeared at the meetings included Roger Williams and Jack Jones.

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AND OTHER
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HITS
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SAYS NAT COLE

Record Industry Must Go Back to Building Stars

HOLLYWOOD—"If I had to come up in the business today, I'd be a frustrated man. No one's developing stars anymore, and the industry is guided by hard sell, blitz tactics. Artists are here today and gone tomorrow.

"The success of the record industry in the future," chants the multi-talented Nat Cole, "must lie with going back to building stars. The record companies and talent agencies just aren't developing their artists today.

"You just can't make hit records; you have to follow them up. Years ago when I started out, the record companies and agencies got behind an artist when he made a noise and helped build that artist.

"Today a kid makes a record and if he's lucky, it becomes a hit and he goes out and buys a Cadillac, sets up his own production company and sits around like an expert. You can't pick up the phone today and say to an artist: 'I've got a song for you, without him turning around and saying: 'I've got a song for you, too.' Everyone wants to own a piece of the action, whether they're qualified or not."

Cole emphasizes that the industry must be put back in the hands of the "brains" who know how to guide performers. "Artists must become inventive performers again," he states. There are too many Indian chiefs in the business and not enough people taking advice from those who know.

"Everyone is his own boss now," Nat says, "and the young artists don't know which route to follow. Managers are trying to rush their clients on television before they're ready and these kids just fall by the wayside.

"No one's listening to anyone anymore," Cole believes. After 25 years in showbiz, Cole states that he still needs guidance. "My motto is know a lot but don't know it all."

Cole believes the pros of the industry must regain control and direct the development of new artists. Television does not offer as great an exposure outlet for performers as it did years ago, Cole says, noting the sparsi-

ty of entertainment programs. Television is all filmed serials, he says. "Even the Ed Sullivan show has tapered off its presenting record stars."

Cole believes a theater circuit must be developed to showcase these new artists. "The movie house people say they want Nat Cole and Sinatra and they'll bring back vaudeville. But us old stompers are getting tired and we don't play the theaters and night clubs as often as we did. The young performers don't have anyplace to practice today. The theater people should give these new artists a showcase, like we had and the young audiences would help develop performers."

Cole, who has made his indelible mark in showbiz, has been with Capitol since 1943. He has 10 more years to go in his contract, which will give him the longest continuous affiliation with the diskery.

Wing in C.&W. Field

CHICAGO — Mercury-Wing has entered the country and western field with a release of five albums, the first in a planned full schedule on country product. The addition of c.&w. gives Wing a full line of economy product comprised of jazz, children's albums, original cast, classical, pop and country.

Wing was started in 1958 as a pop line and has had steady sales increases each year since. According to Harry Kelly, sales manager, sales rose 20 per cent over the previous year during 1963.

Kelly said Wing is now putting emphasis on special trend recordings such as surfing, hootnanny and bossa nova. The first country release includes albums by George Jones, Flatt and Scruggs, Jerry Byrd, the "Louisiana Hayride" gang, Del Wood, the Stanley Brothers, Jimmy Dean, Rex Allen, Tommy Thomas, Sue Thompson, the Masters Family, Carl Story, the Stamps Quartet, Jimmy Skinner and others.

The January Wing release also includes four classical albums. The entire release is offered under a two-part sales plan running from January 15 through March 1. The first part of the plan covers c.&w. and pop product and is sold under the label's normal pricing program. The second part covers new classical albums and the complete classical catalog on a one-free-with-four deal.

OMITTED A SONGWRITER

Billboard regrets the omission in the December 28 edition listing of "Honor Roll of Hits for 1963," the name of Norman Newell as one of the writers of the hit song "More."

LATE SINGLE SPOTLIGHTS

Pop

THE CARAVELLES

DON'T BLOW YOUR COOL (Near North, BMI) (2:00)—**HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE)** (Shapiro-Bernstein, ASCAP) (1:46)—The gals are just coming off their smash hit "You Don't Have to Be a Baby to Cry," and here's another bright, cooing coupling with pleasant harmonies that can spin them right up again. First side is a cutie, which they wrote themselves; the flip is a nice reading of the oldie. **Smash 1869**

THE ORLONS

SHIMMY SHIMMY (Thin Man, BMI) (2:17)—Here's another rip-roaring dance side by the fine group from Philadelphia. The excitement mounts throughout through a great beat and continuing upward modulation of keys. Watch this. It could be big. Flip is "Everything Nice" (Cameo-Parkway, BMI) (2:31). **Cameo 295**

Trade Leaders Fight to Hold Line

Industry Sees Fight Ahead

• Continued from page 1

enforceable under the provisions of the restrictive trade practices act, but collective RPM is prohibited. As yet, it is not certain whether RPM will be abolished or whether some other means used as part of an over-all plan to meet consumer opinion that the removal of RPM will mean lower prices. For two years now, the government has dithered on repealing RPM since a board of trade investigation reported against its continuance.

The government has endorsed decision to attack price-fixing arrangements and the whole question of monopolies and mergers. By the time this appears in print, further announcements will have been made. Meanwhile, here are some quotes from record industry leaders and trade organizations on this vexed question:

L. G. Wood, EMI

I am solidly behind the continuance of RPM as far as the record industry is concerned. I do not think sufficient thought has been given by those in high places to the merits of the retention of RPM nor the demerits if it were abolished.

W. W. Townsley, Decca

America is clamoring for RPM, where record selling at present is a jungle where no one gains in the long run. I am concerned for the consumer as well as the retailer for neither would benefit if it were abolished here.

Maurice Levey, Oriole

I am of the opinion that RPM in the record industry in England makes for an orderliness in trading with a fair return for all. There are sufficient companies among record manufacturers to insure a fair price to the public. It would be a great pity if price cutting as we see in the U. S. came to this country. It played havoc with the industry

Survey Tells Who Listens To What

CINCINNATI — Music, music, music—all kinds—appears to be the fare radio listeners most want according to a survey conducted recently by Cincinnati advertising agency, Farson, Huff & Northlich.

The survey, called BASE, for Broadcast Audience Statistical Evaluation found:

Many post-teen listeners, some married and between the ages of 21 and 35, still favor rock and roll music that comprised the music diet of their youth.

An equally determined group, 36 to 60, prefers thoughtful commentary and less frantic music.

Afternoon rock and roll shows are a good time to advertise auto accessories and related products because of the male teen-age listening audience.

The survey is three-fold, involving house-to-house personal interviews, questionnaires to a selected consumer family panel and a check of auto radio by parking lot and garage attendants, who note to what stations car radios are tuned.

EDDIE ALBERT MADE KAPP DISK

NEW YORK—The first recording cut by Dave Kapp for his label, Kapp Records, titled "One God," was recorded by Eddie Albert. An interview with Kapp, appearing in last week's special Roger Williams-Kapp section of Billboard, incorrectly credited Bill Hayes with having made the original Kapp disk.

there and caused considerable suffering to the bulk of genuine dealers.

Jeff Kruger, Embar

If RPM goes it will be suicide for our business. As record manufacturers we would not reduce our prices — that's for sure — neither would the tax man, so it will be the retailer who will suffer.

Harry Tipple, Sec. GRRR

We are solidly against the removal of RPM. The GRRR (retailers' association) recently sent a message to the government asking them to examine what had happened in countries where RPM had been abolished, with particular reference to the record industry.

Don Johnson, Sec. MTA

I can state that the whole of MTA is dead against the removal of RPM.

Nat'l Chamber of Trade

We stand solidly in support of RPM. To make it unlawful for a manufacturer to refuse supplies to a price cutter would deprive him of the right of selection with regard to his customers. We oppose the repeal of RPM because it would cut right across the right of an individual to enter into a contract with another for the supply of goods on mutually agreed terms.

W. W. Woolf, AMI

We deplore price cutting, but the instrument side of the music business has not had the same protection as the record industry. Basically, we like price maintenance, because from a gross profit after no profit on collection of purchase tax, I cannot see how a dealer can afford to cut prices and have money left to plough back into his business.

EDITORIAL

British on Right Track

The possible abolition of RPM—Resale Price Maintenance—has the British record industry up in arms (see story page 1).

The apprehension of the British record industry—from manufacturers to dealers—is entirely justified. The British fear that if RPM is abolished, price-cutting, patterned after the American model, will become prevalent.

The British fear that chaos and instability will become a fact of life in their record industry—just as it did in past years in the U. S.

We commend the British industry for its astuteness and its desire to maintain decent margins of profit. Such a philosophy, in the final analysis, is best not only for the manufacturer and the retailer, but also the consumer. For when a decent profit is made, manufacturers can plow back into their business sufficient money to improve the product. In brief, it is false to assume that unbridled discounting will rebound to the benefit of the record buyer.

We hope the British industry sticks to its guns and adheres to the sentiments expressed in the accompanying story. The British industry has just experienced a very successful year. May those conditions continue.

And on home grounds here in the States, let us go forward with our own price stabilization moves—as already spelled out by an increasing number of key manufacturers.

Gov't Would End Controls

LONDON — Britain's Trade Minister Edward Heath now proposes to bring in legislation this session to end Resale Price Maintenance (RPM), but subject to the right to apply for exemption before a judicial tribunal.

He said that the government believes that this practice is in general incompatible with their objective of encouraging effective competition and keeping down costs and prices and that RPM should be presumed to be against the public interest unless proved to the contrary.

This is taken to mean that the right to maintain prices will remain until an appeal to the Tribunal has been heard.

Feeling among record manufacturers here is that application for the exemption of records will be made. It has been suggested that the industry does this as a whole, in conjunction with the retailers, through their association, the GRRR.

Many retail associations outside our industry are also up in arms against the government proposal, who see it as the beginning of a price cutting spiral bringing disaster to small businesses and reflecting badly on manufacturers' sales. Bush-Murphy, TV set makers commented:

"The public will have to decide whether it wants to buy at the cheapest price with little or no after-sales service, or pay the extra for individual service. Obviously, we are in for a chaotic few months with the get-rich-quick merchants seeking to cash in."

Supermarket chain owners are pleased and plan to go ahead with extension of cut-price store chains.


The political implications of this move before an election are naturally suspect, aimed at bringing down the cost of living and making it easier for trade union leaders to accept moderate wage increases in line with the national interest.

New Coast Firm

HOLLYWOOD — Crusader Records has been formed, with John Fisher as prexy. Other execs of the company are Bill Hughes, national promo manager, and Tom Stansbury, to head a forthcoming publishing affiliate.

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JEANNIE HOFFMAN our girl
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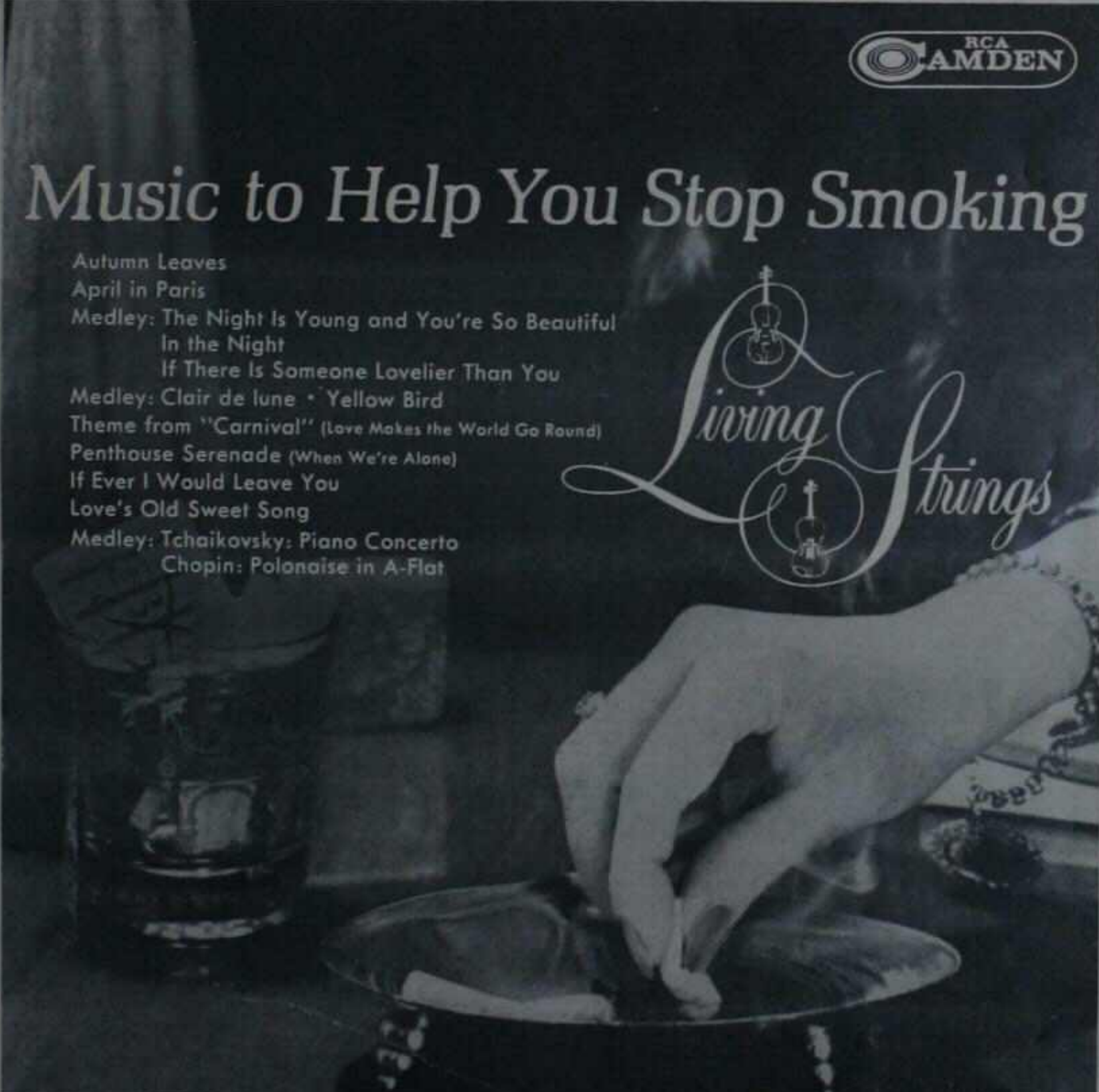
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BOSTON OPENING

Barbra Great as Fanny
But Show Tedious Stuff

An opening on the 13th, in a blizzard, to boot, should have some significance. In this case it seems to mean that Barbra Streisand has scored a bull's-eye on the target of her unique talent in "Funny Girl," which made its bow for three sold out weeks prior to Broadway at Boston's Shubert Theater. The musical pageant of the rise of Fanny Brice begins as though it intended to be a hit. But despite its shining star, its appealing and joyous songs and some gay and energetic dancing, it becomes obvious that it is in need of help.

By the beginning of the second act its lackluster book starts to show and as the act progresses it is apparent that Fanny isn't the only one suffering from labor pains. It is chiefly when the focus shifts from Miss Streisand that this happens. It could be that librettist Isobel Lennart has written more of a movie scenario than a stage piece, some of which evolves in a clumsy fashion. As the plot moves into the problems of Fanny and her husband Nicky Arnstein in the second act the tempo is paced more like a soap opera, the details hardly seeming to command interest. Sidney Chaplin is no match for Barbra and appears to try so hard to give a distinguished and charming performance that he scarcely manages to project as anything.

What the producers have unwittingly or otherwise done is to expect Miss Streisand to carry the entire show on her comely, if not beautiful shoulders. In her role she is quite wonderful, thrilling the audience as her voice, at once flute-like, now taking the shadings of a clarinet and again sounding out in a limited, mellow brass, plaintively and jubilantly making "I'm the Greatest Star," "People" and "The Music That Makes Me Dance" into hits. The Carol Haney choreography is frequently exultant and stimulating, and her big production numbers, satires on the elaborate stage presentations of the twenties are handsome and delightful.

Other competent actors play in varying degrees of outstripping each other, but it's only the rare personality and talent of Barbra Streisand that generates the interest, with her ability not only to be benevolent with comedy, mingling gaiety and humility, but her stardust quality that is surely what stars are made of.

She carries brilliantly on until the book all but smothered her, a book that is too long and too labored. Garson Kanin has staged the show well, but "Funny Girl" needs to be less tedious and inept in its second act to justify its star.

CAMERON DEWAR

IN HOLLYWOOD

Jack Wilson Group a Bright One

One reason proffered by people who dislike jazz is that it's "too loud." Pianist Jack Wilson and his quartet disproved this during their recent showcasing at the Manne Hole in Hollywood.

Featuring Wilson's inventive modern style supported by vibist Roy Ayres with clean, unobtrusive backing from drummer Nick Martinis and bassist Bill Plummer, the quartet is a bright, happy mark in an otherwise dark and frenetic jazz scene.

The blending of piano and vibes offers a soft, velvet sound on both ballads and jump tunes, but the group's appealing quality comes out sonically on the technically difficult "Be Bop," by Charlie Parker. The two in-

struments play the complex notes with ease and smoothness and there is none of the harshness sometimes found in a horn frantically blowing at full speed.

Wilson, at 28, one of the Coast's leading new pianists, is developing a flair for composing melodic ballads, which he sets in medley form. One such pairing is "Nirvana" and "Dana," which also happens to be in Wilson's new Atlantic LP. The bossa nova rhythm has obviously made a strong impression on Wilson, for he sets many of his numbers in this Latin mood. Wilson and Ayres both use dynamics sparingly, but when they lash into their solos with machinegun precision, their light touch produces crescendos which never get out of hand. Both artists continue to gig regularly around Los Angeles, developing strong pockets of fans. As George Shearing said a few weeks ago, "Jack Wilson is the best new pianist I have heard in a long time."

ELIOT TIEGEL



JAZZ LOSS: The jazz world suffered another loss in the unexpected death of trombonist Jack Teagarden Wednesday (15). Teagarden, considered by many musicians as the classic jazz trombonist, died in New Orleans of complications of pneumonia. The artist had a long career in jazz, as sideman, leader of big band and combo and vocalist. His playing had warmth and straightforwardness, qualities that made him a favorite of musicians who otherwise drew restrictive lines between modern and traditional. Teagarden, born in Vernon, Tex., in 1905, was 58.

TOWN & COUNTRY

Kids Wildest
About Vinton

Bobby Vinton opened his two-week engagement at Brooklyn's poshly cavernous Town & Country club Friday (10) to a jam-packed house of 1,800 people. Vinton's opener, a swinging up-tempo offering of "With a Song in My Heart" brought wild accolades from scattered pockets of teen-agers celebrating birthdays.

Though adults in the audience responded at first rather slowly, the Epic recording artist's warm personality and sincere projection soon began to win them over. Vinton asked the audience to sing along to a medley of his hits and followed this with several excerpts from his latest LP.

Vinton's versatility was readily displayed as the former band leader played the clarinet, trumpet, sax, sang and finally soft-shoed to "Mamma Don't Allow." Adults and teen-agers alike applauded following Vinton's energetic musical-mimicry of Eddie Cantor, Ted Lewis, Jimmy Durante, Al Jolson and James Cagney.

GIL FAGGEN

TALENT ON TOUR

(Top record talent in top record towns this week)

EAST

Teri Thornton bows at the Royal Arms (Buffalo) for six days, starting today (20). . . . Ever traveling, the trio of Peter, Paul and Mary have dates this week in Albany (24); Springfield, Mass. (25), and Baltimore (26).

MIDWEST

Louis Prima, Gia Maione and Sam Butera open Tuesday (21) at the Palmer House in Chicago

for a 10-day stint. . . . On Friday (24) the New Christy Minstrels are booked in concert into the KRNT Theater in Des Moines.

WEST

Ray Anthony and his orchestra are currently being featured at the Riviera Hotel (Starlight Lounge), Las Vegas, through mid-February.

TV GUEST APPEARANCES
BY RECORD TALENT

JANUARY 20-26
(All Times Eastern Standard)

MONDAY 20—TRINI LOPEZ

Trini makes a return visit to the Westinghouse tape-syndicated Steve Allen Show.

MONDAY 20—BIG THREE

The young trio will make another of their many appearances on the Tonight Show (NBC-TV, 11:15-1 a.m.).

TUESDAY 21—BILL DANA, JANE POWELL

Both will guest star on the Andy Williams color special this evening (NBC-TV, 10-11 p.m.).

TUESDAY 21—NAT KING COLE

The popular vocalist will be among the guests to perform on the Jack Benny program (CBS-TV, 9:30-10 p.m.).

TUESDAY 21—MARION MONTGOMERY, RON HUSMANN, DICK GREGORY

All three will perform on the Steve Allen Show.

TUESDAY 21—ROSEMARY CLOONEY

Vocalist will appear on the Tonight Show (NBC-TV, 11:15-1 a.m.) as guest of Johnny Carson.

WEDNESDAY 22—JOE & EDDIE

Popular club act will make an appearance on the Danny Kaye Show (CBS-TV, 10-11 p.m.).

THURSDAY 23—JIMMY DURANTE, DOROTHY PROVINE, TEXAS BOYS CHOIR

This will be a live special broadcast from the State Fair Music Hall in Dallas at the Perry Como Kraft Music Hall (NBC-TV, 10-11 p.m.).

THURSDAY 23—JOHN GARY

The young Victor discovery will make his debut appearance on the Tonight Show (NBC-TV, 11:15-1 a.m.).

FRIDAY 24—THE TARRIERS

Folk group will be seen on the Tonight Show (NBC-TV, 11:15-1 a.m.).

FRIDAY 24—MARION MONTGOMERY, JUBILEE FOUR

Recording stars will make repeat performances on the Steve Allen Show.

The national network TV guest appearances listed above provide outstanding promotional opportunities for alert, aggressive record dealers and for all others who can benefit from the exposure of these record artists to millions of consumers. This chart should be used as a calendar around which to plan window, counter and other displays by which the TV appearances can be merchandised to the record-buying public.

ARTISTS' BIOGRAPHIES

For your programming use here are pertinent facts about hot disk artists. If clipped and pasted on 3 by 5 cards these biographies will help you build a convenient file of such data.

TRASHMEN
(Garrett)

NAMES: Tony Andreason, Dal Winslow, Bob Reed, Steve Wahrer. **AGES:** Tony, 20; Dal, 21; Bob, 21; Steve, 21. **HOME TOWN:** Minneapolis area. **BACKGROUND:** In Minneapolis, where the competition among teen hop favorites is keen, the Trashmen have been out-running their local competitors for some time now. Since the group (three guitars and drums) got together, about

one and one-half years, they have amassed a repertoire of some 180 songs, which they perform throughout the upper Midwest, primarily in the Twin Cities. With "Surfin' Bird" which they wrote, the boys felt they had really achieved the sound they were looking for. Their first album, due shortly, will more than likely be recorded live.

LATEST SINGLE: "Surfin' Bird" took off immediately in the direction of Top 10 on the Billboard Hot 100. In its eighth week, the single is No. 4.



MOMENTOUS DECISIONS: Ann-Margret and jazz trumpeter Al Hirt work out technical problems with arranger-conductor Marty Paich (center) during the recording of their recently released RCA Victor collaboration entitled "Beauty and the Beard."

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NEWS REVIEW

Bruno Walter's Last Disk Legacy Captured in Columbia Release

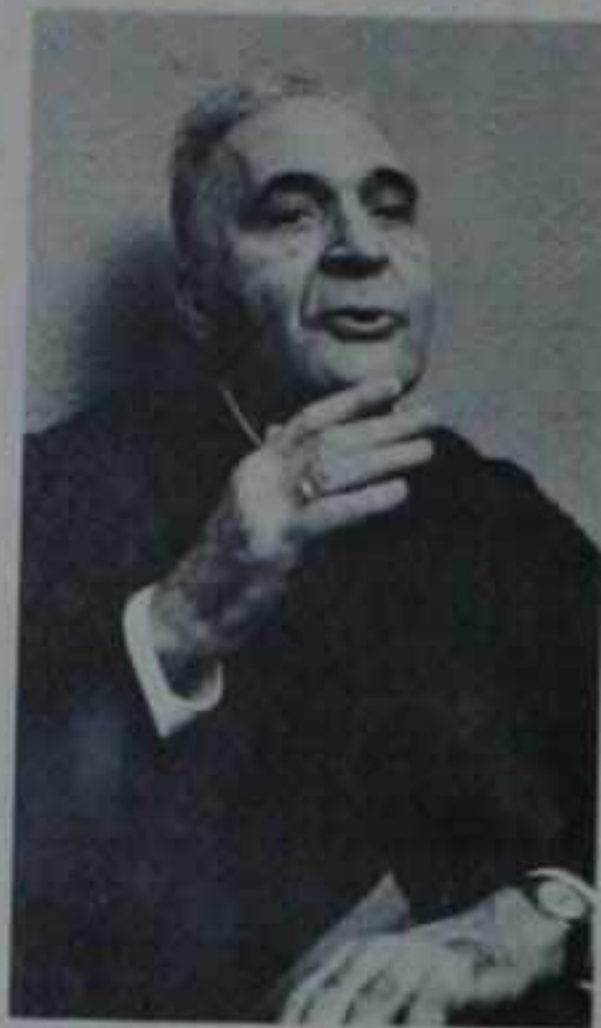
By BARRY KITTLESON

NEW YORK—Included in Columbia Records' January release is what seems to be the last of the legacy of Bruno Walter's stereo recordings. While Columbia still has a few performances never released, these were never approved by Walter, so that it may be assumed, at least for now, that they will not be forthcoming. In conjunction with the new releases Columbia has announced a permanent discount on a special series of Bruno Walter sets. "Beethoven: The Nine Symphonies" 7-12" LP's, released in 1959, will now sell for \$25 monaural and \$30 stereo (the price of five albums). This package includes a 54-page booklet entitled "A Beethoven Reader." Also specially priced is Walter's "Orchestral Music for Johannes Brahms" (4-12" LP's), which will be priced at \$15 monaural and \$18 stereo (or, the price of three disks).

Of the January release, the set entitled "Mozart: The Last Six Symphonies," is being offered at \$10.98 monaural and \$12.98 stereo. The cost of this three-record set is just \$1 more than the price of a two-record set.

Free Rehearsal Disk

One of the most fascinating offers in the January release is a recoupling on one disk of Walter's performance of the Beethoven's "Fifth" and Schubert's "Symphony No. 8 (Unfinished)" (ML-5906, MS 6505). While the performances themselves are superlative, a bonus feature (offered at no extra charge) is a piggy-back LP entitled "Bruno Walter Rehearses Beethoven's Fifth Symphony, First and Second Movements."



BRUNO WALTER
—a lasting legacy

was privileged to have taken part."

New Releases

In addition to a few recoupled reissues Columbia released in January, are works recorded between February of 1959 and 1961. A brief review follows:

HAYDN: Symphonies No. 88 and 100. ML 5886-MS 6486.

The work of Haydn was very dear to Dr. Walter, and this disk represents his only recording of that composer in stereo. The Columbia Symphony Orchestra responds to the long line which Walter extracts from these two works. The obvious attention is here centered on hearing the work as a whole.

BRAHMS: Academic Festival Overture; WAGNER: Overture to "Die Meistersinger"; BEE-

THOVEN: Leonore Overture No. 2; Coriolan Overture. ML 5887-MS 6487.

The Brahms and Wagner, released before, are superb readings of these robust works. The Beethoven overtures here are somewhat incredible. Their dramatic intensity is absolutely hair-raising. These are truly powerful performances which reflect the youthful inner man in Walter. This present coupling should be a big seller.

BRAHMS: Alto Rhapsody, Song of Destiny; MAHLER: Songs of a Wayfarer. Mildred Miller, mezzo-soprano. ML 5888-MS 6488.

The spell of romantic melancholy of these works is appropriately cast in this group. Mildred Miller has a wonderfully rich sound, and is in excellent sympathy with the music and Walter's dynamic interpretations. Especially effective is the Mahler cycle.

WAGNER: Prelude to "Lohengrin"; Siegfried Idyll, "Tannhauser" Overture and Venus-

berg Music. ML 5907-MS 6707.

Among Walter's numerous recordings of the works of Wagner this group represents some of his finest efforts. For all their familiarity, they have a freshness which is remarkable.

BRUCKNER: Symphony No. 7 (2-12" LP's). M 2L 290-M2S 290.

A long-time champion of Bruckner, Walter seemingly finds melody and song where other conductors merely see fragments. This brooding work is beautifully pulled together, and boasts the original version, which is less dependent on bravura orchestral effects. The fourth side of this set offers Wagner's "Siegfried Idyll" and Prelude to "Lohengrin," as above.

MOZART: The Last Six Symphonies (3-12" LP's). M3L 291-M3E 691.

Walter was a magnificent Mozartian. These readings were among the last he made, and are characterized by an ethereal refinement. The emphasis is more on the "singing allegro" side of Mozart than on the dramatic elements. While they differ greatly from earlier recordings of these symphonies, they are a handsome addition to the Walter legacy.

The brilliant young British pianist, John Ogdon (Angel), who shared the first prize with Vladimir Ashkenazy in the 1962 Second Tchaikovsky Competition in Moscow, made his U. S. debut this month with the Cincinnati Symphony (10). His New York debut at Carnegie Hall took place last Thursday (16). He will visit 17 U. S. cities on his current tour.

Victor to Do Sergei Prokofiev

BOSTON—RCA Victor Records Division Vice-President and General Manager George Marek and Erich Leinsdorf, music director of the Boston Symphony Orchestra, announced last week that they are inaugurating an unusual project of recordings. The program will involve recording all the major orchestral works of the master Russian composer Sergei Prokofiev (1891-1953). The first of the series is scheduled for February release; namely, the Fifth Symphony.

Leinsdorf noted that "the purpose of the Prokofiev cycle as presently being undertaken . . . is to bring to the record-collecting public, within a short number of years, the enduring scores of Prokofiev, performed by the same orchestra in the same hall, and recorded by the same company, thereby manifesting a unity in the cycle which could otherwise be impossible."

The choice of the Boston Symphony for this project is no mere accident. For many years the Boston has been one of the principal champions of Prokofiev's music—particularly during the era of the late Serge Koussevitzky. Under his direction, the orchestra gave the American premiere to some dozen Prokofiev compositions, as well as the world premiere of his Fourth Symphony.

Also, Prokofiev himself was a frequent visitor to Boston. He appeared with the Symphony as



PLAYBACK ON "FIRST" OF A SERIES: Erich Leinsdorf (right) and George R. Marek listen carefully to playback of Prokofiev's "Fifth Symphony" in Boston. This will be the first in a series of Prokofiev orchestral masterworks to be released by RCA Victor with the Boston Symphony Orchestra.

Classical Chatter

The services of three prominent recording artists have been donated to the March of Dimes for its January campaign. Leontyne Price, Franco Corelli and pianist Byron Janis performed on a 15-minute transcribed program entitled "Gala Performance," narrated by Milton Cross. The program is being aired over 600 good music FM stations this month. In addition to their performances, the program includes messages from Rosa Ponselle, Rose Bampton and Giovanni Martinelli.

Joan Carroll, who played the title role in the American premiere of Alban Berg's "Lulu" in Santa Fe last summer, recreated the role at the opening of Boston's Opera Group (17). The Philadelphia-born soprano has given more than 500 performances in the role to date, primarily in Europe.

The Paul Czinner color film of Richard Strauss' "Der Rosenkavalier" which opened in New York for a limited one-month engagement in December, has been extended for another month as the result of sellouts through most of its current run. As noted on these pages a month

ago, the film, starring Elizabeth Schwarzkopf, Anneliese Rothenberger, Sena Jurinac and Otto Edelmann, under the direction of Herbert von Karajan, will soon tour the rest of the country.

When Jerome Hines returns to the U. S. after performances in Europe, his first engagement will be a benefit, February 4, for the United Epilepsy Association, being held in the Grand Ballroom of the Colony Club in New York.

Leonard Bernstein's Third Symphony, "Kaddish," which had its world premiere in Tel Aviv, will be given its American premiere on January 31 by the Boston Symphony Orchestra, with Charles Munch returning to the podium for the occasion. The work was commissioned by the Boston Symphony and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary in 1955. Munch was music director of the orchestra at that time and it was on the invitation of Erich Leinsdorf that he will conduct the performance. Bernstein will hopefully be present at the premiere.

piano soloist on five occasions (twice these appearances accounted for American premieres for two of his five piano concertos) and at another time he was guest conductor.

Since 1922, the Boston Symphony Orchestra has given more than 80 performances of some 25 Prokofiev works at Symphony Hall (this does not include numerous other performances at Tanglewood and elsewhere).

George Marek spoke of this undertaking as "a project which excites the musical imagination and pays tribute to one of the towering musical voices of the 20th century. The Boston Symphony Orchestra, so closely identified through the years with the composer and as a champion of his music in this country, is the ideal, perhaps only musical body, superbly equipped by past association, for this project."

Releases already scheduled to follow February's "Fifth Symphony" include the "Symphony-Concerto for Cello and Orchestra, Op. 125," which features Samuel Mayes (a work given its American premiere by the Bostonians in 1940, later revised by the composer); the "Violin Concerto No. 1," with Erick Friedman and the "Piano Concerto No. 5," with Young Lorin Hollander as pianist. All four of these works were initially performed in the U. S. by the Boston Symphony Orchestra.

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LOOK AROUND"**

Davis Joins Gay in New Promotion Firm

ST. THOMAS, Virgin Islands —A new production firm has been established to operate out of Nashville for the promotion of town and country music on a world-wide basis, Connie B. Gay, president of the new firm's parent company, Connie B. Gay Organization, Ltd., announced here last week.

Gay, one of the most successful promoters of country music in the industry, said the new firm would be known as the Nashville Division of Connie B. Gay Organization, Ltd., and would be headed up by Oscar Davis, one of the industry's best known country music impresarios.

Davis, who has been named tour director of the parent firm,

said the production firm will develop new talent but will place emphasis on the well-established artists of the country music world field.

Gay, at his winter home here, said the firm will work toward packaged tours rather than individual promotions and added that a world-wide tour was already in the mill. Negotiations have been completed with W. E. (Lucky) Moeller, president and general manager of Denny-Moeller Talent, Inc., of Nashville, to furnish all talent for the Nashville Division's production operations, Gay said.

Offices for the new firm will be located at 815 16th Avenue, South, Nashville.

COUNTRY D. J. OF THE WEEK



WSM's "Mister D.J. U. S. A." for Friday, January 24, will be Bill Strickland of Station KFNV, Ferriday, La. Bill grew up in Osyka, Miss.; retired from the Navy in 1955 and has been a country deejay since. He now handles a five-hour country show daily on the KFNV airwaves. Bill resides with his brother in adjacent Natchez, Miss., and enjoys fishing and golf.

WDOL-FM Off To Big Start With Country

ATHENS, Ga.—WDOL-FM, first country music FM station in Georgia, has begun nightly broadcasting here.

In making the announcement, Frank Harmon, general manager of University City, Inc., station owner, said that public response has been "enthusiastic from the very first night." "Modern country and western music is proving to be just as popular in the Norega Empire as in other parts of the country," Harmon stated. Pointing to the upswing in c.&w. programming, he stated: "The second annual Country Music Association survey of the U. S. and Canada showed an increase

(Continued on page 16)

Webb Pierce WJAT Prexy

SWAINSBORO, Ga. — The board of directors of WJAT, Inc., owners of radio stations WJAT, WBRO and WSNT, has voted unanimously to elect the following officers: Webb Pierce, president, and Bill Denny, vice-president. Mary Claire Rhodes was elected to the board of directors.

Pierce and the late Jim Denny *(Continued on page 16)*

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY FOR WEEK ENDING 1/25/64

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	LOVE'S GONNA LIVE HERE Buck Owens, Capitol 5025	19
2	2	BEGGING TO YOU Marty Robbins, Columbia 42890	9
3	3	NINETY MILES AN HOUR (Down a Dead-End Street) Hank Snow, RCA Victor 8239	14
4	4	THE MATADOR Johnny Cash, Columbia 42880	12
5	5	BEFORE I'M OVER YOU Loretta Lynn, Decca 31541	11
6	6	B. J. THE D. J. Stonewall Jackson, Columbia 42889	8
7	8	LAST DAY IN THE MINES Dave Dudley, Mercury 72212	7
8	10	500 MILES AWAY FROM HOME Bobby Bare, RCA Victor 8238	14
9	7	MOUNTAIN OF LOVE David Houston, Epic 9625	15
10	16	YOU'LL DRIVE ME BACK (Into Her Arms) Faron Young, Mercury 72201	6
11	17	D. J. FOR A DAY Jimmy "C" Newman, Decca 31553	7
12	19	TROUBLE IN MY ARMS Johnny & Janie Mosby, Columbia 42841	12
13	15	IF THE BACK DOOR COULD TALK Webb Pierce, Decca 31544	11
14	9	PEEL ME A NANNER Roy Drusky, Mercury 72204	8
15	18	THOSE WONDERFUL YEARS Webb Pierce, Decca 31544	12
16	11	THANKS A LOT Ernest Tubb, Decca 31526	18
17	20	OLD RECORDS Margie Singleton, Mercury 72213	5
18	12	JEALOUS HEARTED ME Eddy Arnold, RCA Victor 8253	8
19	24	HELPLESS Joe Carson, Liberty 55614	7
20	26	GOING THROUGH THE MOTIONS Sonny James, Capitol 5057	6
21	30	SAGINAW, MICHIGAN Lefty Frizzell, Columbia 42924	3
22	23	THE MORNING PAPER Billy Walker, Columbia 42891	5
23	27	HEART, BE CAREFUL Billy Walker, Columbia 42794	11
24	25	CALL ME MR. BROWN Skeets McDonald, Columbia 42807	18
25	36	TRIANGLE Carl Smith, Columbia 42858	6
26	39	TOO LATE TO TRY AGAIN Carl Butler & Pearl, Columbia 42892	3
27	28	LET'S GO ALL THE WAY Norman Jean, RCA Victor 8261	4
28	34	I ALMOST FORGOT HER TODAY Carl Smith, Columbia 42858	5
29	22	THE GREATEST ONE OF ALL Melba Montgomery, United Artists 652	8
30	13	COWBOY BOOTS Dave Dudley, Golden Ring 3030	17
31	14	TALK BACK TREMBLING LIPS Ernest Ashworth, Hickory 1214	32
32	32	DREAM HOUSE FOR SALE Red Sovine, Starday 650	3
33	33	OUR THINGS Margie Bowes, Decca 31557	3
34	37	HOWDY NEIGHBOR, HOWDY Porter Wagoner, RCA Victor 8257	2
35	—	FIVE LITTLE FINGERS Bill Anderson, Decca 31577	1
36	38	LIFE CAN HAVE MEANING Bobby Lord, Hickory 1232	3
37	—	WELCOME TO MY WORLD Jim Reeves, RCA Victor 8289	1
38	44	THERE'S MORE PRETTY GIRLS THAN ONE George Hamilton IV, RCA Victor 8250	2
39	—	HE SAYS THE SAME THINGS TO ME Skeeter Davis, RCA Victor 8288	1
40	40	YOU TOOK MY HAPPY AWAY Willie Nelson, Liberty 55638	2
41	29	8 X 10 Bill Anderson, Decca 31521	23
42	21	LET'S INVITE THEM OVER George Jones & Melba Montgomery, United Artists 635	7
43	31	TADPOLE Tillman Franks, Starday 651	4
44	46	ONE DOZEN ROSES George Morgan, Columbia 42882	2
45	50	SOMEBODY TOLD SOMEBODY Rose Maddox, Capitol 5038	6
46	—	SLIPPIN' Wanda Jackson, Capitol 5072	1
47	—	THAT'S WHY I SING IN A HONKY TONK Warren Smith, Liberty 55615	4
48	48	WOODEN SOLDIER Hank Locklin, RCA Victor 8248	2
49	—	HOW CAN I FORGET YOU Glenn Barber, Sims 148	1
50	45	TEAR AFTER TEAR Rex Allen, Mercury 72205	3

HOT COUNTRY ALBUMS

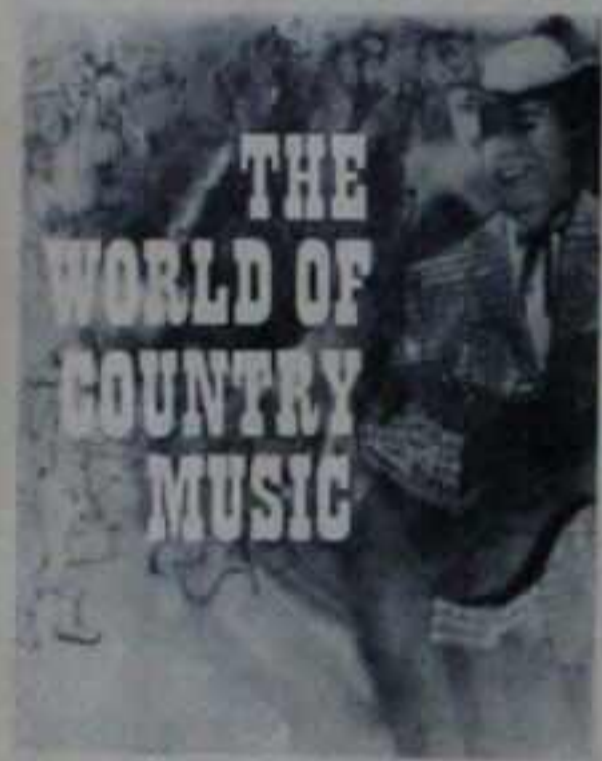
Billboard SPECIAL SURVEY FOR WEEK ENDING 1/25/64

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	2	BUCK OWENS SINGS TOMMY COLLINS Capitol T 1989 (M); ST 1989 (S)	3
2	1	NIGHT LIFE Ray Price, Columbia CL 1971 (M); CS 8771 (S)	3
3	3	ON THE BANDSTAND Buck Owens, Capitol T 1879 (M); ST 1879 (S)	3
4	7	I LOVE A SONG Stonewall Jackson, Columbia CL 2059 (M); CS 8859 (S)	3
5	5	GEORGE JONES & MELBA MONTGOMERY SINGING WHAT'S IN OUR HEART United Artists UAL 3301 (M); UAS 6301 (S)	3
6	4	RING OF FIRE—THE BEST OF JOHNNY CASH Columbia CL 2053 (M); CS 8853 (S)	3
7	8	THE BEST OF GEORGE JONES United Artists UAL 3291 (M); UAS 6291 (S)	3
8	9	RAILROAD MAN Hank Snow, RCA Victor LPM 2705 (M); LSP 2705 (S)	2
9	6	RETURN OF THE GUNFIGHTER Marty Robbins, Columbia CL 2072 (M); CS 8872 (S)	3
10	17	KITTY WELLS STORY Decca DXB 174 (M); DXSB 7174 (S)	3
11	18	LORETTA LYNN SINGS Decca DL 4457 (M); DL 74457 (S)	2
12	14	TALL, TALL GENTLEMEN Carl Smith, Columbia CL 2091 (M); CS 8891 (S)	3
13	11	FARON YOUNG AIMS AT THE WEST Mercury MG 20840 (M); SR 60840 (S)	3
14	20	I WROTE A SONG Don Gibson, RCA Victor LPM 2702 (M); LSP 2702 (S)	2
15	13	THE PORTER WAGONER SHOW Various Artists, RCA Victor LPM 2650 (M); LSP 2650 (S)	3
16	12	PATSY CLINE STORY Decca DXB 176 (M); DXSB 7176 (S)	2
17	10	DETROIT CITY & 11 OTHER HITS Bobby Bare, RCA Victor LPM 2776 (M); LSP 2776 (S)	3
18	—	INTERNATIONAL JIM REEVES RCA Victor LPM 2704 (M); LSP 2704 (S)	1
19	—	LESTER FLATT & EARL SCRUGGS AT CARNEGIE HALL Columbia CL 2045 (M); CS 8845 (S)	1
20	16	CATTLE CALL Eddy Arnold, RCA Victor LPM 2578 (M); LSP 2578 (S)	2

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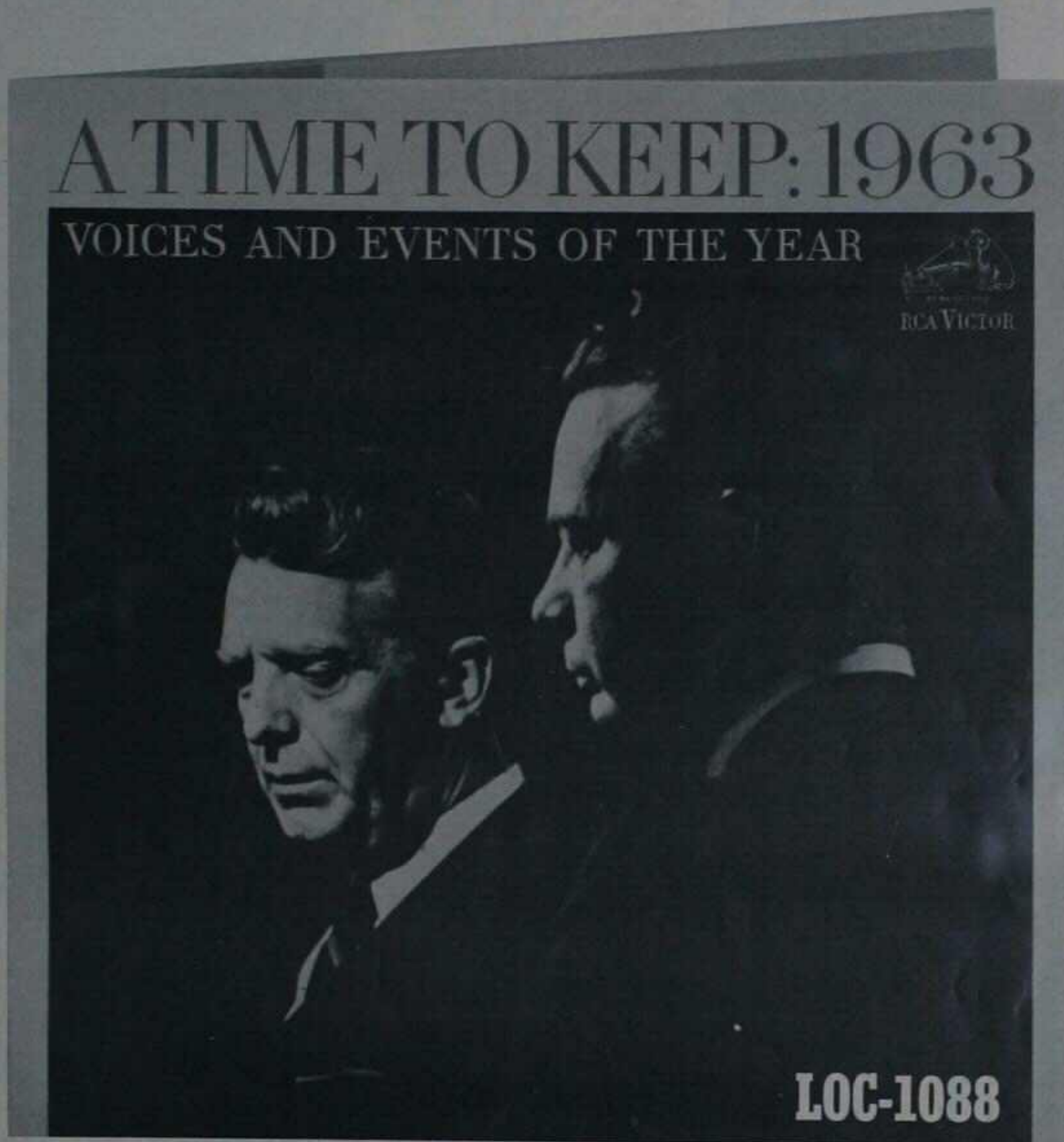
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COUNTRY MUSIC CORNER

By BILL SACHS

Kay Arnold infos that her tune, "Lipstick Paint a Smile on Me," has been recorded in England and was released there January 17. First U. S. waxing was by **Demetriss Tapp** on the Brunswick label. Tune is published by Painted Desert Music. Kay and her spouse, **Buster Doss**, has just purchased a two-story brick colonial home at 3219 Cynthia Lane, Parkwood Estate, Nashville. . . **Ray Price**, following a quickie European jaunt, shows his wares in Miami January 23 and follows with personal in Montgomery, Ala., 24; Birmingham, 26; Columbus, Ohio, February 1, and Baltimore, 16. . . **Tompall and the Glaser Brothers** head out for California this week, with stops at Decatur, Ala., January 25; Port Huron, Mich., February 8; Tucson, Ariz., 12, and Phoenix, Ariz., 13.

Buck Owens and His Buckeroos wind up a fortnight's stand at the Golden Nugget, Las Vegas, Wednesday (22). They follow with stops in Farmington, N. M., January 23; Phoenix, Ariz., 24, and Albuquerque, N. M., 25. . . **Sonny James** displays his talents in Greenville, S. C., January 26; Waycross, Ga., 30, and Savannah, Ga., 31. . . **LeRoy Van Dyke** is back in action after an operation for a leg injury sustained in a hunting accident Christmas day. He opened Monday (13) at the Kenilworth Hotel, Miami Beach, Fla. Van Dyke's new TV series will be seen soon on the Canadian network. . . **Bill Anderson**, along with **Don Ameche** and **Mary Ann Mobley**, Miss America of 1959, appeared recently on the syndicated Mike Douglas TV-er, originating from KYW-TV, Cleveland, and seen regularly in 10 markets stretching from Boston to San Francisco. Bill was the first country artist ever to appear on the Douglas seg. He was backed by his regular sidemen, steel guitarist **Weldon Myrie** and lead guitarist **Jimmy Lance**.

Veteran country jock **Eddy Hill** and **Ronnie Page** will present a Sunday afternoon sing at War Memorial Auditorium, Nashville, January 26, featuring the **Chuck Wagon Gang**, the **Harvesters Quartet**, the **Oak Ridge Quartet**, the **Imperials** and the **Ronnie Page Trio**. Hill will emcee. . . **Minnie Pearl** does her whoopin' and a-hollerin' in Sioux Falls, S. D., January 21; Omaha, 22; Sioux City, Ia., 23; Topeka, Kan., 24; Wichita, Kan., 25; Decatur, Ala., 30, and Jackson, Miss., 31. . . Following a fortnight's stand in the Matador Room of the Buena Vista Hotel, Safford, Ariz., ended Monday 30, Vee Jay artist **Bill Goodwin** is prepping for a string of personal being arranged by **Bob Lunningham**, Farmington, N. M.

Ramblin' Lou (Schriver), now in his 17th year as country jock on WJIL, Niagara Falls, N. Y., has a country package featuring **Johnny Cash** and the **Tennessee Three**, **Tex Ritter**, **Bill Monroe** and the **Bluegrass Boys** and **June Carter** set for three performances at Kane's Ballroom, Niagara Falls, February 9. Lou and wife **Joan** are celebrating the recent arrival of a son, **Louis Edward**, who, with daughter **Linda Lou**, now 2, makes for a millionaire's choice. . . **Skeeter Davis** is routed for Erie, Pa., January 25; Austin, Tex., 30; Houston, 31, and San Antonio, February 2.



THE JOHNNY WRIGHT-KITTY WELLS SHOW loading up for a West Coast tour. The troupe has three dates on the Coast, then flies to Hawaii for dates at Schofield Barracks, Hickam Air Force Base, Kaneohe Marine Base, Pearl Harbor Naval

WITH THE COUNTRY JOCKEYS

By BILL SACHS

D. C. Lee, of Crazy Cajun Enterprises, Inc., Conroe, Tex., has taken on the distributorship of **Bennie Hess'** new one on the Tap label, "Tennessee Mama Blues" b/w. "I Love You Yet." Both are Hess originals. DeeJay copies may be obtained by writing on your station's letterhead to Tap Records, 1016 Apache Street, Houston, Tex. . . **Tex Justus**, of WBNL, Boonville, Ind., says he's getting good service from the various diskeries on singles, but he's suffering from a paucity of albums. "I don't receive enough albums to make a report to the various trade papers," writes Tex, "and we can't even buy them in this area." . . . DeeJays needing a copy of **Cain Grant's** new release on the Sims label, "Valley of Love," may obtain same by writing on their station letterhead to **William H. Smith**, R.R. 7, Fayetteville, Tenn.

"I've been in the country music business some 20 years," writes **Red Thompson**, of WJIL Radio, Jacksonville, Ill., and find good, old country still tops in this area. I have a big country show on WJIL and my big problem is getting enough records from the artists and diskeries. Can you help me on the record situation? . . . **Al Foltin**, publicity and a.&r. man at Kingston Records, 415 Schuylkill Avenue, Reading, Pa., says he has deeJay copies of the firm's latest releases, "My Friend," a tribute to the late **Hawkshaw Hawkins** by **Bob Thomas**, and "Keep the Nickels," by **Ken Lightner**. Drop Foltin a request on your station's letterhead.

Mac Curtis, who continues to hold down the 2 p.m. to sign-off (sundown) slot on KPCN, Dallas, Sunday through Friday, reports that KPCN has been the survey-proved No. 1 country station in the Dallas-Fort Worth area for almost a year now. Mac also serves as KPCN vice-president and program director. . .

Webb Pierce

Continued from page 14
 purchased the three radio stations some six years ago and until his death last August, Denny was president of the radio stations and Cedarwood Publishing Company, which was jointly owned by Pierce and Denny. Denny's son, Bill, has since been elected president and general manager of Cedarwood Publishing Company.

"I need records like bad," writes **John Anderson**, who whirls the country platters at KODY, North Platte, Neb. . . **Russell Sims**, of Sims Records, P.O. Box 6308, Nashville 12, invites country deeJays to write in for a copy of the new Sims releases by **Bobby Barnett** and **Tony Douglas**.

Tally Records, P.O. Box 842, Bakersfield, Calif., has available deeJay copies of **Bonnie Owens'** new release, "Stop the World" b/w. "Don't Take Advantage of Me." Use your station letterhead in writing. . . **Al Shade**, heard daily, Monday through Friday at 6:05 a.m. and Saturdays, 1:05-3:30 p.m., over WLBR, Lebanon, Pa., is now doubling each Saturday over WHVR, Hanover, Pa., with the hopes of expanding his programming on the latter station soon. Shade also has plans for opening a booking agency specializing in country artists. . . **Billy Parker**, who formerly whirled the country biscuits in Oklahoma City, has shifted activity to KFDI, Wichita, Kan., where he's spinning two shows daily. Billy, who records for Sims Records, says KFDI recently joined the NCA radio network and plays 15 hours of country music daily. He puts in a plea for better record service.

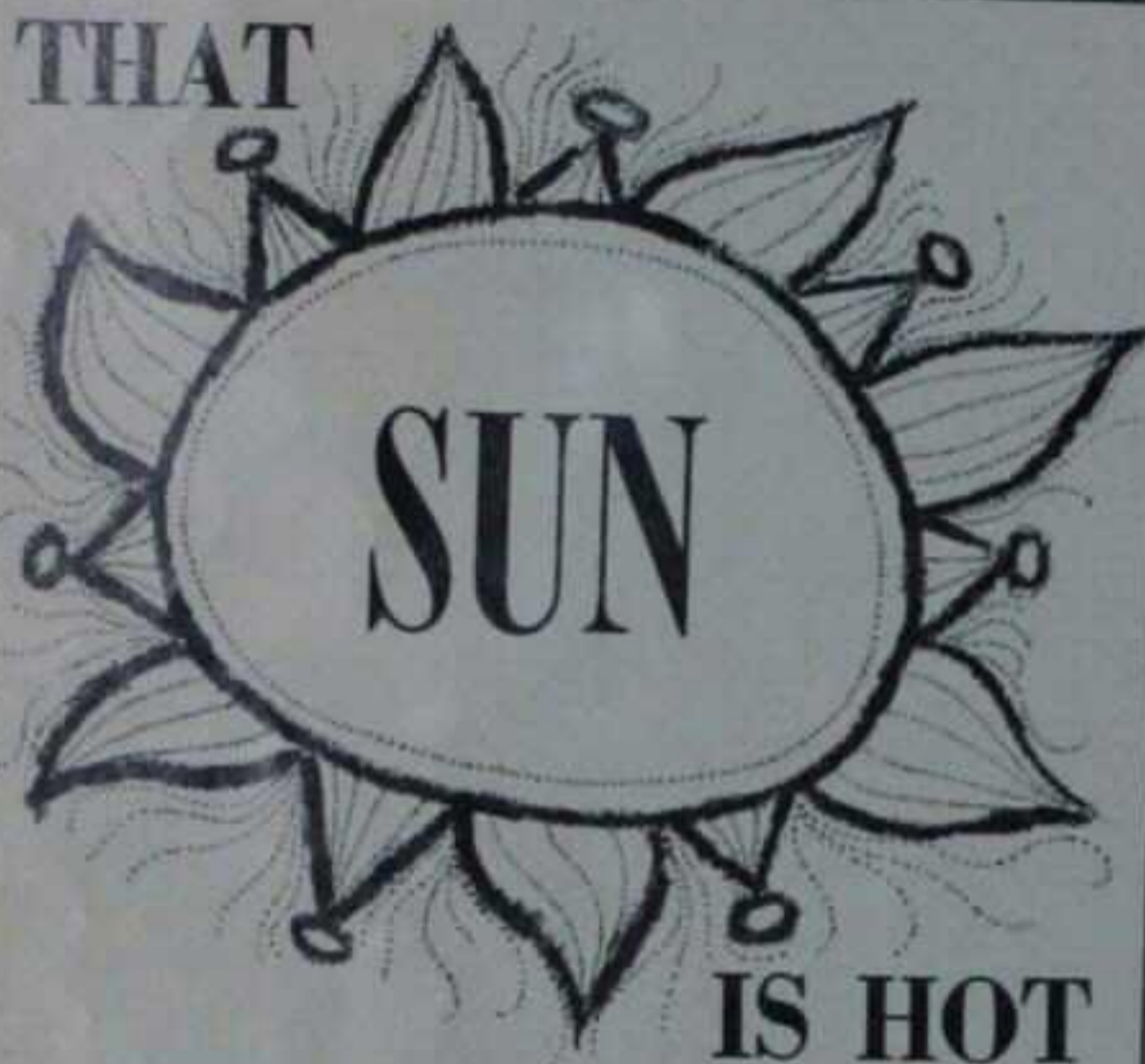
WDOL Country

Continued from page 14

of 53 stations carrying full-time country music in the past two years, making a total of some 140 such outlets, with at least 1,600 stations beaming one or more hours daily."

Heard at 104.7 megacycles, operating with a power of 3,300 watts effective radiated power, WDOL-FM is affiliated with the ABC Radio Network along with WDOL-AM, daytime on 1470 k.c. Last year WDOL-AM expanded its country-western and gospel music programming to 10 hour daily.

WDOL is associated with Atlanta full-time folk music Station WTJH and with other stations in Albany, Waycross and Cordele, all in Georgia. President of University City, Inc., is James S. Rivers. Former WDOL Manager William B. Hill, now WTJH general manager, is vice-president. WDOL air personalities, well known in the country music field, include Patrick (Don) Steed, Jerry Buffington, Mike Dodd and Cal Owens.



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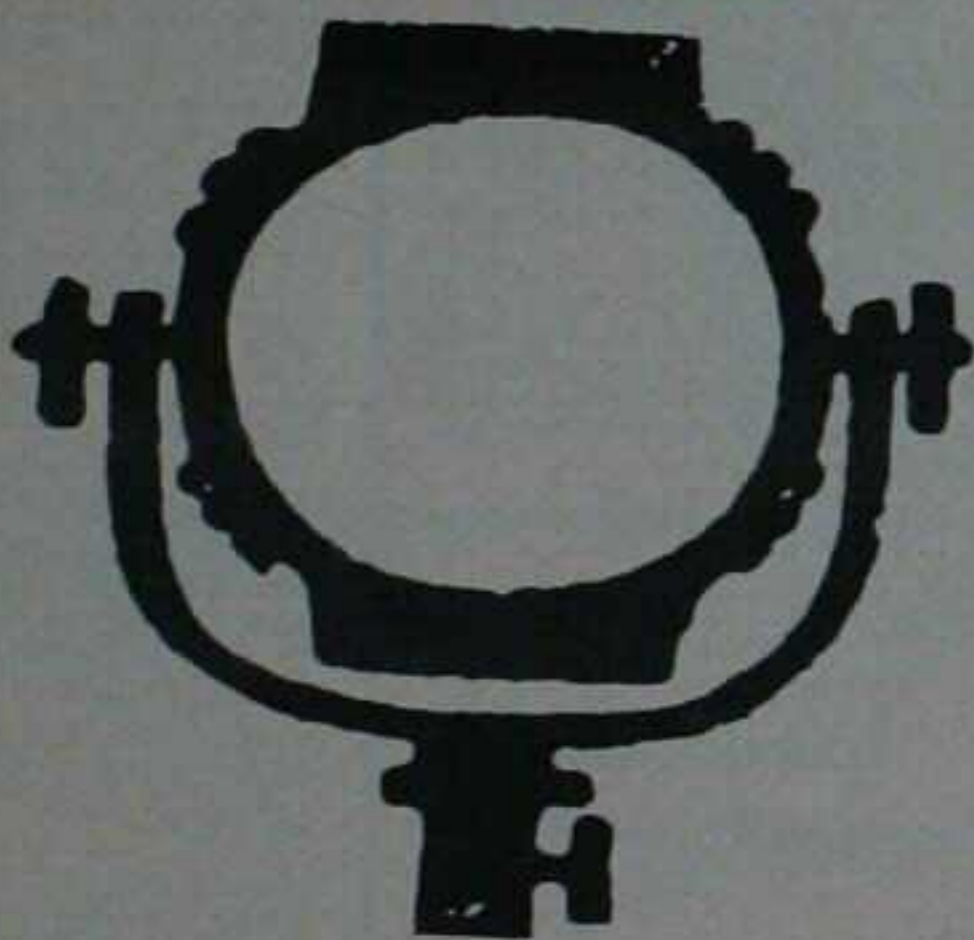
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CALIFORNIA SUN

Rivieras, Riviera 1401

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

BIG-TOWN BOY . . .

Shirley Matthews, Atlantic 2210 (Saturday, ASCAP) (New York)

LEAVING HERE . . .

Eddie Holland, Motown 1052 (Jabete, BMI) (Boston)

HERE'S A HEART . . .

Diplomats, Arock 1004 (Sylvia, BMI) (Baltimore)

TELL HIM . . .

Drew-Vels, Capitol 5055 (Beechwood, BMI) (Miami)

GOING BACK TO LOUISIANA . . .

Bruce Channel, LeCam 122 (LeBill-Marbill, BMI) (Atlanta)

BABY WHAT YOU WANT ME TO DO . . .

Etta James, Argo 5459 (Conrad, BMI) (Washington)

I DIDN'T KNOW WHAT TIME IT WAS . . .

Crampton Sisters, DCP 1001 (Chappell, ASCAP) (Baltimore)

SNOW GIRL . . .

Ron Winters, Dimension 1022 (Grand Canyon, BMI) (Boston)

HOW MUCH CAN A LONELY HEART STAND . . .

Skeeter Davis, RCA Victor B288 (Tree, BMI) (Atlanta)

NEVER LEAVE ME . . .

Stratfords, O'Dell 100 (Kelly, BMI) (Baltimore)

EVERYONE KNOWS . . .

Bobby Charles, Jewel 728 (Corette, BMI) (New Orleans)

SINGLES REVIEWS

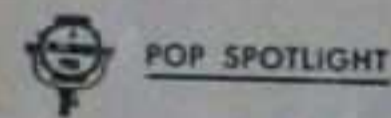


SPOTLIGHT WINNERS OF THE WEEK

Pop single spotlights are those singles with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing in the top 50 of Billboard's Hot 100 chart. Spotlight winners in the country music and rhythm and blues categories are selected to achieve a listing on the Country Music or R.B.B. charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

SINGLES REVIEW POLICY

Every single sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks. All other singles are listed in their respective categories.



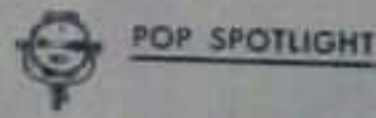
POP SPOTLIGHT

VILLAGE STOMPERS

THE LA-DEE-DA SONG

(Showboat Songs, ASCAP) (2:04)—Epic 9655

The Stompers have everything going but the kitchen sink on this hit follow-up. There are bossa touches, sanjos, plinkin', Dixie brass and the listener can practically hear the ole riverboat's paddle and hoot. Flip is "Blue Grass" (Showboat Songs, ASCAP) (2:34).



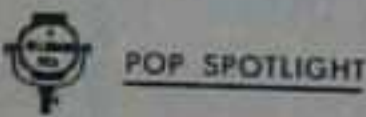
POP SPOTLIGHT

BARRY AND THE TAMERLANES

BUTTERFLY

(Sherman-DeVorzon, BMI) (2:27)—Valiant 6040

Infidelity is again the key as Barry and boys sing the follow-up to "I Wonder What She's Doing Tonight." Should be a winner. The flip is "Roberta" (Sherman-DeVorzon, BMI) (2:31).



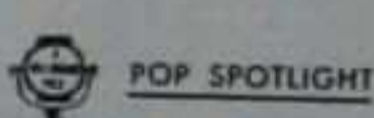
POP SPOTLIGHT

THE BOUQUETS

I LOVE HIM SO

(Staccato-Aim, BMI) (2:43)—Mala 472

Strong medium tempo wax by an impressive new girl group. The thrushes have a good, close harmony sound and they do the ditty to a snappy, walking type beat. The side could happen. Flip is "No Love at All" (Joy, ASCAP) (2:45).



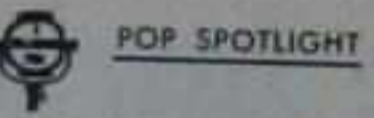
POP SPOTLIGHT

THE WILDCATS

WHAT ARE WE GONNA DO IN '64

(Guitar-Rends, BMI) (2:11)—Reprise 0253

This group has a good sound and they show off their bright style with a flourish on this big rumping side. Gals musically prognosticate on the new dances upcoming this year. Flip is "3625 Groovy Street" (Rends, BMI) (2:14).



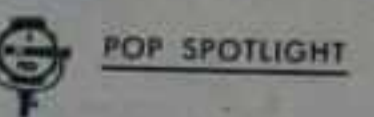
POP SPOTLIGHT

CLIFF WAGNER

WHEN YOU'RE DANCIN'

(Tallard, BMI) (1:50)—Jalum 105

New label on the scene here with an auspicious debut. The side has a wild sound, employing a repeating phrase technique with a touch of Latin rhythm in the rock treatment. Good lead and a group to match. Flip is "Something's Got a Hold On Me" (Tallard, BMI) (2:12).



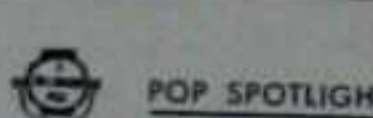
POP SPOTLIGHT

THE MAJORS

I'LL BE THERE (To Bring You Love)

(Rittenhouse-Travis, BMI) (2:10)—Imperial 66009

Here's another winner for the group. A smash dance side, this wild shouter features a touch of Latin in the beat. Sock teen wax. Flip is "Oh Wee Baby" (Rittenhouse-Travis, BMI) (2:40).



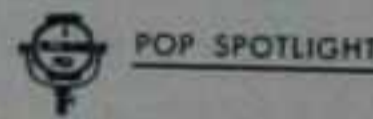
POP SPOTLIGHT

WAYNE NEWTON

I STILL LOVE YOU

(Odin, ASCAP) (2:20)—Challenge 59228

This side, a Newton master from some time ago, has swing, bright, biting phrases and a party sound. Strong dance item that has effective use of ooh and chorus. The flip is "I Want to Mean Everything to You" (Odin, ASCAP) (2:35).



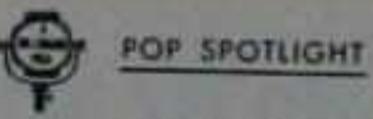
POP SPOTLIGHT

THE BOBBETTES

MY MAMA SAID

(Unbelievable-Tobi-Ann, BMI) (2:20)—Diamond 156

The Bobbettes are back with a good rumping sound. The gal group turns the effort out stylishly against a slick arrangement. Side should take off. Flip is "Sandman" (Unbelievable-Tobi-Ann, BMI) (2:05).



POP SPOTLIGHT

JOHNNY CASH

DARK AS A DUNGEON

(American, BMI) (2:25)

UNDERSTAND YOUR MAN

(Cash, BMI) (2:42)—Columbia 42964

Only trouble stations are going to have is deciding which of these sides is to be played first. Side on top has a bit of an edge with strong singing in the Cash Tex-Mex style with good trumpet work in that groove. The flip is a smart, country-tinted satiric tune that roars up the haller.



POP SPOTLIGHT

BESSIE BANKS

GO NOW

(Tris, BMI) (2:40)—Tiger 102

A strong new thrush with a solid chant-sing effort. Bessie puts the song across in a fashion which could get it a lot of play. Flip is "It Sounds Like My Baby" (Kev-Tan BMI) (2:58)



OLDIE SPOTLIGHT

THE DUALS

STICK SHIFT

(Hilde-Saturn, BMI) (2:25)—Sue 745

This was a smash several seasons back, long before the current hot rod boom took effect. As a re-release, with its sound of roaring hot rods and catchy, guitar-based beat, it could go all over again. Flip is "Cruising" (Hilde-Saturn, BMI) (2:07).



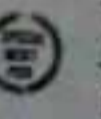
C & W SPOTLIGHT

BOB LUMAN

THE FIRE

(Acuff-Rose, BMI) (2:16)—Hickory 1228

This is Luman's best in a long time, as he sings of how a lawyer and his girl did him wrong. He's in jail and he's praying mom will send him a file in the caxs. A good laudermilk ditty, well sung. Flip is "Bigger Man Than I (Have Cried)" (Window, BMI) (2:56).



SPECIAL MERIT SPOTLIGHT

POP DISK JOCKEY PROGRAMMING

DANNY MEEHAN

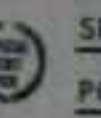
HELLO DOLLY

(Marris, ASCAP) (2:02)

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

(Pickwick, ASCAP) (2:19)—United Artists 496

Here is a strong new talent, with a rather unique sound, who's been heard in the coffee house circuit. Top side is a rousing reading of the title tune from the new Broadway musical, while the flip is a strong performance of an oldie. Both rate great play.



SPECIAL MERIT SPOTLIGHT

POP TALENT

CORINNE BUCCI

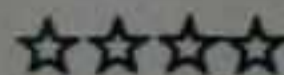
WILDWOOD FLOWER

(Varona, ASCAP) (2:54)

YOU GOTTA WALK IT BY YOURSELF

(Varona, ASCAP) (2:33)—Decca 31586

A new pactee on Decca, this thrush has a mighty distinctive sound in the pop-folk vein. She demonstrates it well on these two well-chosen pieces of material. Both merit attention and these sides could bring her a lot of favorable comment.



FOUR-STAR SINGLES

The four-star rating is awarded new singles with sufficient commercial potential in their respective categories to merit being stocked by dealers, one-stops and rack jobbers handling that category.

POPULAR

JIMMY DURANTE

★★★★ This is All I Ask (Massey, ASCAP) (3:01)—★★★★ Hello, Young Lovers (Williamson, ASCAP) (3:01), WARNER BROS. 5410

THE BLUE BOYS

★★★★ Heimat Delos Sterne (Shining Star) (2:59)—★★★★ Wir Lagen Vor Madagaskar (Madagascar) (3:03), UNIVERSE 1001

DOLLY & THE FASHIONS

★★★★ Absence Made My Heart Grow Fonder (Keyman-Marc-Jean, BMI) (2:06)—★★★★ Waiting for My Man (Excellence, BMI), TRI DISC 111

JOE SOUTH

★★★★ Concrete Jungle (Lowery, BMI) (2:34)—★★★★ The Last One To Know (Morris, ASCAP) (2:27), MGM 13196

WILLIE NELSON

★★★★ There'll Be No Teardrops Tonight (Acuff-Rose, BMI) (2:15)—★★★★ Am I Blue (Witmark, ASCAP) (2:48), LIBERTY 55661

THE VICTORIANS

★★★★ You're Invited to a Party (Little Darlin', BMI) (2:18)—★★★★ Monkey Stroll (Little Darlin', BMI) (2:07), LIBERTY 55656

LES BROWN & HIS BAND OF RENOWN

★★★★ La Bomba (Crystal, ASCAP) (2:05)—★★★★ Zip-A-Dee-Do-Dah (Joy, ASCAP) (2:30), COLUMBIA 42961

IONI JAMES

★★★★ Teach Me to Forget You (Sunbeam, BMI) (2:25)—★★★★ UN Cafe (Southern, ASCAP) (2:00), MGM 13206

VIC DANA

★★★★ So Wide the World (Hastings, BMI) (2:23)—★★★★ Close Your Eyes (Miller, ASCAP) (2:34), DOLTON 89

DOBBIE GRAY

★★★★ My Shoes Keep Walkin' Back to You (Copar-Furthest, BMI) (2:08)—★★★★ Funky Funky Fellin (Van-Winkle-Darian, BMI) (2:30), CORDAK 1781

BILLY JOE & THE CHECKMATES

★★★★ Slanson, Baby, Slanson (Meadowlark, ASCAP) (2:01)—★★★★ Forbidden Planet (Meadowlark, ASCAP) (2:01), DORE 697

TEDDY RANDAZZO

★★★★ Dow Dish (Almimo, BMI) (2:27)—★★★★ Pretty Blue Eyes (Almimo, BMI) (2:35), DCP 1003

SANDY STEWART

★★★★ Draw Me a Circle (Thursday, BMI) (3:20)—★★★★ Little Child (Mommy Dear) (Mayfair, ASCAP) (3:30), DCP 1004

MONICA KIRBY

★★★★ Blue Victory (Peru, BMI) (2:27)—★★★★ Count On Me (Leeds, ASCAP) (2:10), CORAL 62393

SHANE FENTON

★★★★ Don't Do That (Spectacular, BMI) (2:05)—★★★★ I'll Know (May) (2:30), 20th CENTURY-FOX 439

THE ROAD RUNNERS

★★★★ Road Runnah (Sumar, BMI) (2:00)—★★★★ Quasimoto (Sumar, BMI) (2:00), FELSTED 8692

THE VICTORS

★★★★ Bird Walk (Helios, BMI) (1:50)—★★★★ Peter (Wrist-Freeport, BMI) (1:49), DOT 16558

NEW WINE SINGERS

★★★★ I'm Going Home (Arlington, ASCAP) (2:38)—★★★★ Journey Medley (4:12), VEE JAY 572

TAL WALTON

★★★★ That's Why (Bamboo, BMI) (2:29)—★★★★ Mother Earth and Father Time (Pattern, ASCAP) (2:29), ERA 3120

JIMMY CLARKE

★★★★ Everything's Fine (Tobi-Ann-Unbelievable, BMI) (2:31)—★★★★ Shirley (Unbelievable-Tobi-Ann, BMI) (2:38), DIAMOND 157

THE CLASSICS IV

★★★★ Don't Make Me Wait (Bally, BMI)—★★★★ It's Too Late (Progressive, BMI), ARLEN 746

RELIGIOUS

LUIGI VENA

★★★★ Ave Maria (5:30)—★★★★ This House (3:15), VERITAS 4501

SPIRITUAL

THE CONSOLERS

★★★★ Waiting for My Child (Excellence, BMI) (2:57)—★★★★ On God's Word (Excellence, BMI) (2:53), NASHBORO 800

SWANEE QUINTET

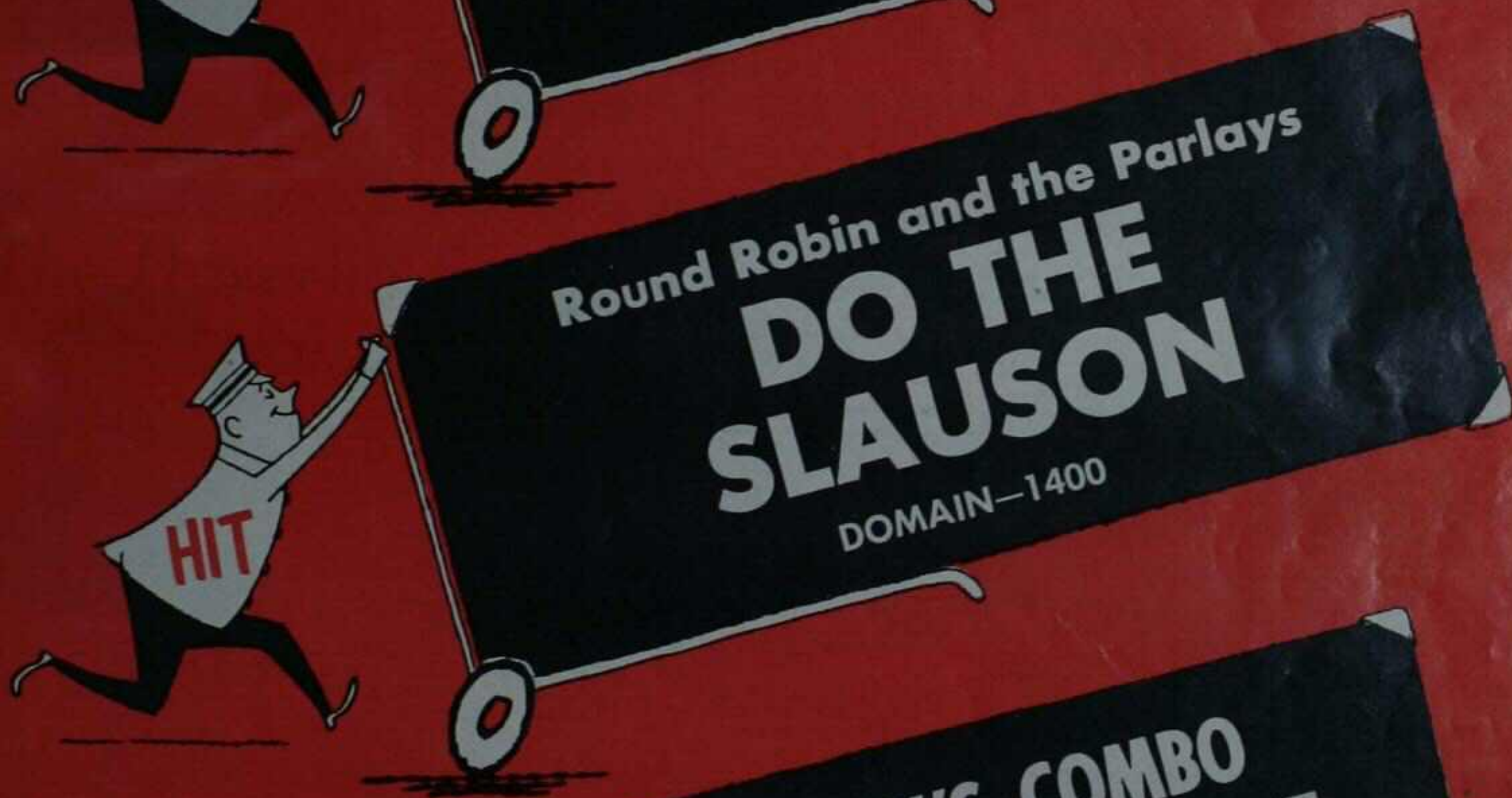
★★★★ The Lord's On My Side (Excellence, BMI) (3:06)—★★★★ He Cares for You (Excellence, BMI) (2:39), NASHBORO 803

THE CANAANITES

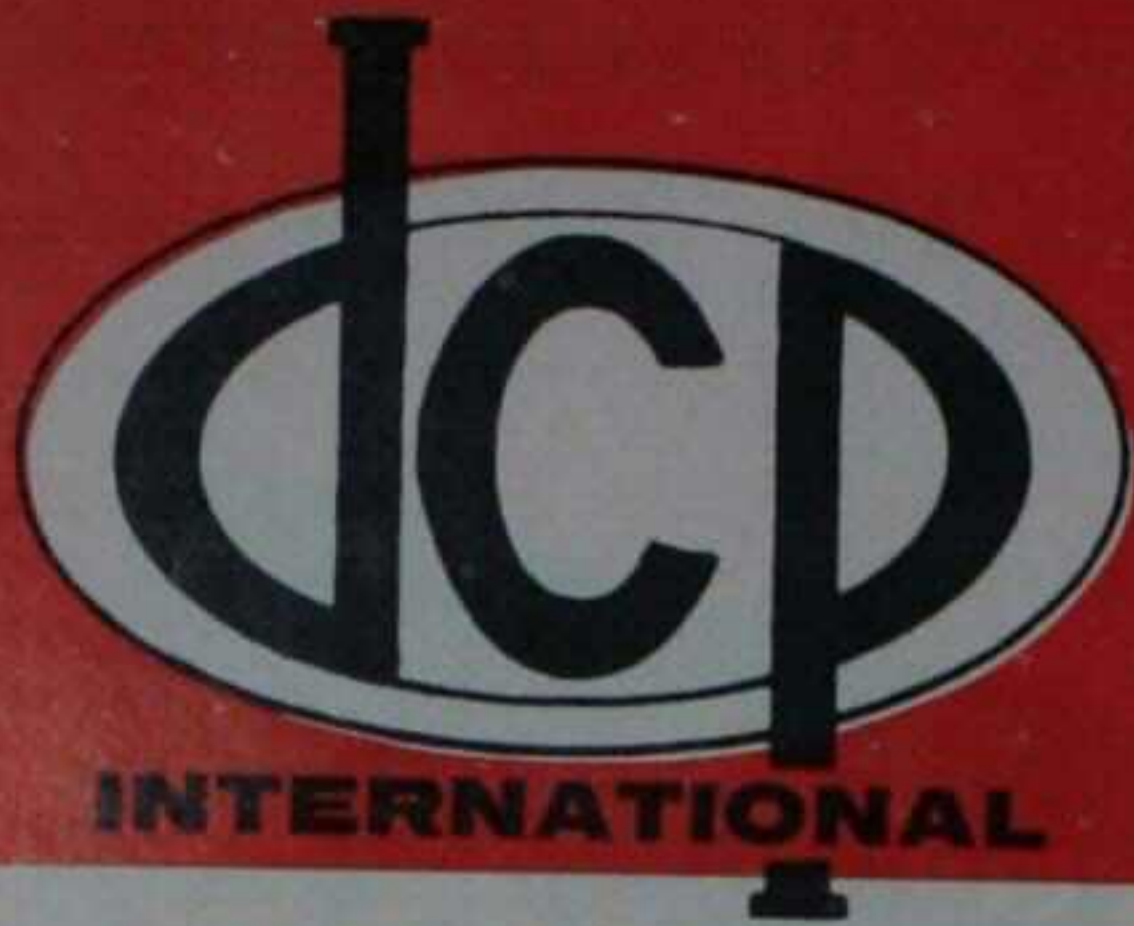
★★★★ Lord You Can Depend On Me (Excellence, BMI) (2:15)—★★★★ Do You Stop to Pray? (Excellence, BMI) (2:38), NASHBORO 799

(Continued on page 62)

THE AMERICAN LONDON GROUP
delivers the
BIG ONES!



THE AMERICAN *LONDON* GROUP



presenting...

the
crampton
sisters

SMASH!

I
DIDN'T KNOW
WHAT TIME
IT WAS

b/w I CRIED WHEN I FOUND YOU GONE
DCP 1001



don costa

MOVING FAST!

THE
LOVE THEME
OF
TOM JONES

b/w OFF BROADWAY
DCP 1002



sandy stewart
teddy randazzo

JUST RELEASED!

DRAW ME / LITTLE
A CIRCLE / CHILD
(Mommy Dear)

DOO DAH

b/w PRETTY BLUE EYES
DCP 1003

DCP 1004



The past accomplishments of Broadcast Music, Inc., is the most likely indication of its future progress. The British poet, Alfred Lord Tennyson, phrased it thus: "That which they have done but earnest of the things that they shall do."

BMI, to phrase it bluntly, has enriched the American musical tradition. It has been instrumental in broadening the base of this heritage; of encouraging large segments of this heritage, and of integrating the segments into one harmonious whole.

This has resulted in a more mature musical culture; one which is more truly indigenous.

This has been made possible by two things; inspired leadership and courage.

Fortunately, the chain of command at BMI has been closely knit. The retiring leader, Carl Haverlin, and the new president, Bob Burton, have worked closely for years, so that there is likely to be no slackening of progress as the result of a change in administration.

This is all to the good—and thousands of writers, publishers, artists, and musicians, who have benefited from the policies of BMI may look forward to a continued era of prosperity.

The consumer, too, may expect a continuously expanding repertoire as a result of BMI's guidance and leadership.



The Haverlin Era—An Appraisal

By PAUL ACKERMAN

NEW YORK—The years from 1940 to 1963—the first 23 years in the history of Broadcast Music, Inc., may be termed the Haverlin Era; for the policies and leadership of the organization largely reflected the philosophy of its first president, Carl Haverlin.

These years were momentous ones in the music business; they marked the period of change during which time the music industry underwent several distinct metamorphoses. It was the task of Haverlin, during this period, to achieve several aims. One was the creation of competition in the music business through the formation of a new licensing organization. A second and allied aim was to broaden the base of American repertoire so that it more truly reflected the various cultural and ethnic groups which are part of the American scene and which in toto make up that heritage.

Both these aims were accomplished brilliantly, so that today the spectrum of American music is richer and more varied than ever before. To put it another way, Tin Pan Alley is no longer a narrow island; it is truly the United States of America, because hit songs derive from myriad locales in addition to New York and Hollywood.

These changes, therefore, are more than surface trends or fads. What has been accomplished, in short, is a socio-economic development wherein large groups of creative talent have been brought into the mainstream of musical development. One outstanding example, of course, is the country music field, with Nashville as its hub, and with

subsidiary areas contributing to the same cultural stream. Another is the world of Negro music, encompassing blues, much jazz, and popular material.

But while the growth of these fields are specific ornaments of the Haverlin era, it is necessary to point out that BMI, during Haverlin's leadership, reached into areas far beyond the aforementioned, for as the BMI pool of music grew with the years it was apparent that the total aim was the creation of a balanced catalog, strong in all types of music, which could meet the broadest requirements of many types of users.

Thus it is that the catalog, in its present state, is rich, not only in the heretofore neglected areas of country music and rhythm and blues, but also in the Latin field, serious American and concert music, etc. In later years,

(Continued on page 48)

SCREEN GEMS DOMINATES 1963 AWARDS

Screen Gems' Columbia Music dominates the song awards for 1963 to be presented by Broadcast Music, Inc., Wednesday (22). The publishing firm will receive an even dozen awards. Second in the line-up is the Detroit-based Jobete Music, with seven awards. In third position is the Aberbach-Hill & Range group with six awards, spread among the three affiliated firms of Tiger, Brenner and Elvis Presley Music.

Among the writers, Carole King and Gerry Goffin, affiliated with Screen Gems Columbia Music, took down five awards each. Winners of four writer awards were Jerry Leiber, Barry Mann, Mike Stoller, Cynthia Weil and Brian Wilson. Jeff Barry, Lamont Dozier, Ellie Greenwich, Brian Holland, Eddie Holland, Ben Raleigh and Phil Spector were winners of three awards each.

Burton Sees Public As Arbiter of Taste

By LEE ZHITO

The American Era in world music—that phenomenon which emerged in mid-century and is mounting in strength—is the product of this nation's open society in which the public's taste is the final judge. Thus, the contemporary music of this country has become America's most significant cultural export.

So said Robert J. (Bob) Burton, recently elevated to president of BMI, in commenting on the role American music holds today. Our music, Burton said, far surpasses any other American art form in commanding the widest world audience.

In this, Burton found a tribute to Americans from the peoples of the world in that those in foreign lands show that they agree with the U. S. public's choice. The music that gains overseas attention must first win the support of the U. S. listener,

Burton said. Usually, that support has to be strong enough to single out specific selections and make them hits here before these songs catch the ear of people in other lands.

Without the American who buys the records and music, or listens to his favorite selections on the air and in live performances, this country would not enjoy the opportunity of spreading its cultural influence throughout the world, Burton said. This music, he added, nurtured in a climate of opportunity, by its very nature continues to capture the interest of far-flung listeners.

Long before this country's government established a cultural exchange with other nations, our music was able to penetrate beyond man-made barriers to win friendship and understanding for our people, Burton said.

Burton feels that the time has come for "a common market" in the world of music wherein music can flow freely to and from all countries, and with it the mutual understanding among people that only a song can bring. He pointed to a parallel situation which existed early in BMI's development concerning Latin-American music. By allowing the American public the opportunity to hear this music and to exercise its free choice, Latin music grew into a substantial portion of this country's best-liked repertoire, Burton said.

This freedom to listen and choose, Burton said, is not necessarily limited to the music of other lands. The same situation existed, he said, in providing an

(Continued on page 48)

Features

The Haverlin Era	Page 23
An Interview With Burton	23
Top Award Winners	23
Award Winners, 1940-1963	27
BMI Formation	27
BMI's Tradition	27
BMI-International	28
BMI-Canada	28
BMI-Latin	28
BMI-Movies and TV	28
Foreign List Affiliates	28
BMI-Legit Theater	30
BMI-Concert	44
BOX SCORE	44
Billboard Awards	46
BMI-Jazz	46

Index to Advertising

Acuff-Rose	Page 47	Ludix Music	Page 34
American Music	40	Marks, E. B.	29
Benham Music	41	Mogul, Ivan	48
Beechwood Music	35	New Christy Music	36
Berliner, Oliver	44	Painted Desert	33
Broadcast Music, Inc.	24, 25	Pamco	44
Broadcast Music, Inc.—Canada	26	Pamper Music	42
Cedarwood Music	42	Patricia Music	37
Cole, M. M.	46	Peer International	36
Dana Publishing	46	Pincus Music	42
Duchess Music	45	Porgie Music	32
Eden Music	43	Ridgeway Music	49
Helios Music	34	Sherman & DeVorzon	34
Hill & Range	39	T. M. Music	38
Hollis Music	31	Tuneville	46
Jobete Music	30	Vogue Music	32
Johmon-Montel	36	Wemar Music	46
Lion Publishing	32	Zodiac Music	48



This is the American decade in music. As our most important cultural commodity, music has grown richer, more varied and more meaningful than ever before. We can look back to a period of unprecedented growth in American music—economically, technically and culturally. BMI is proud to have shared in making possible this progress.

BMI and its growing and vital group of composers, writers and publishers will continue to contribute their share to all facets of music for all time to come.

Robert J. Burton
 ROBERT J. BURTON

Although music has always been important to mankind, it is only recently that we have learned to regard it in its true light—as fulfilling a need that is the most basic of all the art forms. Whether we seek sheer entertainment or inspiration or ennoblement, our hunger may be satisfied through music. BMI believes that it has helped to create this new awareness of the power of music throughout the world.

Carl Haverlin
 CARL HAVERLIN



BMI in Canada

BMI CANADA LIMITED has achieved in the Provinces what BMI has done in the United States. Activated in 1947, BMI CANADA now licenses the music of 403 composers and writers and 83 publishers who are resident in every Province of Canada.

Through agreements with performing rights organizations in other countries it makes Canadian music available to many foreign countries and brings to Canada much of the music from the U.S. and from all over the world.

Written and composed by Canadians, published in Canada by Canadian publishers, the growing BMI CANADA repertoire consists of music of every kind. It is finding the widest possible favor not only with Canadians but with people in many foreign countries.

BMI CANADA takes pride in the results of its efforts in helping to build the music of Canada and looks forward to continued progress in the years ahead.

*Yes,
There is
Canadian
Music!*

BMI

*

CANADA

BMI CANADA LIMITED

16 GOULD STREET 1500 ST. CATHERINE ST., N.W.
TORONTO, ONT. MONTREAL, P.Q.



ROBERT J. BURTON (left), newly elected BMI president, served as vice-president in charge of domestic performing rights administration, heading all writer and publisher relations activities. He resigned as acting city court judge, New Rochelle, N. Y., to assume BMI's presidency. **Carl Haverlin** (center), BMI's retiring president, had held that post since 1947. In 1960 he was honored by the American Symphony Orchestra League for his "valuable services to music" and for "the sincerely constructive policy of BMI toward the advancement of music as a high art." **Sydney M. Kaye** (right), BMI's board chairman and recognized as one of America's outstanding copyright authorities, has guided the organization since its formation in 1940.

BMI Gave Logging, Distribution

If one could sum up in a few words the greatest single contribution to the music industry attributable to Broadcast Music, Inc., in its first quarter century, one would most likely focus on the word democratization. For indeed the organization has brought about a vast process of democratization as to both the sources and the acceptance of American music.

It has not always been this way. As outlined in other articles in these pages, BMI's first decade was one of holding a hard-won beachhead. But since the beginnings of the decade of the '50's, the story as it has unfolded has been one in which the traditional bounds of Tin Pan Alley have been broadened to include virtually every city and village in the United States. BMI, through its early policy

encouraging new publishing entities and through a logging and distribution system wholly geared to performance values, brought about increased activity in both the country and rhythm and blues fields.

At one time, not too many years ago, both these fields were distinct unto themselves, with very clear-cut market boundaries. In this earlier day, record charts in rhythm and blues and in country and western would contain a completely separate group of hit recordings from those appearing on the so-called "pop" charts of the time. Today, thanks to BMI's active encouragement of the music creators across the land, the walls no longer exist. Country and r.&b. both overflow freely into the pop mainstream.

Today, largely through BMI's

activity, many cities, in addition to New York and Hollywood, are responsible for the product that dominates the hit charts. Such cities as Detroit, Nashville, Philadelphia and New Orleans not to mention the Southwest region, all have their own distinct and recognizable sounds.

Today, after 15 years of BMI-inspired evolution, the best selling charts show the overwhelming influence of country music and the music of the Negro. In like manner, BMI, through an aggressive program of encouragement, has helped bring about a new acceptance and status for jazz and its artists and writers. Jazz, in increasing amounts, has also found its way onto best selling charts, competing favorably with more generally accepted pop material. Even more

(Continued on page 48)

Long-Range Cultural Effects Are Outlined

The long-range cultural effects of the entrance of Broadcast Music, Inc. on the musical scene nearly a quarter century ago, can never be measured in terms of economics alone. Yet the reasons for its emergence in the first place from the minds of broadcasters into the reality of providing a new reservoir of music for broadcasters, were matters strictly of dollars and cents. Only over the broad span of years did BMI take its place as a fount of fresh approaches and ideas which have enriched the course of the music of America, and, in fact, of the world.

In the mid-'30's some radio management men with a special sense of vision began to speak of the ultimate necessity of deriving music materials from competing sources. At the time, a single entity controlled performance rights for virtually all popular music.

These Hard Economic Facts

These hard economic facts of life eventually resulted in the formation by a body of broadcasters of a new music licensing organization, Broadcast Music, Inc. The infant was actually born on October 14, 1939. It did not start toddling, however, until mid-1940, when the first great test was met. At this juncture, broadcasters were faced with what they regarded as economically unacceptable new rate levels for music use by the traditional organization. Later that year, taking heart from their own new shell of an organization, the broadcasters refused to accept the proposed new rates.

In July of 1940, Edward B. Marks Music, one of the most important music publishers with strong representation in both popular and Latin-American music fields, left the traditional fold and affiliated itself with BMI. The Marks move was somewhat analogous to that of a Pied Piper. Many others ultimately followed the Marks path. Among the earliest of these was the late Ralph Peer with his notable country and Latin catalog; M. M. Cole Music of Chicago and G. Ricordi, a recognized Italian firm with a broad classical catalog.

The new Broadcast Music, Inc. licensing organization was initially financed through stock participation of the broadcasters themselves. The financing was based on an amount of 40 percents of the monies paid the traditional licensing organization for license fees during the year 1937. The fund was substantial enough to undertake a program of advances and certain guarantees which were held out to those willing to bring new publishing entities to life under BMI.

During the radio blackout of music from the older source of music, which lasted most of 1940, many song pluggers who found themselves unemployed took advantage of the lures held out by BMI and opened BMI-affiliated publishing ventures.

This kind of start, aided, too, by the entrance of numerous name hand men into BMI as publishers, was an encouraging one. Yet, the impact of World

(Continued on page 48)

ALL-TIME HIT SONGS BROADCAST MUSIC, INC. 1940-1963

1963

- ANOTHER SATURDAY NIGHT**, Sam Cooke, Kags Music.
- BABY WORKOUT**, Alonzo Tucker, Jackie Wilson, Merrimac Music Corp.
- BE MY BABY**, Jeff Barry, Ellie Greenwich, Phil Spector, Trio Music Co., Inc.—Mother Bertha Music, Inc.
- BE TRUE TO YOUR SCHOOL**, Brian Wilson, Sea of Tunes Pub. Co.
- BLAME IT ON THE BOSSA NOVA**, Barry Mann, Cynthia Weil, Screen Gems-Columbia Music, Inc.
- BLUE VELVET**, Bernie Wayne, Vogue Music, Inc.
- BOSSA NOVA BABY**, Jerry Leiber, Mike Stoller, Elvis Presley Music, Inc.
- BUSTED**, Harlan Howard, Pamper Music, Inc.
- CAN'T GET USED TO LOSING YOU**, Mort Schuman, Doc Pomus, Brenner Music, Inc.
- CRY BABY**, Norman Meade, Bert Russell, Robert Mellin, Inc.—Rittenhouse Music, Inc.
- DA DOO RON RON (When He Walked Me Home)**, Jeff Barry, Ellie Greenwich, Phil Spector, Trio Music Co., Inc.—Mother Bertha Music, Inc.
- DANKE SCHOEN**, Berthold Kaempfert, Roosevelt Music Co., Inc.
- DON'T SAY NOTHIN' BAD (About My Baby)**, Gerry Goffin, Carole King, Screen Gems-Columbia.
- DRIP DROP**, Jerry Leiber, Mike Stoller, Tiger Music, Inc.
- EASIER SAID THAN DONE**, Larry Huff, Wm. Linton, Nom Music, Inc.
- EIGHTEEN YELLOW ROSES**, Bobby Darin, T.M. Music, Inc.
- EVERYBODY**, Tommy Roe, Low-Twi Music.
- FINGERTIPS**, Henry Cosby, Clarence Paul, Jobete Music.
- FOOLISH LITTLE GIRL**, Howard Greenfield, Helen Miller, Screen Gems-Columbia.
- FROM A JACK TO A KING**, Ned Miller, Dandelion Music Co.
- GREEN GREEN**, Barry McGuire, New Christy Music Pub. Co.
- HELLO STRANGER**, Barbara Lewis, McLaughlin Pub. Co.—Cotillion Music Co.
- HE'S SO FINE**, Ronnie Mack, Bright Tunes Music, Corp.
- HE'S SURE THE BOY I LOVE**, Barry Mann, Cynthia Weil, Screen Gems-Columbia.
- HEY GIRL**, Gerry Goffin, Carole King, Screen Gems-Columbia.
- HEY PAULA**, Ray Hildebrand, Le-Bill Music—Marbill Music.
- HONOLULU LULU**, Lou Adler, Jan Berry, Roger Christian, Screen Gems-Columbia.
- HOT PASTRAMI**, Dessie Rozier, Sherlyn Pub. Co.
- I CAN'T STAY MAD AT YOU**, Gerry Goffin, Carole King, Screen Gems-Columbia.
- IF I HAD A HAMMER**, Lee Hays, Pete Seeger, Ludlow Music, Inc.
- IF YOU WANNA BE HAPPY**, Frank Guida, Joseph Royster, Carmela Guida, Rock Masters, Inc.
- I LOVE YOU BECAUSE**, Leon Payne, Fred Rose Music, Inc.
- I'M LEAVING IT ALL UP TO YOU**, Dewey Terry, Don F. Harris, Venice Music, Inc.
- IN DREAMS**, Roy Orbison, Acuff-Rose Pub. Inc.
- I SAW LINDA YESTERDAY**, Dickey Lee, Allen Reynolds, Jack Music, Inc.
- IT'S ALL RIGHT**, Curtis Mayfield, Curtom Pub. Co.
- IT'S UP TO YOU**, Jerry Fuller, Four Star Sales Co., Inc.—Hilliard Music Co.
- JUST ONE LOOK**, Gregory Carroll, Doris Payne, Premier Albums Pub. Co., Inc.
- LOOP DE LOOP**, Teddy Vann, Tobi-Ann Music Pub. Corp.—Unbelievable Pub. Corp.
- LOUIE, LOUIE**, Richard Berry, Limax Music, Inc.
- LOVE IS LIKE A HEAT WAVE**, Lamont Dozier, Brian Holland, Eddie Holland, Jobete Music Co., Inc.
- MARIA ELENA**, Lorenzo Barcelona, Peer International Corp.
- MEMPHIS**, Chuck Berry, Arc Music Corp.
- MICKEY'S MONKEY**, Lamont Dozier, Brian Holland, Eddie Holland, Jobete Music Co., Inc.
- MIDNIGHT MARY**, Ben Raleigh, Artie Wayne, Jimskip Music, Inc.
- MOCKINGBIRD**, Charlie Foxx, Inez Foxx, Saturn Music, Inc.
- MONKEY TIME, THE**, Curtis Mayfield, Curtom Pub. Co.—Paliro Music Co.
- MORE (Theme from Mondo Cane)**, M. Ciariolini, Norman Newell, Nino Oliviero, E. B. Marks Music Corp.
- MY BOYFRIEND'S BACK**, Robert Feldman, Gerald Goldstein, Richard Gottehrer, Blackwood Music, Inc.
- MY COLORING BOOK**, Fred Ebb, John Kander, Sunbeam Music Corp.
- MY DAD**, Barry Mann, Cynthia Weil, Screen Gems-Columbia.
- NITTY GRITTY**, Lincoln Chase, Al Callico Music Corp.
- NOT ME**, Gary Anderson, Frank Guida, Rock Masters, Inc.
- ON BROADWAY**, Jerry Leiber, Barry Mann, Mike Stoller, Cynthia Weil, Screen Gems-Columbia.
- ONE BROKEN HEART FOR SALE**, Otis Blackwell, Winfield Scott, Elvis Presley Music, Inc.
- ONE FINE DAY**, Gerry Goffin, Carole King, Screen Gems-Columbia.
- OUR WINTER LOVE**, John Cowell, BMI Canada, Ltd.—Cramart Music, Inc.
- (Down At) PAPA JOE'S**, Jerry Dean Smith, Tuneville Music, Inc.
- PEPINO THE ITALIAN MOUSE**, Ray Allen, Wandra Merrell, Ding Dong Music Corp.—Romance Music, Inc.
- PIPELINE**, Brian Carman, Bob Spickard, Downey Music Pub. Co.
- PRIDE AND JOY**, Marvin Gaye, Wm. Stevenson, Norman Whitfield, Jobete Music Co., Inc.
- QUICKSAND**, Eddie Holland, Brian Holland, Lamont Dozier, Jobete Music Co., Inc.
- RHYTHM OF THE RAIN**, John Gummo, Sherman-DeVorzon Music Corp.
- RUBY BABY**, Jerry Leiber, Mike Stoller, Tiger Music, Inc.
- SALLY GO ROUND THE ROSES**, Zelma Sanders, Lona Stevens, Winlyn Music, Inc.
- POPSICLES AND ICICLES**, David A. Gates, Dragonwyck Music.
- SHE'S A FOOL**, Ben Raleigh, Mark Barkan, Helios Music Corp.—MRC Music, Inc.
- SO MUCH IN LOVE**, William Jackson, George Williams, Cameo-Parkway Pub. Co., Inc.
- (I Love You) STILL**, Bill Anderson, Moss Rose Pub., Inc.
- SUGAR SHACK**, Keith McCormack, Faye Voss, Dundee Music.
- SUKIYAKI**, Nakamura Hachidai, Ei Rokuski, Beechwood Music Corp.
- SURF CITY**, Jan Berry, Brian Wilson, Screen Gems-Columbia.
- SURFER GIRL**, Brian Wilson, Guild Music Co.
- SURFIN' U.S.A.**, Chuck Berry, Brian Wilson, Arc Music Corp.
- TALK BACK TREMBLING LIPS**, John D. Loudermilk, Acuff-Rose Pub.
- TALK TO ME**, Joel McGhee, Jay & Cee (Lois Music).
- TELL HIM (Her)**, Bert Russell, Robert Mellin, Inc.
- THEN HE KISSED ME**, Jeff Barry, Ellie Greenwich, Phil Spector, Trio Music Co., Inc.
- TIE ME KANGAROO DOWN, SPORT**, Rolf Harris, Beechwood Music Corp.
- TWO FACES HAVE I**, Twyla Herbert, Lou Sacco, Painted Desert Music Corp.—RTD Music Corp.
- TWO LOVERS**, William Robinson, Jobete Music Co., Inc.
- UP ON THE ROOF**, Gerry Goffin, Carole King, Screen Gems-Columbia.
- WALKING THE DOG**, Rufus Thomas, East Publications.
- WALK RIGHT IN**, Gus Cannon, Hosie Woods, Peer International Corp.
- WATERMELON MAN**, Herb Hancock, Hancock Music Co.
- WILD WEEKEND**, Tom Shannon, Phil Todaro, Shan-Todd Pub. Co.—Tupper Publishing Co.
- WIPE OUT**, Robert Berryhill, Patrick Connolly, James Fuller, Ron Wilson, Miraleste Music—Robin Hood Music Co.
- WONDERFUL SUMMER**, Perry Botkin Jr., Rock Music Co.
- WONDERFUL! WONDERFUL!**, Ben Raleigh, E. B. Marks Music Corp.
- YOU CAN'T SIT DOWN**, Dee Clark, Cornell Muldrow, Philip Upchurch, Conrad Pub. Co.—Dasher Music.
- YOUNG LOVERS**, Ray Hildebrand, Jill Jackson, LeBill Music—Marbill Music.
- YOU'RE THE DEVIL IN DISGUISE**, Bill Giant, Elvis Presley Music, Inc.
- YOU'RE THE REASON I'M LIVING**, Bobby Darin, Adaris Music, Inc.
- YOU'RE REALLY GOT A HOLD ON ME**, William Robinson, Jobete Music Co., Inc.

(Continued on page 49)

Int'l Dollar Flow At All-Time Peak

The rate of dollar flow in and out of the New York office of Broadcast Music, Inc., in connection with performances here of songs from overseas sources and foreign performances of American song material, is at an all-time peak, and is expected to continue to increase. Just as international traffic in virtually all types of trade continues to grow, the movement and use of musical product appears to increase at an even greater rate as current export-import dollar figures, provided by BMI, strongly indicate.

BMI currently has working reciprocal agreements with performance rights organizations in 23 nations. Under these agreements, BMI is covered for representation in most of the nations in Europe west of the Iron Curtain, in principal Latin-American nations and in Japan as well. Through these connections too, American publishers have the opportunity of acquiring rights here to foreign songs which are cleared through these various affiliated societies.

Distribution of foreign performance royalties is effected here semi-annually with royalty credits on a given statement going back as far as two years. Each statement to each writer annotates exact money amounts on a per song, per specific rights society, basis. And how big is the total bundle of foreign credit coming into Americans?

According to Leo Cherniavsky, BMI's director of foreign relations, writer income from foreign sources has increased steadily over the years. "Cur-

rently," Cherniavsky says, "it is running between \$1 million and \$1,250,000 a year." These fees do not, incidentally, include moneys paid foreign subsidiaries or affiliates of American publishers. In those cases, publishers collect the money in the specific country involved. The figures given here cover only writer moneys and credits to the smaller publishers who lack their own foreign representation.

Reciprocally, an American publisher who has rights here to a foreign song is paid a minimum of two-thirds of 50 per cent of a performance royalty. If an American lyricist is involved, he, too, will receive a royalty for his service. BMI sends the other 50 per cent of the credit directly overseas to the foreign performing rights society which divides such moneys between publishers and writers in accordance with local rules.

The total current annual royalty pool here on foreign songs controlled through BMI publishers runs to a healthy \$750,000. Going directly overseas for distribution is \$375,000. An amount in excess of \$150,000 is also being paid out in foreign areas for performances of classical music.

Cherniavsky and various BMI officers are engaging in continuing trips to foreign nations, visiting with the representatives of the 23 foreign performance groups with which BMI has agreements. These visits are expected to continue in view of the firm conviction held within BMI that the foreign share of the business is due for continued growth.

With Bossa Nova Rise, BMI Bolstered Latin Position

The spectacular growth of bossa nova music during the last three years has further strengthened Broadcast Music, Inc.'s position in Latin-American music. Basis of this growth is the close relationship between BMI and SBAT, the Brazilian performing rights society.

With Brazil the wellspring of bossa nova music, SBAT firms are the major producers of the product. The arrangement between SBAT and BMI is not an exclusive one, but it does give the U. S. performing rights society the rights to all material not already claimed by other similar organizations.

Marks and Peer
But BMI publishing firms were well entrenched in Latin-American copyrights long before anyone ever heard of bossa nova. A great share of the Latin-American material belongs to two BMI publishing firms, —Ed. B. Marks and Peer International. And these publishing firms, with their vast store of Latin-American material, have been a major factor in BMI's growth.

While Latin music has made its great surge in the United States in the last two decades, North Americans, particularly ballroom dancers, have long appreciated the exciting and sensuous Latin rhythms. Since World War I, North Americans have danced to the tango, the rumba, the mambo, the cha cha and the bossa nova.

And the forerunner of the big Latin single hits was "The Peanut Vender" back in the 1930's.

But the big advance in Latin music came in the 1940's when BMI acquired the Marks and Peer catalogs. This coincided with the rise of the Xavier Cugat and Tito Rodriguez bands which helped spread the rhythm of the cha cha, the meringue, the guaracha, paso doble, conga and bolero.

Part of Policy

BMI's entry into the Latin field was part of the society's policy to build a catalog of all types of music. And when Latin rhythms became a favorite of ballroom and night club dancers, BMI really went after Latin catalogs.

The licensing organization offered advances and long-term contracts to music publishers. Both Marks and Peer came to BMI because they felt their catalogs would get the best possible exposure.

This policy bore fruit almost immediately. One of the first BMI hits was a Latin tune, "Frenesi," with Artie Shaw making the recording.

Established Composers

The Marks catalog brought to BMI such established Latin composers as Ernesto Lecuona, whose hits include "The Breeze and I," "Malaguena," "Say Si Si," and "Jungle Drums."

Important songs in the Marks catalog include such Latin standards as "Amapola," "Cielito Lindo," "My Shawl," "Estrellita," and "Poinciana."

BMI has acquired through the Peer catalog such top Latin writers as Augustin Lara, Rafael

(Continued on page 74)

BROADCAST MUSIC, INC. Foreign Performance Rights Affiliations

Sociedad Argentina De Autores y Compositores De Musica (SADAIC)
1547 Lavalle
Buenos Aires, Argentina

Staatlich Genehmigte Gesellschaft Der Autoren, Komponisten Und Musikverleger (AKM)
Baumannstrasse 8
Vienna 3, Austria

Australasian Performing Right Association (APRA)
Box 4007, G.P.O.
Sydney, Australia

Societe Belge Des Auteurs Compositeurs et Editeurs (SABAM)
61 Rue de la Loi
Brussels, Belgium

Sociedade Brasileira de Autores Teatrais (SBAT)
97, av. Almirante Barroso
Rio de Janeiro, Brazil

Internationalt Forbund Til Beskyttelse Af Komponistattigheder 1 Danmark (KODA)
Kronprinsessegade 26
Copenhagen K, Denmark

The Performing Right Society Limited (PRS)
29/33 Berners Street
London W. 1, England

Saveltajain Tekijenoikeustaimisto Teosto, r.y. (TEOSTO)
Mieliniemik 2
Helsinki, Finland

Societe Des Auteurs, Compositeurs et Editeurs de Musique (SACEM)
10 Rue Chaptal
Paris 9, France

Gesellschaft Fur Musikalische Auffuhrungs Und Mechanische Vervielfaltigungsrechte (GEMA)
Hersog-Wilhelm-Strasse 19
Munich 2, Germany

Societe Hellenique des Compositeurs, Auteurs et Editeurs
Athens, Greece

Het Bureau Voor Muziek-Auteursrecht Buma (BUMA)
Herengracht 45B
Amsterdam-C, Holland

Samband Tonskalds Og Eigenda Flutningsrettar (STEF)
Freyjugata 3
Reykjavik, Iceland

Societa Italiana Degli Autori Ed Editori (SIAE)
Via E. Giannurco 2
Rome, Italy

The Japanese Society of Rights of Authors and Composers (JASRAC)
No. 8, 8 chome Nishiginza
Chuo-Ku, Tokyo, Japan

Sociedad De Autores y Compositores de Mexico S.C. (SACM)
Ponciano Arriaga 17
Mexico 1, D. F.

Norsk Komponistforenings Internasjonale Musikkbyra (TONO)
Klingenbergt. 5
Oslo, Norway

Sociedade De Escritores E Compositores Teatrais Portuguesas (SECTP)
Avenida Duque de Laule, III.
Lisbon, Portugal

Sociedad General De Autores De Espana (SGAE)
Fernando VI, 4
Madrid, Spain

Foreningen Svenska Tonsattares Internationella Musikbyra (STIM)
Tegnerlundens 3
Stockholm, Sweden

Societe Suisse Des Auteurs Et Editeurs (SUISA)
Postfach Enge
Zurich 27, Switzerland

Universidad De Chile, Departamento Del Derecho De Autor (UNIVERSIDAD)
San Antonio No. 427
Santiago, Chile

Societe Des Auteurs, Compositeurs Et Editeurs De Musique En Israel (ACUM)
P.O.B. 11,201
Tel-Aviv, Israel

Great BMI Strides In Movies & Video

The past several years have seen Broadcast Music, Inc., make some of its greatest strides in the fields of motion pictures and television. For the first time in its history, a BMI-licensed score, Maurice Jarre's "Lawrence of Arabia," won the Academy of Motion Picture Arts and Sciences Award in 1962. The year before that, the movie Academy's Oscar for the best song went to Manos Hadjidakis' "Never on Sunday."

This period has witnessed a mounting number of significant pictures coming under the BMI banner. Some of the more noteworthy films scored by BMI writers included John Addison's "Tom Jones," John Barry's "From Russia With Love," Sol Kaplan's "The Victors," Monte Norman's "Dr. No," Toshiro Mayazuri's "Late Summer." Other pictures include "8½," by Nino Rota and Tino Fornai,

and Riz Ortolani's "Women of the World."

Similarly, BMI has continued to increase its representation in TV shows. According to a recent count (November 1963), BMI music is used every day on every TV network on 112 of 163 regularly scheduled shows each week.

BMI, traditionally, has followed a policy of providing full recognition of composers engaged in scoring motion pictures and TV programs. Bob Burton, BMI's new president, summed this up as follows:

"Composers of background music—both TV and movies—are of significant importance, making a genuine contribution to the world of music. The acceptance of this music in other forms such as recordings, continues to grow, and every indication points to an ever-increasing..."

(Continued on page 48)

BMI and Canadian Role

RUTH MCGARRETT CHILDS

From its formation in 1947, BMI Canada, Ltd., has given special emphasis and encouragement to Canadian composers of serious and concert music, as well as pop and country music. This encouragement has taken many forms in the music world but basically it has been devoted to publications, promotion and performances.

Early in the 1940's the musical public was quite unaware of Canadian music, and published music by Canadians was virtually non-existent. Within a few months of its organization, BMI Canada, Ltd., issued its first publication of church anthems, piano solos, etc. Gradually and carefully the scope broadened to include education materials such as early grade piano pieces, instruction books and methods, and full scale symphonies as well as other orchestral work. Now the scores of 23 published full and string orchestral composition are included in sales catalogs of the publication of BMI Canada, Ltd. These show a total of close to 300 titles on more than 70 writers. All of these printed works are merchandised by BMI Canada in Canada, and also by agents in the United States and Europe. The promotion and dissemination activities of BMI Canada are many and varied.

They range from materially assisting organizations and individuals concerned in the presentation of contemporary music, to the maintenance of a library of performance material of orchestral works. This library is drawn on to a remarkable degree by performing groups in many countries that include France, Germany, Switzerland, Israel, South America, etc., as well as the United States and Canada.

Here are a few instances that will give some indication of the use of the library. Harry Sommer's "Passacaglia and Fugue for Orchestra," written in 1954, has already received over 20 live performances by symphony orchestras. The conductors included Walter Susskind, Alexander Brogt, Victor Feldbrill, Heinz Unger, etc. And the countries of performance include Russia, Austria, Israel, Sweden, Belgium and Switzerland. The same composer's "Lyric" (in 1961 Koussevitzky Foundation commission) has been performed extensively in South America, while another of his works was recently done in Osaka, Japan. Francis Morell's composition shows similar activity. His "Antiphonie" has, for instance, found favor with audiences everywhere and has been conducted by Stokowski and Monteux. Robert Turner's "Opening Night" has

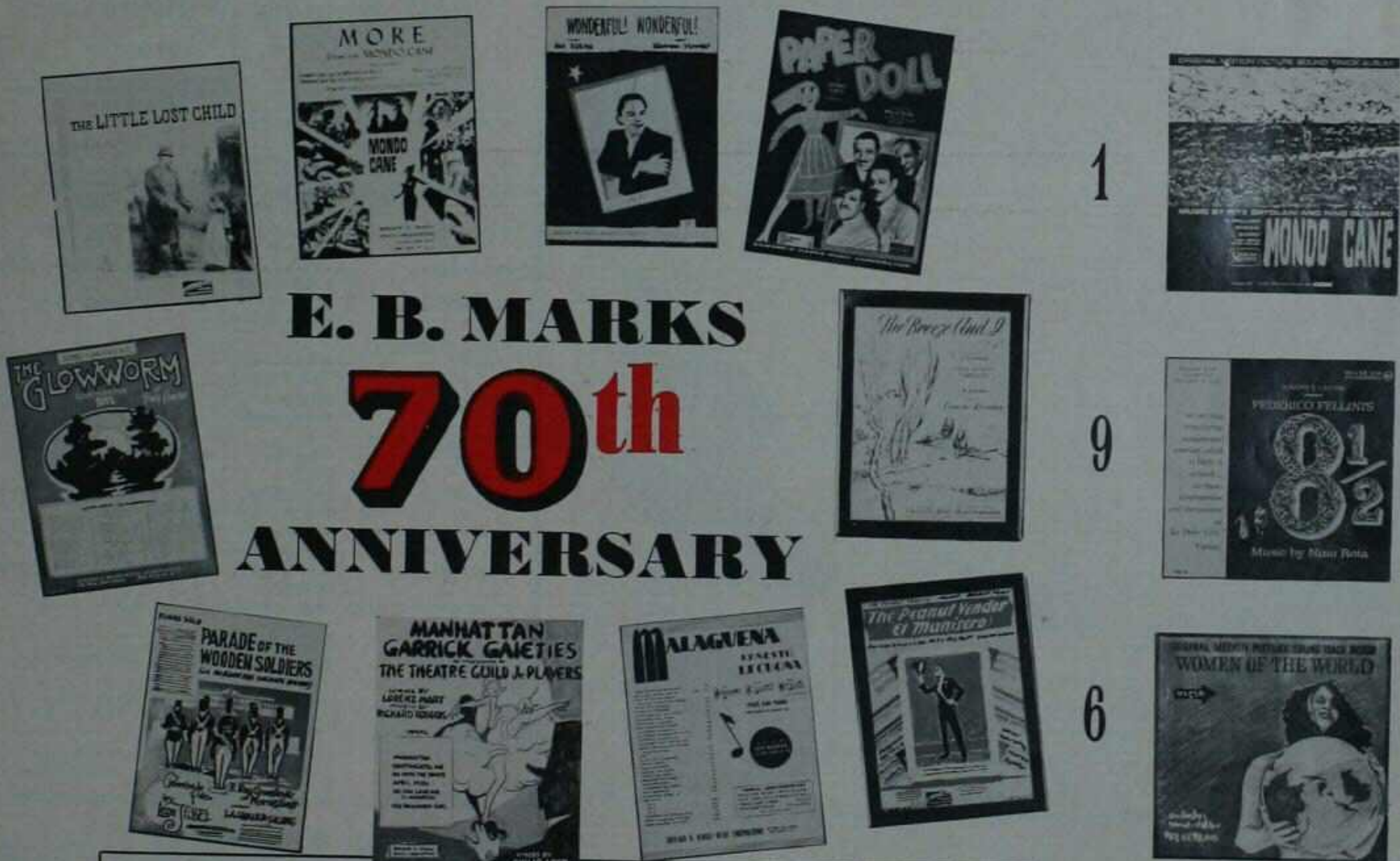
(Continued on page 74)



ROBERT SOUR (left), vice-president in charge of writer relations, came to BMI in 1940, and was co-author of the first BMI-published song, "We Could Make Such Beautiful Music Together." He worked with the Federal Theater Project and Wall Street brokerage firms while writing lyrics of numerous hit songs, among them "Body and Soul." Theodora Zavin (center), assistant vice-president in charge of publishers' relations, is an American Bar Association member. In 1960 she co-authored "Rights and Writers," a copyright law guide for book and songwriters, with Harriet Pilpel with whom she earlier wrote the book, "Your Marriage and the Law." Russell Sanjek (right), director of BMI's public relations, has been in charge of its cultural projects of which several have resulted in major book publications. He has been with the organization since the year it was founded.

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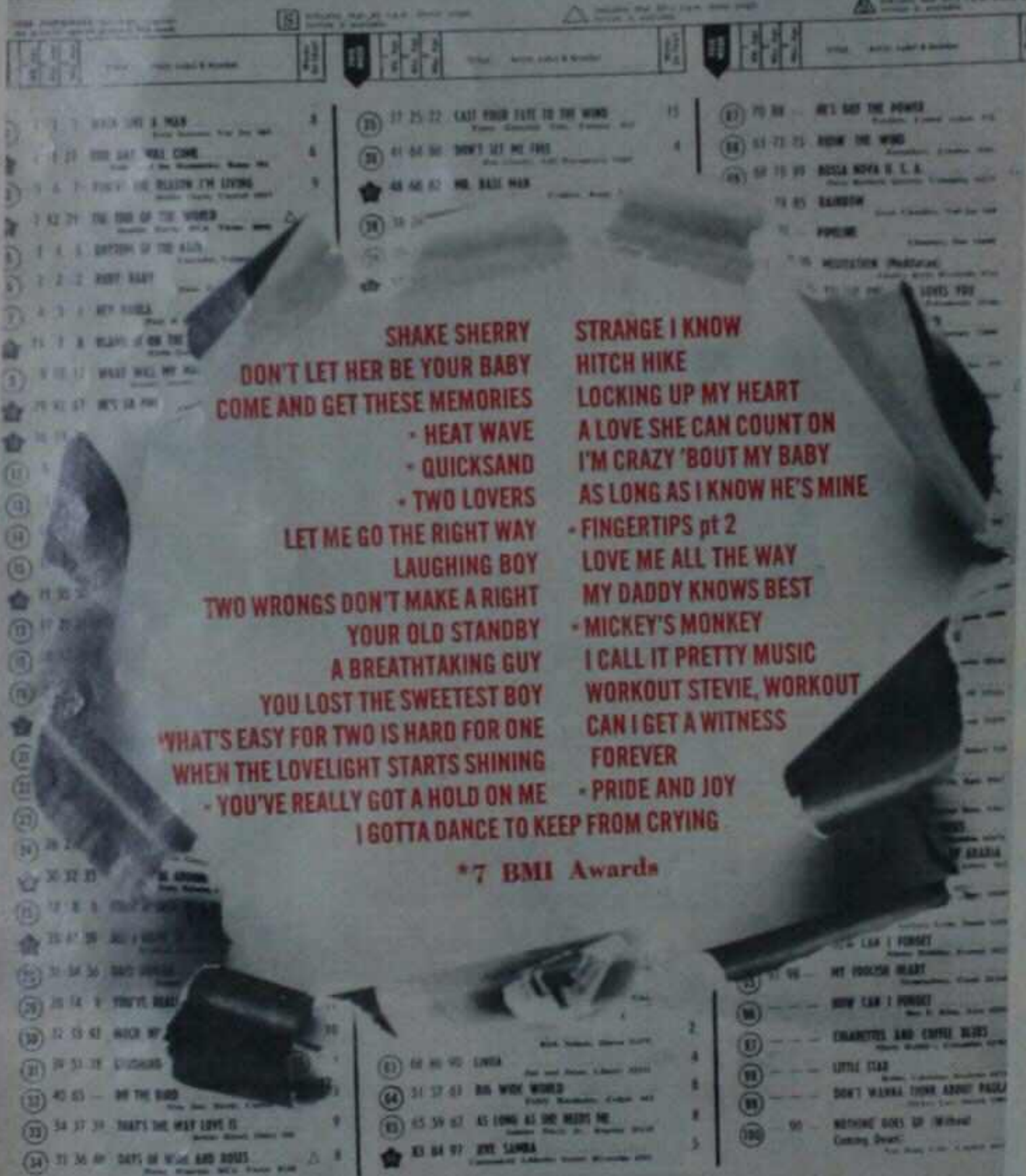
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BREAKTHROUGH 31 TOP TUNES IN '63 WERE ON THE...

HOT 100



SHAKE SHERRY
DON'T LET HER BE YOUR BABY
COME AND GET THESE MEMORIES
- HEAT WAVE
- QUICKSAND
- TWO LOVERS
LET ME GO THE RIGHT WAY
LAUGHING BOY
TWO WRONGS DON'T MAKE A RIGHT
YOUR OLD STANDBY
A BREATHTAKING GUY
YOU LOST THE SWEETEST BOY
WHAT'S EASY FOR TWO IS HARD FOR ONE
WHEN THE LOVELIGHT STARTS SHINING
- YOU'VE REALLY GOT A HOLD ON ME
I GOTTA DANCE TO KEEP FROM CRYING

STRANGE I KNOW
HITCH HIKE
LOCKING UP MY HEART
A LOVE SHE CAN COUNT ON
I'M CRAZY 'BOUT MY BABY
AS LONG AS I KNOW HE'S MINE
- FINGERTIPS pt 2
LOVE ME ALL THE WAY
MY DADDY KNOWS BEST
- MICKEY'S MONKEY
I CALL IT PRETTY MUSIC
WORKOUT STEVIE, WORKOUT
CAN I GET A WITNESS
FOREVER
- PRIDE AND JOY

*7 BMI Awards

HOT 100—A TO Z—(Publisher-Licensor)

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BMI Writers Come Into Own in Legit Hits

Two of the major Broadway musical hits of the 1962-1963 season—both of which are still running—feature the music of writers affiliated with Broadcast Music, Inc. "Oliver," with a score by Britisher Lionel Bart, and "Stop the World, I Want to Get Off," combining the talents of two other Britons, Anthony Newley and Leslie Bricusse, have represented prime places in the BMI hat.

Things were not always so rosy on the Broadway scene for BMI writers. Until approximately five years ago, the idea of having a major Broadway hit was just a dream for most BMI-affiliated composers. In fact, until 1957, the number of BMI Broadway involvements could be counted on the fingers of one hand.

The initial penetration, it's true, occurred more than two decades ago, with the advent of Leonard Sillman's wartime "All for Fun," which produced the now standard tune, "It's a Big, Big, Wonderful World." In that early era, two other efforts dotted the scene: "Crazy With the Heat," in 1942, and "Mr. Strauss Goes to Boston," in 1945. The latter was the work of Robert Sour, currently BMI's vice-president in charge of writer relations, and a man who

has been most instrumental over the years in paving the way for a later depth assault on Broadway by what has become a host of BMI writers.

Following Sour's own "Mr. Strauss," a long arid spell obtained, broken finally in 1957 by a lukewarm entry known as "The Body Beautiful." Coinciding with the arrival of this show, however, BMI launched, under Sour's personal direction, a musical comedy department headed by Allan Becker, an alumnus of the Chappell Music operation. Conductor Lehman Engel served as a consultant to the new wing which had as its aim the development of musical comedy writers and solicitation of book authors who could collaborate with the writers in the preparation of complete musical packages for the perusal of producers. The department conducted clinics and panel discussions and continues to function in the area of bringing writing talent together with agents and producers.

This approach began to generate substantially increased activity on Broadway. Not long after "The Body Beautiful," a major success hit the boards when Jerry Bock and Sheldon Harnick hit paydirt with "Fiorello" (Continued on page 23)

BMI Winners of Billboard's 1963 No. 1 Awards

During 1963, 20 records hit the first position on Billboard's Hot 100 chart to receive the coveted Billboard No. 1 Award. Of these 20 winners, 14 were BMI tunes. The following lists the winning selections, their writers and publishers, the recording artists and the labels which released these hits.

Title	Writers, (Publisher)	Artist & Label of #1 Award Winning Record
GO AWAY LITTLE GIRL	Barry Mann-Carole King (Screen Gems-Columbia)	Steve Lawrence, Columbia
WALK RIGHT IN	Darling-Svanoe (Ryerson)	Roofftop Singers, Vanguard
HEY PAULA	Hildebrand (LeBill Marbill)	Paul & Paula, Philips
HE'S SO FINE	Mock (Bright Tunes)	Chiffons, Laurie
IF YOU WANNA BE HAPPY	Guida-Royster (Rock Masters)	Jimmy Soul, S.P.Q.H.
SUKIYAKI	Ei-Nakamura (Beechwood)	Kyu Sakamoto, Capital
EASIER SAID THAN DONE	Linton-Huff (Nom)	Essex, Roulette
SURF CITY	Berry-Wilson (Screen Gems-Columbia)	Jan & Dean, Liberty
SO MUCH IN LOVE	Jackson-Joseph Williams (Cameo-Parkway)	Tymes, Parkway
FINGERTIPS, Part II	Paul-Cosby (Jobete)	Little Stevie Wonder, Tamla
MY BOYFRIEND'S BACK	Feldman-Goldstein-Gatteher (Blackwood)	Angels, Smash
BLUE VELVET	Wayne Morris (Vogue)	Bobby Vinton, Epic
SUGAR SHACK	McCormick-Vass (Dundee)	Jimmy Gilmer and the Fireballs, Dot
I'M LEAVING IT UP TO YOU	Terry Jr.-Marris (Venice)	Dale & Grace, Mantel/Michels



MILTON TEETENBERG (left), editorial department director, was the first concert pianist to perform "Rhapsody in Blue" besides George Gershwin. He joined BMI at its inception. He is an American Bar Association member and a leading clearance specialist. George Gabriel (center), director of non-radio licensing, joined BMI in 1947. He is a New York Bar Association member. Al Feilich (right), index department director, joined BMI in 1946. Prior to extensive Navy service during World War II, he worked for Music Dealers Service.



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Howard S. Richmond

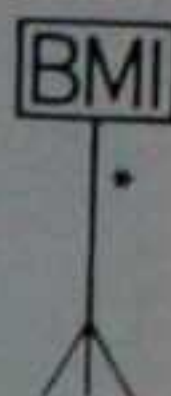
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Santa Monica, Calif.

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Those of us who have been with you from the inception of BMI can best appreciate what your leadership has meant, and will continue to mean in years to come.

With heartfelt gratitude and warmest personal regards we are pleased to take this opportunity to salute you both and wish you well.

Sincerely yours,
Rose Porgie

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of North Carolina |
| Changing Partners | Remember When |
| I Don't Know Enough
About You | When the Lights Go On
Again |
| I Guess I'll Get the Papers
and Go Home | You're All I Want for
Christmas |
| I Heard You Cried
Last Nite | . . . and many others . . . |

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BIG TRIANGLE, THE
BIG TWIST
BOBBY'S BLUES
BOURBON STREET BOUNCE
BOZO SINGS
BUGS BUNNY AND THE PIRATE
BUON NATALE
CALLATE CORAZON
CANCERIAN CONCERTO
TIE ME KANGAROO
DOWN SPORT^o

CAT CAME BACK, THE
CHA CHA CHA, THE
CHAMPAGNE
CHOO-CHOO SQUARE DANCE
CHRISTMAS CANDY
CHULAS FRONTERAS
CLEVELAND MAZURKA
COME DANCE THE HORA
COMPLETELY IN YOUR POWER
CONGA PARADE
CRADLE ROCK, THE
CRAZY IN LOVE
CURTAIN CALL
DADDY'S BLUES
DAILY DOUBLE
DANCERS WALTZ
PAPA-OMM-MOW-MOW
DEE GEE MAMBO

DON'T LET HER GO
DUSTIN' OFF THE IVORY
EASY TERMS
EXCITEMENT
FIVE BROTHERS
FLAMINGO RUMBA
FOR YOUR LOVE^o
HIGH ROAD, THE
HOLIDAY IN NAPLES
I YUST GO NUTS AT
CHRISTMAS
I'M AVAILABLE
JOY OF LIVING, THE (Know the
Real Joy of Good Living)
KISSES (From Your Heart)
KON TIKI
MAMA-OMM-MOW-MOW
LES INNOCENTS

LET'S GO TO CHURCH
(NEXT SUNDAY MORNING)
LITTLE ENGINE THAT
COULD, THE
LOST LOVE
MARIMBA CHARLESTON
MISTY MONTMARTE
MOCAMBO MAMBO
MOON DAWG
MOVE
NEW IN TOWN
OUR SUMMER ROMANCE
PADUCAH PARADE
PARADE ROCK
PROMISES
RAINY NIGHT IN PARIS
SUN ARISE
THE BIRD'S THE WORD

ROAD TO PARADISE
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Anymore
Heart Over Mind
Fallen Angel
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Take Time
How Do You Talk
To A Baby

The Comeback
Unloved Unwanted
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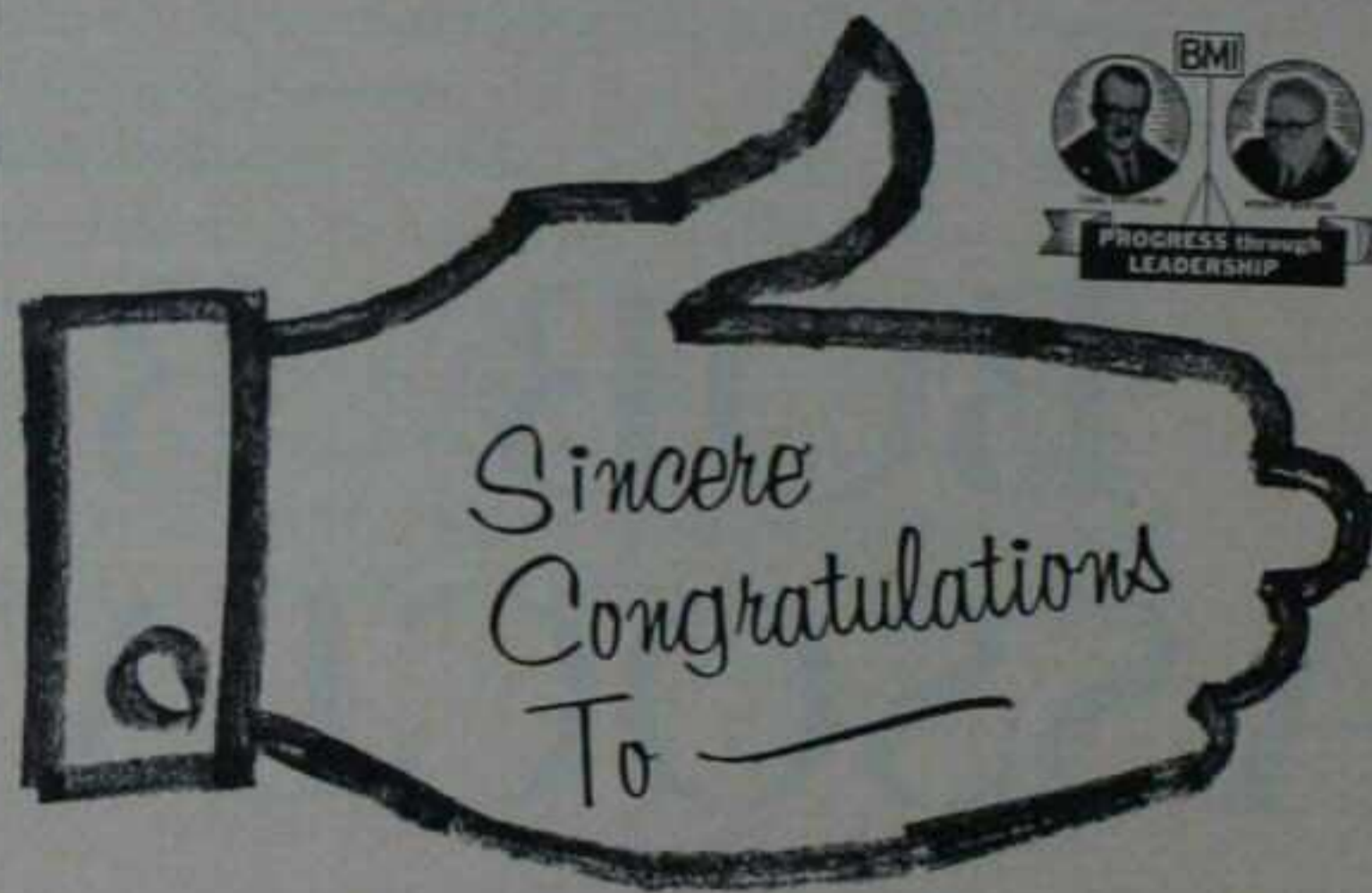
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Responsibility Is Key BMI Word

By BARRY KITTLESON

In the past 23 years, Broadcast Music, Inc., has indicated by its long-range program and conscientious actions that its responsibilities extend to music of all types. It is natural, of course, for most people in the trade to immediately identify BMI with music of the moment, or popular music (which, of course, has accounted for a great deal of its success), but to stop at this level would be a gross oversight. As BMI's recently retired president, Carl Haverlin, stated long ago: "We want to get American Puccinis and Tchaikovskys from the grass roots."

The plight of the contemporary serious composer has remained a deep concern of BMI. The performing rights or-

ganization has actively participated as one of the leading forces in the growth of contemporary American music and in the encouragement and development of the composers of this music. Activity in this area is on many levels.

A primary step in developing any program of value naturally requires knowledge of the existing circumstances. Since 1952 BMI has published a pamphlet entitled "Concert Music U.S.A." which is a factual, "nonargumentative report" on the status of musical development and activity in this country. Haverlin noted in his introduction to the latest issue that "in 1951 I was puzzled by the conflict between repeated assertions that concert music in America was going to hell in a handbasket and certain

(Continued on page 73)



RICHARD L. KIRK (left), assistant vice-president in charge of writers and publishers, Beverly Hills, Calif., joined BMI in 1946, following four years' service as naval officer in the Pacific during World War II. Frances Williams Preston (center), writer-publisher relations, Nashville office, is Country Music Association board chairman. She was with WSM, Nashville, for 12 years, serving on and off camera, prior to joining BMI in 1958. George Mario (right), writer relations director, originated BMI's professional department the year the organization was founded.

BMI AWARD WINNERS BOXSCORE

This is a list of BMI Award Winners from 1963 to 1940, the year BMI was founded. It contains the number of awards presented during each year, the publisher who had the most award winning songs, and the number of awards that publisher received during that year. (In case of ties, both publishers are listed.) The BMI Awards are presented for those songs which hit the top 10 in the charts.

Year	Number of Winners	Publisher with Most Awards	Number of Awards for Publisher
1963	94	Screen Gems-Columbia Music, Inc.	12
1962	78	Aldon Music	10
1961	89	Aldon Music	12
1960	78	Acuff-Rose Publications	8
1959	74	Progressive Music Publishing Co., Inc.	5
1958	57	Acuff-Rose Publications	5
1957	47	Travis Music, Inc.	6
1956	39	(tie) Elvis Presley Music, Inc. (tie) Travis Music, Inc.	4
1955	28	(tie) Travis Music, Inc. (tie) Lois Music Publishing Co.	3
1954	23	Peer International Corp.	3
1953	26	(tie) Acuff-Rose Productions (tie) Gower Music, Inc. (tie) Travis Music, Inc. (tie) Hill & Range Songs, Inc.	2
1952	31	Hill & Range Songs, Inc.	2
1951	22	(tie) Duchess Music Corp. (tie) Hill & Range Songs, Inc. (tie) Peer International Corp. (tie) Algonquin Music, Inc. (tie) Ludlow Music, Inc.	2
1950	25	Hill & Range Songs, Inc.	4
1949	19	(tie) Mellin Music, Inc. (tie) Hill & Range Songs, Inc. (tie) Peer International Corp. (tie) Regent Music Corp.	2
1948	13	(tie) Hill & Range Songs, Inc. (tie) Melody Lane, (Peer) Publications, Inc. (tie) Regent Music Corp.	2
1947	17	(tie) E. B. Marks Music Corp. (tie) Peer International Corp.	3
1946	15	(tie) Porgie Music Corp. (tie) Peer International Corp.	3
1945	8	Peer International Corp.	3
1944	11	Peer International Corp.	4
1943	5	Embassy Music Corp.	2
1941	38	Gower Music, Inc.	11
1942	7	Seven publishers tied with one award each	7
1940	11	Gower Music, Inc.	7


Congratulations BMI

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Bob Burton . . .

and our lasting thanks
to a good friend and a great guy,
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BMI's Role in Developing Jazz

By AARON STERNFIELD

Jazz, once associated solely with the pleasure palaces of New Orleans, is now woven throughout the entire fabric of American life. We now take for granted the incidental jazz music in Broadway plays and motion pictures, ballet with a jazz score

is no longer a novelty, and original jazz compositions have made their debut in the White House.

BMI has played a major role in the acceptance of jazz on all levels of American life. By helping jazz artists, writers and arrangers to get their work exposed to a mass market, BMI has helped make jazz purely popular music.

For example, at the Washington Jazz Festival in 1962, seven BMI writers had their works presented to an audience which included the President of the United States. This four-day program, with White House sanction, gave official status to the role of jazz in American life.

The composers were Larry Austin, Ed Summerlin, Andre Hodeir, George Russell, Gunther Schuller, J. J. Johnson and Lalo Schiffrin.

Philharmonic Performance

Austin's composition, "Improvisation for a Jazz Soloist and Orchestra," was performed last week by Leonard Bernstein and the New York Philharmonic Orchestra.

Another BMI composer, David Amram, wrote the incidental jazz music for the motion picture "The Manchurian Candidate." George Prince, BMI composer, wrote the music for the latest Jerome Robbins ballet.

When the magazine Down Beat took its latest jazz poll, seven of the top 10 composers had BMI affiliations.

Encouraged Composers

Before BMI came into being, the jazz composer seldom owned the copyright for his composi-

tion. BMI has encouraged composers to own their own copyrights and enjoy more fully the fruits of their talent. Currently composer ownership of copyrights is the highest in history.

BMI has always encouraged jazz writers from the 1940's when swing was at its peak until today. During that period, BMI has represented writers of such jazz categories as swing, Dixieland, bop, modern jazz and serious jazz.

In the jazz field, many of the top writers are also performers, and they came to BMI because they were anxious to gain credits on their performances.



EDWARD J. MOLINELLI, controller, served with the Ernst & Ernst accounting firm before joining BMI in 1949. He is a member of the Controllers Institute. He had served as a captain of infantry during World War II.

The BMI logging system, the same now as it was in the early 1940's, covers the independent radio stations as well as the networks. This gives jazz writers the opportunity to have their records logged for performance credit.

Big jazz names who came to BMI to start their own publishing firms include Benny Goodman with Regent Music, Tommy Dorsey with Embassy Music, Jimmie Lunceford with New Era Music, Lionel Hampton with Swingin' Tempo Music and the firms of Charlie Barnett and Glenn Miller.

Jazz-oriented record labels, too, began their own BMI publishing firms. Among the early ones in this category were Savoy, Blue Note, HRS and Keynote. Today virtually every jazz label has its own BMI publishing firm.

Top Composers

BMI's policy of paying writers directly has resulted in the signing of the majority of the top jazz composers.

Along with its direct payment policy, BMI publicizes the names of these writers and informs users of the music about their compositions. BMI has published a series of brochures devoted to the music of leading jazz writers. Each booklet included a 1,500-word biography, with a complete list of compositions and recordings, plus analytical notes and critical comments.

These brochures have been distributed overseas by the United States Information Agency.

And while jazz is a purely American institution, its influence has been felt in most countries of the world, and it has been regarded as synonymous with the best in American culture.

BMI rightfully shares a goodly portion of the credit for the role of American jazz as a dissolver of international boundaries. And this role will surely be enhanced during the next decade.

Carl,
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Bob,
It will be a pleasure to continue this relationship.



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★ Come Walk With Me ★ Till I Kissed You ★ I'm In Love Again ★ Who Cares For Me

★ Just In Time ★ Each Moment (Spent With You) ★ There's A Big Wheel ★ Why I'm Walking

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★ Cash On The Barrelhead ★ Knees Deep In The Blues ★ You're Running Wild ★ Bye Bye Love

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★ As Long As I Live ★ I Take The Chance ★ Sweet Dreams ★ Last Date ★ Abilene

★ Talk Back Trembling Lips ★ Louisiana ★ I Can't Help It (If I'm Still In Love With You)

BMI

★ Honky Tonkin ★ I Saw The Light ★ I'm So Lonesome I Could Cry ★ Long Gone Lonesome Blues

★ Mind Your Own Business ★ Moaning The Blues ★ Move It On Over ★ Nobody's Lonesome For Me

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NASHVILLE, TENNESSEE

Wesley H. Rose

Roy Acuff



The Haverlin Era— An Appraisal

• Continued from page 23

Haverlin's leadership also brought BMI strongly into the fields of Broadway and TV-film music.

As the Haverlin regime progressed, the catalog was additionally strengthened through material made available by BMI's foreign affiliates — as a world-wide network created with the aid of the late Jean Gehringer.

The creation of the many-faceted BMI catalog occurred against a background of kaleidoscopic change in the basic music business. One of the most important elements of change was the declining band business. Consumer tastes were slowly changing, and whereas the focus

of pop music interests had been the name bands, it gradually switched to the vocalists.

This change was hastened by the fact that many band operators felt that developing economic conditions in show business made it more difficult to attract "risk capital" to the band field. The decline of name bands also left a vacuum which in turn paved the way for an exciting new musical trend — rock and roll—a merger of blues and pop material. This move toward an integrated American music was further emphasized by the incursion of country music into the rock and roll scene.

Among the factors that contributed to this musical integration were two of paramount importance: one was BMI's financial encouragement of writers and publishers in these fields; another was the growth of communications. Broadcasting notably played an important part.

Other important changes in the music industry marked the last two decades. Just as the growth of BMI initiated a competitive situation in the licensing field, there also arose a more competitive climate in the areas of publishing and record manufacturing. The rock and roll era, for instance, spawned literally hundreds of new independent labels all over the country, and many of these set up their own publishing affiliates. This contrasted with pre-BMI years, when the record business was in the hands of relatively few labels—the majors, the semi-majors, and a handful of so-called indies who operated largely in the specialty fields—rhythm and blues, country and western, polka, etc.

Another change had to do with the sources of publisher and songwriter income: sheet music, once the chief source, diminished. The importance of the record was magnified—not so much as a source of copyright income in itself—but as a source of promotion; for the promotion of recordings resulted in radio performances which in turn resulted in performance income.

Thus, the past 23 years have been notable on many levels; change and development have been the crucial key words during the tenure of Haverlin, and looking toward the future, the retiring BMI president expressed the view that the BMI policies which have proved so successful be continued. "There must sympathy, understanding, and encouragement extended toward all types of music — whether it be the Carnegie Hall variety or the music performed at an isolated roadhouse in an obscure locality — this philosophy has proved itself."

Logging, Distribution

• Continued from page 27

important, perhaps, is the increasing acceptance of jazz on the concert hall level and among students and fans of serious music (see separate story).

A period of two decades would, in any case, it is safe to say, produce major and distinct changes in musical patterns and tastes. Yet, it is also safe to say, BMI, by its existence for the past 24 years, has made a vast contribution to the enrichment of the music of all America and the world.

As the organization now looks

Burton Interview

• Continued from page 23

audience to America's own country and western music during BMI's early years. In the several decades that followed, Burton said, this type of music has flowered into a vital part of our own contemporary scene.

As new nations are formed and international communications and transportation are improved, this free flow of music from these lands to ours and interchanged with American music should be encouraged, according to Burton. The various cultures will benefit just as ours did with the introduction of Latin-American music, he said. This applies to all forms of music, whether popular or serious.

Long-Range Cultural Effects Are Outlined

• Continued from page 27

War II and a protracted strike by members of the American Federation of Musicians against record companies (thus halting the making of new recordings) combined to virtually halt BMI in its tracks and to long delay the time when affiliates of the organization — both publishers and writers—would begin to make available to the music-buying public the real fruits of a competitive licensing situation.

During the dark days of the AFM strike, one ray of hope, little as it seemed at the time,

emerged. This single development, in which songwriter Fred Rose teamed up in a new publishing undertaking with country singer Roy Acuff, with headquarters in Nashville, helped considerably in reorienting BMI along all-American, rather than strictly old-time Tin Pan Alley lines.

BMI Founded

"Rather than trying to compete strictly on their level," a BMI spokesman has recalled, referring to the older existing performing rights society, "we began to look elsewhere, feeling that if we looked across the Hudson River and the mountains beyond and if we were willing to spend some money intelligently, we could find and develop great new talent."

Shortly after the War, a naturalized American of German birth, Julian Aberbach, returned from Europe and applied for BMI's help in establishing a publishing firm. The resulting birth of Hill & Range came about on the philosophy that something should be done to correct a situation in which America was the only nation whose native folk music was not also its popular music.

These two firms alone considerably altered BMI's initial directions. The music of the plains, the prairies, the bayous and the hollers of the Appalachians all became worthy of a second and a third look, of exploitation over the nation's airwaves.

The writers in these fields, and the excavators of these old authentic forms, found that for the first time, thanks to BMI's extensive radio logging system, they could actually be paid for on-the-air performances of their works.

By 1949, the movement to the broad popularization of these many separate streams of grass roots music was well under way.

Great BMI Strides In Movies & Video

• Continued from page 28

ing audience for this music and an expanding market for its recordings."

To bring more of the important screen and TV writers into its fold, BMI has backed up its confidence in its music with attractive compensations. Today, its film and TV roster of composers includes an impressive array of some of the outstanding talent in these fields.

The following is a partial list of BMI-licensed TV showings, according to day of the week the program is aired, and the network carrying the show.

SUNDAY

The Twentieth Century	CBS
Mister Ed	CBS
The Ed Sullivan Show	CBS
Candid Camera	CBS
Lassie	CBS
Look Up and Live	CBS
Lamp Unto My Feet	CBS
Camera Three	CBS
The Original Amateur Hour	CBS
The Catholic Hour	CBS
The Bill Dana Show	NBC
Walt Disney's Wonderful World of Color	NBC
Grindl	NBC
NBC News Encore	NBC
Wild Kingdom	NBC
G. E. College Bowl	NBC
Discovery '63	ABC

MONDAY

To Tell the Truth	CBS
I've Got a Secret	CBS
The Lucy Show	CBS
The Danny Thomas Show	CBS
The Andy Griffith Show	ABC
Wagon Train	ABC
The Outer Limits	ABC
Sing Along With Mitch	NBC

TUESDAY

Marshal Dillon	CBS
Petticoat Junction	CBS
The Jack Benny Program	CBS
The Garry Moore Show	CBS
Redigo	NBC
The Richard Boone Show	NBC
The Andy Williams Show-The Bell Telephone Hour	NBC
The Fugitive	ABC

WEDNESDAY

The Adventures of Ozzie and Harriet	ABC
The Patty Duke Show	ABC
The Price Is Right	ABC
Channing	ABC
The Beverly Hillbillies	CBS
The Dick Van Dyke Show	CBS
The Danny Kaye Show	CBS

THURSDAY

My Three Sons	ABC
The Flintstones	ABC
The Donna Reed Show	ABC
The Jimmy Dean Show	ABC
The Sid Caesar Show-The Edie Adams Show	ABC
Dr. Kildare	NBC
Hazel	NBC
Kraft Suspense Theater-Perry Como	NBC
Rawhide	CBS
Perry Mason	CBS
The Nurses	CBS

FRIDAY

International Showtime	NBC
Bob Hope Presents the Chrysler Theater	NBC

Harry's Girls	NBC
The Jack Paar Program	NBC
The Great Adventure	CBS
Route 66	CBS
Twilight Zone	CBS
The Alfred Hitchcock Hour	CBS
Burke's Law	ABC
The Farmer's Daughter	ABC
Friday Night Fights	ABC

SATURDAY

The Joey Bishop Show	NBC
The Ruff & Reddy Show	NBC
The Hector Heathcote Show	NBC
Fireball XL-5	NBC
Dennis the Menace	NBC
Fury	NBC
The Bullwinkle Show	NBC
Exploring	NBC
Sgt. Preston of the Yukon	NBC
Captain Gallant	NBC
NFL Pro Football Highlights	NBC
The Jackie Gleason Show	CBS
The Defenders	CBS
Gunsmoke	CBS
Quick Draw McGraw	CBS
Mighty Mouse Playhouse	CBS
The Adventures of Rin Tin Tin	CBS
Sky King	CBS
Do You Know?	CBS
Hootenanny	ABC
The Lawrence Welk Show	ABC
The Jetsons	ABC
The Magic Land of Allakazam	ABC
My Friend Flicka	ABC
American Bandstand	ABC

DAILY SHOWS

Today	NBC
Say When?	NBC
Word for Word	NBC
Your First Impression	NBC
People Will Talk	NBC
The Doctors	NBC
Loretta Young Theater	NBC
The Match Game	NBC
Make Room for Daddy	NBC
Concentration	NBC
Missing Links	NBC
The Huntley-Brinkley Report	NBC
The Tonight Show	NBC
The Price Is Right	ABC
Seven Keys	ABC
Tennessee Ernie Ford Show	ABC
Father Knows Best	ABC
Queen for a Day	ABC
Who Do You Trust?	ABC
Trailmaster	ABC
I Love Lucy	CBS
The McCoy's	CBS
Pete and Gladys	CBS
To Tell the Truth	CBS
Captain Kangaroo	CBS

(as of November 1, 1963)

A PARTIAL LIST OF FILM SCORES WITH BMI-LICENSED MUSIC 1962-1963

Marni-Bernard Herrmann
The New Interns-Earle Hagen
Lilith-Kenyon Hopkins
Three on an Island-Lionel Newman
Valentine's Day-Lionel Newman
Open the Door and Sell All the People-Alec Wilder
The Prize-Jerry Goldsmith
Tom Jones-John Addison
What a Way to Go-Lionel Newman
Rhino-Lalo Schiffrin
The Haunting-Lalo Schiffrin
The Moving Finger-Teddy Vann
Sunday in New York-Peter Nero
Ladybug Lady Bug-Robert Cobert
For Those Who Think Young-Jerry Goldsmith
The Sword in the Stone-Richard and Robert Sherman
From Russia With Love-John Barry
The Victors-Sol Kaplan
You're Only Young Once-Tommy Oliver
Seven Days in May-David Amram
Dr. No-Monte Norman
Come to the Party-Hank Levine
Four for Texas-Nelson Riddle
Johnny Cool-Billy May
Good Neighbor Sam-Frank De Vol
Gidget Goes to Rome-Johnny Williams
Under the Yum Yum Tree-Frank De Vol

McIntock-Frank De Vol
Come Blow Your Horn-Nelson Riddle
Move Over Darling-Joe Lubin, Terry Melcher, Hal Kanter, Lionel Newman
This Is New York-Arthur Kleiner
Take Her She's Mine-Jerry Goldsmith
It Happened at the World's Fair-Leather Stevens
The Longest Day Theme-Paul Anka
Drums of Africa-Johnny Mandel
Tracks in the Sand-Charles Mills
Lilies of the Field-Jerry Goldsmith
List of Adrian Messenger-Jerry Goldsmith
Lawrence of Arabia-Maurice Jarre
Freud-Jerry Goldsmith
Mondo Cane-Riz Ortolani
The Birds-Remi Gassman
A Gathering of Eagles-Jerry Goldsmith
Come Blow Your Horn-Nelson Riddle
Whatever Happened to Baby Jane-Frank De Vol
Phaedra-Mikis Theodorakis
Yojimbo-Masairo Sata
The Manchurian Candidate-David Amram
Paris When It Sizzles-Nelson Riddle
Indian Summer-Pete Seeger
Hero's Island-Dominic Frontiers
Donovan's Reef-Cyril Mockridge
Thirty Years of Fun-Jack Shaindlin
Diamond Head-Johnny Williams
The Connection-Freddie Redd
Late Summer-Toshiro Mayuzumi
In Search of the Castaways-Robert and Richard Sherman
Summer Magic-Robert and Richard Sherman
The Nun and the Sergeant-Jerry Fielding
Swinging Along-Arthur Morton
Mary Poppins-Robert and Richard Sherman
Man From the Diner's Club-Stu Phillips
The Stripper-Jerry Goldsmith
The Parent Trap-Robert and Richard Sherman
Rooftops of New York-Lionel Hampton
Cape Fear-Bernard Herrmann
If a Man Answers-Bobby Darrin
Spiral Road-Jerry Goldsmith
Babes in Toyland-George Bruns
Never on Sunday-Manos Hadjidakis
Geronimo-Hugo Friedhofer
The Man Who Shot Liberty Valance-Cyril Mockridge
8 1/2-Nino Rota-Tino Fornai
Women of the World-Riz Ortolani

Memo:

From:

Zodiak Music Corp.

To:

CARL HAVERLIN

Our sincere thanks for a job well done.

To:

BOB BURTON

Our best wishes go with you in your dedicated efforts to lead BMI to ever greater heights.

ZODIAK MUSIC CORP.

1733 Broadway
N.Y., N.Y., 10019

IRWIN ROBINSON, Gen'l Mgr.
TU 6-3087

Congratulations...

CARL HAVERLIN

and

BOB BURTON

from

Joan Mogull

HARVARD MUSIC, INC.

ALL-TIME HIT SONGS BROADCAST MUSIC, INC. 1940-1963

• Continued from page 27

1962

AHAB THE ARAB, Ray Stevens, Lowery Music Co., Inc.
ALL ALONE AM I, Manos Hadjidakis, Arthur Altman, Duchess Music Corp.
ALLEY CAT, Frank Bjorn, Metorian Music Corp.
BOBBY'S GIRL, Gary Klein, Henry Hoffman, Amer. Metropolitan Enterprises of N. Y., Inc.
BREAKING UP IS HARD TO DO, Neil Sedaka, Howard Greenfield, Aldon Music, Inc.
BRING IT ON HOME TO ME, Sam Cooke, Kags Music
CINDY'S BIRTHDAY, Jeff Hooven, Hal Winn, Maravilla Music, Inc.
CONSCIENCE, Barry Mann, Cynthia Weil, Aldon Music, Inc.
CRYING IN THE RAIN, Howard Greenfield, Carole King, Aldon Music, Inc.
DEAR LADY TWIST, Frank J. Guida, Rock Masters
DEAR LONELY HEARTS, Bob Halley, Emil Anton, Sweco Music Corp.—Cetra Music Corp.
DEAR ONE, John Lawrence Fineran, Vincent Fineran, Maureen Music, Inc.
DO YOU LOVE ME, Berry Gordy Jr., Jobette Music Co., Inc.
DREAM BABY, Cindy Walker, Combine Music Corp.
DUKE OF EARL, Earl Edwards, Bernie Williams, Eugene Dixon, Conrad Pub. Co., Inc.—Karlson Music, Inc.
DUM DUM, Jackie De Shannon, Sharon Sheeley, Metric Music Co.
EVERYBODY LOVES ME BUT YOU, Ronnie Self, Champion Music Corp.
FUNNY WAY OF LAUGHING, Hank Cochran, Pamper Music, Inc.
GO AWAY LITTLE GIRL, Gerry Goffin, Carole King, Aldon Music, Inc.
GREEN ONIONS, Steve Cropper, Al Jackson Jr., Lewis Steinberg, Booker T. Jones, East Publications—Bais Music
HER ROYAL MAJESTY, Gerry Goffin, Carole King, Aldon Music, Inc.
HE'S A REBEL, Gene Pitney, January Music Corp.
HEY BABY, Margaret Cobb, Bruce Channel, Le Bill Music Co.
I CAN'T STOP LOVING YOU, Don Gibson, Acuff-Rose Publications
I KNOW, Barbara George, Saturn Music—At Last Pub. Co.
IT KEEPS RIGHT ON A-HURTIN', Johnny Tillotson, Tarridge Music, Inc.
LET ME IN, Yvonne Baker, Arc Music Corp.—Kae Williams Music, Inc.
LET'S DANCE, Jim Lee, Rondell Music—Sherman-De Vorzon Music Co.
LIE TO ME, Brook Benton, Margie Singleton, Benday Music Corp.
LIMBO ROCK, Jon Sheldon, William E. Strange, 4-Star Sales Co., Inc.—Twist Music
LITTLE BITTY TEAR, A. Hank Cochran, Pamper Music
LOC-MOTION, Gerry Goffin, Carole King, Aldon Music, Inc.
LOVE ME WARM AND TENDER, Paul Anka, Spanka Music Corp.
LOVER PLEASE, Bill Swan, Lyn Lou Music, Inc.
MASHED POTATO TIME, Jon Sheldon, Harry Land, Rice-Mill Pub. Co., Inc.—Jobete Music Co., Inc.
MIDNIGHT IN MOSCOW, Kenny Ball, Melody Trails, Inc.
MONSTER MASH, Bobby Pickett, Leonard Capizzi, Garpax Music Pub. Co.
NEXT DOOR TO AN ANGEL, Neil Sedaka, Howard Greenfield, Aldon Music, Inc.
NORMAN, John Loudermilk, Acuff-Rose Publications
OLD RIVERS, Cliff Crawford, Glo-Mac Music—Metric Music Co.
ONE WHO REALLY LOVES YOU, THE, William Robinson, Jobete Music Co., Inc.
PARTY LIGHTS, Claudine Clark, Ram-Bed Pub. Co., Inc.
PATCHES, Larry Kolber, Barry Mann, Aldon Music, Inc.
PLAYBOY, Brian Holland, Robert Bateman, William Stevenson, Jobete Music Co., Inc.
P. T. 109, Marjohm Wilkin, Fred Burch, Cedarwood Pub. Co., Inc.
RAIN, RAIN GO AWAY, Gloria Shayne, Noel Regney, Regent Music Corp.
RAMBLIN' ROSE, Joe Sherman, Noel Sherman, Sweco Music Corp.
RELEASE ME, Eddie Miller, W. S. Stevenson, Four Star Sales Co., Inc.
RETURN TO SENDER, Otis Blackwell, Winfield Scott, Elvis Presley Music, Inc.
RIDE, John Sheldon, David Leon, Woodcrest Music, Inc.—Check-Colt, Inc.
SECOND HAND LOVE, Hank Hunter, Phil Spector, Merina Music, Inc.
SHAME ON ME, Lawton Williams, Bill Enis, Western Hills Music, Inc.—Saran Music Co.
SHE CRIED, Ted Daryl, Greg Richards, Trio Music Co., Inc.
SHEILA, Tommy Roe, Eager Music
SHE'S GOT YOU, Hank Cochran, Pamper Music, Inc.
SHE'S NOT YOU, Doc Pomus, Jerry Leiber, Mike Stoller, Elvis Presley Music, Inc.
SHOUT, O'Kelly Isley, Ronald Isley, Rudolph Isley, Wemar Music Corp.—Nam Music, Inc.
SLOW TWISTIN', Jon Sheldon, Woodcrest Music, Inc.
SNAP YOUR FINGERS, Grady Martin, Alex Zanetti, Cigma Music Co.
SOLDIER BOY, Luther Dixon, Florence Green, Ludix Publishing Co., Inc.
STRANGER ON THE SHORE, Robert Mellin, Ackar Bilk, Mellin Music, Inc.
SURFIN' SAFARI, Mike Love, Brian Wilson, Gold Music Co.
THAT'S OLD FASHIONED, Bill Giant, Bernie Baum, Florence Kaye, Aberbach, Inc.—Egap Music, Inc.
THINGS, Bobby Darin, Adaris Music, Inc.
TWIST AND SHOUT, Bert Russell, Phil Medley, Robert Mellin, Inc.—Progressive Music Pub. Co.
TWISTIN' THE NIGHT AWAY, Sam Cooke, Kags Music
TWIST, TWIST SENORA, Frank J. Guida, Gene Barge, Joseph Royster, Rock Masters
UPTOWN, Barry Mann, Cynthia Weil, Aldon Music, Inc.
VACATION, Gary Weston, Hank Hunter, Connie Francis, Merina Music, Inc.
VENUS IN BLUE JEANS, Howard Greenfield, Jack Keller, Aldon Music, Inc.
WHAT'S YOUR NAME, Claude Johnson, Hill & Range Songs

WOLVERTON MOUNTAIN, Merle Kilgore, Claude King, Painted Desert Music Corp.
YOU ARE MY SUNSHINE, J. Davis, C. Mitchell, Peer International Corp.
YOU BEAT ME TO THE PUNCH, William Robinson, Ronald White, Jobete Music Co., Inc.
YOU BELONG TO ME, Chilton Price, Pee Wee King, Redd Stewart, Ridgeway Music
YOU DON'T KNOW ME, Cindy Walker, Eddy Arnold, Brenner Music, Inc.
YOU'LL LOSE A GOOD THING, Barbara Lynn Ozen, Jamie Music Pub. Co.—Crazy Cajun
YOUNG WORLD, Jerry Fuller, Four Star Sales Co., Inc.—Hilliard Music Co.

1961

ANGEL BABY, R. Hamlin, Figure Music, Inc.
APACHE, J. Lorgan, Regent Music Corp.
AS IF I DIDN'T KNOW, E. David, Winneton Music Corp.—Glenville Music Corp.
BABY SITTIN' BOOGIE, J. Parker, Herb Reis Music Corp.
BIG BAD JOHN, J. Dean, Cigma Music Co.
BOLL WEEVIL SONG, C. Otis, B. Benton, Play Music, Inc.
BREAKIN' IN A BRAND NEW BROKEN HEART, J. Keller, H. Greenfield, Aldon Music, Inc.
BUT I DO, R. Guidry, Arc Music Corp.
CALENDAR GIRL, N. Sedaka, H. Greenfield, Aldon Music, Inc.
CRAZY, W. Nelson, Pamper Music, Inc.
CRYING, R. Orbison, J. Melson, Acuff-Rose Publications
DEDICATED TO THE ONE I LOVE, L. Pauling, R. Bass, Lois Music Pub. Co.
DON'T BET MONEY, HONEY, L. Scott, Figure Music, Inc.—Old Lyne Music, Inc.—Trinity Music, Inc.
DON'T WORRY, M. Robbins, Marty's Music Corp.
EBONY EYES, J. Loudermilk, Acuff-Rose Publications
EMOTIONS, M. Tillis, R. Kearney, Cedarwood Pub. Co., Inc.
EVERLOVIN', D. Burgess, Jaf Music, Inc.
EVERY BEAT OF MY HEART, J. Otis, Lois Music Pub. Co.
FLY, THE, J. Madara, D. White, Woodcrest Music, Inc.—Mured Music Co.
FOOL NO. 1, K. R. Fulton, Sure-Fire Music Co., Inc.
GEE WHIZ, C. Thomas, East Pub.—Bais Music
GOODBYE, CRUEL WORLD, G. Shayne, Aldon Music, Inc.
HAPPY BIRTHDAY, SWEET SIXTEEN, N. Sedaka, H. Greenfield, Aldon Music, Inc.
HATS OFF TO LARRY, D. Shannon, Vicki Music, Inc.—McLaughlin Publishing Company
HEARTS OF STONE, R. Jackson, E. Ray, Travis Music, Inc.
HELLO, MARY LOU, G. Pitney, January Music Corp.—Champion Music Corp.
HELLO WALLS, W. Nelson, Pamper Music, Inc.
HIS LATEST FLAME, J. Pomus, M. Chuman, Elvis Presley Music, Inc.
HIT THE ROAD, JACK, P. Mayfield, Tangerine Music Corp.
HUNDRED POUNDS OF CLAY, A. B. Elgin, L. Dixon, K. Rogers, Gil Music Corp.
I FALL TO PIECES, H. Cochran, H. Howard, Pamper Music, Inc.
I FEEL SO BAD, C. Willis, Berkshire Music, Inc.—Elvis Presley Music, Inc.
I LIKE IT LIKE THAT (Part 2), C. Kenner, A. Toussaint, Tune-Kel
I LOVE HOW YOU LOVE ME, B. Mann, L. Kolber, Aldon Music, Inc.
JUST FOR OLD TIMES SAKE, J. Keller, H. Hunter, Aldon Music, Inc.
LAST NIGHT, T. Johnson, The Mar-Keys, East Publications, Bais Music
LET THERE BE DRUMS, S. Nelson, R. Podolor, Travis Music, Inc.
LET'S GET TOGETHER, R. Sherman, R. Sherman, Wonderland Music Company, Inc.
LION SLEEPS TONIGHT, THE, P. Campbell, Folkways Music Publishers, Inc.
LITTLE BOY SAD, W. Walker, Cedarwood Publishing Co., Inc.
LITTLE DEVIL, Neil Sedaka, H. Greenfield, Aldon Music, Inc.
LITTLE SISTER, J. Pomus, M. Shuman, Elvis Presley Music, Inc.
LONELY TEENAGER, S. Pippa, A. Di Paolo, S. Faraci, Lola Publishing Corp.
MAMA SAID, L. Dixon, W. Denson, Ludix Publishing Co., Inc.—Betalbin Publishing Corp.
MEXICO, B. Bryant, Acuff-Rose Publications
MOODY RIVER, G. D. Bruce, Keve Music Co.
MOTHER-IN-LAW, A. Toussaint, Minit Music, Inc.
MY TRUE STORY, E. Pitt, D. Waltzer, Lescoy Music, Inc.
NEVER ON SUNDAY, M. Hadjidakis, B. Towne, Unart Music Corp.—Lee Corp.
ON THE REBOUND, F. Cramer, Cigma Music Co.
ONE MINT JULEP, R. Tombs, Progressive Music Publishing Co., Inc.—Regent Music Corp.
PEPPERMINT TWIST, THE, J. Dee, H. Glover, Jonware Music Corp.—Frost Music Corp.
PLEASE LOVE ME FOREVER, J. Malone, O. Blanchard, Selma Music Corp.
PLEASE, MR. POSTMAN, B. Holland, R. Bateman, F. Gorman, Jobete Music Co., Inc.
PONT TIME, D. Covay, J. Berry, Harvard Music, Inc.
PORTRAIT OF MY LOVE, C. Ornadel, D. West, Piccadilly Music Corp.
PRETTY LITTLE ANGEL EYES, T. Boyce, C. Lee, S-P-R Music Corp.
QUARTER TO THREE, J. Barge, F. Guida, G. Anderson, J. Royster, Rockmasters, Inc.
RAINDROPS, D. Clark, Conrad Publishing Co., Inc.
RUNAWAY, M. Crook, D. Shannon, Vicki Music, Inc.
RUNNING SCARED, R. Orbison, J. Melson, Acuff-Rose Publications
RUN TO HIM, G. Goffin, J. Keller, Aldon Music, Inc.
SAD MOVIES (MAKE ME CRY), J. D. Loudermilk, Acuff-Rose Publications
SCHOOL IS OUT, G. Anderson, G. Barge, Rockmasters, Inc.
SHOP AROUND, W. Robinson Jr., B. Gordy Jr., Jobette Music Co., Inc.
SPANISH HARLEM, J. Leiber, P. Spector, Progressive Music Publishing Co., Inc.—Trio Music Co., Inc.
STAND BY ME, B. E. King, J. Leiber, M. Stoller, Progressive Music Publishing Co., Inc.—Trio Music Co., Inc.

SURRENDER, J. Pomus, M. Shuman, Elvis Presley Music, Inc.
TAKE GOOD CARE OF MY BABY, C. King, G. Goffin, Aldon Music, Inc.
THERE'S A MOON OUT TONIGHT, A. Striano, J. Lucciano, A. Gentile, Rob-Ann Music, Inc.—Maureen Music, Inc.
THINK TWICE, J. Shapiro, J. Williams, C. Otis, Play Music, Inc.
THIS TIME, C. Moman, Tree Publishing Co., Inc.
THOSE OLDBIES BUT GOODIES, P. Politi, N. Curinga, Maravilla Music, Inc.
TOSSIN' AND TURNIN', M. Rene, R. Adams, Lescoy Music, Inc.
TRAVELIN' MAN, J. Fuller, Golden West Melodies, Inc.
TWIST, THE, H. Ballard, Lois Music Publishing Co.
WALK ON BY, K. Hayes, Lowery Music Co., Inc.
WALK RIGHT BACK, S. Curtis, Cricket Music
WHEELS, N. Petty, Dundee Music—Selma Music Corp.
WHEN WE GET MARRIED, D. Hogan, Elsher Music Co.
WHERE THE BOYS ARE, H. Greenfield, N. Sedaka, Aldon Music, Inc.
WHO PUT THE BOMB (IN THE BOMB, BOMB, BOMB), B. Mann, G. Goffin, Aldon Music, Inc.
WILL YOU LOVE ME TOMORROW, G. Goffin, C. King, Aldon Music, Inc.
WINGS OF A DOVE, R. Ferguson, Bee Gee Music Publications, Inc.
WITHOUT YOU, J. Tillotson, Ridge Music Corp.
WRITING ON THE WALL, S. Baron, M. Barkan, Winneton Music Corp.—Glenville Music Corp.
YA YA, L. Dorsey, C. Lewis, M. Robinson, Fast Music, Inc.
YOU'RE THE REASON, B. Edwards, F. Henley, M. Imes, T. Fell, American Music, Inc.
YOU CAN DEPEND ON ME, C. Carpenter, L. Dunlap, E. Hines, Peer International Corp.

1960

ALLEY-OOOP, D. Frazier, Kavelin Music, Inc. Maverick Music Co.—Trinity Music, Inc.
(YOU WERE MADE FOR) ALL MY LOVE, J. Wilson, B. Myles, Pearl Music Company, Inc.
ALONE AT LAST, J. Lehmann, Pearl Music Company, Inc.
BABY, C. Otis, M. Stein, Meridian Music Corporation
BEATNIK FLY, I. Mack, T. King, Duchess Music Corporation
BLUE ANGEL, R. Orbison, J. Melson, Acuff-Rose Publications
CATHY'S CLOWN, D. & P. Everly, Acuff-Rose Publications
CHAIN GANG, S. Cooke, Kags Music
CRADLE OF LOVE, J. Fautheree, W. Gray, Big Bopper Music Company—Tree Pub. Co.
DEVIL OR ANGEL, B. Carter, Progressive Music Co., Inc.

DON'T BE CRUEL, E. Presley, O. Blackwell, Elvis Presley Music, Inc.—Shalimar Music Corporation
DREAMIN', T. Ellis, B. DeVorzon, Sherman Music Company—De Vorzon Music Company
EARLY IN THE MORNING (DOWN BY THE STATION), B. Belland, G. Larson, Lar-Bell Music Corporation
EVERYBODY'S SOMEBODY'S FOOL, H. Greenfield, J. Keller, Aldon Music, Inc.
FEEL SO FINE, L. Lee, Aladdin Music Publication—Big Bopper Music Company
FINGER POPPIN' TIME, H. Ballard, Lois Music Publishing Company
FOOTSTEPS, B. Mann, H. Hunter, Aldon Music, Inc.
GEORGIA ON MY MIND, S. Gorrell, H. Carmichael, Peer International Corporation
GO, JIMMY, GO, J. Pomus, M. Shuman, Hill & Range Songs, Inc.
GREEN FIELDS, T. Gilkyson, R. Dehr, F. Miller, Montclare Music Corporation
HANDY MAN, D. Blackwell, J. Jones, Chellamar Music Corporation
HE'LL HAVE TO GO, J. & A. Allison, Central Songs, Inc.
HE'LL HAVE TO STAY, E. Green, J. & A. Allison, Central Songs, Inc.
HE WILL BREAK YOUR HEART, J. Butler, C. Mayfield, C. Carter, Conrad Publishing Company, Inc.
I LOVE THE WAY YOU LOVE, B. Gordy Jr., Jobete Music Co., Inc.
I'M SORRY, R. Self, D. Albritten, Champion Music Corporation
IMAGE OF A GIRL, R. Clasky, M. Rosenberg, Eldorado Music Company
KIDDIO, B. Benton, C. Olin, Eden Music, Inc.—Brookville Music, Inc.
LAST DATE, F. Cramer, Acuff-Rose Publications
LET THE LITTLE GIRL DANCE, C. Spencer, Belmar Music Publishing Company—Hi-Hoss Publishing Corporation
LET'S GO, LET'S GO, LET'S GO, H. Ballard, Lois Music Publishing Company
LET'S THINK ABOUT LIVIN', B. Bryant, Acuff-Rose Publications
LOOK FOR A STAR, M. Anthony, Jaro Music, Inc.—Di John Publishing
LOVE YOU SO, R. Holden, Maravilla Music, Inc.
MANY TEARS AGO, W. Scott, Roosevelt Music Company, Esee Music, Inc.
A MILLION TO ONE, P. Medley, Starflower Music Company
MISSION BELL, W. Michael, Bamboo Music, Inc.
MULE SKINNER BLUES, J. Rodgers, Peer International Corporation
MY HEART HAS A MIND OF ITS OWN, H. Greenfield, J. Keller, Aldon Music, Inc.
MY HOME TOWN, P. Anka, Spanka Music Corporation
NEVER ON SUNDAY, M. Hadjidakis, B. Towne, Esteem Music Corporation—Sidmore Music, Inc.
NEW ORLEANS, F. Guida, J. Rayster, Pepe Publishing Company
NIGHT, J. Lehmann, H. Miller, Pearl Music Company, Inc.
ONLY THE LONELY (KNOW THE WAY I FEEL), R. Orbison, J. Melson, Acuff-Rose Publications

PERFIDIA, A. Dominguez, Peer International Corporation
POETRY IN MOTION, P. Kaufman, M. Anthony, Meridian Music Corporation
PRETTY BLUE EYES, T. Randazzo, B. Weinstein, Almimo Music, Inc.
PUPPY LOVE, P. Anka, Spanka Music Corporation
A ROCKIN' GOOD WAY (TO MESS AROUND AND FALL IN LOVE), B. Benton, C. Otis, L. De Jesus, Eden Music, Inc.—Conrad Publishing Company, Inc.
RUNNING BEAR, J. P. Richardson, Big Bopper Music Company
SAVE THE LAST DANCE FOR ME, J. Pomus, M. Shuman, Rumbalero Music, Inc.—Progressive Music Publishing Company, Inc.
SINK THE BISMARCK, T. Franks, J. Horton, Cajun Publishing Company, Inc.
SIXTEEN REASONS, B. Post, D. Post, American Music, Inc.
SO SAD, D. Everly, Acuff-Rose Publications
STAIRWAY TO HEAVEN, N. Sedaka, H. Greenfield, Aldon Music, Inc.
STAY, M. Williams, Windsong Music
STEP BY STEP, O. Jones, B. Smith, Winneton Music Corporation
SUMMER'S GONE, P. Anka, Spanka Music Corporation
SWEET NOTHING'S, R. Self, Champion Music Corporation
TEEN ANGEL, J. Surrey, R. Surrey, Acuff-Rose Publications
TELL LAURA I LOVE HER, B. Raleigh, J. Barry, E. B. Marks Music Corporation
THAT'S ALL YOU GOTTA DO, J. Reed, Lowery Music Company, Inc.
THIS MAGIC MOMENT, J. Pomus, M. Shuman, Rumbalero Music, Inc.—Tiger Music, Inc.—Tredlew Music, Inc.
A THOUSAND STARS, E. Pearson, Bryden Music, Inc.
THREE NIGHTS A WEEK, F. Domino, Travis Music, Inc.
TROUBLE IN PARADISE, A. Khent, B. Smith, Winneton Music Corporation
THE TWIST, H. Ballard, Lois Music Publishing Company
THE VILLAGE OF ST. BERNADETTE, E. Parker, Ludlow Music, Inc.
WALK, DON'T RUN, J. Smith, Forshay Music, Inc.
WALKING TO NEW ORLEANS, F. Domino, D. Bartholomew, R. Guidry, Travis Music, Inc.
WHAT IN THE WORLD'S COME OVER YOU, Star Fire Music Corporation
WHEN WILL I BE LOVED, P. Everly, Acuff-Rose Publications
WHITE SILVER SANDS, C. Matthews, G. Reinhardt, Sharina Music Company
WONDERFUL WORLD, S. Cooke, Kags Music
WONDERLAND BY NIGHT, K. Neumann, L. Chase, Roosevelt Music Company, Inc.
YOGI, L. Stallman, C. Koppelman, Saxon Music Corporation
YOU TALK TOO MUCH, J. Jones, R. Hall, Kahl Music, Inc.—Ben Ghazi Enterprises, Inc.
YOU'RE SIXTEEN, D. Sherman, B. Sherman, Blue Grass Music

(Continued on page 50)



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TENNESSEE TANGO	ANGEL IN THE SKY
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I'VE TURNED A GADABOUT	I'M IN LOVE WITH YOU
HOMIN' TIME	LET'S GO STEADY FOR THE SUMMER
IF THEY SHOULD ASK ME	DON'T CRY KATIE
WHICH ONE OF US IS TO BLAME	THAT'S MY DOLL
I'M A STRANGER IN MY HOME	and many others

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Continued from page 49

YOU'VE GOT WHAT IT TAKES, B. Gordy, G. Gordy, T. Carlo, Fidelity Music Company.

1959

ALONG CAME JONES, M. Stoller, J. Leiber, Tiger Music, Inc.
ANGELS LISTENED IN THE, B. D. Smith, S. Faust, Winneton Music Corp.
BABY TALK, M. H. Schwartz, Admiration Music, Inc.—Ultra Music—Hillyary Music, Inc.
BATTLE OF NEW ORLEANS, THE, J. Driftwood, Warden Music Co., Inc.
BE MY GUEST, F. Domino, J. Marascalco, T. Boyce, Travis Music, Inc.
BIG HUNK OF LOVE, A. S. Wyche, A. Schroeder, Elvis Presley Music, Inc.
CHARLIE BROWN, J. Leiber, M. Stoller, Tiger Music, Inc.
COME SOFTLY TO ME, G. Trausey, B. Ellis, G. Christopher Cornerstone Song Pub. Co.
DANCE WITH ME, L. Leblush, G. Treadwell, I. Nahon, J. Leiber, M. Stoller, Tiger Music, Inc.
DECK OF CARDS, T. Texas Tyler, American Music, Inc.
DONNA, R. Valens, Kemo Music Co.
DREAM LOVER, B. Darin, Fern Music, Inc.—Edgar Music Corp.—Progressive Music Pub. Co., Inc.
EL PASO, M. Robbins, Marly's Music Corp.
ENDLESSLY, B. Benton, C. Otis, Meridian Music Corp.
FORTY MILES OF BAD ROAD, D. Eddy, A. Casey, Gregmark Music Co.
FRANKIE, N. Sadaka, H. Greenfield, Aldon Music, Inc.
GOODBYE BABY, J. Scott, Starfire Music Corp.
GOTTA TRAVEL ON, P. Clayton, L. Ehrlich, D. Lazar, T. Six, Sango Music, Inc.
HAPPY ORGAN, THE, K. Wood, D. Clawney, J. Kringsmann, Lawell Music Corp.
HEARTACHES BY THE NUMBER, H. Howard, Pamper Music, Inc.
I'M GONNA GET MARRIED, H. Logan, L. Price, Lloyd & Logan, Inc.
I CRIED A TEAR, A. Julia, F. Jacobson, Progressive Music Pub. Co., Inc.
I GOT A WIFE, E. Mascari, E. Wenzlaff, Pure Music, Inc.
I WANT TO WALK YOU HOME, F. Domino, Alan-Edwards, Inc.
IT'S JUST A MATTER OF TIME, B. Benton, B. Hendricks, C. Otis, Eden Music, Inc.
IT'S LATE, D. Burnette, Eric Music, Inc.
IT'S TIME TO CRY, P. Anka, Spanka Music Corp.
I'VE HAD IT, R. Coroni, C. Bonura, Brent Music Corp.
JUST ASK YOUR HEART, D. De Noto, J. Ricci, P. Damato, Ram-Bed Pub. Co., Inc.
KANSAS CITY, M. Stoller, J. Leiber, Lois Pub. Co.
LONELY BOY, P. Anka, Spanka Music Corp.
LONELY STREET, C. Beale, K. Souder, W. S. Stevenson, Four Star Sales Co., Inc.
LONELY TEARDROPS, B. Gordy Jr., G. Gordy, T. Carlo, Pearl Music, Inc.
LOVER'S QUESTION, A. B. Benton, J. Williams, Progressive Music Pub. Co.
MARINA, R. Granata, emp. Iyri, R. Maxwell, Ray Maxwell Music Pub. Co.
MR. BLUE, D. Blackwell, Cornerstone Song Pub. Co.
MORNING (ONE MORE SUNRISE), P. Vasser, N. Sherman, Sidmore Music, Inc.
NEVER BE ANYONE ELSE BUT YOU, B. Knight, Eric Music, Inc.
OH CAROL, N. Sadaka, H. Greenfield, Aldon Music, Inc.
ONLY YOU, B. Ram, A. Rand, Wildwood Music, Inc.
(YOU'VE GOT) PERSONALITY, L. Price, H. Logan, Lloyd & Logan, Inc.
PETITE FLEUR, Sidney Bechet, Hill and Range Songs, Inc.
PINK SHOELACES, M. Grant, Pioneer Pub. Co.
POISON IVY, M. Stoller, J. Leiber, Tiger Music, Inc.
PUT YOUR HEAD ON MY SHOULDER, P. Anka, Spanka Music Corp.
QUIET VILLAGE, L. Baxter, Baxter-Wright Music Co., Inc.—Austin Music Co.
RED RIVER ROCK, J. Mock, T. King, F. Mendelssohn, Vicksi Music Co.—Selma Music Corp.
SEA OF LOVE, G. Khury, P. Baptiste, Kamar Pub. Co.
SHE SAYS (OOM DOOBY DOOM), B. Mann, M. Anthony, Stratton Music Co.
SIXTEEN CANDLES, L. Dixon, A. Khent, Coronation Music, Inc.—The January Corp.
SLEEPWALK, J. S. Farina, J. Farina, A. Farina, Figure Music, Inc.—Trinity Music, Inc.
SO MANY WAYS, B. Stevenson, Play Music, Inc.
(SORRY) I RAN ALL THE WAY HOME, H. Gizel, A. Zwin, Figure Music, Inc.
STAGGER LEE, L. Price, H. Logan, Sheldon Music, Inc.
SWEETER THAN YOU, B. Knight, Hilliard Music Co.
TALL PAUL, B. Roberts, B. Sherman, D. Sherman, Music World Corp.—Wonderland Music Co., Inc.
TALLAHASSEE LASSIE, F. Slay Jr., B. Crews, F. Picariello, Conley Music, Inc.
TEENAGER IN LOVE, A. D. Pomus, M. Shuman, Rumbalero Music, Inc.
TEEN BEAT, S. Nelson, A. Egnolan, Drive-In Music Co., Inc.
TELL HIM NO, T. Pritchett, Burnt Oak Pub. Co., Inc.—Lowell Music Corp.
THANK YOU PRETTY BABY, C. Otis, B. Benton, Eden Music, Inc.
THERE GOES MY BABY, B. Nelson, L. Patterson, G. Treadwell, Jot Music Co.—Progressive Music Pub. Co., Inc.
THREE STARS, T. Dee, American Music, Inc.
TIJUANA JAIL, THE, D. Thompson, Fallstaff Music Co., Inc.
TIGER, D. Jones, Roosevelt Music Co., Inc.—Brown Music Co.
(TI) I KISSED YOU, D. Everly, Acuff-Rose Publications.
TRAGEDY, G. Nelson, F. Burch, Bluff City Music Pub. Co., Inc.—Lowell Music Corp.
TURN ME LOOSE, D. Pontus, M. Shuman, Frankie Avalon Music, Inc.—Hill and Range Songs, Inc.
UHI OHI, D. Elliott, G. Burland, Jason Music, Inc.
VENUS, E. Marshall, Ram-Bed Pub. Co., Inc.—Landsale Music Corp.
WATERLOO, M. Wilkin, J. Loudermilk, Cedarwood Publishing Co., Inc.
WHAT A DIFFERENCE A DAY MADE, M. Grever, S. Adams, E. B. Marks Music Corporation.
WHAT'D I SAY (Part II), R. Charles, Progressive Music Publishing Co., Inc.
WHOLE LOTTA LOVING, F. Domino, D. Bartholomew, Marquis Music, Inc.
YOU WERE MINE, P. Giacalone, Dara Music Corporation—Good Songs

1958

ALL I HAVE TO DO IS DREAM, B. Bryant, Acuff-Rose Pub.
ARE YOU SINCERE, W. P. Walker, Cedarwood Music Co.
AT THE HOP, J. Medora, A. Singer, Singular Music Pub. Co., Inc.—Sealark Enterprises, Inc.
BEEP BEEP, C. Cicchetti, D. Claps, Patricia Music Pub. Corp.—H & L Music Corp.
BIG MAN, B. Ballard, G. Larson, Beechwood Music Corp.
BIRD DOG, B. Bryant, Acuff-Rose Pub.
BOOK OF LOVE, W. Davis, G. Malone, C. Patrick, ARC Music Corp.—Keel Music Co.
BREATHLESS, O. Blackwell, Home Folks Music, Inc.—Oble Music, Inc.
CHANTILLY LACE, J. P. Richardson, Glad Music Co.
DEVOTED TO YOU, B. Bryant, Acuff-Rose Pub.
DON'T, J. Leiber, M. Stoller, Elvis Presley Music, Inc.
DO YOU WANT TO DANCE, B. Freeman, Clockus Music, Inc.
ENDLESS SLEEP, D. Nance, J. Reynolds, Johnstone-Montel, Inc.—Elizabeth Music.
FEVER, E. Cooley, J. Devonport, Lois Music Pub. Co.
GET A JOB, E. T. Beal, R. W. Edwards, W. F. Horton, R. A. Lewis, Wildcat Music—Kae Williams Music, Inc.
GREAT BALLS OF FIRE, O. Blackwell, J. Hammer, Bill and Range Songs, Inc.
I BEG OF YOU, R. McCoy, K. Owens, Elvis Presley Music, Inc.
IT'S ONLY MAKE BELIEVE, J. Nance, C. Twitty, Marielle Music Pub. Corp.
JENNY-LEE, J. Berry, A. Ginsburg, Daywin Music, Inc.
JUST A DREAM, J. Clanton, C. Matassa, Ace Pub. Co.—Twin Music, Inc.
LA DEE DAB, B. Crews, F. Slay, Conley Music, Inc.
LITTLE STAR, V. Picone, A. Venosa, Keel Music Corp.
LOLLIPOP, J. Dixon, B. Ross, E. B. Marks Music Corp.
LONESOME TOWN, B. Knight, Eric Music, Inc.
LOOKING BACK, B. Benton, B. Hendricks, C. Otis, Eden Music, Inc.—Sweco Music Corp.
LOVE IS ALL WE NEED, B. Raleigh, D. Wolf, Sheldon Music, Inc.
MY TRUE LOVE, J. Scott, Starfire Music Corp.
NON DIMENTICAR (DON'T FORGET), S. Dobbins, P. G. Redi, M. Galdieri, Hollis Music, Inc.
OH JULIE, N. Ball, K. Muffit, Excelsior Music Co.
OH, LONESOME ME, D. Gibson, Acuff-Rose Pub.
ONE NIGHT, D. Bartholomew, F. King, Elvis Presley Music, Inc.—Travis Music, Inc.
ONE SUMMER NIGHT, D. Webb, Melody Lane (Peer) Pub. Co.
PATRICIA, P. Prado, Peer International Corp.
PEGGY SUE, J. Allison, N. Petty, Nor Va Jak Music, Inc.
POOR LITTLE FOOL, S. Seelye, Eric Music, Inc.
PROBLEMS, B. Bryant, Acuff-Rose Pub.
PURPLE PEOPLE EATER, THE, S. Woody, Cardial Music Co.
REBEL ROUSER, D. Eddy, L. Hazlewood, Gregmark Music Co.
ROCKIN' ROBIN, J. Thomas, Recordo Music Pub.
SHORT SHORTS, T. Austin, B. Crandall, B. Dalton, B. Gaudin, Figure Music, Inc.—Admiral Music, Inc.
SPLOSH SPLASH, B. Darin, J. Murray, Parrot Music.
STOOD UP, D. Dickerson, E. Herrold, Commodore Music Co.
STROLL, THE, N. Lee, C. Otis, Meridian Music Corp.
SUGAR MOON, D. Wolfe, Gallatin Music Corp.
SUGARTIME, D. Echols, C. Phillips, Nor Va Jak Music, Inc.
SWEET LITTLE SIXTEEN, C. Berry, Arc Music Corp.
SWINGIN' SHEPHERD BLUES, THE, M. Koffman, Benell Music Pub. Co.—Kahl Music, Inc.
TEQUILA, C. Rio, Jat Music Co.
TO KNOW HIM IS TO LOVE HIM, P. Spector, Hillary Music, Inc.—Bamboo Music, Inc.
TOM DOOLEY, D. Guard.
26 MILES (Santa Catalina), B. Belland, G. Larson, Beechwood Music Corp.
TWILIGHT TIME, A. Dunn, A. Nevins, Porgie Music Corp.
WEAR MY RING AROUND YOUR NECK, B. Carroll, R. Moody, M. Schack, Elvis Presley Music, Inc.—Rush Music Co.
WESTERN MOVIES, C. Goldsmith, F. Smith, Elizabeth Music—Arie Music Co.
WHY DON'T THEY UNDERSTAND?, J. Fishman, J. Henderson, Hollis Music, Inc.
WONDERFUL TIME UP THERE, A. L. Abernathy, Wallace Fowler Pub.
YAKETY YAK, J. Leiber, M. Stoller, Tiger Music, Inc.
YOU ARE MY DESTINY, P. Anka, Pamco Music, Inc.

1957

ALL SHOOK UP, D. Blackwell, E. Presley, Elvis Presley Music, Inc.—Shalimar Music Corp.
ALMOST PARADISE, N. Petty, Peer International Corp.
BANANA BOAT SONG, A. Arkin, B. Carey, E. Daring, Bryden Music, Inc.—E. B. Marks Music Corp.
BE-BOP BABY, P. Lenghurst, Travis Music, Inc.
BLUE MONDAY, D. Bartholomew, Commodore Music Co.
BYE BYE LOVE, F. Bryant, B. Bryant, Acuff-Rose Pub.
CINCO ROBLES, D. Wright, L. Sullivan, Hillary Music, Inc.—Bamboo Music, Inc.
COME GO WITH ME, C. E. Quick, Gil Music Corp.—Fee-Bee Music.
DARK MOON, N. Miller, Dandelion Music Co.
DIANA, P. Anka, Pamco Music, Inc.
DON'T FORBID ME, C. Singleton, Roosevelt Music Co., Inc.
FOUR WALLS, G. Campbell, M. Moore, Sheldon Music, Inc.
GONE, S. Rogers, Dallas Music Co., Inc.—Elvis Presley Music, Inc.
HAPPY HAPPY BIRTHDAY BABY, M. J. Sylvia, G. J. Lopez, Donna Music Pub. Co.—Arc Music Corp.
I LIKE YOUR KIND OF LOVE, M. Endsley, Acuff-Rose Pub.
I'M WALKIN', A. Domino, D. Bartholomew, Reeve Music Co.

JAILHOUSE ROCK, J. Leiber, M. Stoller, Elvis Presley Music, Inc.
JUST BETWEEN YOU AND ME, L. Cathy, J. Keller, Winneton Music Corp.
KISSES SWEETER THAN WINE, T. Six, P. Campbell, J. Newman, Folkways Music Pub., Inc.
LITTLE BITTY PRETTY ONE, R. Byrd, Recordo Music Pub.
LITTLE DARLIN', M. Williams, Excelsior Music Co.
LOVE IS STRANGE, E. Smith, M. Baker, Ben-Ghazi Enterprises, Inc.
LOVE ME, J. Leiber, M. Stoller, Hill and Range Songs, Inc.—Quintet Music, Inc.
MAMA LOOKA BOOBOO, F. Alexander, Duchess Music Corp.
MARIANNE, T. Gilkyson, F. Miller, R. Dehr, Montclare Music Corp.
MELODIE D'AMOUR, L. Johns, H. Salvador, M. Lanjean, Rayven Music Co., Inc.
MR. LEE, H. Dixon, H. Gathers, J. Poughf, E. R. Poughf, L. Webb, Progressive Music Pub. Co.
MY SPECIAL ANGEL, J. Duncan, Blue Grass Music.
PARTY DOLL, J. Bowen, B. Knox, D. Lanier, D. Allred, Patricia Music Pub. Corp.
RAUNCHY, B. Justis, S. Manker, Hi-Lo Music, Inc.
ROSE AND A BABY RUTH, A. J. D. Loudermilk, Bentley Music Co.
ROUND AND ROUND, L. Stallman, J. Shapiro, Rush Music Co.
SCHOOL DAYS (RING RING GOES THE BELL), C. Barry, Arc Music Corp.
SEARCHIN', J. Leiber, M. Stoller, Tiger Music, Inc.
SEND FOR ME, D. Jones, Winneton Music Corp.
SILHOUETTES, F. Slay, B. Crews, Regent Music Corp.
START MOVIN', D. Hill, B. Stevenson, Sheldon Music, Inc.
TEEN AGE CRUSH, A. Allison, J. Allison, Central Songs, Inc.
THAT'LL BE THE DAY, J. Allison, B. Holly, N. Petty, Nor Va Jak Music, Inc.
TOO MUCH, L. Rosenber, B. Weinman, Southern Belle Music Publishers—Elvis Presley Music, Inc.
WAKE UP LITTLE SUSIE, F. Bryant, B. Bryant, Acuff-Rose Pub.
WHITE SILVER SANDS, C. R. Matthews, G. Reinhardt, Fellow Music—Peer International Corp.
WHOLE LOTTA SHAKIN' GOIN' ON, S. David, D. Williams, Marlyn Music Pub., Inc.—Coper Music, Inc.
WHY, BABY WHY, L. Dixon, L. Harrison, Winneton Music Corp.
YOU SEND ME, L. C. Cook, Higuera Pub. Co.
YOUNG LOVE, C. Joyner, R. Carley, Lowery Music Co., Inc.—Stars, Inc.

1956

BAND OF GOLD, R. Musel, J. Taylor, Ludlow Music, Inc.
RE-BOP-A-LULA, G. Vincent, T. Davis, Lowery Music Co.
BLUE SUED SHOES, C. Perkins, Hi-Lo Music and Hill & Range Songs, Inc.
CANADIAN SUNSET, F. Heywood, N. Gimbel, Meridian Music Corp.
CINDY, OH CINDY, E. Barron, B. Long, Bryden Music, Inc.
DADDY O, L. Innis, B. Abner, C. Gore, Lois Music Pub. Co.
DON'T BE CRUEL, O. Blackwell, E. Presley, Elvis Presley Music, Inc.—Shalimar Music Corp.
DUNGAREE DOLL, B. Raleigh, S. Edwards, E. B. Marks Music Corp.
EDDIE, MY LOVE, A. Collins, M. Davis, S. Linn, Modern Music Pub. Co.—Roosevelt Music Co., Inc.
FOOL THE, N. Ford, Debra Music Corp.
GLENORA, R. Stanley, American Music, Inc.
GRADUATION DAY, J. Sherman, N. Sherman, Sheldon Music, Inc.
GREEN DOOR, B. Davis, M. Moore, Trinity Music, Inc.
HALLELUJAH, I LOVE HER SO, R. Charles, Progressive Music Pub. Co.
HEARTBREAK HOTEL, M. B. Axtan, T. Durden, E. Presley, Tree Pub. Co., Inc.
HONKY TONK, B. Duggell, S. Shephard, H. Glover, B. Butler, Billace Music Co.
HOUND DOG, J. Leiber, M. Stoller, Elvis Presley Music, Inc.—Lion Pub. Co.
I ALMOST LOST MY MIND, L. J. Hunter, Hill & Range Songs, Inc.
I'M IN LOVE AGAIN, A. Domino, D. Bartholomew, Reeve Music Co.
I WANT YOU, I NEED YOU, I LOVE YOU, G. Mysels, I. Kostoff, Elvis Presley Music, Inc.
I'LL BE HOME, S. Lewis, F. Washington, Arc Music Corp.
IT ISN'T RIGHT, R. Mellin, Mellin Music, Inc.
JUKE BOX BABY, J. Sherman, N. Sherman, Winneton Music Corp.
JUST WALKIN' IN THE RAIN, J. Bragg, R. S. Riley, Golden West Music Pub.
LONG TALL SALLY, E. Johnson, R. Penniman, R. Blackwell, Venice Music, Inc.
LOVE ME TENDER, E. Presley, V. Matson, Elvis Presley Music, Inc.
MEMORIES ARE MADE OF THIS, T. Gilkyson, R. Dehr, F. Miller, Montclare Music Corp.
MR. WONDERFUL, G. Weiss, J. Bock, L. Hoflacker, Writer
PETTICOATS OF PORTUGAL, M. Durso, M. Mitchell, M. Kahn, Brent Music Corp.
ROCK AND ROLL WALTZ, D. Ware, S. Allen, Sheldon Music, Inc.
ROCK ISLAND LINE, L. Donegan, Hollis Music, Inc.
SEE YA LATER, ALLIGATOR, R. C. Guidry, Arc Music Corp.
SINGING THE BLUES, M. Endsley, Acuff-Rose Pub.
SOFT SUMMER BREEZE, E. Heywood, J. Sprencer, Regent Music Corp.
TEAR FELL, A. D. Burton, E. Randolph, Progressive Pub. Co.
TOO CLOSE FOR COMFORT, J. Bock, G. Weiss, L. Hoflacker, Writer
WALK HAND IN HAND, J. Cowell, Republic Music Corp.
WAYWARD WIND, THE, H. Newman, S. Lebowitz, Hillary Music, Inc.—Bamboo Music, Inc.
WHY DO FOOLS FALL IN LOVE?, F. Lyman, F. Santiago, G. Goldner, Patricia Music Pub. Co.

1955

AIN'T IT A SHAME, D. Bartholomew, A. Domino, Commodore Music Corp.
AT MY FRONT DOOR, J. Moore, E. Abner, Toffie Music, Inc.
BALLAD OF DAVEY CROCKETT, THE, T. Blackburn, G. Bruns, Wonderland Music Co., Inc.

BLACK DENIM TROUSERS, J. Leiber, M. Stoller, Quintet Music, Inc.
BREEZE AND I, THE, E. Lucena, A. Stillman, E. B. Marks Music Corp.
DANCE WITH ME HENRY, J. Otis, H. Ballard, E. James, Modern Music Pub. Co.—Lois Music Pub. Co.
DOMANI, U. Minucci, T. Velona, Montauk Music, Inc.
DON'T BE ANGRY, N. Brown, R. McCoy, F. Mendelssohn, Republic Music Corp.—Savoy Music Co.
EARTH ANGEL, J. Belvin, Dootsie Williams Pub.
HEARTS OF STONE, R. Jackson, E. Ray, Granite Music Co.—Regent Music Corp.
I HEAR YOU KNOCKIN', D. Bartholomew, F. King, Commodore Music Corp.
IF I MAY, C. Singleton, R. McCoy, Roosevelt Music Co., Inc.
KO KO MO, F. Wilson, J. Porter, E. Levy, Meridian Music, Inc.
MAYBELLE, C. Barry, R. Fratto, A. Freed, Arc Music Corp.
NO MORE, L. J. & D. DeJohn, Maple Leaf Music Pub., Inc.
ONLY YOU, B. Ram, A. Rand, Wildwood Music, Inc.
OPEN UP YOUR HEART, S. Hamblen, Stuart Hamblen Music Co.
PLEDGING MY LOVE, D. Robey, F. Washington, Lion Pub. Co.—Wemar Music Corp.
POR FAVOR, N. & J. Sherman, Winneton Music Corp.
ROCK LOVE, H. Glover, Lois Music Pub. Co.
SEVENTEEN, J. F. Young Jr., C. Gorman, B. Bennett, Lois Music Pub. Co.
SHIFTING, WHISPERING SANDS, M. Hadler, V. C. Gilbert, Gallatin Music Corp.
SINCERELY, H. Fuqua, A. Freed, Arc Music Corp.
SIXTEEN TONS, M. Travis, American Music, Inc.
SUDDENLY THERE'S A VALLEY, C. Meyer, B. Jones, Hill & Range Songs, Inc.—Warman Music, Inc.
SWEET AND GENTLE, G. Thern, D. Portal, Peer International Corp.
THAT'S ALL I WANT FROM YOU, M. Rotta, F. Rottler, Weiss & Barry, Inc.
TWEEDLE DEE, W. Scott, Progressive Music Publishing Co.

1954

CINNAMON SINNER, L. Chase, Raleigh Music Corp.
CRAZY 'BOUT YOU BABY, R. Maugeri, P. Barrett, Sunbeam Music Pub. Co.
GOODNIGHT, WELL IT'S TIME TO GO, J. Hudson, C. Carter, Arc Music Corp.—Conrad Pub. Co.
GRANADA, A. Lara, Peer International Corp.
HE, J. Richards, R. Mullan, Avax Music Pub. Co.
HERE, H. Grant, D. Cochran, Hill & Range Songs, Inc.
I REALLY DON'T WANT TO KNOW, D. Robertson, K. Barnes, Hill & Range Songs, Inc.
IF YOU LOVE ME, M. Mannon, G. Parsons, Duchess Music Corp.
I'M A FOOL TO CARE, T. Daffan, Peer International Corp.
JILTED, R. Colby, D. Manning, Sheldon Music, Inc.
JOEY, E. Salimisi, S. Bernstein, J. Kringsmann, H. Weiner, Lowell Music Corp.
LET ME GO, LOVER, J. L. Carson, A. Hill, Rumbalero Music, Inc.
MAN UPSTAIRS, THE, D. Morgan, H. Stanley, G. Manner, Starstan Music Corp.
MAN WITH THE BANJO, THE, F. Reichel, R. Mellin, Mellin Music, Inc.
MELANCHOLY ME, J. Thomas, H. Biggs, Sheldon Music, Inc.
SH-BOOM, C. C. Feaster, J. Kaye, F. McKee, W. Edwards, Progressive Music Pub. Co.—St. Louis Music Corp.
SHAKE, RATTLE AND ROLL, C. Calhoun, Progressive Music Pub. Co.
SWY, N. Gimbel, P. Ruiz, Peer International Corp.
THERE'LL BE NO TEARDROPS TONIGHT, H. Williams, Acuff-Rose Pub.
THIS OLD HOUSE, S. Hamblen, Stuart Hamblen Music Co.
WHAT IT WAS, WAS FOOTBALL, A. Griffith, Bentley Music Co.
WRITHER, THOU GOEST, G. Singer, Brenner Music, Inc.—Kavellin Music, Inc.
WOMAN (MAN), D. Gleason, Studio Music Co.
YOUNG AT HEART, J. Richards, C. Leigh, Cherie Music Pub., Inc.

1953

ANGEL EYES, M. Dennis, E. Brent, Bradshaw, Inc.
ANNA, R. Vatro, W. Engvick, Hollis Music, Inc.
BIG MAMOU, L. Davis, Peer International Corp.
CHANGING PARTNERS, L. Coleman, J. Darion, Porgie Music Corp.
CRAZY MAN CRAZY, B. Haley, Eastwick Music Co.
CRYING IN THE CHAPEL, A. Glenn, Vally Pub., Inc.
DANSERO, R. Hayman, S. Parker, E. Daniels, B. & F. Music Co., Inc.
DEAR JOHN LETTER, A. B. Liebert, B. Barton, American Music, Inc.
EH, CUMPARI, J. LaRosa, A. Bleyer, Roserch Pub. Corp.
GAMBLER'S GUITAR, J. Lowe, Frederick Music Co.
HALF A PHOTOGRAPH, H. Stanley, B. Russell, Starstan Music Corp.
HEY JOE, B. Bryant, Acuff-Rose Pub.
IN THE MISSION OF ST. AUGUSTINE, J. Charelli, Republic Music Corp.
MANY TIMES, J. Barnes, F. Stahl, Gower Music, Inc.
MY LOVE, MY LOVE, N. Acquaviva, B. Haymes, Partrair Music.
RICOCHET, L. Coleman, J. Darion, N. Gimbel, Sheldon Music, Inc.
SAY YOU'RE MINE AGAIN, C. Nathan, D. Heister, Blue River Music Pub. Co.
SONG FROM MOLIN ROUGE, THE (WHERE IS YOUR HEART), G. Auric, W. Engvick, Gower Music, Inc.
TELL ME A STORY, T. Gilkyson, Montclare Music Corp.
TELL ME YOU'RE MINE, D. Vasin, R. Vincent, Capri Music Corp.
TILL I WALTZ AGAIN WITH YOU, S. Prosen, Village Music Co.
UNDER THE BRIDGES OF PARIS, D. Cochran, V. Scott, J. Rodor, Hill & Range Songs, Inc.
WISHING RING, A. Britt, P. Maddux, Acuff-Rose Pub.
YOU, YOU, YOU, L. Ollat, R. Mellin, Mellin Music, Inc.
YOUR CHEATING HEART, H. Williams, Acuff-Rose Pub.

YOURS (QUIEREME MUCHO), A. Rodriguez, G. Roig, A. Gamoe, E. B. Marks Music Corp.

1952

ADIOS, E. Madriguera, C. R. Del Campo, M. Woods, Peer International Corp.
ANYTIME, H. Lawson, Hill & Range Songs, Inc.
AUF WIEDERSEHN SWEETHEART, E. Storch, J. Turner, J. Sexton, Hill & Range Songs, Inc.
BERMUDA, E. & C. Strother, Goday Music, Inc.
BLACKSMITH BLUES, THE, J. Holmes, Rumbalero Music, Inc.
BOTCH-A-ME, E. Y. Stanley, R. Morbelli, I. Astora, Hollis Music, Inc.
BUNNY HOP, R. Anthony, L. Auletta, Moonlight Music, Inc.
DON'T LET THE STARS GET IN YOUR EYES, S. Willet, Four Star Sales Co., Inc.
GLOW WORM, P. Lincke, L. Robinson, J. Mercer, E. B. Marks Music Corp.
GUY IS A GUY, A. O. Brand, Ludlow Music, Inc.
HALF AS MUCH, C. Williams, Acuff-Rose Pub.
HAMBONE, L. Washington, R. Saunders, Rush Music Co.
HERE IN MY HEART, P. Gemaro, L. Levinson, B. Borrelli, Mellin Music, Inc.
I HEAR A RHAPSODY, G. Frago, G. Baker, D. Gasparis, Gower Music, Inc.
I WENT TO YOUR WEDDING, J. Robinson, Hill & Range Songs, Inc.
I'M YOURS, R. Milton, Algonquin Music, Inc.
IT'S IN THE BOOK, J. Stanley, A. Thorsen, Magnolia Pub. Co.
JAMBALAYA (ON THE BAYOU), H. Williams, Acuff-Rose Pub.
JUST A LITTLE LOVIN' (WILL GO A LONG WAY), E. Arnold, Z. Clements, Hill & Range Songs, Inc.
KISS OF FIRE, L. Allen, R. Hill, Duchess Music Corp.
LULLABY OF BIRDLAND, G. Shearing, Patricia Music Pub. Corp.
MY ONE AND ONLY LOVE, G. Wood, R. Mellin, Writer
NIGHT TRAIN, J. Forrest, O. Washington, L. C. Simpkins, Pamlee Music Co.
PERFIDIA, A. Dominguer, M. Leeds, Peer International Corp.
PLEASE, MR. SUN, R. Getzow, S. Frank, Weiss & Barry, Inc.
TELL ME WHY, M. Gold, A. Alberts, Signet Music Co.
THAT'S ALL, B. Haymes, Partrair Music.
TOO OLD TO CUT THE MUSTARD, B. Carlisle, Acuff-Rose Pub.
VANESSA, B. Wayne, Meridian Music, Inc.
WIMOWEH, F. Campbell, Folkways Music Pub., Inc.
YOU BELONG TO ME, C. Prican, P. King, R. Stewart, Ridgeway Music-Studio Music Co.

1951

BEAUTIFUL BROWN EYES, A. Smith & A. Delmore, American Music, Inc.
BECAUSE OF YOU, A. Hammerstein & O. Wilkinson, Gower Music, Inc.
CASTLE ROCK, A. Sears, J. Shirl & E. Drake, Wemar Music Corp.
COLD, COLD HEART, H. Williams, Acuff-Rose Pub.
COME ON-A MY HOUSE, W. Saroyan & R. Bagdarian, Duchess Music Corp.
CUBAN MAMBO, K. Cugat, R. Angulo, J. Wiseman, Femora Music Co., Inc.
DETOUR, B. Westmoreland, Hill & Range Songs, Inc.
I GET IDEAS, D. Cochran & Sanders, Hill & Range Songs, Inc.
I LOVE THE SUNSHINE OF YOUR SMILE, J. MacDonald — J. Hoffman, Johnstone-Montel, Inc.
I WISH I HAD NEVER MET SUNSHINE, G. Aulry, D. Evans, O. Haldeman, Golden West Music Pub.
IF YOU'VE GOT THE MONEY (I'VE GOT THE TIME), L. Frizzell, J. Beck, Peer International Corp.
I'LL HOLD YOU IN MY HEART, E. Arnold, V. Horton, T. Dilbeck, Adams-Vee & Abbott, Inc.
I'M YOURS TO COMMAND, R. Colombo, Algonquin Music, Inc.
IT IS NO SECRET, S. Hamblen, Duchess Music Corp.
KENTUCKY WALTZ, B. Monroe, Peer International Corp.
ON TOP OF OLD SMOKY, P. Seeger, Folkways Music Pub., Inc.
LONGING FOR YOU, W. Dana, B. Jansen, Ludlow Music, Inc.
ROVING KIND, THE, J. Cavanaugh, A. Stanton, Hollis Music, Inc.
SENTIMENTAL MUSIC, B. Wayne, R. Carr, Town and Country Music Co.
SIN (IT'S NO), G. Hoven, C. R. Shull, Algonquin Music, Inc.
SLOW POKE, P. King, C. Price, Ridgeway Music.
SO LONG (IT'S BEEN GOOD TO KNOW YOU), W. Guthrie, Folkways Music Pub., Inc.

1950

BIRMINGHAM BOUNCE, S. Gunter, Jim Bullitt Music Corp.
BONAPARTE'S RETREAT, P. King, Acuff-Rose Pub.
CHATTANOOGIE SHOE SHINE BOY, H. Stone & J. Stepp, Acuff-Rose Pub.
CRY OF THE WILD GOOSE, THE, T. Gilkyson, American Music, Inc.
DADDY'S LITTLE BOY, B. Collins, Cherie Music Pub., Inc.
DADDY'S LITTLE GIRL, B. Burke, H. Gerlach, Cherie Music Pub., Inc.
DID ANYONE EVER TELL YOU, MRS. MURPHY, L. Worff, L. Sloan, K. Suesdorf, Johnstone-Montel, Inc.
DO I WORRY? B. Worth, S. Cowan, Melody Lane, (Peer) Pub., Inc.
DOWN THE LANE, G. Howe, B. Burns, Gower Music, Inc.
END OF A LOVE AFFAIR, E. C. Redding, Duchess Music Corp.
FROSTY THE SNOWMAN, S. Nelson, J. Rollins, Hill & Range Songs, Inc.
GOODNIGHT, IRENE, H. Ledbetter, J. Loman, Ludlow Music, Inc.
PETER COTTONTAIL, S. Nelson & J. Rollins, Hill & Range Songs, Inc.
PETITE WALTZ, P. Claire, J. Hayne, A. Ellington, Duchess Music Corp.
RAG MOP, J. L. Willis, D. Anderson, Hill & Range Songs, Inc.

(Continued on page 52)

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Continued from page 50

ROBBIN'S NEST, C. Thompson, I. Jacquet, Atlantic Music Corp.
 ROSES, T. Spencer & G. Spencer, Hill & Range Songs, Inc.
 SUGARFOOT RAG, H. Garland, Forrest Music Corp.
 TENNESSEE WALTZ, P. W. King, R. Stewart, Acuff-Rose Pub.
 THING, THE, C. R. Green, Hollis Music, Inc.
 WANDERIN', S. Kaye, Republic Music Corp.
 WEDDING SAMBA, THE (WEDDING RHUMBA, THE), A. Ellstein, A. Small, J. Liebowitz, Duchess Music Corp.
 WE'LL BUILD A BUNGALOW, B. Bryant, S. Mayhams, Mellin Music, Inc.
 WINTER WALTZ, THE, F. Foster, Gale & Gayles, Inc.
 YOU'RE ALL I WANT FOR CHRISTMAS, G. Moore, S. Ellis, Porgie Music Corp.

CANDY KISSES, G. Morgan, Hill & Range Songs, Inc.
 CROCODILE TEARS, B. Weber & J. MacDonald, Johnstone-Montel, Inc.
 HAWAIIAN SUNSET, S. Kaye & B. Kaye, Republic Music Corp.
 I'M SO LONESOME I COULD CRY, H. Williams, Acuff-Rose Pub.
 IT'S A BIG WIDE WONDERFUL WORLD, J. Rox, Gower Music, Inc.
 JEALOUS HEART, J. Carson, Acuff-Rose Pub.
 MAMBO NO. 5, D. Prado, Peer International Corp.
 MISSISSIPPI FLYER, D. Marcotte, Mellin Music, Inc.
 NOW! NOW! NOW IS THE TIME, G. Howe, B. Burns, Fremont Music Co.
 ROOM FULL OF ROSES, T. Spencer, Hill & Range Songs, Inc.
 SHE WORE A YELLOW RIBBON, M. Otfiner, Regent Music Corp.
 SIMILAU, A. Carr & H. Coleman, Cherie Music Pub., Inc.
 SLIPPING AROUND, F. Tillman, Peer International Corp.
 SOMEDAY (YOU'LL WANT ME TO WANT YOU), J. Hodges, Duchess Music Corp.
 WHILE WE'RE YOUNG, A. Wilder, M. Palitz & W. Engvick, Regent Music Corp.
 YOU'RE BREAKING MY HEART, P. Genaro & S. Skylar, Algonquin Music, Inc.
 YOU'RE SO UNDERSTANDING, B. Wayne & B. Raleigh, Barron Music Corp.

1948
 BOUQUET OF ROSES, S. Nelson, B. Hilliard, Hill & Range Songs, Inc.
 COOL WATER, B. Nolan, American Music, Inc.
 CUANTO LE GUSTA, R. Ruiz, R. Gilbert, Peer International Corp.
 DELILAH, J. Shirl, H. Manners, Regent Music Corp.
 FOOL THAT I AM, F. Hunt, Hill & Range Songs, Inc.
 I LOVE YOU SO MUCH IT HURTS, F. Tillman, Melody Lane, (Peer) Pub., Inc.
 IT'S SO PEACEFUL IN THE COUNTRY, A. Wilder, Regent Music Corp.
 TAKE IT AWAY (TOMALU TU), A. Gamse, E. Madrquera, Pemora Music Co., Inc.
 TERESA, J. Hoffman, B. Russin, Duchess Music Corp.
 YOU WERE ONLY FOOLIN', L. Folin, D. Faber, F. Meadows, Barron Music Corp.
 YOU, YOU, YOU ARE THE ONE, T. Demey, F. Wise, M. Leeds, Colonial Music Pub. Co., Inc.
 YOURS, A. Rodriguez, G. Roig, A. Gamse, E. B. Marks Music Corp.
 YOU'RE CHANGED, B. Carey, C. Fischer, Melody Lane, (Peer) Pub., Inc.

1947
 AGAIN, L. Newman, D. Cochran, Writer
 ANOTHER NIGHT LIKE THIS, E. Lecuona, H. Ruby, E. B. Marks Music Corp.
 COME TO THE MARDI GRAS (MAO TENHO LAGRIMAS), M. Bulhoes, M. DeOliveira, Peer International Corp.
 I WONDER WHO'S KISSING HER NOW, J. Howard, W. Hough, F. Adams, E. B. Marks Music Corp.
 IT TAKES TIME, A. Korb, Algonquin Music, Inc.
 JUST AN OLD LOVE OF MINE, P. Lee, D. Barbour, Porgie Music Corp.
 LET'S BE SWEETHEARTS AGAIN, J. Marlowe, E. Maxwell, Porgie Music Corp.
 LOLITA LOPEZ, J. Olivares, A. Gamse, Regent Music Corp.
 MADE FOR EACH OTHER (TU FELICIDAD), R. Touzel, Eng. lyr.: E. Drake, Peer International Corp.
 MANAGUA HICARAGUA, I. Fields, A. Gamse, Regent Music Corp.
 MISIRLOU, N. Roubanis, Colonial Music Pub. Co., Inc.
 MY ADOBE HACIENDA, L. Massey, L. Panny, Peer International Corp.
 OPEN THE DOOR RICHARD, D. Howell, J. McVea, J. Mason, D. Fletcher, Duchess Music Corp.
 SMOKE! SMOKE! SMOKE! M. Travis, T. Williams, American Music, Inc.
 THAT'S HOW MUCH I LOVE YOU, W. Fowler, J. Hall, Wallace Fowler Pub.
 THERE'LL BE SOME CHANGES MADE, W. B. Overstreet, H. Higgins, E. B. Marks Music Corp.
 WE COULD MAKE SUCH BEAUTIFUL MUSIC, H. Manners, R. Sour, Gower Music, Inc.

1942
 DEEP IN THE HEART OF TEXAS, J. Hershey, D. Swander, Melody Lane, (Peer) Pub., Inc.
 I THINK OF YOU, J. Elliott, D. Marcotte, Embassy Music Corp.
 PAPER DOLL, J. Black, E. B. Marks Music Corp.
 STRICTLY INSTRUMENTAL, S. Marcus, B. Benjemen, E. Seiler, Cherie Music Pub., Inc.
 TICO TICO, Z. Abreau, Peer International Corp.
 WHEN THE LIGHTS GO ON AGAIN (ALL OVER THE WORLD), E. Seiler, S. Marcus, S. Benjemen, Porgie Music Corp.
 WHO WOULDN'T LOVE YOU, C. Fischer, B. Carey, E. Schobel, Maestro Music Corp.

1941
 AMAPOLA, A. Gamse, J. M. Lacalle, E. B. Marks Music Corp.
 DADDY, B. Troup, Republic Music Corp.
 DO I WORRY, B. Worth, S. Cowan, Melody Lane, (Peer) Pub., Inc.
 DO YOU CARE, L. Quadding, J. Elliott, Cherie Music Pub., Inc.
 EVERYTHING HAPPENS TO ME, M. Dennis, T. Adair, Embassy Music Corp.
 FLYING HOME, B. Goodman, L. Hampton, Regent Music Corp.
 FRENESI, A. Dominguez, R. Charles, S. Russell, Peer International Corp.
 G'BYE NOW, O. Olsan, H. Johnson, R. Evans, J. Levinson, Gower Music, Inc.
 GEORGIA ON MY MIND, H. Carmichael, S. Gerrell, Peer International Corp.
 GREEN EYES, A. Ultrera, N. Menendez, E. Rivera, E. Woods, Peer International Corp.
 HI NEIGHBOR, J. Owens, Gower Music, Inc.
 HIGH ON A WINDY HILL, J. Whitney, A. Kramer, Gower Music, Inc.
 HUT SUT SONG, L. Killion, T. McMichael, J. Owens, Brenner Music, Inc.
 I DON'T WANT TO SET THE WORLD ON FIRE, E. Durham, B. Benjemen, E. Seiler, S. Marcus, Cherie Music Pub., Inc.
 I GUESS I'LL HAVE TO DREAM THE REST, H. Green, M. Stoner, B. Block, Martin Block Music, Inc.
 I SEE A MILLION PEOPLE, U. Carlisle, R. Sour, Gower Music, Inc.
 IT ALL COMES BACK TO ME NOW, H. Zaret, J. Whitney, A. Kramer, Gower Music, Inc.
 JUST A LITTLE BIT SOUTH OF NORTH CAROLINA, S. Skylar, A. Shaffel, H. Cannon, Porgie Music Corp.
 LET'S GET AWAY FROM IT ALL, M. Dennis, T. Adair, Embassy Music Corp.
 MARIA ELENA, L. Barcelona, S. Russell, Peer International Corp.
 MAY I NEVER LOVE AGAIN, S. Marco, J. Erickson, Gower Music, Inc.
 MY SISTER AND I, H. Zaret, J. Whitney, A. Kramer, Gower Music, Inc.
 NIGHT WE CALLED IT A DAY, THE, M. Dennis, T. Adair, Embassy Music Corp.
 NUMBER TEN LULLABY LANE, B. Warren, B. Carlton, Warren Pub.
 OH LOOK AT ME NOW, J. Bushkin, J. DeVries, Embassy Music Corp.
 PERFDIA, A. Dominguez, M. Leeds, Peer International Corp.
 SO YOU'RE THE ONE, A. Kramer, H. Zaret, J. Whitney, Gower Music, Inc.
 THERE'LL BE SOME CHANGES MADE, W. Benton, B. Overstreet, B. Higgins, E. B. Marks Music Corp.
 THINGS I LOVE, THE, L. Harris, H. Barlow, Cherie Music Pub., Inc.
 THIS IS NO LAUGHING MATTER, A. Frisch, V. Loman, M. Block, Martin Block Music, Inc.
 THIS LOVE OF MINE, S. Parker, H. Sanicola, F. Sinatra, Embassy Music Corp.
 'TIL REVELLE, S. Cowan, B. Worth, Melody Lane, (Peer) Pub., Inc.
 TIME WAS, S. K. Russell, M. Prado, G. Luna, Peer International Corp.
 TONIGHT WE LOVE, R. Austin, B. Worth, Maestro Music Co.
 TWO HEARTS THAT PASS IN THE NIGHT (DAME DE TUS ROSAS), E. Lecuona, F. Brown, E. B. Marks Music Corp.
 WALKIN' BY THE RIVER, U. Carlisle, B. Sour, Sheldon Music, Inc.
 WISE OLD OWL, J. Ricardel, Gower Music, Inc.
 YES INDEED, S. Oliver, Embassy Music Corp.
 YOU WALK BY, B. Wayne, B. Raleigh, Gower Music, Inc.
 YOURS (QUIEREME MUCHO), A. Rodriguez, S. Roig, A. Gamse, E. B. Marks Music Corp.

1946
 AH YES, THERE'S GOOD BLUES TONIGHT, E. Osher, A. Osher, Embassy Music Corp.
 ALL THE CATS JOIN IN, E. Sauter, R. Gilbert, A. Wilder, Regent Music Corp.
 ARE THESE REALLY MINE, D. Saxon, S. Skylar, R. Cook, Porgie Music Corp.
 ATLANTA, GA., S. Skylar, A. Shaffel, Algonquin Music, Inc.
 BEST MAN, R. Alfred, F. Wise, Vanguard Songs
 I DON'T KNOW ENOUGH ABOUT YOU, P. Lee, D. Barbour, Porgie Music Corp.
 I GUESS I'LL GET THE PAPERS (AND GO HOME), H. Kenner, A. Jarwood, H. Prince, D. Rogers, Porgie Music Corp.
 I LOVE YOU (FOR SENTIMENTAL REASONS), D. Watson, W. Best, Duchess Music Corp.
 I'LL NEVER LOVE AGAIN, I. Esperon, eng. lyr.: R. A. Stewart, Peer International Corp.
 LAUGHING ON THE OUTSIDE (CRYING ON THE INSIDE), B. Wayne, B. Raleigh, Gower Music, Inc.
 MY SHAWL (OMBO), X. Cupat, P. Berrios, D. Adams, E. B. Marks Music Corp.
 RICKETY RICKSHAW MAN, THE, E. Drake, Peer International Corp.
 WE'LL BE TOGETHER AGAIN, C. Fischer, F. Laime, Marmor Music, Inc.
 WHAT A DEAL, R. Evans, J. Livingston, Vanguard Songs
 WITHOUT YOU, R. Gilbert, D. Farres, Peer International Corp.

1945
 BAIA, A. Barroso, Peer International Corp.
 CALDONIA, F. Moore, Cherie Music Pub., Inc.
 COME CLOSER TO ME (ACERCATE MAS), O. Faires, A. Steward, Peer International Corp.
 EASY STREET, A. R. Jones, B. Carlton, Johnstone-Montel, Inc.
 REMEMBER WHEN, B. Ram, M. Addy, Porgie Music Corp.
 STARS IN YOUR EYES, G. Ruiz, S. Mendez, M. Green, Melody Lane, (Peer) Pub., Inc.
 WAITIN' FOR THE TRAIN TO COME IN, S. Skylar, M. Block, Martin Block Music, Inc.
 WALKIN' WITH MY HONEY (SOON, SOON, SOON), S. Skylar, M. Block, Republic Music Corp.
 YOU BELONG TO MY HEART (SOLAMENTE UNA VEZ), A. Lara, R. Gilbert, Peer International Corp.

1944
 AMOR, S. Skylar, R. Mendez, G. Ruiz, Peer International Corp.
 BESAME MUCHO, C. Velasquez, Peer International Corp.
 CHERRY, R. Gilbert, D. Redman, S. K. Russell, E. Drake, M. Enney, Peer International Corp.
 FELLOW ON A FURLOUGH, B. Worth, Martin Block Music, Inc.
 I DON'T WANT TO LOVE YOU, H. Prichard, Chelsea Music Corp.
 I DREAM OF YOU, M. Goetschius, E. Osher, Embassy Music Corp.
 I'LL BE AROUND, A. Wilder, Regent Music Corp.
 KENTUCKY, H. Prichard, Gower Music Corp.
 MAGIC IS THE MOONLIGHT (TE QUIERO DIJISTE), M. Grever, C. Pasquale, Peer International Corp.
 POINCIANA (SONG OF THE TREE), N. Simon, B. Bernier, E. B. Marks Music Corp.
 TWILIGHT TIME, B. Ram, M. & A. Nevins, A. Dunn, Porgie Music Corp.
 WHAT A DIFFERENCE A DAY MADE (CUANDO VUELVA A TU LADO), M. Grever, S. Adams, E. B. Marks Music Corp.

1940
 ACCIDENT'LY ON PURPOSE, D. McCrary, E. Gold, Gower Music, Inc.
 BREEZE AND I, THE (ANDALUCIA), E. Lecuona, A. Strilman, E. B. Marks Music Corp.
 EL CUMBANCHERO, R. Hernandez, Peer International Corp.
 I GIVE YOU MY WORD, A. Kavelin, M. Lynn, Gower Music, Inc.
 I HEAR A RHAPSODY, G. Fragos, J. Baker, D. Gasparre, Gower Music, Inc.
 IT'S A BIG WIDE WONDERFUL WORLD, J. Rox, Gower Music, Inc.
 PRACTICE MAKES PERFECT, E. Gold, D. Roberts, Gower Music, Inc.
 SAME OLD STORY, THE, M. Field, Gower Music, Inc.
 THERE I GO, Hy Zaret, I. Weiser, Gower Music, Inc.
 WE COULD MAKE SUCH BEAUTIFUL MUSIC, H. Manner, B. Sour, Robert Mellin, Inc.
 YOU ARE MY SUNSHINE, J. Davis, C. Mitchell, Peer International Corp.

1943
 BRAZIL, S. K. Russell, A. Barroso, Peer International Corp.
 I HEARD YOU CRY LAST NIGHT, T. Grouya, L. Kruger, Porgie Music Corp.
 IT STARTED ALL OVER AGAIN, C. Fischer, B. Carey, Embassy Music Corp.
 OPUS NUMBER ONE, S. Oliver, Embassy Music Corp.
 PISTOL PACKIN' MAMA, A. Dexter, Al Dexter Songs

1949
 RALLIN' THE JACK, C. Smith & J. Burris, E. B. Marks Music Corp.
 BLUEBIRD ON YOUR WINDOWILL (THERE'S A), M. Clarke, Mellin Music, Inc.



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	OL- 88	MY LITTLE CORNER OF THE WORLD / Anita Bryant
	OL- 89	MY TRUE LOVE / Jack Scott
	OL- 90	WHAT AM I LIVING FOR / Jack Scott
	OL- 91	SEVEN LITTLE GIRLS / Paul Evans
	OL- 92	MIDNIGHT SPECIAL / Paul Evans
	OL- 93	LOOK IN MY EYES / The Chantels
	OL- 94	DONNA / Richie Valens
	OL- 95	LOVE YOU SO / Ron Holden
	OL- 96	LA BOMBA / Richie Valens
	OL- 97	BABY IT'S YOU / The Spaniels
	OL- 98	PAIN IN MY HEART / The Dells
	OL- 99	WHY DO YOU HAVE TO GO / The Dells
	OL-100	ALMOST LOST MY MIND / Harptones
	OL-101	SUNDAY KIND OF LOVE / Harptones
	OL-102	MY MEMORIES OF YOU / Harptones
	OL-103	LIFE IS BUT A DREAM / Harptones
	OL-104	WHILE I DREAM / Neil Sedaka & Tokens
	OL-105	I LOVE MY BABY / Tokens
	OL-106	PRETTY LITTLE GIRL / Monarchs
	OL-107	CHURCH BELLS MAY RING / The Willows
	OL-108	ALONE / Sheppard Sisters
	OL-109	SHAKE A HAND / Fay Adams
	OL-110	I NEED YOUR LOVIN' / Don Gardner & Dee Dee Ford
	OL-111	IS YOU IS OR IS YOU AIN'T / Buster Brown
	OL-112	LETTER FULL OF TEARS / Gladys Knight
	OL-113	OPERATOR / Gladys Knight
	OL-114	AIN'T THAT LOVIN' YOU BABY / Jimmy Reed
	OL-115	TAKE OUT SOME INSURANCE / Jimmy Reed
	OL-116	CANDY GIRL / 4 Seasons
	OL-117	DEAR ONE / The Scarletts
	OL-118	BE TRUE / The Vocalaires
	OL-119	"I" / The Velvets
	OL-120	WHERE ARE YOU / The Mello Moods
	OL-121	TEEN BEAT / Sandy Nelson
	OL-122	BONGO ROCK / Preston Epps
	OL-123	PENNIES FROM HEAVEN / Skyliners
	OL-124	SINCE I DON'T HAVE YOU / Skyliners
	OL-125	BONGO BONGO BONGO / Preston Epps
	OL-126	HEY BOY HEY GIRL / Oscar McLollie
	OL-127	WHO ARE YOU / Johnny Adams
	OL-128	CASTLE IN THE SKY / The Bop Chords
	OL-129	GOOD BYE BABY / Jack Scott
	OL-130	WELL I TOLD YOU / The Chantels

ORDER	REC. NO.	TITLE - ARTIST
	OL- 1	FUNNY / Maxine Brown
	OL- 2	ALL IN MY MIND / Maxine Brown
	OL- 3	ONCE IN A WHILE / Chimes
	OL- 4	HIGH BLOOD PRESSURE / Huey 'Piano' Smith
	OL- 5	ROCKING PNEUMONIA BOOGIE WOOGIE FLU / Huey Smith
	OL- 6	JUST A DREAM / Jimmy Clanton
	OL- 7	VENUS IN BLUE JEANS / Jimmy Clanton
	OL- 8	GO JIMMY GO / Jimmy Clanton
	OL- 9	GEE BABY / Joe & Ann
	OL-10	SEA CRUISE / Frankie Ford
	OL-11	KANSAS CITY / Wilbert Harrison
	OL-12	A MILLION TO ONE / Jimmy Charles
	OL-13	OH WHAT A NIGHT / The Dells
	OL-14	HE WILL BREAK YOUR HEART / Jerry Butler
	OL-15	EXODUS TO JAZZ / Eddie Harris
	OL-16	RAINDROPS / Dee Clark
	OL-17	EVERY BEAT OF MY HEART / Gladys Knight & Pips
	OL-18	SHERRY / Four Seasons
	OL-19	BABY WHAT YOU WANT ME TO DO / Jimmy Reed
	OL-20	FOR YOUR PRECIOUS LOVE / Jerry Butler
	OL-21	DUKE OF EARL / Gene Chandler (Duke of Earl)
	OL-22	AT MY FRONT DOOR / The Eldorados
	OL-23	GOOD NIGHT SWEETHEART / The Spaniels
	OL-24	ANGEL BABY / Rosie & The Originals
	OL-25	DOWN THE AISLE OF LOVE / Quintone's
	OL-26	ROCKIN' LITTLE ANGEL / Ray Smith
	OL-27	ROBBIN' THE CRADLE / Tony Bellis
	OL-28	MOUNTAIN OF LOVE / Harold Dorman
	OL-29	YA-YA / Lee Dorsey
	OL-30	BYE BYE BABY / The Channels
	OL-31	MOON RIVER / Jerry Butler
	OL-32	I REMEMBER YOU / Frank Ifield
	OL-33	HONEST I DO / Jimmy Reed
	OL-34	JUST A LITTLE BIT / Roscoe Gordon
	OL-35	GOLDEN TEAR DROPS / The Flamingos
	OL-36	SECRET LOVE / Moonglows
	OL-37	NUT ROCKER / B. Bumble & The Stingers
	OL-38	ROCKIN' ROBIN / Bobby Day
	OL-39	RAINBOW / Gene Chandler
	OL-40	FANNIE MAE / Buster Brown
	OL-41	SHOUT / Joey Dee
	OL-42	PEPPERMINT TWIST / Joey Dee
	OL-43	I ONLY HAVE EYES FOR YOU / The Flamingos
	OL-44	GEE WHIZ / The Innocents
	OL-45	GEE / The Crows
	OL-46	A THOUSAND STARS / Kathy Young
	OL-47	BIG GIRLS DON'T CRY / The Four Seasons
	OL-48	COULD THIS BE MAGIC / The Dubbs
	OL-49	STRANDED IN THE JUNGLE / The Jay Hawks
	OL-50	PRICILLA / Eddie Cooley
	OL-51	TEARS ON MY PILLOW / The Eldorados
	OL-52	STORMY WEATHER / The Spaniels
	OL-53	MULE SKINNER BLUES / The Fendermen
	OL-54	NIGHT THEME / The Mark II

ORDER	REC. NO.	TITLE - ARTIST
	OL-55	LITTLE BITTY PRETTY ONE / Eugene Church
	OL-56	PRETTY GIRLS EVERYWHERE / Eugene Church
	OL-57	GEE WHIZ / Bob & Earl
	OL-58	OVER AND OVER / Bobby Day
	OL-59	SUGAR BLUES / Ace Cannon
	OL-60	WALK LIKE A MAN / The 4 Seasons
	OL-61	SARGENT PRESTON OF THE YUKON / Ray Stevens
	OL-62	I LIKE IT LIKE THAT / Cris Kenner
	OL-63	BRIGHT LIGHTS BIG CITY / Jimmy Reed
	OL-64	PLAY IT COOL / The Spaniels
	OL-65	NOBODY BUT YOU / Dee Clark
	OL-67	TO BE LOVED / The Pentagons
	OL-68	LOVERS NEVER SAY GOODBYE / The Flamingos
	OL-69	NITE OWL / The Dukays
	OL-70	MAKE IT EASY ON YOURSELF / Jerry Butler
	OL-71	HEY LITTLE GIRL / Dee Clark
	OL-72	JUST KEEP IT UP / Dee Clark
	OL-73	YOU CAN MAKE IT IF YOU TRY / Gene Allison
	OL-74	NO MORE DOGGIN' / Roscoe Gordon
	OL-75	BIG BOSS MAN / Jimmy Reed

OLDIES

45

**EXCLUSIVELY
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USE THIS SHEET AS YOUR HANDY ORDER FORM



BLOCKBUSTER

JANUARY 1964 SALES PROGRAM



"PERSPECTIVE ON BUD & TRAVIS"
LRP-3341/LST-7341



"YOU DON'T HAVE TO BE A BABY TO CRY"
JULIE LONDON • LRP-3342/LST-7342



"15 NUMBER 1 HITS" (THE ORIGINAL HITS,
VOL. 10) VARIOUS ARTISTS • LRP-3344



"BOSS DRAG" • THE T-BONES
LRP-3346/LST-7346



"THE ORIGINAL COUNTRY HITS, VOL. 2"
VARIOUS ARTISTS • LRP-3345

Including these recent hot LP releases:

"DRAG CITY" • JAN & DEAN
LRP-3339/LST-7339

"I REMEMBER BUDDY HOLLY"
BOBBY VEE • LRP-3336/LST-7336

"VENTURES IN SPACE"
THE VENTURES • DOLTON
BLP-2027/BST-8027

"MISTY" • LLOYD PRICE
DOUBLE L • DL-2303/SOL-8303

See your local Liberty salesman for full details on terms, display materials, & co-op advertising

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LOS ANGELES 28, CALIFORNIA



DOLTON RECORDS -
A DIVISION OF LIBERTY RECORDS,
INC. - LOS ANGELES 28, CALIF.

ALBUM REVIEWS (continued)



JAZZ SPOTLIGHT

TOGETHER AGAIN!
Benny Goodman Quartet
RCA Victor LPM 2698 (M);
LSP 2698 (S)

Here's a reunion record—after 25 years—that's really worth having. The classic Goodman Quartet of 1936-1938 plays together again. Teddy Wilson on piano is magnificent, Lionel Hampton is pulsing and exquisite on vibes; Benny is the impeccable Goodman and Gene Krupa is a solid rhythmic rock. Solid packaging.



CLASSICAL SPOTLIGHT

LISZT: HUNGARIAN RHAPSODIES, NOS. 1, 4, 5 and 6
London Symphony Orchestra
(Dorati), Mercury MG 50371
(M); SR 90371 (S)

The London Symphony sparkles and crackles with life under the baton of Dorati. The four "Hungarian Rhapsodies" receive brilliant and meticulous attention. The orchestra's attack on the faster sections of the works is especially exhilarating. This album must be listed with the more definitive versions of the works included.



JAZZ SPOTLIGHT

BUD POWELL IN PARIS
Reprise R 6098 (M); RS 6098
(S)

Expatriate Bud Powell runs smoothly and most brightly over fine material such as "How High the Moon," "Satin Doll" and "I Can't Get Started With You," and a group of lesser-known bits. Powell, long associated with "bop piano," is a distinctive jazz pianist, capable of conveying the subtlest of jazz moods. He's backed by the drums of Carl Dellner, (Kansas) Fields and Gilbert Rovere on bass. Sides were produced by Duke Ellington.



CLASSICAL SPOTLIGHT

WAGNER: LOHENGRIN (5-12")
Various Artists
Angel 3641 E/L (S)

Angel has nearly surpassed itself in the assemblage of superlative artists in this album. This first stereo "Lohengrin" features American tenor Jess Thomas in the title role, with Elisabeth Grummer, Christa Ludwig, Dietrich Fischer-Dieskau, Gottlob Frick and others, under the direction of Rudolf Kempe. This is Wagner as it should be—lustful, vulgar and transcendental. Miss Ludwig's Ortrud is perhaps her greatest recorded performance to date and that is saying an awful lot. Kempe brings all the inner voices of the orchestra into incredible focus. The key dramatic moments here will jar the listener with their intensity and emotional pitch.



JAZZ SPOTLIGHT

THE SYMPHONIC ELLINGTON
Duke Ellington & His Ork
Reprise R 6097 (M); RS 6097
(S)

Four examples of original Ellingtonia as performed by musicians of the Symphony and Opera Orchestras of Paris, Stockholm and La Scala in close association with some of the best side men in the jazz world (Cootie Williams, Paul Gonsalves and others). Although the Duke has taken to the classical-jazz field before, his followers and jazz fans alike will find these four works among his most imaginative.



CLASSICAL SPOTLIGHT

BERLIOZ: SYMPHONIE FANTASTIQUE; LE CORSAIR OVERTURE; ROYAL HUNT AND STORM
Detroit Symphony Orchestra
(Paray), Mercury MG 50375
(M); SR 90375 (S)

Here's another strong item in the continuing repackaging series of these composers and compositions by nationality. This time it's a beautifully recorded and played series of three works that come brightly alive under the Paray baton.



CLASSICAL SPOTLIGHT

FALLA: EL AMOR BRUJO/BERLIOZ: LES NUITS D'ETTE
Leontyne Price, Chicago Symphony Orchestra (Reiner)
RCA Victor LM 2695 (M); LSC 2695 (S)

The performances here are nothing short of glorious. Price performs in two works which are poles apart in style and tessitura, and the ease with which she is able to make the transition is absolutely incredible. Her Berlioz is marked by exquisite control and clarity, with absolute sympathy and style. The Falla is almost animal in the raw emotional abandon and intensity she achieves. The late Fritz Reiner's participation makes it a perfect collaboration. Price's performance of the Falla would indicate that her forthcoming "Carmen" (next fall) will be something to sing about.



COUNTRY SPOTLIGHT

GRAND OLE OPRY FAVORITES
The Browns, RCA Victor 2784
(M); LSP 2784 (S)

A number of country classics—of the type performed over the years on the "Grand Ole Opry" stage—are given distinctive interpretations here by Jim Edward, Maxine and Bonnie Brown. It's the familiar Browns sound which can mean plenty of new sales action and radio spins. The list includes "Great Speckled Bird," "Don't Let the Stars Get in Your Eyes," "Four Walls" and "Mansion on the Hill."

BREAKOUT ALBUMS

★ NATIONAL BREAKOUTS

THE WONDERFUL WORLD OF ANDY WILLIAMS
Columbia CL 2137 (M); CS 8937 (S)

OLDIES BUT GOODIES, VOL 6
Various Artists, Original Sound 5011 (M); 8855 (S)

YESTERDAY'S LOVE SONGS—TODAY'S BLUES
Nancy Wilson, Capitol T 2012 (M); ST 2012

THE GIRL WHO CAME TO SUPPER
Original Cast, Columbia KOL 6020 (M); KOS 2420 (S)

JOHN FITZGERALD KENNEDY A MEMORIAL ALBUM
Diplomat 10000 (M); (No Stereo)

★ NEW ACTION LP'S

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

SINCE I FELL FOR YOU . . .
Lenny Welch, Cadence CLP 3068 (M); CLP 25068 (S)

EVERYTHING IS A-OK . . .
Astronauts, RCA Victor LPM 2782 (M); LSP 2782 (S)

JOHN FITZGERALD KENNEDY—A MEMORIAL TRIBUTE . . .
Palace 770 (M); 770 (S)

ETTA JAMES ROCKS THE HOUSE . . .
Argo LP 4032 (M); LP 4032 (S)

JOLIE . . .
Al Jolson, Decca DL 9099 (M); (No Stereo)

BLUE VELVET AND 1963's GREAT HITS . . .
Billy Vaughn, Dot DLP 3559 (M); DLP 25559 (S)

TOGETHER AGAIN: THE BENNY GOODMAN QUARTET . . .
RCA Victor LPM 2698 (M); LSP 2698 (S)

YOU DON'T HAVE TO BE A BABY TO CRY
Caravellas, Smash MGS 27044 (M); SRS 67044 (S)

THE LESTER LANIN DANCE ALBUM . . .
Epic SN 6046 (M); BSN 146 (S)

SONGS I LIKE . . .
Dick Van Dyke, Command RS 860 (M); RS 860 SD (S)

HIGH FLYING BIRD . . .
Judy Henske, Elektra EKL 241 (M); EKS 7241 (S)

I WONDER WHAT SHE'S DOING TONIGHT . . .
Barry and the Tamerlanes, Valiant 406 (M); (No Stereo)

THE CARDINAL . . .
Saund Track, RCA Victor LOC 1084 (M); LSO 1084 (S)

500 MILES AWAY FROM HOME . . .
Bobby Bare, RCA Victor LPM 2835 (M); LSP 2835 (S)

I'M LEAVING IT UP TO YOU AND 11 OTHER HIT SONGS . . .
Dale & Grace, Montel MLP 100 (M); MLP 100 (S)

HAVE SOME NUTS!!! . . .
Vaughn Meader, Verve V 15042 (M); V6-15042 (S)

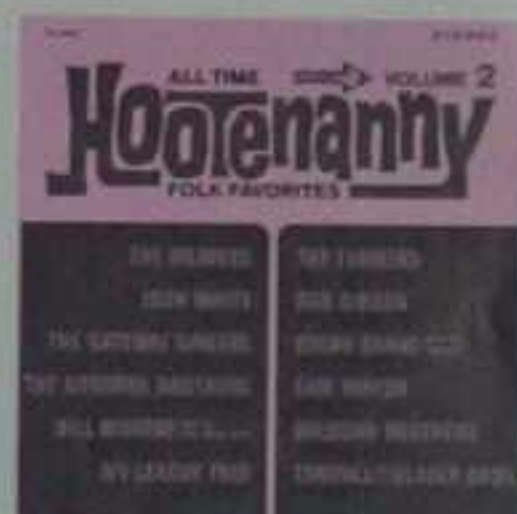
HAVE YOU HEARD . . .
Dupress, Coed LPC 906 (M); (No Stereo)



SACRED SPOTLIGHT

A GOSPEL JUBILEE
Various Artists, RCA Victor
LPM 2793 (M); LSP 2793 (S)

A generous helping of some of the best material in the Victor catalog here in this sampler-styled offering which includes such important names as the Statesmen, George Beverly Shea, Billy Graham's Crusade Choir, Jack Holcomb, the Sons of the Pioneers, the Speer Family, the Darol Rice Cello Choir, the Blackwood Brothers, Doris Akers, Tony Fontane, Chief Atkins and Eddy Arnold. Good, solid, sacred and inspirational repertoire here makes it a must.



FOLK SPOTLIGHT

ALL TIME HOOTENANNY FOLK FAVORITES, VOL 2
Various Artists, Decca DL 4485
(M); DL 74485 (S)

A fine collection of traditional folk songs performed by the finest artists in the field. Fans will certainly want to add this one to their libraries. Among the artists featured are the Weavers, the Tarriers, Oscar Brand and the Gateway Singers.



LOW PRICE POP SPOTLIGHT

CHARADE AND OTHER FILM HITS
Living Strings, RCA Camden
CAL 799 (M); CAS 799 (S)

Seldom can an album buyer find a package of more beautiful music appealingly performed, as in the Living Strings series. This LP is true to form with massed strings soaring out delightful songs like "Charade," "More," "Lawrence of Arabia," and others. Several of the cuts include lush chorus and carefully modulated brass in supplement to the strings. Highly recommended.

(Continued on page 58)



SACRED SPOTLIGHT

Hovie LISTER SINGS WITH HIS FAMOUS STATESMEN QUARTET
RCA Victor LPM 2790 (M); LSP 2790 (S)

Hovie Lister has been an integral part of the Statesmen from the beginning as accompanist, arranger and driving force. Here, for the first time, the man shows his own gifted vocal talent in a series of solo acts on familiar Statesmen-type repertoire of sacred and inspirational gospel songs. The titles include "My Home," "He's a Personal Saviour," "Without Him" and a non-sacred item, "Goodbye Troublesome Blues."



LOW PRICE COUNTRY SPOTLIGHT

THE COUNTRY STARS! THE COUNTRY HITS!
Various Artists, RCA Camden
CAL 793 (M)

Some of the greatest country artists in the Victor line are represented on this latest (third) in a series of Camden country music samplers. The material here is older than some to be found on the companion sets, but the names Jim Reeves, Don Gibson, Porter Wagoner, Homer and Jethro, Eddy Arnold and Hank Snow should make it a big attraction.

ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

THIS MONTH

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

DECCA
BRUNSWICK

NEXT MONTH

S	M	T	W	T	F	S
				1	2	
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

MUST FOR TODAY !!!

1. Five Little Fingers } *Bill Anderson* DECCA 31577
 Easy Come, Easy Go }
2. Widow Maker - *Jimmy Martin* DECCA 31558
3. Hangin' Around - *The Wilburn Bros.* DECCA 31578
4. Is This the Beginning of the End? } *Demetrius Japp*
 Let Go of My Heart } BRUNSWICK 55257
5. All For the Love of Mike - *Diane Castle* DECCA 31583

'Hello Dere' Type Segs Lead to Greater Ratings

By GIL FAGGEN

NEW YORK — Broadcasters' efforts to better serve the needs of their communities have in increasing number added more non-music programming to schedules. Far from subtle FCC pressure during the past year has also played an important part in persuading radio and TV stations to feature more talk and discussion programs.

Billboard, January 11, reported the resurgence of drama programs on both the local and network radio level. Another successful and increasing programming form being used by radio and TV is the telephone show. Among the important music stations that maintain extensive talk blocks which include telephone segments are CHUM Toronto; KDKA, Pittsburgh; KTRH, Houston; WINS, New York; WBZ, Boston, and KYW Cleveland, to name just a few.

Recently Group W (Westinghouse Broadcasting Company) stations in New York, Boston and Cleveland dropped their two-hour talkers ("Program PM") in favor of telephone shows called "Contact." The company's KDKA continues its "Program PM" followed by the "Ed and Wendy King" two-hour telephone call-in show now in its ninth successful year. The combined shows add up to four hours of talk.

Audience Action

First to switch to the call-in format in Group W was WBZ, Boston, which kicked off "Bob Kennedy - Contact" September 30. Aired 6 to 8 p.m. the format allows the audience to participate personally, make com-

Radio-TV

PROGRAMMING

— READY-TO-GO PROGRAMMING — FOR JOE
— PROGRAMMING NEWSLETTER

ments, question guests, and also allows guests to participate by long distance telephone. The first 30 minutes is devoted to news and features. The telephone bit usually revolves around an on-the-spot guest and a controversial subject. Murray Burnett of WINS New York and Harv Morgan at KYW, Cleveland, conduct similar two-hour programs.

WJAS, NBC o.&o. in Pittsburgh, has employed the telephone format for a number of years. Several years ago the station switched its "Austin Phone Party" from a household hints daytime exchange by phone, to an evening show with Ira Apple as host, with the emphasis on exchange of controversial ideas and opinions over the phone. WJAS last month premiered another tele-audience participation show designed for women only. The 30 minute, aired 1:10 to 1:45 p.m., has host Bob Dahlgren discussing any subject of interest to women.

'People Show'

WNOX, Knoxville, calls its ad lib conversation show a "people's show." WNOX's Jim Small brings up a topic for discussion,

local or national, and listeners call in to give their views. Called "Hot Line," the program is aired 10:30 till midnight.

The technique of tele-participation are explained by one innovator, Bud' McGregor at KTRH, Houston:

"You can not go into this kind of programming without careful preparation. FCC rules demand you delay live call-ins by tape. Our engineering department delays each call six seconds. Every one hour program requires a moderator, producer (who screens calls first), a booth announcer and an engineer," explained McGregor.

"When listening to conversation-type telephone shows it is difficult for the listener not to listen. It is a demanding kind of radio that primes the ear for the commercial message — a good reason why advertisers seem to like it so much," said McGregor.

KTRH airs at 4:10 to 4:55 Monday through Friday a telephone show just for high school and college young people. Host Ken Fairchild bars all adults from the discussions. They may call in and ask questions of the

(Continued on page 61)

Firm to Bring Out '64 Version Of Old Radio

NEW YORK—Something new for radio has been announced by NANA Radio, producers and syndicators of programs for local stations.

The newly organized NANA Radio with headquarters at 76 Ninth Avenue here is offering six taped programs of completely modernized, re-written and newly produced versions of such radio favorites as "Pepper Young's Family," "Big Sister," "Arch Obeler's Plays" and "The Fat Man." The latter two series are recorded in stereo.

NANA Radio, a subsidiary of the North American Newspaper Alliance, owned by Koska-Dana Corporation, New York, is introducing two new programs—"Dear Dorothy Dix," based on the widely read "Advice to the Lovelorn" newspaper feature, and "Hollywood Talking," with movie columnist Army Archerd interviewing top film stars.

There will be 260 episodes of the quarter hour, five per week serials, "Pepper Young's Family" and "Big Sister"; 260 episodes of the five-minute, five per week features, "Arch Obeler's Plays" and "The Fat Man" will have 52 episodes and are designed as 25-minute features.

William H. Shriver Jr., general manager of NANA Radio, said, "It is not our intention to bring back the so-called 'good old days of radio. We're moving forward, intent upon building a new dimension in radio."

Blore Firm Latest Hollywood Entry

HOLLYWOOD—Chuck Blore Creative Services, headquartered at 10439 Valley Spring Lane, is perhaps the newest entry into the musical commercial production field. The recently organized outfit specializes in custom commercials for radio with emphasis on compatibility with a station's format.

Blore and associate Milt Klein have done work for the Rambler Dealers Association of Southern California, the San Francisco Bay Area and the Southwest Dealers Association. The firm recently completed stereo spots on FM for the Autostereo Company for Shontex Shampoo.



SINGLES MEAN EXTRA PROFIT!



BUDDY GRECO

"CIUMACHELLA" (TENDER FLOWER)

5-9657

THE HIT VERSION IN ENGLISH AND ITALIAN! FROM THE FORTHCOMING BROADWAY MUSICAL "RUGANTINO"

BOOK REVIEW

A Look at Radio History By Two Industry Veterans

Sam J. Slate and Joe Cook have co-authored a most readable book on the history of radio, past, present and future, entitled "It Sounds Impossible."

The book, though aimed at the general public, is a must for broadcasters (many of whom are ignorant of radio's proud and interesting heritage). Slate and Cook, who have between them 50 years in broadcasting, devoted to salient details to qualify the book for broadcasting schools as well.

Many great personalities, anecdotes and legends are related about the colorful broadcasting industry, including pages of interesting photos. Slate and Cook delve into the first big band remotes, the FCC, the

Hayes Makes New Sound for Tea

NEW YORK—A new musical sound for two one-minute Tetley TV commercials has been created by Sonny Hayes Productions in conjunction with Tetley's new advertising theme. Background music features an unusual combination of musical instruments — a harmonica, piano, organ, celeste, woodwinds, a harp, two percussion instruments and an anvil. Agency is Ogilvy, Benson & Mather.

BILLBOARD'S NEW ADDRESS

NEW YORK—Broadcast stations that have not as yet changed their mailing plates following Billboard's move to new offices, are reminded that all correspondence and releases should be sent to the Radio-TV department, Billboard, 165 W. 46th St., New York, N. Y. 10036.

FOCUS ON THE DEEJAY SCENE

Meet Pitt's 'Daddio of the Radio'

PORKY CHEDWICK is surrounded by a flock of admirers at one of his record hops conducted in Pittsburgh. Porky, who is widely known as "Daddio of the Radio," has been big boss man for the past 10 years at WAMO. Among record promotion men, Chedwick is acknowledged as an important record breaker. Four years ago Porky moved into the pop field offering much of the contemporary sound on the Negro-oriented station. The much-loved deejay is just as big with the white teen-agers as with the Negro ones, as his audience at live presentations readily attest. He drew one of the largest crowds ever recorded (13,000 paid — 3,000 turned away) at Pittsburgh's new Civic Arena—and grossed more than \$35,000. Chedwick has done more than 2,000 hops so far and has done



110 consecutive hops without a single night off. A recording artist in his own right, Porky is featured on "WAMO's Golden Gassers" on Chess; "Porky Chedwick Spins the Dusties" and "Porky Chedwick Presents Dusty Discs" — both on the Ricky label. Chedwick has de-

voted much energy and time in combating juvenile delinquency. He has raised money for tons of sporting equipment for the youngsters and has taken, on more than one occasion, several troubled youngsters from jails and foster homes into his own home.

G. F.

EPIC
SINGLES
MEAN
EXTRA
PROFIT!

**New Eisler Studio
 Opens in Dallas**

DALLAS — Studio Ten Productions, a new commercial production studio for radio and television, has been opened here by Mike Eisler.

Eisler, who has had 10 years' experience in the broadcasting industry, is president. Tom Merriman, winner of the Academy Award and Cannes Festival Award for his industrial films, is musical and creative director.

Studio Ten's departments will include staff facilities for producing customized musical commercials, creative services such as radio libraries, television animation and syndicated television programs. It also will offer a complete sales, programming and promotion service for radio stations.

**JOAN BAEZ
 IN CONCERT
 PART 2**

VANGUARD RECORDS



HOT! HOTTER!

LOS INDIOS—MONO-AB2001
 STEREO-ABS2001

New Release—headed for the charts!

aravel

46-23 Crane Street, L. I. C., N. Y., EX 2-6442

**"THAT'S
 MY GIRL"**

DEE CLARK

Constellation 113

Distributed by

DART 1421 S. Michigan Ave.
 Chicago 5, Ill. 939-2416
RECORD SALES CORPORATION

SALES! SALES! SALES!

Bobby Lord

SINGS

**LIFE CAN HAVE
 MEANING**

HICKORY 1232

Another
 Chart Maker!

**"SHIMMY
 SHIMMY"**

C-295

THE ORLONS

THE BIG ONES ARE
 ON CAMEO/PARKWAY

Say You Saw It in
Billboard

**READY-TO-GO
 PROGRAMMING**

Program directors and disk jockeys will find this material a ready source from which to build weekly programming periods. All that's needed are the disks from the station's record library.

MIDDLE-ROAD SINGLES

Not too far out in either direction, the following singles, selected from the current Hot 100, are the most popular middle-road records of the week. Rank order here is based on relative standing in the Hot 100.

This Week	Last Week	From this week's Hot 100	Weeks on Hot 100
Week	Week	TITLE, ARTIST, LABEL	
1	1	THERE! I'VE SAID IT AGAIN, Bobby Vinton, Epic 9638	9
2	2	POPSICLES AND ICICLES, Murmaids, Chaffahoochee 628	10
3	3	FORGET HIM, Bobby Rydell, Cameo 280	12
4	5	WHISPERING, Nino Tempo & April Stevens, Atco 6281	6
5	6	AS USUAL, Brenda Lee, Decca 31570	7
6	11	FOR YOU, Rick Nelson, Decca 31574	5
7	4	DOMINIQUE, Singing Nun, Phillips 40152	12
8	10	ANYONE WHO HAD A HEART, Dionne Warwick, Scepter 1262	8
9	7	SINCE I FELL FOR YOU, Lenny Welch, Cadence 1439	14
10	12	THAT LUCKY OLD SUN, Ray Charles, ABC-Paramount 10509	8
11	14	SOMEWHERE, Tymes, Parkway 891	8
12	8	MIDNIGHT MARY, Joey Powers, Amy 892	12
13	13	WIVES AND LOVERS, Jack Jones, Kapp 551	13
14	9	TALK BACK TREMBLING LIPS, Johnny Tillotson, MGM 13181	12
15	—	A FOOL NEVER LEARNS, Andy Williams, Columbia 42950	3
16	16	YOU DON'T HAVE TO BE A BABY TO CRY, Caravellas, Smash 1852	13
17	18	IT'S ALL IN THE GAME, Cliff Richard, Epic 9633	8
18	—	I CAN'T STOP TALKING ABOUT YOU, Steve & Eydie, Columbia 42932	6
19	20	CHARADE, Henry Mancini & His Ork, RCA Victor 8256	8
20	15	PRETTY PAPER, Roy Orbison, Monument 830	7

YESTERYEAR'S HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land five years ago and ten years ago this week. Here's how they ranked in Billboard's chart of that time:

**POP—5 YEARS AGO
 January 26, 1959**

1. Smoke Gets in Your Eyes, Platters, Mercury
2. My Happiness, C. Francis, MGM
3. Donna, R. Valens, Del-Fi
4. 16 Candles, Crests, Coed
5. Stagger Lee, L. Price, ABC-Paramount
6. Gotta Travel On, B. Grammer, Monument
7. A Lover's Question, C. McPhatter, Atlantic
8. Lonely Teardrops, J. Wilson, Brunswick
9. Goodbye Baby, J. Scott, Carlton
10. Whole Lotta Loving, F. Domino, Imperial

**POP—10 YEARS AGO
 January 23, 1954**

1. Oh, My Papa, E. Fisher, RCA Victor
2. That's Amore, D. Marlin, Capitol
3. Rags to Riches, T. Bennett, Columbia
4. Changing Partners, P. Page, Mercury
5. Stranger in Paradise, Four Aces, Decca
6. Stranger in Paradise, T. Bennett, Columbia
7. Ricochet, T. Brewer, Coral
8. Secret Love, D. Day, Columbia
9. What It Was, Was Football (Parts I & II), A. Griffith, Capitol
10. Heart of My Heart, Four Aces, Decca

RHYTHM & BLUES—5 Years Ago—January 12, 1959

- Lonely Teardrops, J. Wilson, Brunswick
 Stagger Lee, L. Price, ABC-Paramount
 Try Me, J. Brown, Federal
 Nobody But You, D. Clark, Abner
 A Lover's Question, C. McPhatter, Atlantic

- Smoke Gets in Your Eyes, Platters, Mercury
 16 Candles, Crests, Coed
 Whole Lotta Loving, F. Domino, Imperial
 The Right Time, R. Charles, Atlantic
 I Cried a Tear, L. Baker, Atlantic

**Broadcast Ratings
 Get Stiff Standards**

WASHINGTON — Those high-flown, free-wheeling radio station rating claims of the past may be squelched for good when the newly incorporated Broadcast Rating Council, Inc., of the NAB, puts its stiff rating criteria requirements into effect. Board members, meeting for the first time this week (January 8) in New York, will adopt bylaws and elect a board of directors to oversee the new era in audited broadcast ratings.

Board members will be chosen from the National Association of Broadcasters, FM Broadcasters' Association, Station Representatives Association, TV Bureau of Advertising, the AAAA and the three networks. Donald H. McGannon, of Westinghouse Group W, chairman of the NAB Rating Council and the Research Committee, has already sent out criteria for subscribing and audited services to all rating firms.

There will be 14 standards of ethics and operation to control rating "bias," to control and correctly report samples used, plus

a quality hike in all survey operations and personnel. These were the factors most heavily scored by congressional rating probers during last spring's hearings.

New standards for field work by rating services will include: Keeping entire operation open to audit, 12-month retention of records on all who fail to keep diary or record, verifying by spot checks and check-up interviews and reporting of any data extremes, such as 24-hour tune-in on TV, another rating stunt that angered Hill probers.

Disclosure would require: Exact description of method and clearly defined sample, techniques, areas surveyed, any weighting factors and known shortcomings. Also to be reported: Dates the survey was made, total number of attempted and usable interviews, geographical areas clearly defined, minimum number of sample returns needed for a valid report, and normal sample return for each survey, when report sample is below normal but not below minimum.

**WLAC Gets
 A Warning**

WASHINGTON — WLAC, Nashville, was let off with a warning by the Federal Communications Commission last week about the station's failure to keep tabs on deejay Hugh Jarrett's "improper and suggestive" language. FCC said the item will go into the station's file, however, to be considered at renewal time.

Jarrett, fired last summer, brought FCC inquiry over his 11 p.m. "Hugh Baby" program, which listeners had complained was too gamey. WLAC management told the FCC they had checked the program for several months after it went on the air in December, 1960, but thereafter used only an occasional "spot check."

This cut little ice with the FCC, which said the station had a complaint in May, 1963, about the program, but did not look into the matter until August 23, after which Jarrett was fired for using "coarse" material subject to double meaning. FCC said they do not accept the excuse of management ignorance in offensive programming; it's up to licensee to maintain check on all programming broadcast over its station.

INDIANA, Pa. — WDAD-Radio here has a programming idea that could prove useful next year. The station scheduled a six-hour year-end music spectacular with Gary Portmess as host on Monday night (December 30) so that more people could hear the show without conflict with New Year's Eve celebrating.

Chart Bound!!!

MAXINE DAVIS

**"I FOUND
 A LOVE"**

Guyden 2099

J/S Jamie/Guyden Dist. Corp.
 Phila. 31, Pa.

THE DRIFTERS

**"VAYA CON
 DIOS"**

Atlantic 2216

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**"RIP VAN
 WINKLE"**

THE DEVOTIONS

Roulette 4541

ROULETTE RECORDS

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'Hello Dere'-Type Shows Lead to Greater Ratings

• Continued from page 59

panel of young people, but they may not comment. Bud McGregor handles "Ask the Expert," an across-the-board "hello dere" beamed at Houstonians 3:10 to 3:55 p.m.

No Fights

Jim Small's operating technique is not to engage in debate with the callers, just monitor, but he does demand facts, and asks questions for details when someone has an unsubstantiated or wild story.

Ira Apple keeps an extensive portable file on hand in the studio at WJAS and refers to it during each show in order to keep the facts straight. Each caller is given two minutes to spout off with Apple mainly listening. He injects himself only when he feels "outlandish" and "obviously prejudiced statements" are made. The rare times that a caller resorts to profanity, vulgarity, or other distasteful remarks, a "panic" button at Apple's side (specially designed by chief engineer Homer Linnert) effectively cuts the remark before it hits the air.

The biggest proponent of the telephone format on TV is the talented Les Crane who holds forth on WABC-TV New York from 1 to 2:30 each morning and 1:30 to 2:30 afternoons, Monday through Friday. Crane brought his highly successful format to Gotham from KGO-TV, the ABC-owned station in San Francisco. Crane, who moved into the TV end after first capturing the city with his controversial, humorous and oftentimes arrogant handling of a similar phone show on KGO-Radio, has also put in stints as national p.d. for the Bartell radio chain.

Handles Hot Ones

Crane strives for articulate guests for his dialers who phone in questions and comments. He handles the hot line with

aplomb, voicing his own personal opinions with a marked gift for gab. The program also utilizes delayed tape but Crane uses his own terse "good bye" cut off for unruly callers.

A few of the other stalwarts around the country operating with the phone format are: "Feedback," Joe Finan, KTLN, Denver; "Party Line," Jerry Farrell, WJL, Niagara Falls, N. Y.; Ed Harvey's "Talk of Philadelphia on WCAU; "Night Line," with Joe Dannery on WJW, Cleveland, and "Hot Line" on Irv Kupcinet's Saturday night stanza on WBKB in Chicago, and Larry Solway on CHUM, Toronto.

KABC, which now airs more talk features than any other AM station here, has added an additional three hours of telephone commentary to its Sunday schedule. Bob Grant is host of "Sunday Line," the new show heard from 12:15 to 3:30 p.m. Grant already hosts two other phone conversation shows, "Open Line" and "Night Line." He recently replaced Joe Pyne on the latter show when Pyne broke with ABC and moved his talk show to KLAC.

To station operators the main value in such programming lies in allowing the listener to openly option about anything and everything. (FCC requires stations to survey the needs of its listeners and one good way to sample public opinion is the telephone format.)

Another value to such programming is the exposure and exploration of highly thought-provoking controversial subjects and the exchange of ideas. Equal time requirements do not apply in this instance.

Aside from the public service angle, the "hello dere" programs make for exciting, top-notch listening that usually results in good ratings.

VOX JOX

By GIL FAGGEN

Billboard welcomes KNBI (Norton, Kan.) to the broadcasting fraternity. Ed Briley is p.d.

KQV's (Pittsburgh) new program chief John Rook has initiated a 50-40 play list with 10 upcomers. Expect many more changes at the ABC-owned station.



Steve Lawrence and Eydie Gorme are all smiles as they are welcomed to WIP and Philadelphia by Harvey L. Glascock, vice-president and general manager of WIP. Steve is currently starring in musical "What Makes Sammy Run," which is being tested on road. While in town, Steve and Eydie conducted their own radio show on the station. Incidentally, Steve's latest Columbia LP, "Academy Award Losers," is a gas!

WHBQ, RKO General's station in Memphis, recently moved to new studios. Mike Powell is now doing the noon to 3 p.m. stanza and Jay Cook has been named music director at WHBQ-Radio.



Darling, je vous aime beaucoup: The incomparable Hildegard spins her latest Spiral waxing "Peace and Harmony" b-w "Leave It to the Girls" for Bill Henry of WOKY (Milwaukee). Last week we erroneously gave out the wrong address of Spiral Records. Should be 875 5th Avenue, New York, N. Y. 10021. For you deejays who wish copies,

plays the music its listeners want to hear. In the case of "top 40" stations, they primarily reflect by air play what the public is buying and what the public has made popular. No radio station could long exist programming contrary to its listeners tastes and desires.

Despite the brief excursions into erroneous analyzing, "It Sounds Impossible" is a fine book, well written and highly recommended. (Published by Macmillan. Price is \$6.95.)

GIL FAGGEN

SEGUE

Danny Kane, formerly with the "Sageriders" and the WLS "Barn Dance," joins KRBN (Red Lodge, Mont.) as air personality. . . . Bob Sandridge is new music director and operations chief at KASK (Ontario, Calif.). . . . Jim Gerhart out at KQV (Pittsburgh). New men being auditioned by John Rook. . . . Terry Knapp leaves WJBK (Detroit) to return to WTRX (Flint).

V.I.P. APPOINTMENTS

Robert E. Hawkins, production co-ordinator at KSFO (San Francisco), appointed program director at KEX (Portland, Ore). . . . Ed Neilson, air personality at WJAZ (Newark) moves into program director's chair vacated by Norm Roslin, recently appointed assistant to president of WJAZ. . . . John Canton, program director for KNOW (York) and WRAW (Reading), both Rust Broadcasting, to KUDL (Kansas City) as program supervisor. . . . Frank Ward, general manager of WVON (Chicago) appointed assistant to president of Sonderling Stations: WDIA (Memphis), KDIA (Oakland), KFOX (Long Beach) and WOPA (Oak Park-Chicago). It has been reported Ward will have headquarters in Manhattan upon FCC approval of the purchase of WWRL by the group. Sam Holman, recently appointed program director of WKNR (Dearborn) resigned. Post has been assumed by Frank Maruca.

BOOK REVIEW

A Look at Radio History By Two Industry Veterans

• Continued from page 59

dent. Cook is program director at WCBS.

The authors get the story across with many humorous anecdotes. The style makes for easy and highly enjoyable reading.

Many broadcasters, however, may take exception to the way the authors analyze independent "top 40" radio. Messrs. Slate and Cook say:

"Analyze the symbols 'top 40' or 'going by the numbers,' and you find that these stations constantly use superlatives, in a dynamic and positive way, in introducing records: Number One! Smash! The Best! The Greatest! Top Hit! The Champ! Sure best seller! Winner! Such words and phrases have been constants for years in this type of radio operation.

"Such conditioning over the years has resulted in the belief within the industry that these stations really do play the most popular music, and the listener persuaded by constant and blatant promotion believes that he is listening to music preferred by a vast majority of people.

"Remember, too, that almost all programming material used on these stations is distributed

free of charge by the record companies. The stations for the most part reflect only what is produced by the record companies, which is certainly not a true reflection of public taste in America."

Hurts the Image

It is exactly this type of ostrich attitude, gentlemen, that has done so much harm to radio's image. It indicates the public as mindless sheep being led down the path of iniquity by some bad, bad radio stations. Broadcasters may inquire of Slate and Cook why New York radio listeners prefer, for example, WMCA to WCBS by a large margin. The public has a wide choice in virtually every market of all types of radio programming. The charge that any station or programming type can brainwash the majority of radio listeners is, to me, ludicrous.

The top rated stations achieve this status by the free choice of listeners. The further statement that what is produced by the record companies is not a true reflection of public taste is equally without foundation.

The truth of the matter is that any competent radio station, no matter what the format,

SINGLES MEAN EXTRA PROFIT!



JERRY TEIFER

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ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

Billboard

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)
*Denotes local origin

Two
This Week
Week Ago

1	1	DECI PORQUE NO QUERES	*Palito Ortega (Victor)
2	3	FANNY	*Leo Dan (CBS)—Korn
3	2	CUORE	Rita Pavone (Victor)—Aldon-Fermata
4	4	ESOS LOCOS DIAS DE VERANO	Nat King Cole (Capitol)—Fermata
5	5	NO HAY NADIE COMO TU	Rita Pavone (Victor)—Fermata
6	6	UNCHAIN MY HEART	Trini Lopez (Music Hall)—Korn
7	—	MARISA	*Leo Dan (CBS)—Mundo Musical
8	8	ACUARELA DEL RIO	*Los Frontereros (Philips)—Chacho; Santa Cruz (Microfon)—Tempo
9	—	EL MEREQUETENGUE	*Los Cinco del Ritmo (Meridion)
10	9	SUKIYAKI	Kyu Sakamoto (Capitol)—Korn

AUSTRALIA

(Courtesy Music Maker, Sydney)
*Denotes local origin

This Last
Week Week

1	1	I WANT TO HOLD YOUR HAND	The Beatles (Parlophone)—Leeds
2	2	DO YOU LOVE ME	Brian Poole (Decca)—Tu-Cou
3	4	SHE LOVES YOU	The Beatles (Parlophone)—Leeds
4	5	SECRET LOVE	Kathy Kirby (Decca)—Allan
5	3	THE CRUSHER	*The Adaptors (C.B.S.)—Southern
6	8	BEACH BALL	*Jimmy Hanson (R.G.)—Trinity
7	6	ROYAL TELEPHONE	*Jimmy Little (Festival)—Crown
8	7	VAYA CON DIOS	*Kathy McCormack (RCA)—Morris

9	9	BEAUTIFUL DREAMER	Roy Orbison (London)—Allan
10	11	DON'T TALK TO HIM	Chiff Richards (Columbia)—Belinda
11	12	NOW	Lena Horne (20th Century)—Chappell
12	10	DOMINIQUE	The Singing Nun (Philips)—Belinda
13	14	HE'S MY BLONDHEADED STOMPIE WOMPIE REAL GONE SURFER BOY	*Little Pattie (HMV)—Castle
14	13	MEMPHIS, TENNESSEE	Dave Berry (Decca)
15	15	SUGAR SHACK	Jimmy Gilmer (London)—Alberts

BRITAIN

(A special list compiled prior to publication by New Musical Express, London)

*Denotes local origin

This Last
Week Week

1	1	I WANT TO HOLD YOUR HAND	*Beatles (Parlophone)—Northern Songs, Ltd.
2	2	GLAD ALL OVER	*Dave Clark Five (Columbia)—Ivy Music
3	8	TWENTY-FOUR HOURS FROM TULSA	Gene Pitney (United Artists)—A. Schroeder
4	3	SHE LOVES YOU	*Beatles (Parlophone)—Northern Songs, Ltd.
5	12	HIPPY HIPPI SHAKE	*Swinging Blue Jeans (HMV)—Ardmore & Beachwood
6	4	I ONLY WANT TO BE WITH YOU	*Dusty Springfield (Philips)—Springfield Music
7	7	YOU WERE MADE FOR ME	*Freddie and the Dreamers (Columbia)—Feldman Music
8	5	DOMINIQUE	Singing Nun (Philips)—Flamingo Music

9	6	SECRET LOVE	*Kathy Kirby (Decca)—Harms-Witmark
10	10	SWINGING ON A STAR	Big Dee Irwin (Colpix)—Morris Music
11	19	STAY	*Hollies (Parlophone)—Lorna Music
12	13	I WANNA BE YOUR MAN	*Rolling Stones (Decca)—Northern Songs, Ltd.
13	9	DON'T TALK TO HIM	*Chiff Richards (Columbia)—Shadows-Belinda Music
13	15	KISS ME QUICK	Elvis Presley (RCA)—West One Music
15	11	MARIA ELENA	Los Indios Tabajaras (RCA)—Latin American Music
16	16	TWIST AND SHOUT (EP)	*Beatles (Parlophone)—Sherwin/Ambassador/Northern Songs, Ltd.
17	17	YOU'LL NEVER WALK ALONE	*Geri and the Pacemakers (Columbia)—Williamson
18	21	WITH THE BEATLES (LP)	*Beatles (Parlophone)—Northern Songs/Leep/Frank/Dominion/Jewel/Leeds Music
19	25	DO YOU REALLY LOVE ME TOO	*Billy Fury (Decca)—Shapiro-Bernstein
19	14	GERONIMO	*Shadows (Columbia)—Shadows-Belinda Music
21	18	BEATLES HITS (EP)	*Beatles (Parlophone)—Northern Songs, Ltd./Shapiro-Bernstein
22	21	WE ARE IN LOVE	*Adam Faith (Parlophone)—Freddie Poser
23	20	NOT TOO LITTLE	*Chris Sandford (Decca)—Marquis Music
24	29	MONEY	*Bern Elliott and the Fenmen (Decca)—Dominion Music
25	—	BABY I LOVE YOU	Ronettes (London)—Belinda Music
26	28	HUNGRY FOR LOVE	*Johnny Kidd (HMV)—Leeds Music
27	—	I'M IN LOVE	*Fourmost (Parlophone)—Northern Songs, Ltd.

28	24	I'LL KEEP YOU SATISFIED	*Billy J. Kramer (Parlophone)—Northern Songs, Ltd.
29	30	BEATLES, VOL. 1 (EP)	*Beatles (Parlophone)—Northern Songs/Shapiro-Bernstein/Aldon Music
30	—	IF I RULED THE WORLD	*Harry Secombe (Philips)—Sterling Music

ITALY

(Courtesy Musica e Dischi, Milano)
*Denotes local origin

This Last
Week Week

1	2	O MIO SIGNORE	*Eduardo Vianello (RCA)
2	1	NON TE NE ANDARE	*Jimmy Fontana (RCA)
3	3	L'ETA' DELL'AMORE	Francoise Hardy (Vogue)

4	5	BABY	*Peppino Di Capri (Carich)
5	7	T'AMO E T'AMERO	*Little Tony (Durium)
6	4	ADESSO NO	Neil Sedaka (RCA)
7	8	SABATO TRISTE	*Adriano Celentano (Clan)
8	15	DATEMI UN MARTELLO	*Rita Pavone (RCA)
9	6	RIDI	*Michele (RCA)
10	11	MES AMIS MES COPAINS	*Catherine Spaak (Rionedi)
11	9	TI CERCHERO	Ricky Gianco (Jaguar)
12	—	LA VENDEMMIA DELL'AMORE	Marie Laforet (Festival)
13	12	PER QUESTA VOLTA	Richard Anthony (Columbia)
14	10	LETTERA DI UN SOLDATO	*Domenico Modugno (Font)
15	13	AMO SOLO TE	Caterina Valente (Decca)

SINGLES REVIEWS

Continued from page 18

COUNTRY

Jail (Sunshine, BMI) (2:20). LIBERTY 55664
SKELTON McDONALD **** Chis Up—Chest Out (Central Songs, BMI) (2:19)—**** I'd Hate to Be Him (Central Songs, BMI) (2:38). COLUMBIA 42968
JEAN PRUETT **** Sing Me a Song I Can Cry By (Merilona, BMI) (2:26)—**** As a Matter of Fact (Marty's, BMI) (2:41). RCA VICTOR 8297
BILL PHILLIPS **** I Can Stand It (As Long As She Can) (Big "D", BMI) (2:59)—**** Whorling Dealing Daddy (Cedarwood, BMI) (2:58). DECCA 31584
JOE CARSON **** Double Life (Four Star Sales, BMI) (2:37)—**** Fort Worth
JAMES KENT **** You Gotta Crawl Before You Walk (Hi-Way, BMI) (2:05)—**** Round Hole Guitar (Hi-Way, BMI) (2:00). DEE JAY 1819
LESTER FLATT & EARL SCRUGGS **** My Sara Jane (Peer Int'l, BMI) (2:45)—**** You Are My Flower (Peer Int'l, BMI) (2:27). COLUMBIA 42954
VON RAY **** No Secret of Mine (Hi-Way, BMI) (2:05)—**** Working Man (Hi-Way, BMI) (2:05). DEE JAY 1828
FERLIN HUSKY **** Don't Count the Diamonds (Husky, BMI) (2:48)—**** Timber I'm Falling (Husky, BMI) (2:37). CAPITOL 5111



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MY BONNIE

b/w

THE SAINTS
(WHEN THE SAINTS GO MARCHING IN)

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EQUIPMENT NEWSLETTER

Some Controversial Views on Hi-Fi

By DAVID LACHENBRUCH
Contributing Editor
(Editorial Director, Television Digest)

THE CASE FOR SMALLNESS. We've written occasionally about what seems to be the blurring of the line between component and packaged instruments, as traditional component high fidelity manufacturers expand into so-called "packaged components" and package manufacturers experiment with "non-audiophile components."

Of course, there are still many small manufacturers who specialize in a single component, and who take pride in labeling themselves as specialists and catering to a relatively small group of audiophiles. One such manufacturer which has eschewed diversification into other components or package-type equipment is speaker maker Hartley Products Company, whose president, Robert Schmetterer, has some interesting—and controversial—views on the component high fidelity field and its future.

The component manufacturer, says Schmet-

terer, "can never become a big-volume manufacturer. Every high fidelity manufacturer has a choice: go after the mass market or stay small. When you get big you become a package manufacturer. Many companies increase their overhead and their production facilities, and they must keep growing, diversifying, to keep showing a profit. They must devote more and more time and energy to diversifying and growing, and consequently give less and less time to the quality of the basic product. They start building up stockpiles, inventories, and when something better is developed, they have heavy change-over costs — and liquidations. The smaller specialist manufacturer can continually concentrate on improving his product, moving with technical developments without the need for massive change-overs and dumps."

Hartley's speakers range in price from \$130 to about \$795. They're handled by some 160 dealers in 38 states and 10 foreign countries. Even compared with many component manufacturers, this is a business which is on the smallish side, and Schmetterer has the opportunity for a great deal of personal contact with his dealers—even with many of his end-product consumers—and

(Continued on page 65)



Phono-Tape MERCHANDISING

BEST SELLING PHONOS • DISK DEALS
EQUIPMENT NEWSLETTER

Key Capitol Product



Capitol Phonographs is currently merchandising a line of eight phonographs, including these two deluxe high-end models. Shown at top is the wall console Model CT422, with AM/FM/FM stereo, available in walnut, with four speakers and 20 watts of output. The unit, with tilt-down changer, lists at \$229.95. Below is the SA410 stereo automatic portable, with six speakers and housed in pyroxylin-covered wood. The unit carries a suggested list of \$149.95.

Tape Developments

3 for 3-M's

ST. PAUL—Warner Bros., Reprise and Command labels are soon expected to become available through the 3-M Com-

pany for use with the firm's home stereo tape cartridge system. The newest selections will hit the retail market this month, according to Darrell H. Boyd, marketing manager for the 3-M Revere-Wollensak Division.

The firm will duplicate and market the tape product under the record companies' labels by Revere-Wollensak salesmen, mainly to retailers handling the 3-M cartridge tape system. 3-M has similar arrangements, recently concluded, covering ABC-Paramount and Westminster. Columbia Records and Musictapes, Inc., also make product available for the 3-M system but both handle their own distribution.

Hi Fi Adds 15

Musictapes, Inc., which offers its own line of re-recorded material as well as a selection of pop disk labels, has added 15 items from the Hi Fi label to its current catalog. Arthur Lyman and George Wright are among the hot artists on the line. The addition of Hi Fi brings to an even dozen the labels now being offered dealers through Musictapes. The lines, according to president Pete Fabri, include product for all pocketbooks—\$3.95 to \$9.95, with such bargain deals as

Bell Bows Out Of Stereo Tape Cartridge Biz

COLUMBUS — Bell Sound Division of Thompson Ramo Wooldridge has officially declared itself out of the stereo tape cartridge business. At the same time RCA has confirmed its intention to "stay with the cartridge concept" and to move toward expansion of the business.

Ken Peterson, marketing and advertising manager for Bell Sound, while re-affirming his firm's thinking that "the cartridge is still a terrific concept," said the company had given it a "real go," and yet had failed to develop any kind of mass acceptance. "The demand just seemed to diminish," he said.

Peterson also noted that "we have less of an incentive to make the pre-recorded tapes for the cartridge units now." Bell Canto tapes, an affiliated TRW division, in the pre-recorded tape business, which includes Mercury and Liberty in its fold, had

News Briefs...

Richard Morris has been named to head the sales force at Viking of Minneapolis, Inc., according to P. A. Rasmussen, Viking president. Morris has been with the firm 11 years and since 1962 has headed the industrial sales and service division. . . . Philco has established a Providence division of its Boston factory branch to replace Tri-State Distributors of Providence. Territory covered will be the same as that formerly handled by Tri-State and S. J. Schiff, Tri-State principal, will join Philco as a consultant.

Also at 3-M's, Curtis F. Koefod has become product sales manager for instrumentation tape in the Western area and John W. Savidge has been named to the corresponding post in the East.

been supplying its repertoire on both cartridges and reels.

He added that Bell would open a new assault on the reel to reel recorder business with ex-

(Continued on page 65)

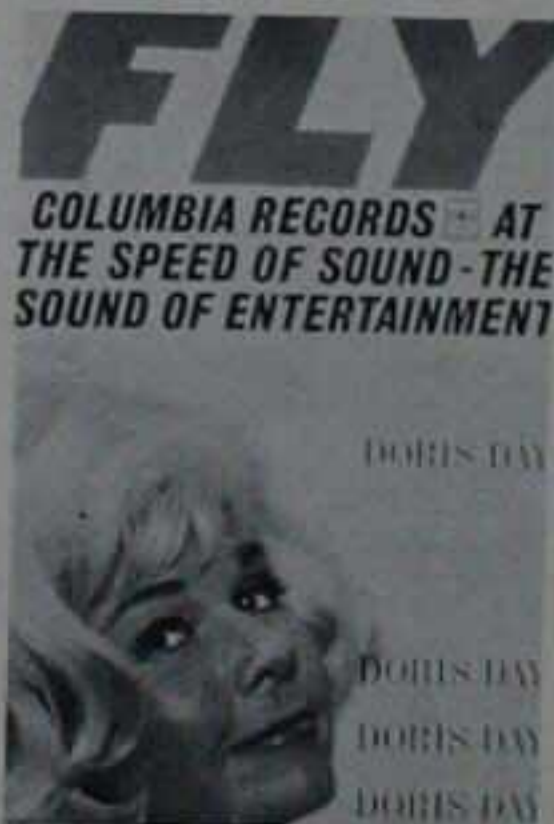
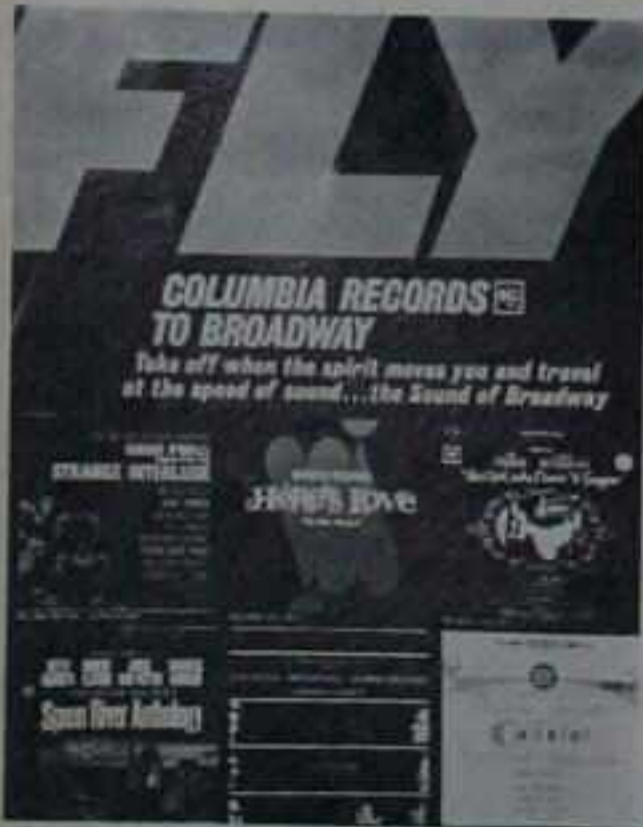
3-M Services Its Dealers

ST. PAUL—The 3-M Company is kicking off the new year by showing dealers three different ways the firm is on their side. These include the making available of maximum tape footage, 1800 feet, on a five inch reel; offering the new, self-threading reel as an accessory; and by producing a new display rack for carded accessories.

The move to the extra length of tape on a five-inch reel is a reflection of the growing importance of portable tape recorder-playback units, which feature the use of five-inch reels as maximum size. The same triple-length tape comes in 600-foot lengths on 3/4-inch reels and 3600 foot lengths on seven-inch reels. List price of the five-inch tape reel is \$6.95.

The self-threading reel which includes a collar which snaps tight to protect tape from dust and damage, lists at \$1.50 per reel. With purchase of a minimum of 48 carded accessory items, the firm offers its new display unit which can be hung on a peg-board or wall mounted.

Fly Columbia Plan Takes Off



Shown above are four different elements of the backstopping effort for dealers. Top left is a full-color, 30-by-40 inch store poster. Second from left is a two-color poster of the same size. Third photo shows a header card display, while to the right is shown a three-color mobile for in-store use. All are keyed in to the basic "Fly Columbia" ad campaign theme.

COLUMBIA RECORDS has initiated a heavy new advertising and promotion campaign for its January and February album product. Appropriation is double that of the same period last year. The basic tagline is "Fly Columbia Records," into the world of music and entertainment as provided by Columbia Records. Approach is to feature co-op ads in local newspapers and Columbia has gone all-out to lend merchandising support to the promotion at the dealer level.

**BEST SELLING
PRE-RECORDED TAPE**

Below is a list of the best selling pre-recorded tapes. This chart is compiled from pre-recorded tape dealer replies. Mail questionnaires are used to contact top dealers throughout the country on a weekly basis. Popular reels as well as classical reels and other types of pre-recorded tape will be reported on these pages with emphasis on popular reels.

CLASSICAL REELS

- Pos. TITLE, Artist, Label & No.
- WEST SIDE STORY**
Sound Track, Columbia OQ 417
 - I LEFT MY HEART IN SAN FRANCISCO**
Tony Bennett, Columbia CQ 492
 - BELAFONTE AT CARNEGIE HALL**
Harry Belafonte, RCA Victor FTQ 6000
 - MY FAIR LADY**
Original Cast, Columbia OQ 310
 - MUSIC MAN**
Sound Track, Warner Bros. WST 1459
 - DAYS OF WINE AND ROSES**
Andy Williams, Columbia CQ 555
 - CAMELOT**
Original Cast, Columbia OQ 344
 - OKLAHOMA**
Sound Track, Capitol ZW 595
 - SOUTH PACIFIC**
Sound Track, RCA Victor FTQ 5001
 - TIME OUT**
Dave Brubeck Quartet, Columbia CQ 437

**BEST SELLING
PHONOGRAPHS, RADIOS & TAPE RECORDERS**

These are the nation's best sellers by manufacturers based on results of a month-long study using personal interviews with a representative national cross-section of record-selling outlets (only) that also sell phonographs, radios and/or tape recorders. A different price group is published in the space each week. Each category appears approximately every 14 weeks.

The percentage figure shown for each brand is its share of the total number of weighted points derived from all dealer responses. Point tabulations are based on the rank order of manufacturers' sales at each dealer, and weighted by size of outlet. Only manufacturers earning 3 per cent or more of the total dealer points are listed below.

PHONOS LISTING UNDER \$30

This Issue	POSITION		BRAND	% OF TOTAL POINTS
	10/19/63 Issue	7/20/63 Issue		
1	1	1	Decca	32.5
2	2	2	Masterwork	17.3
3	3	3	Capitol	13.9
4	4	5	RCA Victor	10.2
5	5	6	Symphonic	5.3
6	6	—	Zenith	3.5
7	—	4	Voice of Music (V-M)	3.2
			Others	14.1

Since this chart is based on the previous month's sales, it is conceivable that certain brands will appear at one time and not at another because of many influencing factors. Thus it does not indicate that the above ranking applies for any period other than the previous month. Those brands that appeared in previous issues for this category and do not happen to merit a listing above are shown below with their rank order in the issue indicated in parenthesis.

10/19/63 Issue: All Brands Represented in current chart.

7/20/63 Issue: All Brands Represented in current chart.

Twinpaks, Superpaks, Classicpaks and Budgetpaks.

Columbia Has 7

NEW YORK—Seven four-track stereo tapes have been released by Columbia Records as part of its January-February release program. Highlight is a Masterwork set, Bruno Walter's recording of Mozart's symphonies 38 and 40 appearing simultaneously with the disk counterpart.

The six pop tapes include product by Barbra Streisand, Robert Goulet, Johnny Mathis, Miles Davis, Ray Conniff and Percy Faith.

11 for United

BLOOMFIELD, N.J.—Eleven labels are represented in United Stereo Tapes' latest pre-recorded tape release, with such artists as Herbie Mann, Jack Jones, Kenny Ball, Georgia Brown, Ted Heath, Werner

Mueller, Ernst Ansermet, Clara Ward and Johnny Hodges all featured. ABC-Paramount, Atlantic, Colpix, Command, Kapp, London, MGM, Vanguard, Verve and Warner Bros. have product in the release.

Bell Bows Out

• *Continued from page 64*
pansions in the line seen a strong possibility later this year. He also stressed that components and high fidelity equipment and public address systems would receive major emphasis in the months to come.

At RCA Indianapolis, meanwhile, RCA Sales Corporation Vice-President Ray Saxon stressed his company's continuing interest in tape cartridge playback systems. A sales increase has definitely been blueprinted for 1964, according to Saxon, with heavy sales emphasis on the TV and appliance dealers.

Some Controversial Views on Hi-Fi

• *Continued from page 64*

thus is in a good position to put his finger on trends in the rarified atmosphere of the high-end audiophile field.

IN THE SPEAKER BUSINESS, Schmetterer tells us, the strongest trend is toward full-sized console units and away from the bookshelf-sized speaker. This, of course, is very satisfying to Hartley, which has always specialized in big speakers and put out shelf units only reluctantly after the vogue for smaller size began. Schmetterer says Hartley's 1962 sales were divided about 70 per cent in bookshelf and slightly larger encloses, 30 per cent full size. But in 1963, the proportion changed to 60 per cent large size, 40 per cent bookshelf.

He sees this as a definite sign that hi-fi addicts are continuing to upgrade their component systems, and many are concentrating now on their speakers.

"Some people are moving their shelf units into the bedroom and upgrading to console speakers for major listening areas." However, in so-called "new" areas, where component hi-fi sales are just beginning to show an upsurge, people are starting with bookshelf units—indicating a definite progression from compact speakers for beginners up to bigger units for aficionados.

WHAT IS THE FUTURE of the component hi-fi business? Schmetterer gives this surprising estimate: "Out of every 100 people who buy packaged equipment, at least 30 will eventually wind up with components." He feels that packaged phonographs provide the "inoculation," and that those consumers who really enjoy quality music reproduction will continue to move upward.

Hartley's distribution might be considered somewhat schizophrenic—since the speakers are handled by some of the Korvette stores, and elsewhere by relatively small locally owned audio stores. Why Korvette? "They've done a good job for us," says Schmetterer. "Two New Jersey stores have sold upward of 100 pairs of units." Though Hartley speakers can hardly be called a mass-market product, Schmetterer says his line is attractive to Korvette for this reason: "Good speakers help sell good component groups. They show what components can do. Most dealers want and need a top speaker line."

Schmetterer sees no conflict between Korvette and locally owned audio stores. "We can have both. Take Chicago. Korvette is exclusive in the city. But where we have a man in an outlying

area with a local trade, he pulls from his own area. Korvette doesn't compete with his type of personal selling, because he doesn't pull customers from Chicago."

THE IDEAL DEALER for high-priced audio products, Schmetterer believes, is "the local man who makes his living from service." Selling components provides "the cake and other desserts." Schmetterer profiles this ideal dealer: "He has his own business, and has built up his reputation through service. He stays within two or three lines he personally approves. He may also handle a line of color TV and packaged merchandise to go with it. He knows his customer. He can broach the subject of high fidelity while he's in the customer's home fixing the TV. He has the confidence of his customers; he's an expert. This type of dealer should inherit a large part of the component high fidelity business. You just can't compete with him."

Hartley's outlets are limited by a sort of natural selection. "We couldn't have 10 outlets in Philadelphia if we wanted to. We just couldn't make that many speakers. There's a real danger in manufacturers of high-grade components over-extending themselves. There can't be enough demand for a hand-crafted product like ours to warrant its distribution on New York's Radio Row, for example. Once you get into this type of mass-market and comparative-shopping business, you're in the package business with all the headaches."

Though Schmetterer feels a component high fidelity dealer should be a hi-fi expert, he sees one area in which record dealers have an advantage in selling high quality components: They know records, and have an unending source. Don't underestimate the value of the record in selling sound equipment, he warns. "One of the problems of high fidelity dealers is proper demonstration records. A run-of-the-mill record can ruin a sale. The dynamics of some records sparkle on good equipment — pop right out at you. This makes a lot of difference. Nothing can sell good equipment better than a good performance."

There you have one view from a very specialized portion of the home music field, whose very specialized customers are not in search of something good for the price but are in an unending quest for perfection.

Says Schmetterer: "The true component customer doesn't ask the price of a unit until he's heard it. The man who wants a real component is concerned with quality first. If he can't afford it, he'll wait, rather than take something inferior."

DISK DEALS FOR DEALERS

A summary of promotional opportunities for dealers by manufacturers and distributors currently offering records at special terms. Shown where available are starting and expiration dates for each deal as well as the date of issue and page number of the original news story and/or advertisement providing details of each promotion. Please consult these for full information.

REQUEST—Expires January 31, 1964. Started November 1, 1963. Buy 10, get one free on entire catalog and new releases.

PRESTIGE—Expires January 31, 1964. Started January 1, 1964. Prestige 7000, 15 per cent discount. Folklore and Prestige 1600, 10 per cent discount. Bluesville, two free for five bought.

FOLKWAYS—Expires February 15, 1964. Starts January 15, 1964. Label is offering one free for every seven bought.

IMPERIAL—Expires February 15, 1964. Started January 14, 1964. Special terms and dating to qualified dealers covering new releases and entire catalog.

LIBERTY—Expires February 15, 1964. Started January 14, 1964. Special terms and dating to qualified dealers, covering new releases and entire catalog of Liberty, Premier series, Dolton and Double L.

MERCURY—Expires February 29, 1964. Started January 2, 1964. Ten per cent discount on all new January releases and all catalog product except Storyteller children's series. Dated billing to qualified dealers.

LONDON—Expires March 31, 1964. Started December 15, 1963. Annual catalog restocking program. On all catalog items, special discounts, delayed billing and extra ad allowances available.

ABC-PARAMOUNT—Expires March 31, 1964. Started January 9, 1964. A 12½ per cent discount on all new and catalog ABC-Paramount and Impulse albums.

SIMS—Expires February 29, 1964. Started January 1, 1964. On 15 country and gospel album releases, three free albums for each 10 purchased. A 100 per cent exchange privilege on all product.

STARDAY—Expiration indefinite. Started January 1, 1964. A 15 per cent discount on all regular Starday albums. A 10 per cent discount on Starday economy line albums.



HOT! HOTTER!

LOS INDIOS—MONO-AB2001 STEREO-ABS2001

New Release—headed for the charts!

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IT'S A HIT
THE TAMS
What Kind of Fool
(Do You Think I Am!)
b/w
Laugh It Off
ABC 10502

ABC-PARAMOUNT
FULL COLOR FIDELITY

"HI-HEEL SNEAKERS"
Tommy Tucker
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CHESS
PRODUCING CORP.
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MOA Ready to Name Managing Director

By NICK BIRO

CHICAGO—Music Operators of America's executive committee met here last week and with any luck at all, the association should have a new managing director as this issue comes out.

The executive committee under the leadership of chairman J. Harry Snodgrass and MOA president, Lou Casola, was scheduled to interview five applicants on Thursday (16), and if it agreed on a candidate, present its recommendation to the regular MOA board Friday (17).

Approval by the board would presumably be a routine matter. If a candidate was nominated and approved, MOA has a new managing director as this story is being read.

Although details about the candidates are not available, several presumptions are possible about their qualifications. For one, MOA executives have agreed the managing director should be a man from outside the industry.

Precedent for this comes from the appointment of Robert H. Blundred, its last managing director, a man with a background of trade association management.

Blundred was able to enter the association without any previous animosities to overcome and this fact alone was credited for his being instrumental in engineering one of the most successful conventions that MOA has had in recent years.

Other MOA qualifications: Ability to travel (Blundred listed excess travel as one reason for his resignation); a background in association management, membership recruitment, fund raising and the like; ability to effectively combine the various factions of MOA into one, smoothly running organization.

In short — a combination executive, administrator and politician who can continue to furnish the association with the drive it needs without arousing the antipathy of any of its diverse member groups.

In addition to the naming of the managing director, the board was expected to appoint committees for the next MOA convention. A Committee on Committees was to be picked Friday, and this committee in turn was to present a slate of candidates to the board Saturday.

Although no announcement has been made, it is virtually certain that MOA will switch its convention to the Sherman House this year.

MOA was also to lay the groundwork for another meeting with record companies later this month. A first meeting was held last fall and although tangible benefits were small, the meeting did establish a basis for co-operation between the record industry and juke box interests.

MOA seeks some form of record industry help in meeting the proposed copyright exemption. Previously MOA had suggested an increase in mechanical royalties, a move strongly opposed by the diskeries. MOA hopes that some form of compromise proposal would be acceptable to both juke box and record company interests.

If so, the united front would be helpful in beating the ASCAP-sponsored measure now before Congress.

Among MOA executive committee members who will select a new managing director are: Snodgrass, chairman; Casola, president; John Wallace, secretary; James Tolisano, treasurer, and the following vice-presidents: Al Denver, Howard Ellis, Frank Fabiano, Les Montooth, Norman Gefke, James Hutzler, Glint Pierce and Lou Ptacek.

Coin Machine OPERATING

• MUSIC MACHINE PROGRAMMING • DOUBLE PLAY DISKS
• RECENT STEREO RELEASES • BULK VENDING

Seeburg Sets New Exec Realignment

CHICAGO—A series of promotions and realignment within the Seeburg Sales Corporation executive staff were announced last week by William F. Adair, vice-president.

Named regional vice-presidents in the music division were Leo Simone, West Coast, and Richard Murphy, East. Named to similar posts in the vending division were Alvin Gitlitz, Midwest; Joseph Fitzpatrick, South Central; Maurice Auerbach, East Central; and Nick Montt, East.

Edward Claffey was promoted from manager of distribution to sales manager of the music division.

The vending regional vice-presidents report directly to Robert Breither, sales manager

of the vending division.

Adair explained that each territory now has a vice-president in charge of music, and one in charge of vending. He noted that Seeburg had been leaning in this direction for the last year.

Seeburg's complete music and vending vice-presidential line-up is as follows:

Music: E. C. Blankenbeckler, Southwestern; R. L. Dunlap, Central; A. S. Gange, North Central; R. G. Murphy, Northwestern; W. G. Prutting, East; Leo Simone, West, and Simon Wolfe, Southeast.

Vending: M. J. Auerbach, North Central; A. L. Gitlitz, Central; F. Finneran, East; J. Fitzpatrick, Southeast; I. A. Gibson, Southwest, and N. G. Montt, Northeast.

Ops Weigh Effect of Gov't Report on Cigaret Smoking

NEW YORK—The report of the Surgeon General's committee is out. "Cigaret smoking is a health hazard of sufficient importance in the U. S. to warrant appropriate remedial action," says the report and these words alone, in the view of a body of responsible traders, may come to have long-range meaning for the coin machine operator. Some operators, on the other hand, take the report lightly, expressing the belief that any changes in the nation's smoking and cigarette-buying habits will be strictly temporary.

In recent years, with diversification into cigarette machines an important facet of many juke operators' businesses, weighing the fact and fancy on both sides of the fence may well be in order.

An operator in the mid-Hudson area, pointing to stock market performance of tobacco stocks immediately after the report was issued, noted the drop and rebound pattern of most of them. "That's the way it will be with consumer buying too," he predicted. "A few will worry

and slow down or even cut smoking out for awhile. But most of them will come back to it. I'm not worried about my cigarette locations."

The Long View

Another expressed the view that federal and State governments are much too dependent on tobacco tax revenues for anti-smoking legislation ever to get too far out of hand. He too saw little long-range impact on his business.

Yet, others see the matter in a long-term light, contending that operators interested in continuing their diversification programs should think of raising the status within their operating patterns of such potential cigarette replacements as candy, gums, crackers, cookies, etc., not to mention even toothpicks.

This would be a gradual process, one observer noted,

"because the changes will simply not come overnight. The big change potential does not lie with adults who are now more or less confirmed smokers. They are hooked. The change will come with the re-education of the youth to a strongly anti-smoking point of view. Assuming such a campaign could, possibly with government support, have a real impact on the youth as they grow up to smoking age and don't take it up, that would be the time for the juke operator to have changed directions of his diversification.

Still Going Strong

Another responsible observer noted that traditional types of locations such as bars and restaurants, will not be affected for a long time. These installations are regarded as being

(Continued on page 70)

ASCAP Bill to Get Airing At Illinois Coin Op Meet

CHICAGO — Lou Casola, Music Operators of America president and one of the country's oldest and best known operators, will discuss the pending battle against ASCAP legislation when the newly formed Illinois Coin Machine Operators Association holds its third meeting in Springfield's Leland Hotel January 26 at 1 p.m.

Casola is also expected to blue-print some of the MOA plans for the immediate future. The meeting will follow an MOA meeting in Chicago (January 15-17) at which time the national association directors are expected to name a managing director to replace Robert Blundred who resigned recently.

Joining Casola on the rostrum at the Illinois operator meeting will be Les Montooth, president. Montooth will discuss the association's recent survey on depreciation. A mailing to some 400 operators in the State was made.

Montooth said that returns

were light but that the results of the survey were significant. He said many of the individual returns specified depreciation practices that he felt were very important.

Montooth said he would also have a letter of opinion from the Illinois governor's office on the recently passed \$10 juke box tax. He said he would announce the contents of the letter at the meeting.

Commenting on membership, Montooth said that the Illinois group was doing very well and had signed about 10 per cent of the State's active operators on its rolls. The figure would give the Illinois group an estimated 40 to 50 members, an excellent figure considering the short life of the group.

Several members of the Illinois group — including Montooth—are expected to arrive in Springfield the night before the meeting. Montooth said he would welcome any operators who came to meet with him.

O'Seas West Freight Rate To Go Down

CINCINNATI — New reduced overseas westbound air freight rates are expected to go into effect April 1, according to a spokesman for L. T. Patterson Distributors here, national representative for West German coin machine equipment manufacturers.

Barry Mour, vice-president in charge of sales for the Patterson firm, said he has received confirmation of lower westbound (all West German points except West Berlin to New York) rates from Lufthansa (German) Airlines.

Patterson, which handles American sales of the Forster and Leonhart West German lines of amusement machine equipment, has been pressing for the rate changes for six months. The price reduction comes to 46 per cent less than former westbound rates. Patterson officials expect other carriers to follow suit.

chicago coin's

FIRE CRACKER

2-PLAYER PIN GAME

New "Firecracker Zone" EXPLODES with Scoring Action!



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NEW! EXCLUSIVE "LIFT-OUT" SELF-LOCKING PLAYFIELD!

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Chicago Dynamic Industries, Inc. 1725 W. DIVERSEY BLVD. CHICAGO 14, ILLINOIS

W. German Trade United at Last

COLOGNE — West Germany's coin machine trade is entering 1964 united to a degree probably unrivaled by the trade in any other nation.

New year statements have just been issued by the main elements of the trade—Verband der deutschen Automaten-Industrie (VDAI), Deutscher Automaten-Grosshandels-Verband (DAGV), and Zentralverband der Organisationen des deutsch-

en Automaten-Augstellgewerbes (ZOA).

These statements are remarkable for the trade unity they express, as well as for their generally optimistic tone. Taking stock, the German trade believes 1964 will be a rewarding year for coin machines, a year marked by a resumption of growth interrupted in recent years by the consolidation necessary after five years of heady

boom, dating from 1954 on.

Heinz Kaestner, president of the DAGV—the wholesalers' organization—noted that a decade has passed since Germany's coin machine trade was revived. Kaestner said that the coin trade had survived hard testing in the first decade because it had been united. This unity, he predicted, also will enable the trade to surmount the problems it will face in the decade now unfolding.

Human Contacts

Kaestner called for increased emphasis on press and public information and on "human contacts," relations between the trade and the community at large.

This theme was taken up, too, by Hasso Loeffler, chairman of the ZOA. Loeffler, himself the son of a pioneer German operator, has established a name as one of the younger statesmen of the European trade. Loeffler attaches great importance to the trade image, and he spoke glowingly of what has been achieved in this direction in the last decade.

"Whenever and wherever I meet my colleagues," Loeffler observed, "I am proud to be one of them and to have their confidence. With operators of the quality and caliber we now have, the German trade need have no fear of the future."

Loeffler paid tribute, too, to the co-operation prevailing among operators, wholesalers and manufacturers. He echoed Kaestner in saying that this one-for-all, all-for-one trade spirit has been the prime factor in putting the German trade at the head in world leadership.

Guenter Wulff, a leading European manufacturer of phonographs and payouts and deputy chairman of the VDAI, said that co-operation makes sense and makes good business.

Mutual Agreement

"Needless to say," Wulff's statement observed, "there have been differences of opinion among our three groups. But despite the many difficulties, our three organizations, in the end, have always been able to resolve all problems to our mutual satisfaction. I wholeheartedly wish—and expect—that this spirit of co-operation will continue in the new year."

The three trade leaders agree that tax problems will head the headaches facing them in 1964. The main tax taxing the trade just now is the proposal to sub-

(Continued on page 70)

Rowe Sets Schools For Grand Rapids

CHICAGO—A series of three four-day schools on the new AMI phonograph and Rowe AC Manufacturing Company at its Little Red Schoolhouse in Grand Rapids, Mich., and operators are invited to contact their distributors to receive assignments to attend.

The sessions are being held January 20-24, February 17-21 and March 16-20. The agenda will cover major repairs, functions of the equipment, auxiliary equipment and trouble-shooting tests.

Stanley Levin, whose Atlas Music Company is conducting a special recruiting program for Midwestern operators, said that the interest in the schools has been mounting in recent years.

Levin said the schools run all day, feature such things as stripped down phonograph and vending machine models, actual tests where a machine is put out of order and the operator students are asked to repair it (and shown how if they can't), and "field-stripping" sessions on various components.

The scheduling for the classes is done by the various Rowe AC

distributors. Students are housed for the four days at AMI expense and all meals are furnished. A diploma is furnished to graduates at the conclusion of the four-day session.



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YOUR GREATEST PROFIT OPPORTUNITY FOR 1964 —DELUXE 6-POCKET AND BUMPER POOL®
—The Dependable Tables!
See Your Distributor or Write Complete Selection Parts—Accessories
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323 Marston St. Bay City, Michigan

Say You Saw It in
Billboard

FLIPPER PIN GAMES			
Around the World	\$175	Dancing Doll	\$175
Atlas	185	Double Action	195
Aloha	250	Duelle	125
Brite Stars	150	Falstaff	175
Bobo	175	Four Roses	275
Big Casino	275	Flag Ship	135
Corral	265	Fiesta	195
Circus Wagon	150	Foto Finish	250
150 Baby Grands—150		Fashion Show	375
With Plastic Dome		Flipper Parade	225
Tops, 10c Capsule		Flying Circus	225
Vendors—		Flying Chariot	325
SPECIAL \$8.50 Each.		Flipper Clown	Write
		Golden Gloves	250
		Hi Diver	135
		Hi Diver	175
		Hayburner	75
		Hot Rod	75
		Jalopy	75
		Jolly Joker	225
		Kewpie Doll	195
		Lancer	350
		Lite A Card	250
		Melody Lane	275
		Merry-Go-Round	\$295
		Magic Clock	250
		Mademoiselle	225
		Majestic	150
		Oklahoma	350
		Queen of Diamonds	185
		Preview	395
		Picnic	150
		Race Time	195
		Royal Flush	125
		Rocket Ship	150
		Sweet Sioux	275
		Seven Seas	250
		Scoreboard	125
		Sittin' Pretty	165
		Super Circus	165
		Sunshine	165
		Tradewinds	250
		Tic Tac Toe	125
		Twenty-One	175
		Texas	295
		Whirlwind	175
		World Beauty	195

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All Phones, Tower 1 6715

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BARGAINS FOR THE WEEK BOWLERS

- Un. Jumbo or Royal, 14'
- Un. Bonus, 14'
- Un. Playtime, 14'
- Un. Duplex, 14'
- Un. Advance, 14'
- Bally ABC Tournament

These Bowlers are as is . . . all parts intact.

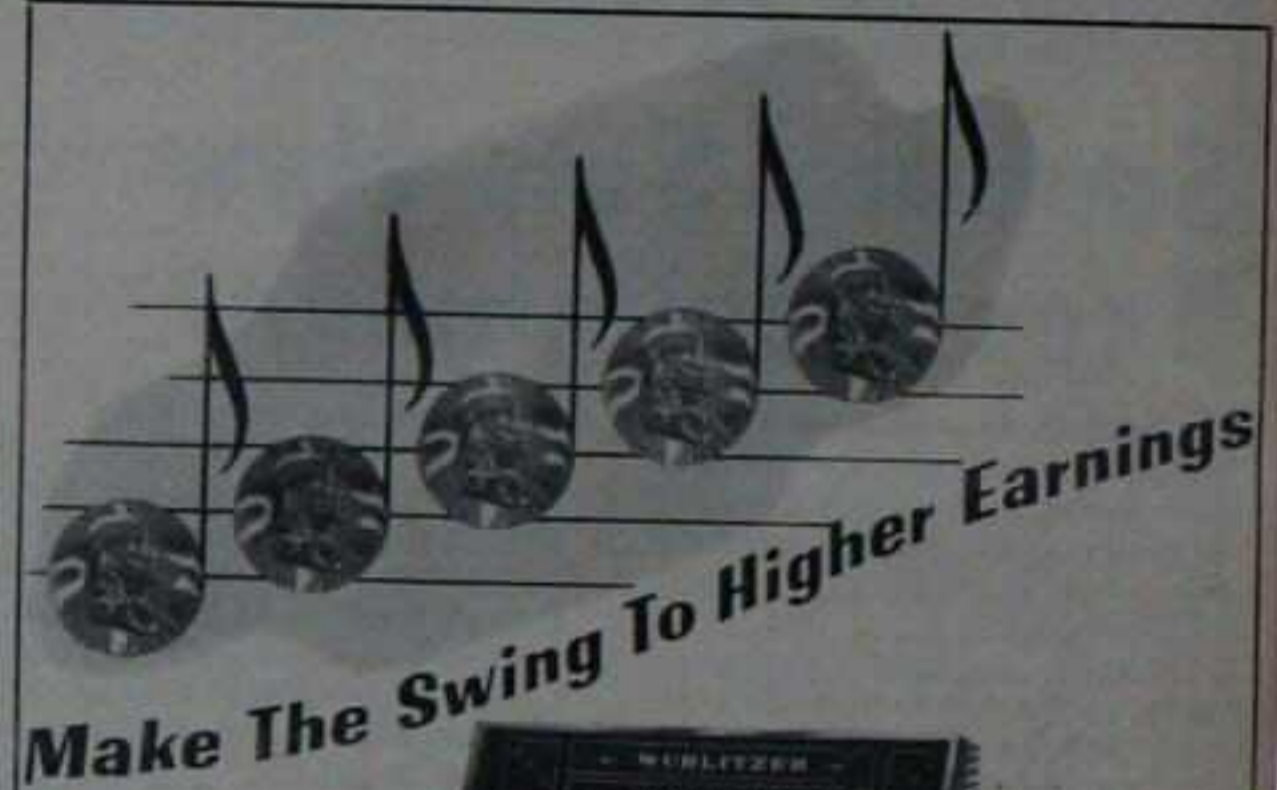
Above prices preferably in quantity. Prices do not include delivery or crating. Crating, if desired, \$35.00 to \$50.00 extra.

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Best looking, best sounding phonograph ever built.

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ROCK-OLA



Rhapsody II



Full-Dimensional Stereo-Sound



33 1/2-45 RPM Mech-O-Matic Changer



NEW ROCK-OLA Money Counter



Snap-in Cartridge Assembly



NEW Common Receiver



Capri II

Some "common" things about our highly uncommon phonographs

We like to chant and rave about our "new and different" features as much as anybody. But we also know that it pays to have some common things in our phonographs, too. "Common" in terms of interchangeability from one unit to the next.

For example, this year, instead of making two separate receiver units for our four new phonographs, we're making only one easy-to-interchange receiver . . . which means simplified servicing, and less inventory costs for everyone concerned.

The same thing goes for the full-dimensional speaker system, Mech-O-Matic changer, "money-counter," tone arm assembly . . . in fact, virtually every component is interchangeable. How about that for top versatility!

It is this kind of design and engineering which has made it common knowledge that Rock-Ola is the big name for top profits!

See the new Rhapsody II and Capri II now at your Rock-Ola Distributor's.

Look to

ROCK-OLA

for advanced products for profit

Rock-Ola Manufacturing Corporation
900 N. Kedzie Ave., Chicago 51, Ill.

400 Attend Wurlitzer Det. Show

DETROIT — An estimated 400 coin machine operators and their special guests and families attended the special premiere showing of the new Wurlitzer 2800 on Sunday afternoon, despite near-zero temperature and included a representative attendance of industry people from upstate Michigan, as well as local operators.

The big showing was held at the show rooms of the Angott Distributing Company, distributors for Wurlitzer in this territory for many years. Carl Angott, head of the firm, was assisted in his duties as host by Harold Christensen, general manager, Charles Andrews, and others, including a number of the Angot family. Among the charming hostesses were Mrs. Charles Angott and Mrs. Madeleine Andrews.

The Wurlitzer Company was directly represented by Bert Davidson, factory representative.

MOA Vet Sees Biz Rising in '64

PEORIA, Ill.—Les Montooth, a director of Music Operators of America and a coin machine industry veteran of many years, sees the coin machine business improving during 1964, but he thinks a lot of improvement will have to be the operators' own doing.

Montooth predicts collections will be up slightly, due primarily to the increase in locations and the population explosion, but he feels the operators' expenses will increase even more. Just how well the individual operator does will depend on his own particular business practice.

"Comparing my books with 10 years ago," says Montooth, "I see income about comparable, but profits less. Expenses are up, in all categories, record costs, labor, overhead and taxes. We're facing a profit squeeze, and we have to have even tighter business controls to come out."

Among the things operators should be especially critical

about are loans and gifts, according to Montooth. He feels this "give-away" money can break a lot of small operators.

He feels the best antidote is for operators to be good businessmen, run their route like the legitimate small business it is. "We have to convince locations that ours is a business with a nominal return—like theirs — not a 'get-rich-fast' scheme," said Montooth.

The Peoria veteran said there was little doubt that equipment costs had increased over the years but that much of the equipment was also made better and lasted longer than it did in years back.

He said the result was that operators did not have to increase their equipment expenditure excessively. He placed av-

erage equipment expense at from 25-30 cents per dollar return. He said operators had to keep their costs within this bracket.

Looking into 1964, Montooth said that the chief problems were legislation which would eliminate the juke box exemption and discriminatory federal, State and local taxation. As an example, in Peoria, the operator now pays \$32 in annual taxes on the juke box, Montooth said. This is broken into \$10 State (newly passed), \$10 federal and \$12 city.

"Operators can't pay much more and stay in business," Montooth said. "We have to have a constant program of educating legislators that ours is a legitimate business—not a fast-buck operation."

W. German Trade

Continued from page 68

stitute the French-type added-value tax in line with the harmonization of the tax structure in the European Common Market. This tax, which levies on the product value increment, would replace the present turnover tax.

Wulff says the added-value tax would impose "an almost unbearable burden on operators. But, added Wulff, "I sincerely hope, nay, I am convinced that these tax problems will be solved by the close co-operation of the three groups in our trade."

Speaking of co-operation, Loeffler said, "It is of the greatest importance to emphasize and reiterate the absolute necessity for the closest links between organizations, and also between individuals, in the coin trade."

"Co-operation is necessary between individuals as well as among organizations, even when this means sacrificing personal advantage, be it waiving a sale or surrendering a location. The past has taught, and the future will underscore, that only close and trustworthy co-operation among our trade groups will enable us to survive and prosper."

Report on Smoking

Continued from page 67

"safe." On the other hand, institutional or enlightened areas such as schools, colleges, hospitals and perhaps military installations, where operators currently have much equipment on location, may well be strongly effected.

"Only a week ago," the source continued, "a Long Island bank president put thumbs down on smoking by his employees in the bank. Maybe a bank is not a typical location for a cigaret machine, but there is still the kind of a thing management can do, now that it has been given the excuse it has waited so long to get."

"I think it behooves operators to give thought to these possibilities and perhaps try to broaden out their base of operations to protect their total investment."

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Recent STEREO RELEASES for Music Operators

SEEBURG LITTLE LP's

- Pop Vocal
AL MARTINO—Painted, Tainted Rose Capitol
- Pop Instrumental
LENNY DEE—By Popular Dee-mand Decca
- Jazz/Rhythm & Blues
SONNY BOY WILLIAMSON—
Down and Out Blues Checker
- Country & Western
ROSE MADDOX—Alone With You Capitol
- International
WERNER MUELLER—Sound Sensation
mit Werner Mueller Decca

All titles listed are custom 33 1/3 stereo singles packaged for the juke box operator. Other packagers or record companies may get weekly listings of their product by sending releases to Juke Box Reviews, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

COINMEN IN THE NEWS

Denver
December was a month of double holidays for operators who celebrated birthdays during the same period. Included were Howard Hold of Front

Range Music, Boulder, Colo.; Johnny Knight of Skyline Music, Denver; Tom Dean, Denver; Jesse Hochstedler, Holly Amusement Company, in Holly, Colo., and Fred Jack, of Raton, N. M. . . . Albert Richardson of Ideal Music Company, Greeley, Colo., did some pre-Christmas shopping in Denver for new phonographs and pin games during early December. . . . A surprise purchase of two new Wurlitzer phonographs "beefed up" rental operations during the Christmas season of 1963 for Charles Salardino of Pueblo, Colo.

Another purchaser of a new phonograph was Bill Burbank of Montrose Music Company, of Montrose, Colo. Pete Vandenberg, of Modern Music Company, in Colorado Springs, added a few during the holiday season as well. . . . Don Akins, of Continental Music Company, is back on the routes of his combination phonograph, amusement, and bulk machines, after a long sojourn in a Denver hospital. Akin was burned about the legs when a child and suffers frequently from the same old injury. . . . A seldom seen visitor who popped into Denver distributors' showrooms during December was Sandy Herman, operator from Security, Colo. Herman was building up his route equipment in anticipation of a busy, forthcoming year.

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LIGHTNING BALL	165
UNIVERSE	165
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CORRAL	275
TROPIC ISLE	295
SLICK CHICK—Special	295

2-PLAYERS

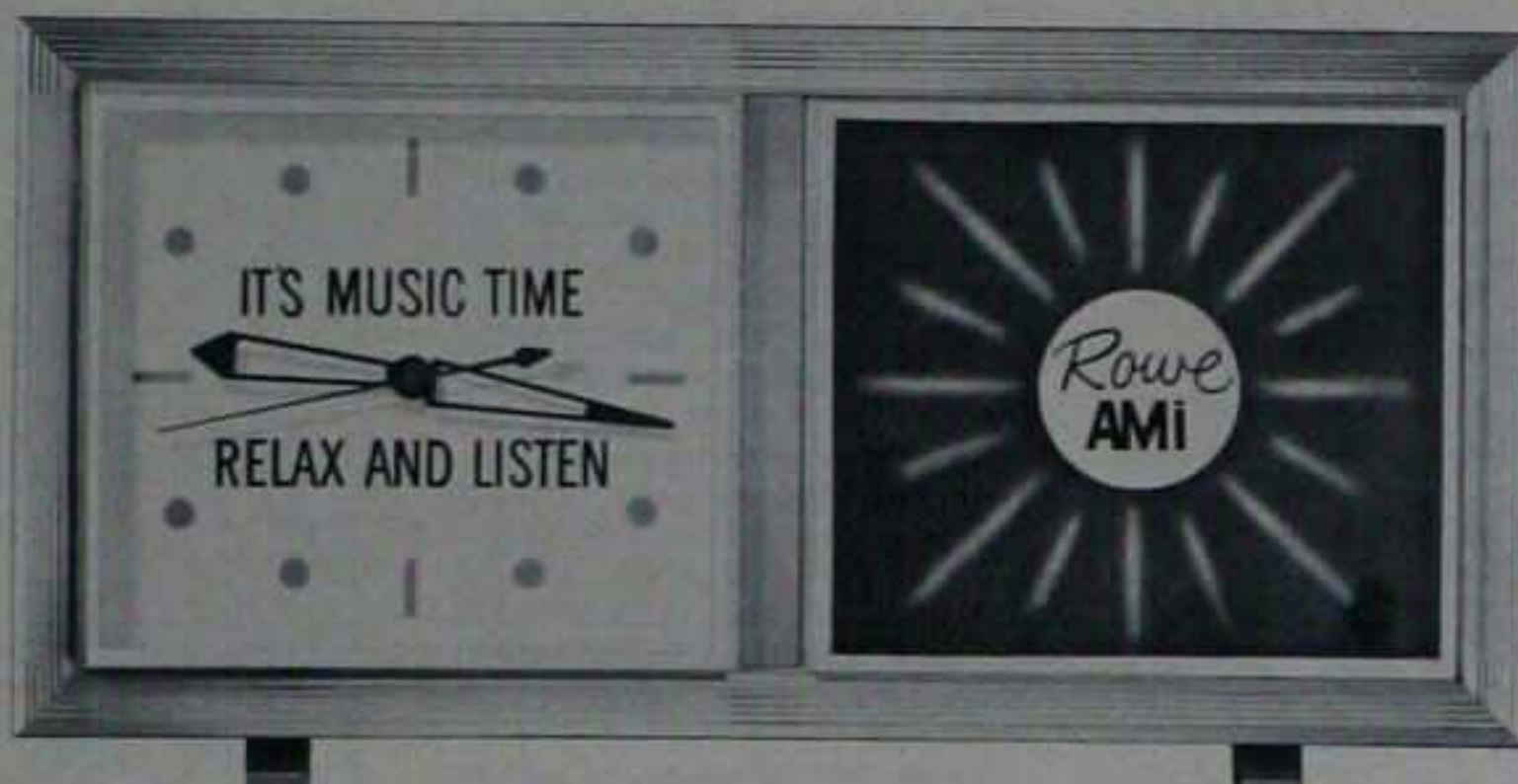
SEVEN SEAS	\$215
CAPT. KIDD	215
MERRY-GO-ROUND	275
LANCER	350
ALOHA	365
PREVIEW	375

4-PLAYERS

SWEET SIOUX	\$225
OKLAHOMA	365

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Rowe sets the standards in vending equipment, bill changers, music systems

BULK VENDING

Bulk Trade Outlook for '64 Bright Indeed

CHICAGO—There's no doubt about it. The bulk vending industry has just had its best year ever and the outlook for 1964 is equally bright.

A spot check of manufacturers, distributors and operators by Billboard last week produced this conclusion with about as much emphasis as is possible. Of some dozen industry leaders interviewed, not one had a discouraging forecast and to a man, they predicted the coming year would set new records.

The optimism is based on a variety of factors. On the one hand is the growing acceptance of bulk venders by such mass-merchandising outlets as supermarkets, chain stores and discount centers.

This is coupled with the maturity of bulk operators in taking advantage of this acceptance. The new merchandising require a new way of doing business and the bulk operators have shown they're up to the challenge.

They've turned to multiple installations, mass displays of merchandise, attractive promotion techniques and the use of clever ideas in combinations of fill.

On the other hand is the development of new merchandise for the machines. The past year has seen the growth of dime capsule vending to where it now comprises an important part of the industry.

The year has also seen the emergence of the quarter capsule and the industry hopes 1964 will likewise see the 50-cent capsule reach maturity.

The penny machines vending ball gum and charms in combination or en toto are still the backbone of the industry, but the new merchandise has helped make the bulk business big business.

Most of the industry agrees that the day of the mom and pop store is over and so for that matter is day of the mom and pop bulk vending operation. Bulk machines are in modern high-traffic locations and such locations require the service of modern, big-business type organizations.

Fear New Laws

With all the optimism, bulk operators are nevertheless aware of the industry's ever-present worry: discriminatory legislation and taxation. Everybody realizes that as the population explodes and government gets bigger the need for additional revenue by these governments will likewise increase.

Bulk operators and distributors—even manufacturers—will be targets for additional funds. The important thing is that industry members prepare themselves for these battles.

As H. B. Hutchinson of Atlanta said, "It'll be a problem of education. The legislators will have to be informed that we're simply merchants, just like other retail outlets. We're not opera-

tors of 'carnival slot machines,' as bulk machines have been called in the past."

Education First

Don Mitchell, legal counsel of National Vendors Association, noted too that the industry will have to work to educate new operators in the dangers in blue-sky and fast-buck techniques.

The industry can reach even greater heights, Mitchell said, but it also has to do its own policing.

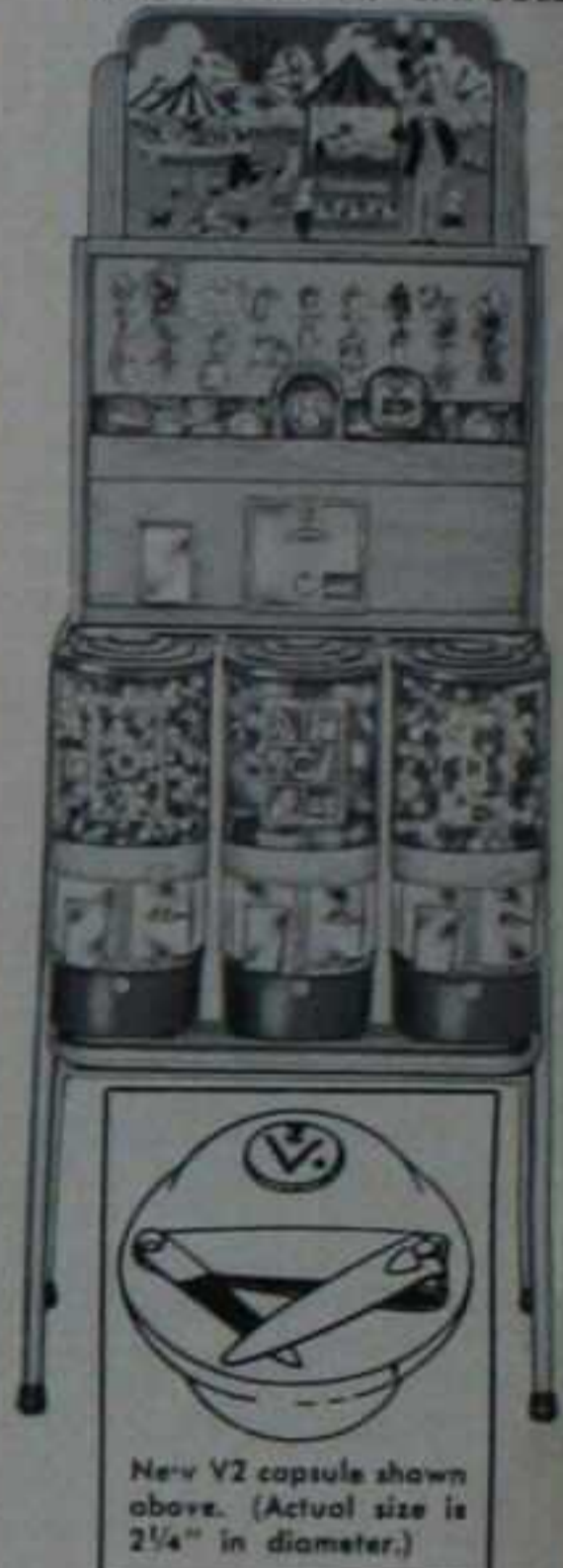
Summing up, the bulk industry may well be in its infancy, as Harold Schaefer of Victor Vending Corporation termed it. To put it another way—the bulk industry appears to be at the dawn of a new era. It has new horizons to conquer. And as with

all such horizons, there are problems. The industry, however, seems more than up to the challenge.

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ABT Guns	30.00
Mills 1r Tab Gum	12.00
Acorn 8 lb. Globe	10.50

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Pistachio Nuts, Jumbo Queen, Red	.77
Pistachio Nuts, Jumbo Queen, White	.70
Pistachio Nuts, Large Tulip	.75
Pistachio Nuts, Vendor's Mix	.68
Pistachio Nuts, Shell, Red	.63
Cashew, Whole	.68
Cashew, Butts	.65
Peanuts, Jumbo	.65
Peanuts, Small	.57
Mixed Nuts	.57
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.34
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Dams	.32
M & M, 200 ct.	.35
Marshmallows	.47
Rain-Bite Gum, 72 ct.	.32
Mail-offs, 100 ct., per 100	.32
Rain-Bite Ball Gum, 100 ct., 170 ct., 210 ct.	.32
Rain-Bite Ball Gum, 100 ct., 300 lb., minimum prepaid on all	.34
Rain-Bite Ball Gum, all flavors, 100 ct.	.45
Wrigley's Gum, all flavors, 100 ct.	.45
Beach-Nut, 100 ct.	.45
Herhey's Chocolate, 200 ct.	1.30
Minimum order, 35 boxes, assorted.	

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Boom to Go On-Crisman

CHICAGO — Paul Crisman, genial partner in King & Company, large Midwestern distributorship, predicts the continuation of a bulk vending boom that he describes as the greatest in industry history.

Crisman notes that King & Company's inventory is one-half again more than it was a year ago and everything is moving very well. He says the extra inventory is needed to keep up with the increased orders.

He also credits part of King & Company's success to the large inventory. "We have over 450 different items in stock, and we're able to fill an order the same day we get it."

Looking into 1964, Crisman said it's hard to make a specific projection other than that business, by all current indicators, will continue to be excellent.

"We expect some new machine introductions — at least that's what the rumors are. And as far as product is concerned, I think there will be an increase on a broad basis. I don't think any specific product will predominate. I expect an increase in everything."

Regarding 1963, Crisman said the boom in bugs and dime capsules was among the most significant things to happen all year. "It pepped the entire industry up," he noted.

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BMI and Canadian Role

• Continued from page 28

been played more than once by virtually every orchestra in Canada (and several elsewhere) capable of performing it. Similarly, the names of Jean Papi-neau-Couture, Violet Archer, Harry Freedman, John Beck-with, Barbara Pentlend, Jean Coulthard, Samuel Dolin, etc., are now emerging on the inter-national music scene where only two decades ago the only two Canadian composers to have re-

ceived some measure of recogni-tion were Haley Willan and Claude Champagne (two of Cana-da's senior composers who, in-cidentally, joined the BMI on its formation).

Thousands of European immi-grants are pouring into Canada yearly and many of the new Canadians are composers, au-thors, musicians, and entertain-ers. To assimilate their ideas with the new world can be frus-

trating and a discouraging ex-perience. They ask over and over, can the old blend with the new.

Yes, is BMI Canada's reply. But BMI Canada gives more than lip service. It meets these exciting challenges by throwing open its "publishing" doors to material that engulfs the artistry of the entire universe.

The music world is watching the super-human efforts of BMI Canada in extending to blend the old with the new and are aware that the ultimate will be a creative explosion.

BMI Canada, although ex-posed to the mammoth music mastery of the United States, has no complex when it comes to "selling its wares" of Canadian talent.

Canadian immigration policy is often referred to as the melt-ing pot of the world. BMI Cana-da has become head chef in choosing the right ingredients for this musical "Cordon Bleu."

BMI Canada, Ltd., has also constantly encouraged Canadian composers who make the writing of popular songs their particular field of endeavor. Whilst the re-

sults that more and more Cana-dian songs are being recorded and played, some of them achieving hit status on an inter-national basis.

Songs out of Canada such as "Man in a Raincoat," "Walk Hand in Hand," "Swinging Shephard Blues" and "Our Win-ter Love" have hit the American charts with considerable impact resulting in each of the original versions being covered by other artists of high caliber on a multi-tude of labels.

In addition Canadian base subsidiaries of major American labels such as Capitol, Colum-bia, RCA Victor, etc., have jumped on the bandwagon, for-merly occupied solely by inde-pendent companies, resulting in an impressive number of Cana-dian songs being recorded by Canadians and in some cases by American artists right here in Canada.

BMI Canadian music is achieving success on albums as well as single records. An out-standing example is Walt Griez-e's "December Time," re-cently recorded by Bob Goulet for his smash Columbia Christ-mas album. Jimmy Cowell's "These Are the Young Years" from Florrie Cramer's RCA Vic-tor album, and, of course, their "Take 10" album produced in Canada by RCA Victor with many originals by Phil Nimmons recorded by the Nimmons group—and the "Hootin' Holi-day" album on Spartan, by the Fernwood Trio. Others are in preparation on various major labels and the general feeling of the trade is that the Canadian popular music has arrived and should turn out to be a pretty husky business baby in 1964.

BMI Latin Position

• Continued from page 28

Hernandez, Osvaldo Sarres, Consuelo Carrmilo, Nino Menendez, Adolfo Utera and Perez Prado.

Included in the Peer catalog are the following Latin stand-ards: "Adios," "Besame Mucho," "Green Eyes," "Brazil," "Tico Tico," "Baia," "Frenesi," "Perfidia" and "Amor."

And these songs become top hits with the recordings of Jim-my Dorsey, Tommy Dorsey, Benny Goodman and Artie Shaw.

These were the great hits of the swing bands during the 1940's, and in the early 1960's they were revived with a rock and roll beat.

During the last three years, it's been the bossa nova leading the Latin scene. Now that bossa nova has hit the crest of its popularity, a new style of Latin music is on the horizon. Just what form it will take, nobody knows. But it's pesos to donuts that it's on the way.

Prior Years

• Continued from page 52

- JUNGLE DRUMS, E. Lecuona, O. Flynn, C. Lombardo, E. B. Marks Music Corp.
- LAZY RIVER, S. Arodin, H. Carmichael, Peer International Corp.
- LET'S DANCE, G. Stone, J. Bonime, F. M. Baldrige, E. B. Marks Music Corp.
- MALAGUENA, E. Lecuona, E. B. Marks Music Corp.
- MAMA INEZ, E. Grenet, L. W. Gilbert, E. B. Marks Music Corp.
- MANHATTAN, R. Rodgers, L. Hart, E. B. Marks Music Corp.
- MARCHETA, V. Schertzinger, M. M. Cole Pub. Co.
- MARTA, M. Simons, L. W. Gilbert, E. B. Marks Music Corp.
- MEXICALI ROSE, J. Teeney, H. Stone, M. M. Cole Pub. Co.
- ORIGINAL DIXIELAND ONE STEP, D. J. Larocca, G. Crandall, J. R. Robinson, E. B. Marks Music Corp.
- PARADE OF THE WOODEN SOLDIERS, B. MacDonald, L. Jessell, J. Lampe, V. Oliver, E. B. Marks Music Corp.
- PEANUT VENDOR, M. Simons, M. Sunshine, L. W. Gilbert, E. B. Marks Music Corp.
- PLAY FIDDLE PLAY, E. Deutsch, A. Altman, J. Lawrence, E. B. Marks Music Corp.
- SONG OF THE ISLANDS, C. E. King, E. B. Marks Music Corp.
- SAY SI SI, E. Lecuona, A. Stillman, F. Luban, E. B. Marks Music Corp.
- SOUTH, B. Moten, N. Charles, T. Hayes, Peer International Corp.
- TABOO, M. Lecuona, Peer International Corp.

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Ball-lifter delivers each player full count of balls (5 or 3), but balls in Blast-off Holes remain captive, player to player and game to game, until released by skill, promoting "can't-waste-captive-balls" repeat play.



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Wherever on location it will be in action. It is so beautiful, so tuneful, the public can't leave it alone!

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108 Years of Musical Experience



Billboard
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REPRISE OFF TO EUROPE: Off to Europe for his second tour is Reprise artist Trini Lopez (l.) accompanied by Mickey Jupp and David Shriver (r.). Austria, Belgium and Holland are scheduled stops.

HAPPENINGS AT DECCA, LTD., DISTRIBUTOR MEET IN LONDON



DISCUSSING WORLD-WIDE MARKETING TRENDS: At London convention for its American and Canadian distributors, gathering included (left to right) D. H. Toller-Bond, executive vice-president, London Records; Jimmy Martin, head of Chicago's James H. Martin Co.; Maurice Rosengarten, director of Decca, Ltd., and head of Musikvertrieb, Zurich; and Sir Edward Lewis, chairman of the board, Decca, Ltd.



COLLECTING CLAN AT AIRPORT: Herb Goldfarb, London Records' national sales director, is in fine fettle as he shepherds his party of American distributors and their wives upon arrival at London Airport for convention.



HOSPITALITY KNOWS NO BOUNDS: There was food, glorious food, at any number of the various buffet lunches prepared by Decca, Ltd., for their visiting family of American and Canadian distributors.



PITNEY'S PRIDE: First silver disk for Gene Pitney from England is proudly shown to United Artists' Lloyd Leipzig by artist. "Twenty-Four Hours From Tulsa" earned the distinction.



DISQUES CBS AT ORLY AIRPORT: Center of interest at Paris' Orly Airport is display area which features CBS Records product.



VACATIONING IN P.R.: Chubby Checker with his fiancée Catherine Lodgers enjoy poolside chat with (left to right) local deejay Alfred Herger, artist Chucho Avellanet, and Chubby's manager, Henry Colt, in Puerto Rico.



'ROUND THE RONETTES: At reception for Ronettes in London given by British Decca were (l. to r.) Tony Hall (Decca), Nedra, Bernie Andrews (producer for BBC), Rannie, Dan Moss (deejay), Estelle, and Tony King (Decca).



WESTERN TROPHY AWARDED: Alfred Newman's sound track score to "How the West Was Won" was given 1963 National Cowboy Hall of Fame and Western Heritage Center "Wrangler Trophy." Shown here are Mickey Scopp (Big 3), Newman and Ken Darby.



BOBBY GOLDSBORO

Singing

"SEE THE FUNNY LITTLE CLOWN"

UA 672

**NOW DEFINITELY 1964's
FIRST BIG BALLAD HIT!**

NEWS!

