

BILLBOARD MUSIC WEEK

Music-Phonograph Merchandising • Radio-TV Programming • Coin Machine Operating

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German Juke Box Ops Want Lower Disk Tabs

By OMER ANDERSON

FRANKFURT, Germany — West German juke box operators are opening a campaign for reduced record prices, a campaign based on the assumption that platter prices are sorely overpriced and are the root of the industry's real problem.

Disks now cost operators around 70 cents each, which the trade deems exorbitantly high. The current campaign seeks to drop the price to 50 cents. Some operators are demanding a record for a 35-cent "survival" drive, it being their contention that lower disk prices are the only real solution to the operator cost-price squeeze.

Overshadowing the campaign for disk price-cutting is the reopening of negotiations between GEMA (the German licensing agency) and the record producers for the hiking of royalty payments. The juke box operators are forthright in their attitude toward any further round of GEMA royalty hikes — they are against it tooth and nail.

In effect, the operators are inviting the phonograph record manufacturers to resist GEMA's demands on the grounds that the operators are pressing for platter price reductions. It is patent impossibility, the producers are being invited to protest, that they simultaneously hike GEMA's royalty take and cut platter prices.

GEMA opened negotiations with the manufacturers December 22, but the negotiations were continued until January 25.

In their dealings with GEMA, platter potentates and operators alike are focusing on a strange new twist to the German music trade—the drift away from pop to classics. This trend could exert revolutionary impact on the entire German music field.

Record production increased in 1960, but the gain was con-

(Continued on page 70)

CANTEEN MUSIC BID WATCHED BY RECORD BIZ

NEW YORK — Automatic Canteen's entry into the music machine operating business will be watched with interest by the nation's record manufacturers and distributors. The giant corporation has a history of setting up its own distribution system and sources of supply in the vending business. This could mean that Canteen would deal directly with record manufacturers in setting up its own distribution points, and/or press records on its own label.

CANTEEN BEGINS MUSIC OPERATING; EYES GAMES

Runs Test Route of Juke Boxes in Chi; To Acquire Game Operating Interests

By AARON STERNFIELD

NEW YORK—The nation's largest operator of vending machines—Automatic Canteen Company of America—has begun operating juke boxes and will soon operate kiddie rides and amusement-type games such as shuffle alleys, gun games and arcade pieces, but not pins.

Frederick L. Schuster, Canteen



FREDERICK L. SCHUSTER

board chairman, said the company is now running a test juke box operation in Chicago and plans to enter the music operating field in a big way.

He told Billboard Music Week that the announcement with regard to the amusement game venture would be made "in two or three days."

The juke box distributor will continue as an integral part of the AMI (the juke box manufactured by a Canteen division) sales pattern, according to Schuster.

He explained that the newly formed Rowe-AMI Sales Corporation, a division of Canteen, will work through the normal distribution channels. This means that the distributors will continue to sell

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CHICAGO DEALER GROUP HUDDLES TO AIR CO-OP BUYING PROSPECTS

Also Ponders Over Pricing Structures Of LP's & Singles

BY NICK BIRO

CHICAGO—A small but influential and well-organized group of Windy City dealers will be meeting here tomorrow (Tuesday, 31) to discuss the pros and cons of a dealers' buying co-operative—currently being set up on the West Coast (Billboard Music Week, January 23).

The local group, known as Associated Record Stores, is a three-year-old nonprofit organization, which lists Jack Schaps, Hillside Music, as president. Andy Anderson, Record Center, one of the city's leading dealers, is also a member. All in the group are members of the Society of Record Dealers of America (SORD).

Also on the agenda is the almost equally provocative subject of

price structures of LP's and singles. The group has previously been on record as advocating a cut in both the singles' and LP prices.

Anderson indicated that the Chicago group was definitely uncommitted in its thinking but felt that some serious discussion of the West Coast proposal was in order.

The Coast plan is being pushed by Howard Judkins, Garden Grove, Calif., who is also president of SORD, though Judkins has stressed there is no connection between SORD and his efforts to kick off the co-operative.

Judkins termed the setting up of a co-operative a "fight for survival" by the dealers with discounters.

The battle against discounters and other so-called ills in the record industry is nothing new as far as the Chicago dealer group, Associated Record Stores, is concerned.

As far back as 1959, the group presented a resolution to ARMADA calling for, among other things: 1. Uniform privileges; 2. Better

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East's Dealerships Cast Conflicting Views on Co-Ops

By REN GREVATT

NEW YORK — Record dealers, speaking both individually and as members of local and regional associations, have shown a varied reaction on the matter of dealer buying co-operatives. The question became a source of trade discussion last week in the wake of a projected new dealer co-op being spearheaded on the West Coast by Howard Judkins, of Judkins Music in Garden Grove, Calif.

Sy Bondy, president of the Associated Record Dealers of New York and New Jersey (ARD), speaking in sweeping terms, said, "Dealers should try to do this kind of thing wherever possible. We see the same problem everywhere, where discounters are selling to the

(Continued on page 80)

Rock-Ola Bows 100-Play Box; OK's Wms. Buy

CHICAGO — Rock-Ola Manufacturing Company's purchase of the vending machine properties of Williams Electronic Manufacturing Company was officially wrapped up last week, Billboard Music Week learned from a highly placed source.

Simultaneously, Rock-Ola announced the introduction of a new 100-selection, stereophonic, wall-model juke box, and the appointment of new distributors in Tucson, Ariz., and Seattle.

The Williams deal, first announced in Billboard Music Week, January 16, was originally set for signing Wednesday (18), but technical details delayed the final settlement until last week.

Confirm

At press time, officials of neither company would confirm nor deny the deal, but Rock-Ola vice-president

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Twenty Years of Service to Music

1940
1960

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Wallichs' Music City Lifts Policy; to Cut LP Prices

Discount to Be Applied Only to Selected Line-Up of Albums; Remainder Full-Price

By LEE ZHITO

HOLLYWOOD — Clyde Wallichs' Music City, staunch adherent of a full-price policy, is abandoning its traditional ways in favor of a 30 per cent price cut on approximately 100 different albums each month. Wallichs emphasized this does not mean that Music City will be going to an all-discount policy, but that the price slash will be applied to a selected line-up of albums. The remainder of stock will continue to be sold at full price.

These monthly sales will be restricted to the releases of only one or two labels. Wallichs said he will go out of his way to pick those albums with the greatest sales appeal in a sincere effort to give customers a legitimate price break. A sale will not be used to push obsolete or slow-moving product. Furthermore, all titles to be placed on sale will be stocked in depth so that customers attracted by the sale will not be disappointed to find the desired items out of stock.

Sales Kick-Off

The new policy will be kicked off with a sale on approximately 100 Columbia LP's. The offer will include the current top-selling "Camelot" original Broadway cast package.

Purpose of this approach is to stimulate store traffic, Wallichs said. The policy has been tested for the past six months, he said, and has proved to be a potent traf-

fic builder. During the past year, Music City has ballyhooed sales on those labels which had special deals going at the time. Results proved so rewarding, Music City now will create its own low-priced offer as "leaders" to pull in the customers. Heretofore, manufacturer deals were advertised as "money-saving" offers. Now, for the first time in its history, Music City will use the word "discount" in advertising its price cutting.

Ads will be a straightforward statement of fact, Wallichs said, without resorting to such deluding devices as claiming discounts "up to" an impressive percentage as commonly used by other discount operations in town. Full price break will be 30 per cent off on the selected product array. Product on sale will be prominently displayed in the store. Past experience has proved that customers attracted by the sales bought enough of the regularly priced merchandise to more than make up for the discounted items.

Tab Hunter to Dot Exclusively

HOLLYWOOD — Actor-singer Tab Hunter late last week signed an exclusive long-term contract with Dot Records, thus returning to the label where he had his biggest record. In 1957, Dot released "Young Love," which brought Hunter a gold record. According to Dot, that single has been a continuing seller and to date has sold 2,000,000 copies. Pact was signed by Dot President Randy Wood who personally will handle Hunter's sessions.

Dot had issued only two Hunter singles and an LP early in 1957. Later that year, Hunter, who was under a film contract to Warner Bros., joined the Warner Bros. label. Dot singles were "Young Love" b-w "Red Sails in the Sunset," and "Ninety-Nine Ways" b-w "Don't Get Around Much Anymore." Latter reportedly sold more than 500,000. Dot later coupled "Young Love" with "Ninety-Nine Ways" as part of its "All-Time Hits" singles series. The LP was the original sound track to NBC-TV's "Hans Brinker or the Silver Skates" spectacular starring Hunter.

MIKE CATCHES CORN BEEF SET

HOLLYWOOD — Larry Finley, artist and repertoire vice-president of Tops Records and its sister labels, was recording last week at New York's Stage Delicatessen. He hung a wireless mike around the establishments famed Max Asnas to capture for all time the repartee between the corn-beef Confucius and his celebrated customers. For three days, Finley taped two four-hour sessions each day, and caught off-guard a number of showbusiness greats (Jack E. Leonard, Joey Bishop, Maury Amsterdam, Myron Cohen, etc.).

Later, each willingly signed a release to permit use of the material in an album with the exception of one. Lone hold-out: Columbia's Mitch Miller. (Album, "Max Asnas at the Stage Delicatessen in New York," will be issued in April on Tops' new full-priced line, Kimberly Records.)

Expected Talk Of Merc., Disk Stars Not Held

CHICAGO — A hoped-for meeting between representatives of Mercury, the Platters, and Tony Williams to settle breach of contract claims between the Platters and the diskery failed to take place here last week.

Meanwhile, a motion for retrial by Mercury in a separate contract suit with Williams, had not been settled at press time. The hearing was in progress in U. S. District Court last Friday afternoon (27).

It involved the Williams-Mercury suit, won by Williams a month ago, in which the court ruled in essence that an individual member of a performing group was not bound by the group's exclusive recording contract, thus freeing Williams to record as a soloist for another label (Billboard Music Week, January 9).

New Question

The latest breach of contract claims between the Platters and Mercury arose over whether the label had the right to decide who in the group is to sing lead. The label reportedly told the singing group they would not be recorded unless Williams sang lead, and the Platters claimed this was a breach.

Label attorneys, however, pointed out that the label's a.&r. head had in past made arrangements and picked parts, that Williams had historically sung lead on about 50 per cent of Platter sides.

(Continued on page 66)

Leiber, Stoller Form Own Production Co.; Serving All

NEW YORK — Jerry Leiber and Mike Stoller, one of the most successful producing teams in the last decade of the single records business, are forming their own production firm to make records for diskeries. Leiber & Stoller Enterprises will encompass producing disks, management of talent, publishing firms, development of new writers and development of new record producers. As part of the new set-up, Leiber and Stoller have hired Danny Kessler as vice-president and general manager of the production firm.

Leiber and Stoller have been cutting hot sides for Atlantic, Big Top, United Artists and other labels for the past two years. Three years ago they also had a deal with RCA Victor. They have been recording sides by the Coasters, the Drifters, the Isley Brothers, Ruth Brown, La Vern Baker, Jimmy Ricks, and Ben E. King. The boys will continue to make records with these artists as well as Dale Hawkins on Checker.

The list of hits penned by the boys and produced with many of the above artists include "Yakety Yak," "Searchin'," "Charlie Brown," "Along Came Jones," "Save the Last Dance for Me," "Poison Ivy," "There Goes My Baby." They produced two Sammy Turner hits, "Always" and "Lavender Blue." Their current hit disk productions include "Spanish Harlem," "I Count the Tears," "You're the Boss," "Wait a Minute" and "Sure Enough." Their list of song credits stretches back to "Riot in Cell Block Number 9," and to "Hound Dog," and other Elvis Presley hits. Leiber and Stoller also wrote the

theme for the forthcoming movie, "Something Wild."

Kessler will head up the management firm, which will be called LSK Management. The Four Coins and the Coasters will be the first acts in LSK. Kessler has been an a.&r. man for both Columbia and Victor, where he brought Johnnie Ray, the Four Lads, the Four Coins, Ahmad Jamal, the Dukes of Dixieland, and Chuck Willis to the label. Kessler exited Broadway and Rush music a few months ago. He is set for a lengthy road trip in February to seek new talent and new writers.

As part of the new set-up, Leiber and Stoller have started two new publishing firms. One, the BMI firm, is Trio Music. The ASCAP firm is called Quartet Music. The writer-producers have ended their long publishing association with the Aberbach Brothers and will handle their own publishing firms from now on. They already have signed Phil Spector, the writer of "Spanish Harlem" and the writer of the new Johnny Nash sides, "Some of Your Lovin'" and "World of Tears."

According to both Leiber and Stoller, their new publishing firms will be big-styled operations. They intend to take new writers under their wing and help get them started. They will also take songs from established writers who want to publish with them. They feel that with the set-up they will get many writers approaching them.

The new Leiber and Stoller operation fits in with the ever-growing trend of production of records by outside a.&r. men or teams. Instead of these free-lance a.&r. men operating casually, they now are becoming more and more organized, so that they offer a whole production package, including the artist, the songs and the a.&r.

(Continued on page 66)

BMI's Black Tie Affair Pulls 300 Pubbers, Writers

NEW YORK — Close to 300 publishers and writers showed up at the BMI dinner held at the Hotel Pierre in New York last week (25). This marked the ninth annual Award Dinner given by the licensing society, and the grand ballroom of the hotel was jammed for the black-tie affair.

Seventy-nine song awards were handed out to writers and publishers of hits during 1960. These, in alphabetical order, ranged from "Alley-Oop" to "You've Got What It Takes." Speakers at the annual shindig were BMI President Carl Haverlin, the chairman of the

(Continued on page 66)

Jo Stafford Parts With Col. Records; Has Commitments

NEW YORK — Jo Stafford has parted with Columbia Records after a long-time association. Mike Nidorf, Miss Stafford's manager, stated that the internationally known vocalist has commitments to cut three albums for different companies.

Miss Stafford has also started a new series over Radio Luxembourg and is set for 13 one-hour television shows in Great Britain.

During her years with Columbia and in her prior association with Capitol, the thrush recorded many hit singles and albums. She was one of the first recording artists to be extensively promoted on an international level.

Sam Goody Chapter 11 Plan Set Aside by Court's Ref, Lowenthal

NEW YORK — The Sam Goody Chapter 11 Plan was set aside last week (24) by Referee Herbert Lowenthal. The confirmation of the Goody Chapter 11 Plan was made in granting a motion by Columbia Records Distributors, Incorporated (CRDI), which was Goody's largest creditor to the tune of \$325,000.

Reason for setting aside the confirmation was that Referee Lowenthal ruled that Sam Goody and his various companies were guilty of fraud in not listing as unliquidated claims, the claims made subsequent to the March confirmation in the antitrust action filed in July by Goody. In this action Goody had asked for treble damages of \$750,000 against Columbia Records and

Caedmon Records, and the Caedmon Sales Corporation.

In its petition, CRDI asked that the confirmation of the plans of arrangement be modified, and that an injunction be issued restraining the Goody debtors and/or Sam Goody, from asserting certain rights or from prosecuting the antitrust suit. CRDI was not granted the injunction, which was denied without prejudice. But the confirmation was set aside, and the proceedings will be reopened.

Within a few weeks it is expected that the court will hear applications for "alteration or modifications of the arrangements of (the Goody Chapter 11 Plan) for the purpose of correcting the fraud."

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Off-B'way Musical Scores Attract Biggie Publishers

E. H. Morris Grabs 'Madam Aphrodite,' 'Double Entry' Rights; Auditions Others

By JUNE BUNDY

NEW YORK—More and more big league publishers are showing interest in the off-Broadway musical field. E. H. Morris Music last week grabbed off publishing rights to the score of two upcoming off-Broadway shows—"Madam Aphrodite" and "Double Entry."

Morris' general professional manager, Sidney Kornheiser, said there are a flock of new off-Broadway shows in the works this season and Morris is auditioning as many as possible in a hunt for new material.

The firm will invest in such shows "if necessary," said Kornheiser, although they are not doing so with either of the above-mentioned productions. Morris backed one of the off-Broadway "Shoe String Revue" shows.

Meanwhile Morris writers are also active on Broadway. New show scores are in the works by the "Wild Cat" team (Carolyn Leigh and Cy Coleman), the "Bye Bye Birdie" team (Lee Adams and Charles Strouse) and veteran composer Harold Arlen.

"Madam Aphrodite" will be presented by the producers of the off-

Broadway hit, "Little Mary Sunshine" — Cynthia Baer, Howard Barker and Bob Chambers—with book by Ted Mosel and score by Jerry Herman, who wrote the off-Broadway hit revue, "Parade." The opening is scheduled for late spring. The score is in Morris' BMI firm, Meridian.

"Double Entry," which opens at the Martinique Theater here February 20, features two one-act musicals — "The Bible Salesman," a musical adaptation of an O'Henry story; and "The Oldest Trick in the World," an original musical comedy. Scores, published by Morris Music, are by Jay Thompson, who penned "Once Upon a Mattress," the off-Broadway show directed by George Abbott which later moved to Broadway.

Disk-Fed Fire Cuts Quarters Of Records, Inc.

BROOKLINE, Mass.—A devastating fire that took five hours to subdue destroyed the building occupied by Records, Inc., and ruined hundreds of thousands of phonograph records in mid-afternoon last week (24). Cecil Steen, president of the firm, said temporary quarters will be set up in a few days and the firm expects to be operating within the week.

Three men and two women were trapped in the second floor of the building at 790 Commonwealth Avenue and took refuge in a broadcasting studio when the stairway exit was cut off by the flames. Six fire-fighters were injured. The building also houses Professional Sound, Inc.; Herb Dale Enterprises (Dale, MGM labels), and radio station WBOS.

Trapped were William Barnes, WBOS announcer; Ralph Weinman, station manager; Mrs. Aurora Temple, office manager; Al Mar-rill, music director, and Linda Wadell of the office staff. There were about 30 persons in the building when the fire started at 2:45 p.m. The five were rescued over fire ladders.

The burning records created thick, choking smoke and holes had to be drilled through the floor to flood the large stocks in the basement. Cause of the fire was not determined.

FIRST BOY FOR TWO A.&R. MEN

NEW YORK—Two of the country's top a.&r. men became fathers of boys over the past two weeks. Clyde Otis, Mercury a.&r. executive in the East, became the father of Clyde Otis Jr., on Wednesday, January 25. A week previously, George Avakian, RCA Victor a.&r. executive here, became the father of Gregory Avakian. It's the first boy for both fathers.

Retail Shops' Single Record Unit Sales Up; LP Units Down in Dec.

NEW YORK—Single record unit sales in retail record shops were up, and LP record unit sales in stores were down during December 1960, as against the same month in 1959. Single records jumped by 29.2 per cent as against the December 1959 period, while LP sales slipped to 1.6 per cent less in units than the preceding December.

In December 1959, including the Christmas week, single record sales totaled 4.8 million units. In the same four weeks in 1960, single sales hit 6.2 million units. This was not as good as December 1958, however, when single unit sales hit their peak of 7.8 million, a sensational figure reached through the 3 million sales of the Liberty disking of "The Chipmunk Song."

Surprise Slip

The slip in LP sales in December 1960 was somewhat of a surprise, since LP sales in 1960 were running far ahead of 1959. The unit sales were off by minus 1.6 per cent, with dollar sales (at manufacturer's list price) in retail shops running 2.5 per cent below the same four-week period in December 1959.

For the cumulative year of 1960, LP sales in dealers' stores increased by 36.7 per cent in units and 39.4 per cent in dollar value at list price. The

total number of LP's sold through dealers in 1960 came to 51.8 million units, as against 37.9 in 1959 and 29.1 in 1958. The increase of LP units sold in 1960 as against 1958 was 78 per cent.

Meanwhile, singles made a strong gain in 1960 as well. They were up 26.3 per cent in dealer sales in 1960 as against 1959, and up 10.3 per cent in 1960 as against 1958, which was a good singles year. Elvis Presley undoubtedly contributed to the singles comeback in 1960, due to his leaving the Army and coming back as strong a performing artist as before he entered the service. His total sales in 1960 in singles are estimated at three to five million disks. Singles were also aided by the emergence of a dozen new singing talents, and the strength of many of the now-established young name artists.

Big Stereo Year

The year 1960 was also a great one for stereo. The total increases in unit stereo sales in retail stores for 1960 over 1959 was 63.9 per cent. The number of stereo LP sold in stores in 1960 came to 12.2 million units; in 1959 the total was 7.4 million units. Monophonic LP's also increased in sales by 30 per cent. Almost 40 million mono LP's sold over the counter came to 30.5 million.

Amoeba-Like Song Groups Split, Multiply, Splinter, Merge, Scatter

By REN GREVATT

NEW YORK—One reason often offered for the fantastic number of current record artists is the simple fact that a lot of folks think they can make a financial killing with a single hit disk. Another reason, which comes into sharp focus this week is the fact that like the minuscule amoeba—or perhaps it's the hydra-singing groups are splin-

Roulette Confirms Bob Thiele Move To Helm A.&R.

NEW YORK — Roulette Records last week officially confirmed a recent report (BMW, January 16) that Bob Thiele would become the label's new artist and repertoire chief.

Thiele succeeds Joe Reisman, who is leaving the firm at the termination of his contract, to go out on his own as an indie producer. In line with this, Roulette Prexy Morris Levy noted that Reisman will continue to produce records — both LP's and singles — for Roulette and that he has already been given "several key recording assignments which will take him well past his contractual commitment."

Thiele will continue as president of his own firm, Hanover-Signature Records, which henceforth will concentrate mainly on comedy albums, jazz and "special idea" packages. Thiele first became associated with Roulette this past summer when the firm loaned Hanover-Signature money, and in return was given first option on 55 per cent of the firm's stock. Hanover-Signature now headquarters at the new Roulette building on Broadway and 50th Street here.

Prior to starting Hanover-Signature, Thiele served as a.&r. chief for Decca-Coral and Brunswick for seven years, and more recently headed up Dot's a.&r. department. A veteran recording executive, Thiele launched the original Signature label in the early '40's.

tering apart, and in effect two acts are born from the one. In biology, this process is known as mytosis, or cell-division.

In the record business, this is currently occasioned by the fact that lead singers are having a penchant for going it alone. This, of course, is nothing new. Traders with longer memories can recall Bing Crosby anking the Rhythm Boys group back in the Twenties. They can also recall Jo Stafford, once a member of Tommy Dorsey's Pied Pipers, who also became quite a successful solo thrush. Another one-time member of the same group was Frank Sinatra.

Dion Makes It

There are at least four current examples of this interesting trend, three of which have already proved successful. Perhaps the hottest is the chanter with the single name, Dion, who broke from the Belmonts and had an immediate solo hit with "Lonely Teenagers." Now the Belmonts have their first single without Dion, curiously titled "We Belong Together," which is already beginning to make a noise.

Another prominent example is the recent cutting out from the Drifters of lead man Ben E. King, who now has two hits on the charts as a solo—"Spanish Harlem" and "First Taste of Love." The Drifters are not new to this kind of scene, since an earlier lead, Clyde McPhatter, also made a successful break several years ago.

It may also be noted that the thrush, Damita Jo, who spent some years on and off with Steve Gibson and the Redcaps, enjoyed a smash with her first disk apart from the group, several months ago, with "I'll Save the Last Dance for You," and answer song to a hit by the same Drifters, "Save the Last Dance for Me."

The most recent example occurred just last week, when Johnny Mastro left the successful group known as the Crests. Mastro was the lead on all of the group's hits and came out this week with his first effort as a single, "Model Girl."

PRI to Add 3 Labels to Roll

HOLLYWOOD — Precision Radiation Instruments (Tops Records, etc.) will add a full-priced label and two low-priced lines to its roster of subsidiary firms. All three will be introduced in March.

PRI will aim its new Kimberly label at the \$3.98 (monaural) and \$4.98 (stereo) market with an initial release of four LP's. Its new Al-Fi label will be priced at 99 cents and will kick off with an eight - album release. Its new Venice line, listing at \$1.98 (monaural) and \$2.98 (stereo), will bow with 11 albums.

Other labels in the PRI line-up include Goldentone, Tops, Mayfair, and its Milton Cross series of 20 classical packages. All will continue to be sold through Tops' established factory-direct method of distribution to chain stores and racks with the exception of the Kimberly line. Kimberly will be handled by 35 independent disk distributors, following the traditional record distribution pattern. PRI's 52-man field sales staff will aid the distributors as promotion men.

In addition to the above releases, PRI will issue 18 LP's in March at the \$1.49 level, and a similar number of stereo packages under the Mayfair label at \$2.98.

Over the years, the group with perhaps the greatest number of lost lead singers would be Billy Ward's Dominoes. Among these are such well-known names as Gene Mumford, Clyde McPhatter and Jackie Wilson, all of whom split that scene. McPhatter, in fact, left both the Dominoes and the Drifters before making it strictly on his own.

The phenomenon appears to have certain evolutionary processes leading to the clean break. Often a group will record simply under its own title, as the Drifters, with no lead spotlighted. This is true in the case of such groups as the Midnighters and the Famous Flames. But in today's music scene, it has often been noted that a group really does not effect a true group sound. A lead is most often spotlighted, with the balance of the group relegated to such unintelligible background rhythm sounds as "yeh, hey" or "boom, bom, ba boom bom bom." Celestial-type groups have still another background sound; and it's been claimed that the more meshuga-styled outfits like IX!!.

Thus it was that the Midnighters became Hank Ballard and the Midnighters, while in the case of the Famous Flames, it became James Brown and the Famous

(Continued on page 70)

LIBERTY ADDS DRAMA TOUCH

HOLLYWOOD — Liberty Records is taking the drama editor route to drum-beat its "Rides, Rapes and Rescues" album. Several thousand promotional copies are being sent to the drama scribes and movie reviewers on the nation's daily newspapers to lure more lines on behalf of its novelty LP of "Music to Watch Silent Movies By."

Of particular interest to the theatrical page pundits is a sticker affixed to the album explaining its off-beat title: "During the era of silent movies, a pianist applying for a job improvising music to describe the actions on the screen, was told, 'Never mind the three B's (Bach, Beethoven and Brahms), how are your three R's (Rides, Rapes and Rescues)?"

LATE BILLBOARD SPOTLIGHTS:

TERESA BREWER: OLDER AND WISER (Willow, ASCAP) (2:38)—WHIP-POR-WILL (Cedarwood, BMI) (2:06)—Teresa Brewer could have a two-sided hit with this new release. "Older and Wiser" is a winning ballad sold with feeling; "Whip-Por-Will" is a bright country tune which receives a rollicking reading from the thrush. Coral 62253.

TOMMY EDWARDS: ONE AND TWENTY (Jimskip, BMI) (2:20)—VAYA CON DIOS (Ardmore, ASCAP) (2:44)—Tommy Edwards comes through with a first-rate performance on "One and Twenty," a lovely tune based on a familiar opera air. Flip is the standard of a decade ago, sung smartly by Edwards over good backing. MGM 12981.

Mitch Miller on March To Still More Victories

TEN years ago Mitch Miller was the king of the singles field. Now, a decade later, Mitch Miller is not only one of the kings of the album field, with 10 best selling Sing Along albums but also the proud proprietor of a brand-new Sing Along TV series, which bowed over NBC-TV last Friday (27) night.

It is hard to remember that the genial, amiable Mitch of today, leading his gang in old sweet songs and cavorting with kids on TV, is the same Mitch



MITCH MILLER

who set the entire music industry on its ear back in the early '50's. At that time Mitch was considered by many recording executives and music publishers to be an arch-revolutionary, destroying the business with wild sounds, French horns, swinging harpsichords, "bad" songs and singers who couldn't sing. In the days prior to rock and roll it was Mitch who was accused of "wrecking the pop record business."

Early Success

Mitch's first success in pop records occurred after he graduated from playing in studio bands to become Mercury pop

chief, a move that thrust in the background his career as one of the nation's outstanding oboe players. Mitch burst into prominence as a record man at Mercury through his string of hits with Patti Page, Eddy Howard and Frankie Laine, including the fabulous "Mule Train," which not only hyped the record business but also the whip business.

Mitch's success story brought him to the attention of Columbia executives, including Goddard Lieberson, now Columbia president, who knew Mitch from their home town of Rochester, N. Y. In the turmoil that attended Columbia's introduction of the long-playing record, Mitch was brought in as pop record chief, succeeding the late

(Continued on page 51)

Big 3: Make Music More Accessible for TV Films

NEW YORK — The Big Three is spearheading a move to make better music more readily available for TV film programs. The firm has sharply reduced the synchronization rates for such uses.

Mickey Scopp, Big Three chief, points out that "it is only fair to make available to film and tape programs the song material which is already available for live shows." Scopp added: "Why impose unreasonable restrictions?"

It is known that the Big Three's move has excited much interest among publishers and writers, many of whom feel that a reduction in synchronization fees will also result in greater performance income.

Japan Record Prices Dipping

YOKOHAMA — Record prices continue to decrease despite the fact that commodity prices in general have gradually increased. At present, 12-inch monaurals are pegged at \$4.17, with stereo going for \$5.56.

Philips label 12-inch LP's were put on sale last fall at \$4.17 (1,500 yen) and both Columbia and London have now adopted this pricing for new items in their catalogs. Nippon Gramophone will follow suit shortly with an album by Ferenc Fricssay and the Berlin Philharmonic performing the "New World" and "Moldau" symphonies, also at \$4.17.

There are also indications that low-price lines such as Victor's Camden series (\$2.78) and London's Ace of Clubs group (\$3.34) will be available in the not too distant future. This month, too, a special seven-inch EP of the "Unfinished" Symphony has made its appearance here for \$1.11.

MUSIC AS WRITTEN

New York

George Avakian, RCA Victor recording executive, became the father of a boy, Gregory, last week. This is Avakian's first son. . . . Peter Sutro, vice-president of Artia Records, became engaged last week to Marina Johnson. . . . The forthcoming commercials for Prell Shampoo will feature jazz played by the Cannonball Adderly combo. Roy Baton, musical director for Benton and Bowles, the agency handling the account, picked the Adderly combo for the tracks. . . . The second New York Festival of Italian Songs, which will present the songs of the 1961 San Remo Festival, will be held at New York's Carnegie Hall February 17, 18 and 19.

Jimmy Myers Philadelphia label, Myers Records, has appointed a string of new distributors. They are Yanke, New York; Richloy, Philadelphia; Seaboard, Albany, N. Y.; Seaboard, Hartford, Conn.; Allen, Richmond, Va.; Astor, Pittsburgh; Disc, Boston; Apex-Martin, Newark, N. J.; and Saratoga, Baltimore. . . . The Trump label of Atlanta has named Bob Heller as its Philadelphia distributor. . . . C. G. Records is running a three-month promotion contest for its new album with Gordon Jenkins, "26 Years of Academy Award Winning Songs." . . . Bobby and Peggy Boyd of the Boyd label in Oklahoma City, became the parents of a girl, Pamela Faye, last week. . . . We Three Music, the Hal and Belle Webman and Larry Spier Jr., firm, has acquired the rights to the tune, "I Am Sittin' at Home," on Studio Records with Frankie Sardo. Bob Rolontz.

Chicago

Dick Merle, Racine, Wis., launches his new label here in a few weeks. It'll be the Merle label. . . . Nero Recording Studios, headed by Larry Leone, president, and Lou Reizner, vice-president, has expanded and moved into new quarters on Oak Street. The firm has just released a new Murray Roman album, ribbing skiers ("Out of Control"), on its Nero label. Nero also does custom work for other labels. . . . Frank J. (Tweet) Hogan, well-known Chicago manager, who handles Bob Newhart, confirmed long-time rumors last week by forming Armanco Enterprises, his own talent management firm. Sam Honigsberg, also press representative for Newhart, will handle public relations for the firm. Besides Newhart, Hogan handles Toni Lee Scott, singer, and Dan Sorkin, Chicago deejay.

Dick Shelton, Chicago show-business attorney, formed a law partnership last week with John Wallace and Bernard Kleinman. Shelton, former band leader and agent, represents Hogan and Newhart, plus Tony Williams, Busk Ram, the Platters, and Ken Griffin. Shelton, an avid skier, just returned from a trip to Boyne Mountain, Mich., with Chicago radio personality, Dick Noel, and is now eyeing a spring excursion to Europe to test the slopes. His new partner, John Wallace, is a former night club entertainer; the other partner, Bernard Kleinman, a tax attorney, was formerly with the Internal Revenue Service.

The current contract litigation between Tony Williams and Mercury Record Corporation has two old college roommates in opposite corners: Leonard Levin, Mercury attorney on one side, with Buck Ram, Platters' manager, on the other. The pair, at one time, pledged the same fraternity. . . . Allen Mink, Mercury's Cleveland promotion manager, was married Sunday (29) to Gloria Lee Meizlik, in a ceremony at Farrell, Pa. . . . Earl Glicker, Donna and Del Fi thumper here, leaves on a promotion trip to New York, Detroit, Cleveland, Pittsburgh, and Miami. Glicker says the labels will soon appoint a new distributor in Puerto Rico, termed a "hot new market." . . . Dale Enterprises, recently named Mercury distributor in Boston, had promised diskery prey Irving Green it would be the label's "hottest distributor." Last week, Herb Dale wired Green that the distributorship had reached its goal: "We are now watching the third and final floor of our building burn down." Nick Bfio

Hollywood

Liberty Records is continuing its expansion. It converted part of the old Flying "A" Productions sound stage in its building into 12 new offices to help ease its continuing need for space. . . . Ed Silvers, former promotion man for Pan American Distributing (Miami), was appointed Southern California promotion man for Liberty.

As a tie-in with Frankie Avalon's guest-shot on the February 8 "My Sister Eileen" telecast, Chancellor Records is shipping 3,000 promotional copies of his new single ("All of Everything") b-w "Call Me Anytime" to TV editors and disk jockeys. Avalon plays a dramatic role in the Screen Gems TV film production. . . . Capitol has renewed its recording contract with Bill Baldwin and his 7 Teens. Teen-age group recently debuted in their album, "The 7 Teens in the Hall of Fame."

On the sound track: Anthony Hall will cut a demo disk of his original "Atlantis" calypso tune from Metro's George Pal production, "Atlantis, the Lost Continent." In addition to writing and recording the ditty, Hall also stars in the picture. . . . Also at the MGM lot, Bronislau Kaper is completing the score to "Spinster," the Shirley MacLaine starrer. Music is unusual in that it is based on native Maori themes performed on Maori instruments. . . . At Paramount, Harry James and band will perform his "Bang Tail" composition in Jerry Lewis' "The Ladies' Man" movie. It'll be included as well in James' new LP. . . . Columbia Pictures' composer-conductor George Duning will address the Pasadena Playhouse student body on film music. He has composed for such films as "World of Suzie Wong," "Cry for Happy," "Strangers When We Meet," "Wackiest Ship in the Army" and "Let No Man Write My Epitaph."

(Continued on page 51)

Shapiro-Bernstein Launching Indie British Pubber Firm

By DON WEDGE

LONDON — One of the last-remaining major American publishing houses to lack its own British firm, Shapiro-Bernstein & Company will launch an independent operation here within the next few weeks.

Exact date is not yet known, but

STATION'S C&W FORMAT PAYS

SAN ANTONIO — In the first test of its recently inaugurated country music programming policy, radio station KENS, 50,000-watter here, pulled 10,000 paid into Municipal Auditorium Sunday (22) in an afternoon and evening performance. KENS, which went country completely about six months ago under program director Bill Mack, c.&w. veteran, used a show, booked through Hubert Long, starring Faron Young, Ferlin Husky, Cowboy Copas, Buck Owens, George Jones and Kitty Wilson.

The station's jockey corps, Charlie Walker, Bill Shomette, Neal Marritt and Mack, emceed both performances. H. W. (Pappy) Daily, Veteran Texas distributor and owner of D Records, was the guest of honor.

March 1 is the target and this may be advanced, Dick Voltter, Shapiro-Bernstein's vice-president, is due in London soon to set the opening. Voltter will leave New York February 6.

Already chosen to head the British operation as general manager is Cyril Shane, at present managing director of Kassner's. He has already begun the search for professional staff. Three men will be added shortly.

It is likely that in view of Shapiro-Bernstein's links with Columbia Pictures, the new British publishing house will headquarter at first, at least, in Film House in Wardour Street, London's movie alley.

One of Shane's first tasks in his new post will be to activate Twangy Music, a publishing firm to be set up by Shapiro-Bernstein to handle original material originating with Duane Eddy, one of the most successful disk artists in this country.

Most of the Shapiro-Bernstein catalog is distributed among many British publishing houses. There is no word here of any copyrights likely to revert to the parent firm once its own house is operational.

Generally, previous experience has been that an American house opening up here has to begin afresh. A powerful, active backlog of copyrights remains with the original assignees and is no help to

the fledgling firm which must build a new repertoire. In many cases, this has tended to stimulate British writing talent.

Shane has been with Kassner for eight years, the last two as managing director. Eddie Kassner has appointed Ronnie Brohn to take his place, with Max Diamond continuing as professional manager. Although he has been in the music business for more than 30 years, Brohn moves to his new post after only two years in publishing, both spent with Kassner.

NEW YORK — Shapiro-Bernstein Vice-President Dick Voltter leaves for England February 6 to formalize the British operation of the firm. It is known that the present American firm is in the market to buy back copyrights distributed among British assignees. Also, Shapiro-Bernstein will assiduously seek British song material for exploitation in the United States.

Voltter will also travel to Paris to visit Shapiro-Bernstein's own firm, Manhattan Music.

Andy Williams Due in Ont.

TORONTO — Cadence artist Andy Williams will co-star in a variety show at the O'Keefe Center here with Siahann Carroll.

The show, being financed by the O'Keefe Center for the Performing Arts, will be produced by Norman Sedawie. It will run March 13-19.

The production company will number 60.

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COL. RECORD SESSION TAB SHARED BY CANADA BODY

By HARRY ALLEN JR
TORONTO—A unique recording session was held by Columbia Records here in which 40 per cent of the costs were underwritten by a non-profit body seeking exposure for Canadian composers.

The Canadian Music Center, a non-profit body sponsored by the Canada Council, a government cultural body, arranged the session with managing director of Columbia of Canada, Robert Pampe.

The session at Massey Hall, which is ranked among the top auditoriums on the Continent for acoustics, was produced by Howard Scott, using the 85-piece Canadian Broadcasting Corporation Symphony.

Scott also did a session with Gleen Gould, Canadian pianist and Columbia artist, performing with the CBC Symphony in works by Mozart and Schonberg, with conductor Robert Kraft.

Walter Susskind, conductor of the Toronto Symphony Orchestra, who has appeared on a number of recording labels, conducted the Canadian works. These included Suite for Harp and orchestra by Harry Somers with Judy Lowman at the Harp; Serenade Concertante by Murray Adaskin, and Concertante by Jean Papineau Couture, with Mario Bernardi at the piano.

The Canadian works album is expected to be released possibly in the spring, while the Gould will not be released until next fall.

Cap Readies 2d Four-Track Tapes

HOLLYWOOD—Capitol Records will issue eight selections in its second four-track stereo tape release. Its initial quarter-track offering was made last June and consisted of a dozen titles.

Of the eight now to hit the market, five are tape versions of pop albums, two come from the Capitol Classics catalog, and one is under the Angel label. Pop fare includes the two original movie sound tracks, "Oklahoma!" and "Can-Can," Jackie Gleason's "Music for Lovers Only," Glen Gray's "Sounds of the Great Bands," and Frank Sinatra's "Come Dance With Me."

On the longhair side, release includes Carmen Dragon and the Capitol Symphony Orchestra's "Americana," and Alfred Newman and the Hollywood Bowl Symphony Orchestra's "Hallelujah." The sole Angel tape is devoted to Herbert Von Karajan and the Philadelphia Orchestra in Tchaikovsky's "1812 Overture" and four other war horses.

Capitol is making these available in four-track form only. Capitol previously issued two-track tape product, and later suspended its tape releases. It re-entered the tape field last summer with the development of the four-track market.

Argo Issues Five New LP Packages

CHICAGO—The Argo wing of the Chess Records combine is issuing five new LP sets for February.

Leading the way is a new Ahmad Jamal package that adds violin and guitar to the pianist's usual trio. "Art," by distinguished Jazztet trumpeter Art Farmer, and Count Basie trombonist Al Grey also are featured in album form. "Space Flight," by organist Sam Lazar on the Argo 4000 series rounds out the month's releases.

The parent Chess and Checker labels have two albums for the month — "Mom's Mabley at the U.N.," and "Watusi" by the Vibrations.

Geoffrey Waddington, musical director, Canadian Broadcasting Corporation, who was responsible for the formation of the CBC Symphony, assisted Scott in the sessions.

It is anticipated that there will be further sessions, though this is to be worked out. Scott was very impressed with the acoustic quality of Massey Hall.

Columbia brought in 15 trunks of their own equipment, with the dishing done both stereophonically and monophonically.

This is the first time in recent years that a major recording company has come to Canada for recording.

Chi's NARAS Chapter Ready

CHICAGO—The Chicago chapter of the National Academy of Recording Arts and Sciences (NARAS) appears well on its way to formation as officials met here last week to sign articles of incorporation for the group to be filed in the State.

President Dick Schory indicated that the minimum number of 50 members needed for a charter from the parent organization in New York, had been signed on the rolls and that the Chicago group's charter would be forthcoming shortly.

To date, members signed by NARAS here, are being added to the rolls of the New York group to enable new members to participate in the voting for "Grammy" awards. Presentations are expected to be made on a national television hook-up in late February or March.

After the Chicago organization is officially recognized with a charter, the members will be officially transferred back to the local rolls.

Meeting in Chicago last week to sign the articles of incorporation were Schory, David Carroll, Jim McCormack and Willis Charukovsky.

MULTIPLEXING DEMO SET FOR WASHINGTON HI-FI SHOW

WASHINGTON—The Sixth Washington High Fidelity Show, opening for a three-day run here on February 10, will hold continuous demonstrations of the multiplex procedure to provide stereo broadcasting for FM stations. Crosby Electronics will conduct the demonstration. The Crosby system is one of several now being considered by the Federal Communications Commission in its search for the best type of standard multiplex equipment to broadcast high-quality stereo sound on FM stations. An FCC decision was hoped for by the end of this month, and could be out by the time the hi-fi show gets under way.

M. Robert Rogers, impresario of the hi-fi show, and former owner of Washington's "good music station," WGMS, said: "This is an

'Max' Set for L. A. Opening

HOLLYWOOD—"Max," a stage musical with Broadway aspirations, will open here in March at the Coronet Theater. Max Rubinchik is its author-composer. The cast includes Byron Palmer, Dick Kaliman, Bonnie Scott, and Beverly Gregg. Roland Dupree will handle choreography. Album rights negotiations currently are under way with the various labels.

Capitol Lines Debut 31 LP's

HOLLYWOOD—A total of 31 albums will comprise the February release of Capitol's various lines, including a 16-package pop offering, six Capitol Classics, five albums on the Angel label, and four in the Capitol-of-the-World (International) series.

Of the 16 pop albums to be issued, a dozen are new releases and four are reissues in the label's "Star Line" series. The new product release is highlighted by the latest Kingston Trio album. Its eighth for the label. Other LP's feature Ray Anthony, Bob Bain, June Christy, Glen Gray, the debut of drummer Dickie Harrell; Ferlin Husky, Wanda Jackson, Plas Johnson, Buck Owens in his first album following the sales success of his "Excuse Me" single, Nelson Riddle, and Fred Waring.

Capitol Classics feature albums by singers Boris Christoff and William Clauson, violinist Nathan Milstein, and pianist Leonard Pennario, plus a Hollywood Bowl Symphony Orchestra package with Miklos Rozsa conducting. The release is capped with Sir Thomas Beecham conducting the orchestra's first LP version of Lalo's G Minor Symphony backed by Bizet's C Major Symphony in what is claimed to be the second available stereo recording of the work.

The Angel release is paced by the complete (three-LP) recording of Wagner's "Flying Dutchman" with Dietrich Fischer-Dieskau in the lead. (Recording heretofore was available in this country as an import on Germany's Electrola label.) The February offering also includes Sir Malcolm Sargent's complete recording of the Gilbert and Sullivan "Pirates of Penzance." Others in Angel's array are Otto Klemperer's stereo recording of Beethoven's "Eroica" (Third Symphony). Herbert Von Karajan's reading of Six Rossini overtures, and Sir Thomas Beecham's recording of his own ballet arrangements of Handel melodies.

Capitol-of-the-World offers albums recorded in Mexico, Italy, Hong Kong and Switzerland.

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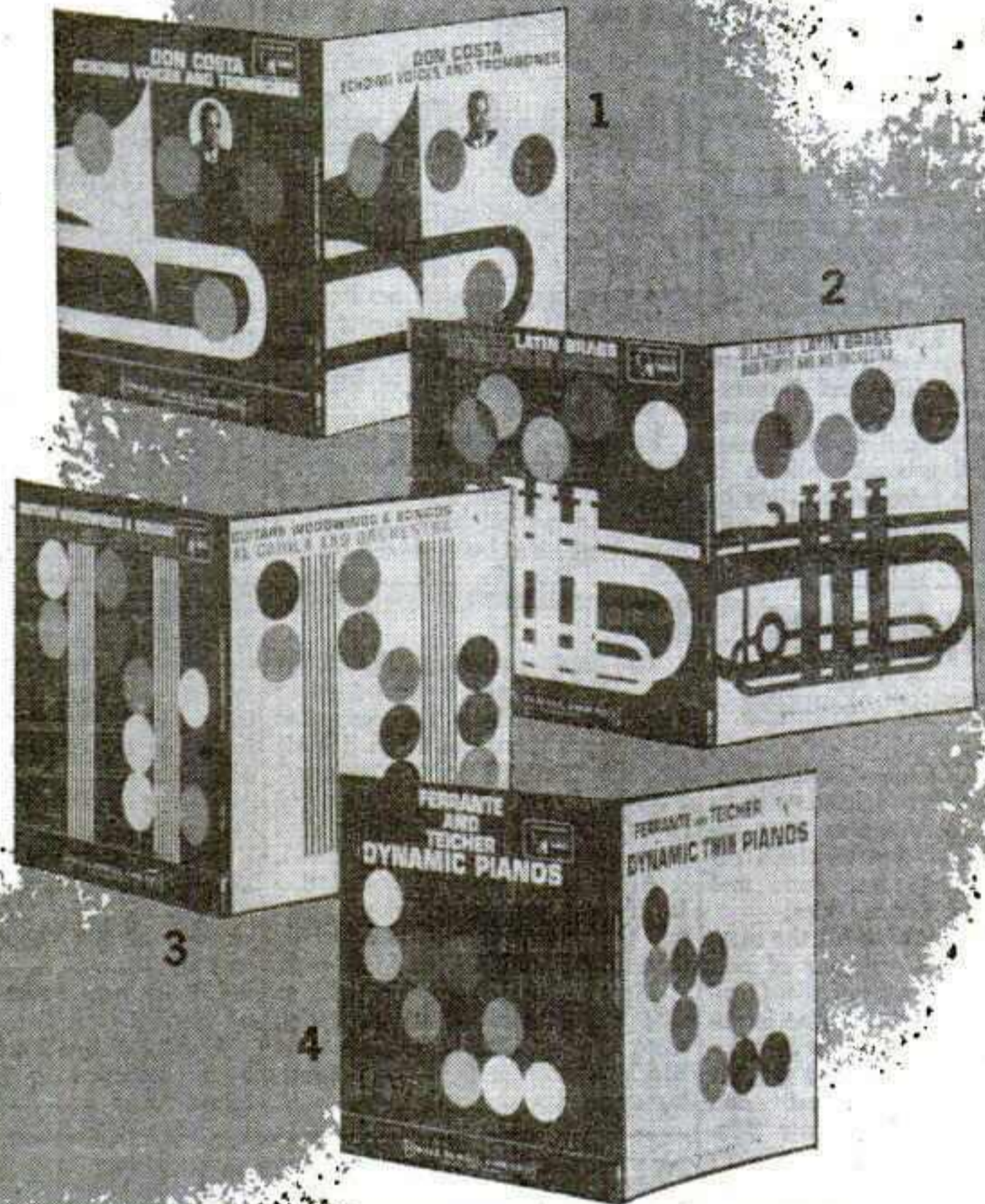
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TALENT REVIEW

Toscanini Back as Sales Winner

The name of Arturo Toscanini on a recording was sufficient, for many years, to assure, with sonic improvements apparently receiving at least equal weighting with musical performance by the consumer in making a selection. The release by RCA Victor of three Toscanini LP's using a new reprocessing operation called "Electronic Stereo" should effectively change all this. It is entirely likely, perhaps probably, that Toscanini will again become a magic name with the man at the cash register as well as with musicologists.

First, let it be said immediately that the process used to make two-channel recordings from a single-channel source is sufficiently effective so that the average listener will be unable to determine how, if at all, it differs from true stereo. Second, as a result of the new process, the first three releases using it should become truly "dangerous" in a sales sense, for they lend the single missing ingredient to performances which in every other possible way were virtually unmatched.

Selling at a list of \$4.98, these performances will be a dollar below the stereo competition. And what performances! The Maestro's renditions of the Dvorak Fifth Symphony, of the Moussorgsky-Ravel "Pictures at an Exhibition," and of Respighi's "Pines and Fountains of Rome" were ideal selections for the initial releases demonstrating the new technique. They represent, first, the summit of Toscanini's ability to re-create a performance on wax, and second, they provided perhaps the very finest sound ever accorded the Maestro, considered well ahead of their era when first recorded early in 1953 (save "Fountains," done about a year earlier).

The "electronic stereo" process makes for a very real broadening of the orchestral perspective, with a realistic use of the dual channels. The feeling of strings, woodwinds, brass and percussion playing against each other is definitely provided; even with the full knowledge that these cannot be isolated per se electronically, but rather are separated by sound frequencies, the result is nonetheless effective. Comparing these versions with current true stereo renditions, they may be regarded as somewhat deficient only in the depth that comes with multi-channel recording, and then not in any serious way. In fact, Victor seems to have added warmth and presence to the sheer brilliance of sound which these recordings always possessed.

In the years since these versions were first released, many new ones of each have entered the catalogs. Musically, however, these particular Toscanini renditions still must be considered the standard against which others are measured. The addition of modern technical advances again puts the Maestro in command, and it's entirely fitting that Toscanini's were the first performances to be so enhanced by RCA Victor. Sam Chase.

RESPIGHI: FOUNTAINS OF ROME-PINES OF ROME
NBC Symphony Orchestra (Toscanini). RCA Victor
LME 2409 (Stereo & Monaural).

DVORAK'S SYMPHONY "FROM THE NEW WORLD"
NBC Symphony Orchestra (Toscanini). RCA Victor
LME 2408 (Stereo & Monaural).

MOUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION
NBC Symphony Orchestra (Toscanini). RCA Victor
LME 2410 (Stereo & Monaural).

★ ★ ★

MUSIC TALENT REVIEW

Kelly's Crowd Likes Nancy Wilson

Nancy Wilson, a comparative unknown in night club circles, appears to have a solid foot in the door to bigger things, if her debut last week at Mister Kelly's in Chicago is any indication. The 23-year-old thrush played to a packed house that had come to see comedian Jack E. Leonard. They were busy eating and chattering when she started her routine, but quieted down very quickly.

Nancy started with a jump version of "What a Little Moonlight Can Do" and went into a slow, beautifully phrased, "I'm Going to Laugh You Right Out of My Life." A very tasteful piano backing by Marty Rubenstein added to the effect. You could hear a pin drop.

Nancy spent the most time on a very original and unusual "Garden of Blues Suite," a song, she noted, "about a small-time girl, who thinks each man is a flower, and you have to pick the right flower." It was a modern sort of thing—and surprisingly well received.

All in all, Nancy, who has two albums on Capitol and is soon to release her third for the diskery with George Shearing, is a straight singer. She belts a little, talks a little, is cute, and at times very sophisticated, has a lot of variety and rhythm—but mostly, she just stands there and sings. And she does it very well. Nick Biro.

Roulette Changes Two Distributors

NEW YORK—Roulette Records has changed distributors in Arizona and Connecticut. Phoenix Record Sales, Phoenix, Ariz., will henceforth distribute the label in the Arizona territory and Seaboard Distributing Company, Hartford, Conn., has taken over Roulette in that State.

Roulette was formerly represented by Flash Distributing Company in Arizona and by Leslie Distributors in Connecticut. Buck Stapleton heads up Phoenix Record Sales. Marv Ginsberg is the Seaboard chief.

FLYING START FOR EVEREST

NEW YORK — If delivering records by airplane can get a disk flying high on the charts, Everest General Manager LeRoy Holmes should make the mark. Holmes climbed into his private four-seater aircraft last week and picked up 2,000 copies of the Renown's "My Mind's Made Up" and delivered them to the Minneapolis - St. Paul area where distributors claimed the record is breaking out.

Columbia Debts 25 New LP's

NEW YORK — Columbia Records will issue 25 albums in February; seven pop, four jazz, nine classical and five Latin American. The featured album is the new recording of "On the Town," which was produced by Columbia chief Goddard Lieberson.

Other new albums include Mitch Miller's 11th Sing Along set, "Happy Times Sing Along With Mitch"; a new Percy Faith album, a Sammy Kaye album, a new album with Lester Flatt and Earl Scruggs, a Ray Price set, a Stuart Hamblen album and one by the Art Van Damme Quintet.

Jazz sets include a live audience waxing by the Benny Goodman crew called "Benny Goodman Swings Again," which was cut live at Ciro's. Other jazz sets are "The Provocative Erroll Garner"; a new Mose Allison LP and one by the Hank Garland combo.

Classical albums include a pairing of Issac Stern and David Oistrakh with Eugene Ormandy and members of the Philadelphia Orchestra in four Vivaldi concerti. There are new albums with the New York Philharmonic, the Philadelphia Orchestra, and a performance of Handel's "Ode for St. Cecilia's Day" with the Philharmonic, the Rutgers University Choir and soloists. Other sets include an album by E. Power Biggs, another with the late Dimitri Mitropoulos, Harold Gombert and Milton Katims, and a new Hal Holbrook "Mark Twain Tonight" LP.

Columbia is also issuing nine new four-track stereo tapes in February. Four are classical, four are pop and there is one show album. The latter is the original Broadway cast type of "Camelot."

Top Rank Records Still Seeks Buyer; Rumors Circulating

NEW YORK — Top Rank Records was still seeking a buyer at press time last week, as rumors of an imminent sale of the diskery continued to circulate.

Bernard Ness, Rank executive from London, was in conference at week's end with Paul Marshall, American attorney for the Rank interests here. However, no comment was available from any parties involved.

Meanwhile, however, it was learned that Rank Audio Plastics, another American Rank firm, dealing in thin, unbreakable plastic (TUP) records, had folded. Sales manager of that firm, Bud Quinn, had already tendered his resignation at week's end.

It is known that a number of conversations have taken place in recent weeks regarding the possible buy-out of the Top Rank label and its catalog. Among those firms with whom discussions have taken place are United Artists, Atlantic and Riverside. It was also known that a Midwest firm, not in the record business currently, had also shown some interest in the firm. No deals, however, were made with any of these firms.

It is now understood that high Rank executives in England have passed the word that a final decision on the company is to be arrived at no later than February 15.

HOLLYWOOD — Songstress Betty Johnson, most recently on the Dot label, was signed by Republic Records. The initial release couples "I Don't Want to Go to Sleep" with "Depend on Me," both penned by Dave Burgess of the Champs. She was recorded here by Joe Johnson of the Challenge label during her recent Coconut Grove engagement. Challenge distributes the Republic line.

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ATLANTIC



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On the twentieth anniversary of its founding, BMI looks back on two decades of unprecedented economic, technical, and cultural growth in American music. We at BMI think that the free, open competition that BMI brought to the performing rights licensing field has contributed significantly to that growth.

For the future, BMI looks forward to serving many thousands more of the creators of music and many more of the businesses which use music as part of their service to the public. It will continue to deal justly and fairly both with the creators of music and with those enterprises which enable that music to be heard. It will continue to maintain its open-door policy for the benefit of all persons who wish to have an opportunity to gain the public ear and to be rewarded if their works win favor. It will continue to serve the public by making music from every part of our country and from all quarters of the world available for public performance.



Copies of a brochure briefly reviewing the role that BMI has played in fostering the growth of music are being mailed to writers and publishers affiliated with BMI, music educators, and others. Persons interested in obtaining a copy may write to:

Public Information Department, BROADCAST MUSIC, INC., 589 Fifth Ave., New York 17, N. Y.



An Editorial

Music—both as an art and an industry—is dynamic and ever-changing. To maintain a state of health it must be ever-seeking; it must always reach out and embrace new ideas and forms. It must avoid the status quo, for when an art and an industry lapses deeply into a rut, it can only decline and lose importance as a facet of the nation's culture.

In our generation, the most profound change to come upon the music scene undoubtedly was the formation of Broadcast Music, Inc. The creation of BMI set up a chain reaction of developments which brought to American music a richer repertoire and a broader base. In a phrase: Tin Pan Alley is now the United States of America.

DEPTH OF CHANGE

The drama of this statement needs no undue emphasis. The simple statement of fact indicates clearly the depth of change that has come upon the music industry—upon its songwriters, publishers, artists and recording executives. And, of course, upon the people—the last and most important link to be effected.

BMI brought to the music business not only dramatic change, but a large measure of romance. New sounds and new writers from faraway cities emerged to leave fresh impressions upon a musical scene.

As is true of all major departures from the norm, the changing patterns dislocated writers and publishers of the old school. All who were solidly entrenched viewed the new era with irritation—if not loathing. The day of sleek comfort was dissipated by the onset of sharp competition.

A RICHER ART

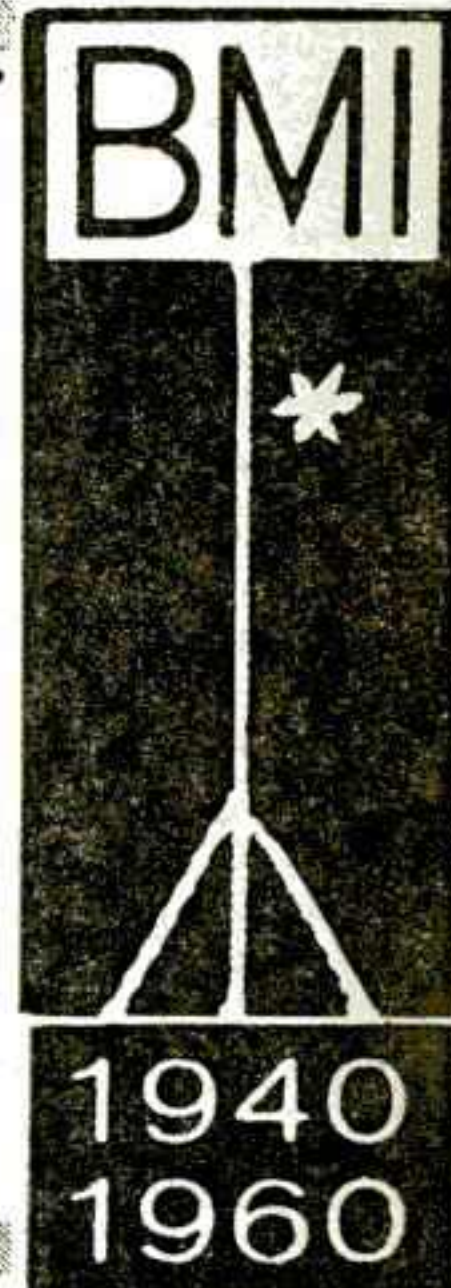
Yet, in our view, this competition has resulted in a richer musical art and a more progressive music business. This we feel is true not only in the fields of concert and jazz music, but also in the pop category where BMI has been most strongly attacked by adherents of the older music business. We feel that when serious composers begin the task of capturing the essence of musical America in major works, they will find that their basic material is all the richer because of the folk-oriented repertoire which BMI brought to the mainstream of pop music. When the tumult dies, it will be realized that this repertoire, neglected through the years, represents much of the musical heartland of the continent.

Competition has made this musical growth possible. It is worth remarking that this competition was created by the broadcasting industry. It was not imposed by a governmental agency; rather, it is one of the notable examples of an industry facing a problem—the need for competition—and solving that problem from within.

BROADCAST MUSIC, INC.

1940 - 1960

A Story of 20 Years of Growth and Accomplishment



Haverlin Notes Musical Growth

Over the past 20 years the growth of all phases of music in the United States has been so sustained that few of us realize the full implications of that growth. The comparison of basic data for 1939 with that for 1960 (see table elsewhere in this section) should give real satisfaction to all concerned with music in any capacity. As an example, consider that although in that period the gross national product has increased 443%, the combined retail sales of music instruments, sheet music, recordings, etc., have increased 640%, a growth of almost one-half again the climb of the gross national product.

The underlying reason for this spectacular increase in all areas of music is, of course, the growing public appetite for music of all types, whether of a popular or of a concert nature. The composers, publishers and, indeed, purveyors of music to the public as a whole may well feel proud of the public's continuing interest, for as the years go on, our contemporary composers are in competition not only with themselves, but with all of the music that has been composed in all of our preceding history.

CONCERT MUSIC GROWTH

In one field of music—the concert hall—the United States shines with a particular brightness all its own. In 1900 there were only 10 symphony orchestras in the United States. By 1939 the number was approximately 250. In 1960 there were 1,200 symphony orchestras in this country—more than the number of orchestras in the rest of the world combined.

An analysis made by Ulysses Kay, consultant on contemporary music for BMI, of the 1959-'60 programs of 74 American symphony orchestras by composers, works, performances and nationalities of composers produced some surprising and, to me, pleasing facts. The works of 394 composers were performed by these orchestras. Of these works, 379 were composed prior to 1900 and 606 were composed after that year. Of the contemporary works, 300 were by American composers and 306 were written by European composers.

MUSIC SCENE ENRICHED

This significant evidence of growth is but one manifestation of the burgeoning of music in America, 1940-1960. All of the many facets of music have enriched our time, and have in turn been enriched. The American music industry can take great pride in the immense vitality of the music it serves, the enormous range of the music it writes and publishes, and the great appetite for that music that Americans as well as the world at large have shown. Today, as a means of expression and as a source of enjoyment, music—in all its varied forms—reaches more Americans and is created by more Americans than ever before.

If we are to judge our music future by our music past, the next 20 years should make plain to all what we at BMI have long held to be true—that we are an outstandingly musical people. BMI and its growing and vital group of publishers, composers and writers will continue to contribute their share to the music of this country for all time to come.

CARL HAVERLIN
President, BMI

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Music Custodian Role Seen Prime Factor of BMI Guiding Philosophy

The continuing growth of a library of copyrights for the use of signatory licensees is a prime goal of any performing rights organization. These basic well-springs may lead, however, upon the achievement of a certain maturity, to other corollary functions. Principal of these is the concept of custodianship of musical culture.

Through two decades of existence, Broadcast Music, Inc., has constantly broadened its own base to the point where it is today, in the full sense of the word, a custodian of music, of not only American but truly international roots.

When BMI first opened shop in its Manhattan offices two decades ago it was immediately faced with myriad problems in its struggle for survival. Conditions were such as to discourage

any kind of sustained life for such a fledgling organization.

A Challenge

Yet, with radio, one of the principal users of musical material, faced with a virtual embargo on traditional sources of music, particularly in the popular classification, a place, a need and a challenge existed. The success with which the challenge was met and the needs furnished is on the record, with the existence of a healthy BMI 20 years later.

It is true that the early beachhead for BMI was established with the use of monetary incentives to creators, these incentives were provided by radio, which at the time was facing a blackout on performing rights of most of the available musical repertoire. Many over the years have found this concept an odious one, worthy of attack. Yet, BMI supporters

point out that without the initial momentum provided by the financial support of radio, BMI would never have left the starting gate.

Generous monetary incentives offered to lure talented creators from the writing and publishing ranks gradually achieved their initial goal—a substantial reservoir of popular song material. As this position was won, the organization turned its sights on other fields of music—and through an imaginative program of grants, contests, prizes, rewards and fellowships, it succeeded in building a wealth of catalog in such fields as jazz, rhythm and blues, country music, folk music and concert material.

These programs have come to be identified with the basic philosophy of BMI today. This is to encourage musical creativity in all forms.

(Continued on page 23)

FACTS ON BMI LOGGING AND MEMBERSHIP NOTED

At the close of 1960, 20th Anniversary year for Broadcast Music, Inc., the BMI combined publisher-writer family numbers close to 10,000. Estimates from BMI officials place the publisher affiliations at about 4,500, with approximately 5,300 writers members in the fold.

In this anniversary compendium of BMI history and philosophy, it may be of interest to examine the vital statistics of the complex operation carried out at BMI headquarters in New York, on behalf of this substantial family of creators and business men.

The BMI membership fluctuates because of what spokesmen called the organization's "open door policy" to new people. It is also pointed out that the membership ranges from major publishers and writers with substantial catalogs, right down to those with minor holdings of a few copyrights and even fractional shares of compositions.

If a figure for the total number of copyrights licensable under BMI contracts were given, it would include, in the words of BMI executives, a number of inactive items. However, the current BMI publication, Performindex No. 6, lists approximately 35,000 titles as having been performed under BMI licenses on network radio and TV as well as 2,100 separate stations during the past two years. Overall, BMI controls over half-a-million copyrights.

In round figures, BMI's total income from licensees for the fiscal year ending last July 31, was \$12,700,000, of which about \$8,000,000 was paid out to writers and publishers in the form of royalties.

Many regard BMI's logging system as the most complete and extensive now in existence. Some sources have indicated that BMI surveys about 13 times as many hours of broadcasting and detects performances of about four times as many songs as any other performing rights organization in the country.

Logging System

The scientific logging system was set up originally by Professor Paul Lazarsfeld of Columbia University. Under the system, performance credits are determined by sampling local stations and by a complete count of both radio and TV networks. Networks send in complete reports showing what music has been used on each program and how many affiliated stations used the show.

Data on local stations is obtained from standard marketing guides. These stations are put into different classes, according to geographical location, power, time on the air and other factors. By selecting stations from each category, groups of stations are selected for sampling each month.

The list of stations is then sent to a private certified public accounting firm. Stations do not know until just before logging takes place that they are being sampled. Each station in the sample fills out forms for an entire month showing songs performed, composer and author names, record companies, etc.

IBM Tallies

All reports of music used on radio and TV are received and checked for BMI titles notes. Electronic tapes are prepared, with BMI titles coded for machine data processing. Individual cards for each performance are then prepared from the tapes. The cards are thereupon sorted in title order by composer and publisher. IBM machines are wired in preparation for performance and payment reports. Checks and performance reports are automatically prepared and payment made to writers and publishers. Payments are made quarterly to writers and publishers.

War, Strikes Marked BMI Start

As early as 1937, users of music were seriously thinking of a time when musical product might be licensed to them through competing performing rights bodies. Such a condition might be expected to enrich the musical culture through increased variety and types.

In 1939 a dream turned to cold economic reality. In the view of many at the time, unless a competitive source were to enter the picture, users would be at the mercy of what they felt would be economically destructive licensing rates being asked by the principal existing source of music.

Broadcasters, most important single users of musical product, provided the answer by founding on October 14, 1939, a new licensing organization to be known as Broadcast Music, Inc. Stock participation of broadcasters in BMI was based on a figure of 40 per cent of the money paid to ASCAP for license fees in 1937.

In the immediate following years, the fledgling organization managed to weather a series of storms and challenges, the first of which was simply how to build a catalog of music from scratch. One of the trials in those earliest days was to attract publishers into the BMI fold, at a time when most believed that BMI would eventually fold up. In this event, they reasoned, they might face reprisals when attempting to regain their earlier affiliations.

However, in July of 1960, six months before the banning of all

music controlled by the traditional performing rights society because radio interests refused to go along with projected rate increases, the Edward B. Marks publishing firm, with a tremendous catalog of popular favorites as well as a priceless catalog of Latin American material, joined the BMI ranks. This move was enough to impel many others into the fold.

Among the very earliest of

these was the notable Latin and country music material of Ralph Peer; the well-known Chicago firm of M. M. Cole, and the Italian publisher of many prominent operatic and serious music works, G. Ricordi.

During the 10-month period following New Year's Eve of 1940, when music of the older performing rights society went off the air, many songpluggers of old-line publishing firms found them-

selves out of jobs. Lured by the generous program of helpful advances held out to new publishers by BMI, many of these joined the BMI fold as well.

Band Leader Firms

It is notable, too, that in the early period of BMI, much of the nation's popular music emanated from and was built into hitdom through the route of the big band. Hence, some of the earlier BMI

(Continued on page 22)

BASIC DATA ON AMERICAN MUSIC

Increase in dollar volume of sales of records, musical instruments, performing rights, etc., 1939-1960 640%

Increase in the value of the U. S. Gross National Product, 1939-1960 443%

Therefore, the field of music has grown 44% faster than the total economy has grown during the past 20 years.

	1939	1960	% Increase
Writers who share in performing rights payments	1,000*	10,000*	900
Publishers who share in performing rights payments	137	5,000	3,650
Performing rights payments	\$7,000,000	\$42,000,000	500
No. of symphony orchestras	250*	1,200	390
People who play musical instruments	15,500,000	31,000,000	100
Sales of musical instruments, accessories and sheet music	\$75,000,000*	\$500,000,000	567
Record sales, retail	\$50,000,000	\$435,000,000	770
Gross national product	\$91.1 Billion	\$494.5 Billion (P)	443
Index of Industrial Production 1935-1939=100	126	203.1 (P)	61

The above information has been drawn from

**TWENTY YEARS OF SERVICE TO MUSIC (BMI)
CONCERT MUSIC, U. S. A. (BMI)**

And reports by: U. S. Department of Commerce
Federal Reserve Board
American Symphony Orchestra League
American Music Conference
THE BILLBOARD
VARIETY

(P) = Preliminary
* = Estimated from trade sources
Note: Some data rounded



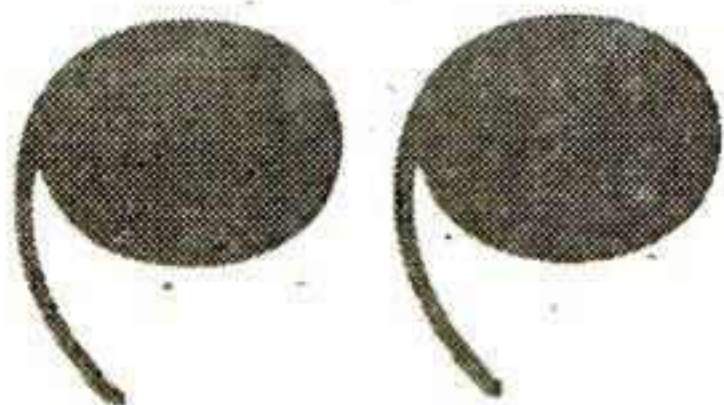
CARL HAVERLIN, president of BMI since 1947, was honored in 1960 by the American Symphony Orchestra League for his "valuable services to music" and for the "sincerely constructive policy of BMI toward the advancement of music as a high art." Early in life he toured in vaudeville, followed with a distinguished career in broadcasting, and joined BMI in 1940 as director of station relations.



SYDNEY M. KAYE, one of America's outstanding copyright authorities and chairman of the board of BMI, has guided the organization as its chief counsel since its formation in 1940.

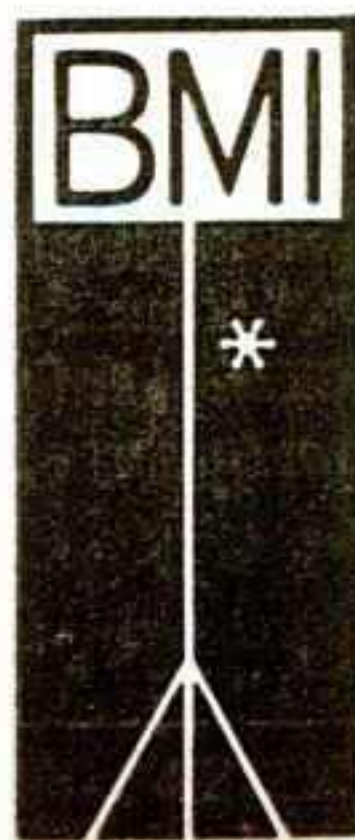
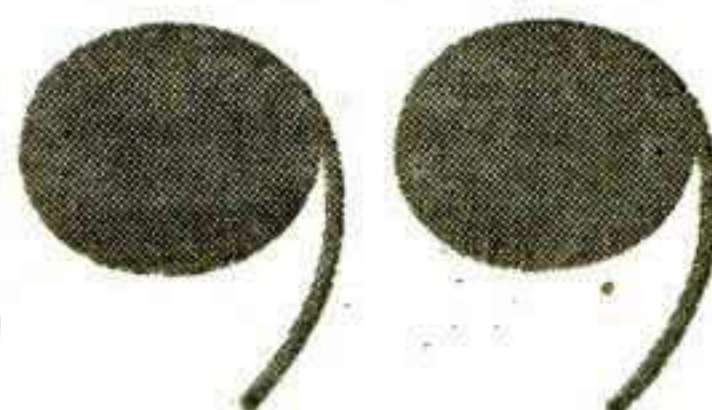
ONE OF OUR PROUDEST POSSESSIONS

*this bronze plaque from
the family of BMI music
publishers, authors and
composers.*



For twenty years Broadcast Music, Inc. has held wide open the door of opportunity for authors, composers and publishers of all types of music... It has sought them out in every corner of the country... It has nurtured them, and encouraged them, and abetted their development in every honorable, meaningful material and spiritual manner... And in so doing, Broadcast Music, Inc. has immeasurably enriched all of American music.

"As music publishers, authors and composers who were thus enabled to make our own individual contributions to the musical wealth of our nation and the world, we, on the occasion of Broadcast Music, Inc.'s 20th anniversary, hereby express our deepest appreciation to BMI and all its officers, directors and employees,



**BROADCAST
MUSIC·INC.**

589 FIFTH AVENUE
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The Music Of Our Time...

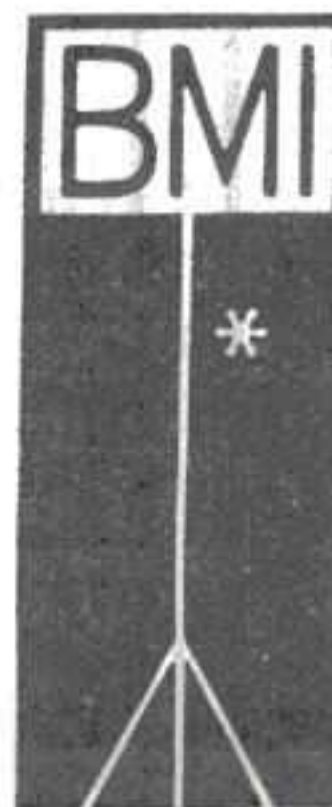
From the composers of today flow the music that reflects our life and our time. Many of the composers who make significant contributions to *the music of our time* license their performing rights through BMI. In many different ways, BMI fosters and supports the many worlds of contemporary music.

Musical America, in its issue of August, 1960, wrote:

“Broadcast Music...is a business with a conscience, fully aware of the pressing need to make dollars work for contemporary composers and music...In a scant 20 years since its founding, BMI has taken a mature and responsible stand on the side of contemporary and, most important, American musical thought. It has realized that only through realistic support of our writers, through money, performances, and recordings, can the composer of today find an opportunity to flourish and work for America's culture and stature in the world of art.”

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SONGS FROM THE SOIL

Grass Roots Music Burgeons Under Broad Music Aegis

Rural Music Seen Major Pop Influence

Long a self-contained culture, the country field in the 1950's went through a period of tremendous growth, first as a market in itself and then as a major influence in pop music.

Nashville for many years has been the great fount of country music. It is necessary to point out, however, that many areas, other than Nashville, contributed to the country repertoire. Shreveport, La.; Wheeling, W. Va.; Richmond, Va.; Atlanta, Ga., and other cities were parts of the entire picture.

In each country music area, the pattern of development was similar: an important radio outlet broadcast country music programs. Disk jockeys devoted themselves to country music exclusively. Intense loyalties were built up and artists who once made the grade were assured of long-term acceptance. This was particularly true with regard to sales of their records.

Another important facet of the pattern was the personal appearance tour. Much more so than in the pop field, country artists traveled to outlying areas to do live shows. These shows were generally booked by an artist bureau closely tied in with the local radio station.

The most important of these centers was—and continues to be—Nashville, the home of the "Grand Ole Opry," the noted program broadcast over WSM. Traditionally, great names in country music find their way to the "Grand Ole Opry"—and its list of great performers have included such stars as the late Hank Williams, Roy Acuff, Ernest Tubbs, Red Foley, Jim Reeves, Hank Snow, Kitty Wells, Marty Robbins, Carl Smith, the Carlisles and many others.

In order to gain a true understanding of the country field, one must be aware of its folk orientation. Some of the songs reflect Elizabethan influences; much material is redolent of pioneer days; and virtually all of the material is marked by a sincerity uncommon in the pop field.

In line with this folk orientation is the fact that the performing artists are, more often than not, songwriters. This is a sharp point of departure from the pop field.

(Continued on page 49)

NATION'S MUSIC CULTURE TRULY ALL-AMERICAN

A nation's musical culture—if it is to be truly dynamic—must draw its inspiration from all the people, not from merely a segment of the population. Not from one or two cities, but from the myriad population centers, large and small; from hamlets and villages stretching across the breadth of the continent.

A nation's musical culture must reflect not only that nation's people, per se, but also the environmental backgrounds which mold their thoughts and emotions. The plantation country, the Bible belt, the hill country; Memphis and Nashville, Seattle and Atlanta and many other areas all have a contribution to make.

That these population segments and geographical areas are now making a decisive contribution to the nation's music—in addition to that made by Hollywood and Broadway—is perhaps the most profound result of BMI's entrance into the licensing picture. The heartland of America, as reflected by its songs, has now become an integral part of the popular music scene throughout the 50 States.

Subsidization Factor

This achievement—the successful tapping and development of our grass root cultures to the point where they have become a vital force in the mainstream of popular music—was made possible by several factors. Most important of these was BMI's recognition of the fact that hitherto isolated song forms had values of prime importance to the nation's total music culture. Secondly, BMI then implemented a system of subsidization giving financial encouragement to publishers and writers of grass roots material. Tying in with this was another form of encouragement blueprinted by BMI: the organization's logging was predicated upon a sample broad enough to mirror radio performances of grass roots material. This, of course, was again reflected in the distribution of performance funds.

Two important areas of American music, Country and Western and Rhythm and Blues—the former the music of the rural South and the latter the music of the Negro—quickly felt the benefits of the BMI philosophy and began to burgeon and markedly influence the course of pop music. Herein are stories which document the development of these two fields of musical Americana.

Rhythm & Blue Music Wins Broad Market

The achievements of the American Negro have been well-documented in certain musical categories, such as spiritual and gospel music, jazz and blues.

It is only in relatively recent years, however, that the music of the Negro masses came to the fore, cut across all racial lines and entered the general mainstream of pop music. The path leading to this broad acceptance of what was once termed "race" music was cleared to a large extent by Broadcast Music, Inc.

Elements in the story parallel the development of country music as a major influence. As with the country field, rhythm and blues was a distinct, narrow market. A small number of record manufacturers and artists aimed their product solely at this market, and in a limited way it developed into a prosperous, sharply defined segment of the record business. During the 1940's and early 1950's, such labels as Aladdin, Modern, Chess, Imperial and Atlantic and Savoy had become very active in this area. But as yet there had not developed any broad pop acceptance of rhythm and blues songs and artists.

BMI, however, in its search for song material, encouraged publishers of rhythm and blues with advance guarantees. The licensing agency, too, in its logging and distribution, set up procedures whereby such performances were duly credited. Rhythm and blues songs and artists began to find a much broader market. This was apparent not only in radio programming, but in the upward curve of record sales.

A Growing Force

Detractors of rhythm and blues predicted its quick demise as a factor in the pop field. However, as each year of the 1950's went by, it became apparent that a valid musical vein had been tapped, and that it would take its place as a continuing force in American pop music. This musical genre—which underwent certain changes as it became integrated into the white pop form—was quickly tagged rock and roll. Today much of rock and roll has been transmuted and refined. The arrangements—as in the case of country-oriented songs—have become more complex. Violins are often used where once the featured instruments were percussive.

(Continued on page 23)

Leading Jazz Creators Win Logging Benefits

From its earliest days Broadcast Music, Inc., has been interested in jazz, both as a musical form and as part of America's over-all musical culture. In helping jazz artists, writers and arrangers to get their musical compositions exposed BMI felt it was contributing to all music. The thinking at BMI at the very start was that it could help the jazz musician in the area where he had been most neglected—as a writer.

In line with this policy, BMI opened its door to jazz writers from the very day it started in business. And from the 1940's, when swing was at its peak, until the current era, BMI has represented a cross section of jazz writers, encompassing such fields as swing, Dixieland, bop, modern and the widening field of serious jazz, often called third-stream music.

Credits Sought

Jazz performers, most of whom were composers as well, came to BMI because they were eager to gain performance credits on their compositions. The BMI logging system, which is still the same today as it was 20 years ago, covered the independent radio stations, as well as networks, and gave jazz writers a chance to have their records logged for performance credit. Among the first jazz names to come to BMI to start their own publishing firms were Benny Goodman with Re-

gent Music; Tommy Dorsey with Embassy Music; Jimmie Lunceford with New Era Music; Lionel Hampton with his Swingin' Tempo Music, and Charlie Barnett and Glenn Miller.

Later on jazz record firms started their own BMI publishing firms, including such important jazz-oriented companies as Savoy, Blue Note, HRS and Keynote. This trend has continued through the years and today practically every jazz label has its own BMI publishing firm for jazz compositions.

Jazz Who's Who

When BMI started to pay writers directly, more and more jazz men signed with BMI as composers. Today the roster of jazz artists affiliated with BMI as writers reads like a "Who's Who" of jazz. Among them are Manny Albam, Gil Evans, John Lewis, Charlie Parker, Johnny Richards, George Russell, Julian Adderly, Nat Adderly, Bobby Brookmeyer, Dave Brubeck, Ornette Coleman, Miles Davis, Don Elliott, Bill Holman, Milt Jackson, J. J. Johnson, Billy May, Charlie Mingus, Thelonious Monk, George Shearing, Sy Oliver, Sonny Rollins, Ernie Wilkins, Gene Roland, Lennie Niehaus, Ray Charles, George Handy, Gunther Schuller, Jim Hall, Teo Macero and Jimmy Giuffre (as of February).

BMI does not stop at merely *(Continued on page 23)*

LATIN MUSIC KEY FACET OF VARIED SONG CATALOG

Among the most important copyrights owned by a number of key Broadcast Music, Inc., publishing firms are those comprising their catalogs of Latin American song material. The largest part of these Latin American catalogs belong to two BMI firms, E. B. Marks and Peer International. These publishing firms, with their vast store of Latin American songs, have played a vital part in the growth of BMI over the past two decades.

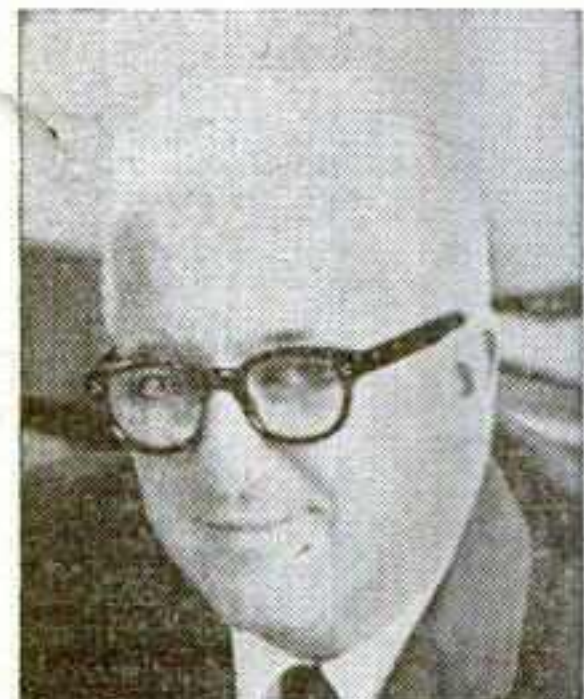
Latin American material had been successful in the United States prior to the acquisition by BMI of the Marks and Peer catalogs. The exciting and sensuous Latin rhythms—the tango, the rumba, the mambo and the cha-cha—appealed strongly to North Americans, especially dancers who frequented ballrooms and night clubs. "The Peanut Vender" was a smash hit in the 1930's, as were many other Latin-originated songs.

BMI's acquisition of the Marks and Peer catalogs in the 1940's, however, coincided with the great

upsurge in popularity of Latin music in the United States. Latin bands, led by Xavier Cugat, Tito Rodriguez, and scores of others, helped spread the rhythm of the cha cha cha, the meringue, the guaracha, paso doble, conga, bolero, and all the rest, throughout the nation.

Open Door Policy

BMI's acquisition of the Marks and Peer catalogs was part of its musical open door policy. From its earliest days BMI was anxious to build a catalog of all types of music, in order to supply its music users with varied song material. With Latin rhythms becoming a favorite of dancers in ballrooms and night clubs, BMI sought Latin American catalogs. The licensing organization offered advances and long-term contracts to music publishers, and both Marks and Peer came to BMI because they felt there was an excellent financial opportunity as well as a better chance for their catalogs to be exposed. And the importance of Latin material to *(Continued on page 23)*



ROBERT J. BURTON, as vice-president in charge of domestic performing rights administration, heads all writer and publisher relations activities. He also serves as acting city court judge in New Rochelle, N. Y.



ROBERT SOUR, vice-president in charge of writer relations, worked with Federal Theater project and Wall Street brokerage houses while penning lyrics of many hit songs, best known of which is probably "Body and Soul." He came to BMI in 1940 and was co-author of the first BMI-published tune, "We Could Make Such Beautiful Music Together."



RUSSELL SANJEK, BMI's director of public relations, joined the organization in 1940. He has also been in charge of BMI cultural projects, several of which have resulted in major book publications.



GLENN DOLBERG, vice-president of station relations, came to BMI as a field representative after a varied career in early Oregon and California broadcasting. A concert baritone, choir director and trumpet soloist, Dolberg was for a period a successful portrait photographer.



THEODORA ZAVIN, vice-president in charge of publisher relations, is one of the best-known woman executives in the music business. Coauthor (with Harriet Pilpel) of "Your Marriage and the Law," their most recent book on copyright laws. "Rights and Writers (1960)" is a guide to intelligent planning for book and songwriters. She is a member of the American Bar Association and an eight-year veteran with BMI.

ART BETWEEN YOU AND ME, L. Cathy, J. Koller, WINNETON MUSIC CORP.
BIGGER SWEETER THAN WINE, T. Siz, P. Campbell, J. Newman, FOLKWAYS MUSIC PUB., INC.
LITTLE BITTY PRETTY ONE, R. Byrd, RECORDO MUSIC PUB.
LITTLE DARLIN', M. Williams, EXCELLOREC 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. Pough, E. R. Pough, 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.
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SEARCHIN', J. Leiber, M. Stoller, TIGER MUSIC, INC.
SEND FOR ME, O. Jones, WINNETON MUSIC CORP.
SILHOUETTES, F. Slay, B. Crews, REGENT MUSIC CORP.
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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. Rosenberg, B. Wainman, 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.-COPAR 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. Cartey, LOWERY MUSIC CO, INC.-STARS, INC.

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. Slinger, 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. Belland, 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, D. Blackwell, HOME FOLKS MUSIC, INC.-OBIE MUSIC, INC.
CHANTILLY LACE, J. P. Richardson, GLAD MUSIC CO.
DEVOTED TO YOU, B. Bryant, ACUFF-ROSE PUB.
DONT, 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-MONTEI, INC.-ELIZABETH MUSIC.
FEVER, E. Cooley, J. Davenport, 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, D. Blackwell, J. Hammer, HILL 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 DASH, B. Crews, F. Slay, CONLEY MUSIC, INC.
LITTLE STAR, V. Picone, A. Venosa, KEEL MUSIC CO.
LOLLIPOP, J. Dixon, B. Rose, 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, SHELTON MUSIC, INC.
MY TRUE LOVE, J. Scott, STARFIRE MUSIC CORP.
NON DIMENTICAR (DON'T FORGET), B. Dobbins, P. G. Redi, M. Galdieri, HOLLIS MUSIC, INC.
OH JULIE, N. Bail, K. Moffitt, EXCELLOREC MUSIC CO.
OH, LONESOME ME, D. Gibson, ACUFF-ROSE PUB.
ONE NIGHT, D. Bartholomew, P. King, ELVIS PRESLEY MUSIC, INC.-TRAVIS MUSIC, INC.
ONE SUMMER NIGHT, D. Webb, MELODY LANE (PEER) PUB., INC.
PATRICIA, P. Prado, PEER INTERNATIONAL CORP.
PEGGY SUE, J. Allison, N. Petty, NOR VA JAK MUSIC, INC.
POOR LITTLE FOOL, S. Seeley, ERIC MUSIC, INC.
PROBLEMS, B. Bryant, ACUFF-ROSE PUB.
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ROCKIN' ROBIN, J. Thomas, RECORDO MUSIC PUB.
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SPLEEN SPLASH, B. Darin, J. Murray, PORTRAIT MUSIC.
STOOD UP, D. Dickerson, E. Herrold, COMMODORE MUSIC CO.
STROLL, THE, N. Lee, C. Otis, MERIDIAN MUSIC CORP.
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SUGARTIME, O. 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, HILLIARY 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, FORGIE 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-ARIES MUSIC CO.
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YAKETY YAK, J. Leiber, M. Stoller, TIGER MUSIC, INC.
YOU ARE MY DESTINY, P. Anka, PAMCO MUSIC, INC.

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-HILLARY 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. Trexel, B. Ellis, G. Christopher, CORNERSTONE SONG PUB. CO.
DANCE WITH ME, L. Leibish, G. Treadwell, I. Nahan, J. Leiber, M. Stoller, TIGER MUSIC, INC.
DECK OF CARDS, T. Texas Tyler, AMERICAN MUSIC, INC.
DONNA, R. Valens, KEMO MUSIC CO.
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I'M GONNA GET MARRIED, H. Logan, L. Price, LLOYD & LOGAN, INC.
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IT'S TIME TO CRY, P. Anka, SPANKA MUSIC CORP.
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JUST ASK YOUR HEART, D. De Nota, J. Ricci, P. Damato, RAM-BED PUB. CO., INC.
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LONELY STREET, C. Below, K. Sowder, W. B. Stevenson, FOUR STAR SALES CO., INC.
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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.
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RED RIVER ROCK, I. Mack, T. King, F. Mendelsohn, VICKI MUSIC CO.-SELMA MUSIC CORP.
SEA OF LOVE, G. Khury, P. Baptiste, KAMAR PUBLISHING CO.
SHE SAY (OOM DOOBY DOOM), B. Mann, M. Anthony, STRATTON MUSIC CO.
SIXTEEN CANDLES, L. Dixon, A. Khent, CORONATION MUSIC, INC.-THE JANUARY CORPORATION.
SLEEPWALK, J. S. Farina, S. Farina, A. Farina, FIGURE MUSIC, INC.-TRINITY MUSIC, INC.
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(SORRY) I RAN ALL THE WAY HOME, H. Giacasi, A. Zwirn, FIGURE MUSIC, INC.
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TEEN BEAT, S. Nelson, A. Egnolan, DRIVE-IN MUSIC CO., INC.
TELL HIM NO, T. Pritchett, BURNT OAK PUBLISHING COMPANY, INC.-LOWELL MUSIC CORPORATION.
THANK YOU PRETTY BABY, C. Otis, B. Benton, EDEN MUSIC, INC.
THERE GOES MY BABY, B. Nelson, L. Patterson, G. Treadwell, JOT MUSIC COMPANY-PROGRESSIVE MUSIC PUB. CO., INC.
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TRAGEDY, G. Nelson, F. Burch, BLUFF CITY MUSIC PUBLISHING COMPANY, INC.-LOWELL MUSIC CORP.
TURN ME LOOSE, D. Pomus, M. Shuman, FRANKIE AVALON MUSIC, INC.-HILL AND RANGE SONGS, INC.
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WHOLE LOTTA LOVING, F. Domino, D. Bartholomew, MARQUIS MUSIC, INC.
YOU WERE MINE, P. Giacalone, DARA MUSIC CORPORATION-GOOD SONGS

1960

ALLEY-OOP, 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.
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CATHY'S CLOWN, D. & P. Everly, ACUFF-ROSE PUBLICATIONS.
CHAIN GANG, S. Cooke, KAGS MUSIC.
CRADLE OF LOVE, J. Fauthorea, W. Gray, BIG BOPPER MUSIC COMPANY-TREE PUB. CO.
DEVIL OR ANGEL, B. Carter, PROGRESSIVE MUSIC PUB. CO., INC.
DON'T BE CRUEL, E. Presley, O. Blackwell, ELVIS PRESLEY MUSIC, INC.-SHALIMAR MUSIC CORPORATION.
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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 PUBLICATIONS-BIG BOPPER MUSIC COMPANY.
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FOOTSTEPS, B. Mann, H. Hunter, ALDON MUSIC, INC.
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HE'LL HAVE TO STAY, C. Green, J. & A. Allison, CENTRAL SONGS, INC.
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IMAGE OF A GIRL, R. Clasky, M. Rosenberg, ELDORADO MUSIC COMPANY.
KIDDO, B. Benton, C. Otis, EDEN MUSIC, INC.-BROOKVILLE MUSIC, INC.
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LET THE LITTLE GIRL DANCE, C. Sponcer, BELMAR MUSIC PUBLISHING COMPANY-HI-ROSS PUBLISHING CORPORATION.
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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.
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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, D. 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, B. 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.

(Continued on page 56)

Concert Music Fostered By Heavy BMI Activity

Broadcast Music Inc. is perhaps most closely identified, in the minds of music trade people, with what may be termed popular music.

In this context, "popular" may encompass numerous facets of the mainstream of American music; the music with the folk roots of the Negro; that of the southern white people, known as country music; jazz; and a generous portion of the music of Tin Pan Alley.

Not so well-publicized is the depth of BMI activity in what the organization chooses to call "concert" music, rather than the more colloquial term, "classical." Yet, for a number of years, BMI has been one of the nation's leading forces in the growth of contemporary American music and in the development of the composers thereof.

Very nearly 10 years ago, the late Roy Harlow, vice-president of BMI, noted that "less than one per cent of radio time in the United States, "had been assigned to the programming of classical music. "BMI intends to do something about it," wrote Harlow.

Serious Music Drive It was the start of a full-blown campaign to stimulate interest in classical—or concert—music, at all levels, a drive which was later to take the form of active support and encouragement of young American musical creators.

At about the same time, BMI president, Carl Haverlin, noted that "It is time that concert music should be taken out of the museum, out of mothballs, and that listening should be regarded as sheer enjoyment."

One of the things that BMI "did about it," with this goal in mind, was to implement a special classical music programming service for radio stations. But other efforts followed.

Scholarships

On June 9, 1951, Haverlin, speaking at a meeting in Chicago, announced a BMI-sponsored program along with various broadcaster groups, of scholarships for young composers, to be instituted in high schools, colleges and conservatories. "We want to get American Puccinis and Tchaikovsky's from the grass roots," Haverlin asserted at the time.

This series of Student Composer Awards by BMI has brought prizes totalling at least \$65,000 in the intervening years to young student composers. In the current year, \$11,500 has been earmarked for the series of awards, which is now open not

only to students in the United States, but to those living anywhere in the Western Hemisphere.

Sponsorship of Concerts

In an interesting departure, BMI sponsored a contemporary music festival of 10 concerts in 1952. The locale for these concerts, which featured the Berkshire Quartet, was the top of a mountain in the Berkshire foothills of northwestern Connecticut. The 10 concert series on Music Mountain caused considerable favorable press comment at the time. All works performed were representative, as one newspaper account stated, "of the newest of new music."

In another development in 1953, BMI, in association with BMI Canada Ltd., sponsored a concert composed entirely of standard and new works of Canadian origin. Leopold Stokowski conducted the orchestra on this occasion. More than 100 works by new, young Canadian composers were submitted for consideration by the selection committee, chaired by William Schuman, president of the Juilliard School.

This event was not only of assistance to the new writers whose works were selected for performance, but also was valuable to the cause of new concert music in general through unusually favorable critical acclaim.

A series of "Music in the Making" concerts featuring new works, undertaken at the Cooper Union in New York in the years between 1953 and 1956, was aided by substantial grants from BMI. The concerts were also partially financed by the Alice M. Ditson Fund and the AFM Music Performance Trust Fund. In almost all cases the performances marked only the first or second time the works were heard in public.

The American Composers Alliance, an organization of prominent contemporary composers, has for some years been associated with BMI through a blanket contract for BMI licensing of works of all ACA members. In its turn, BMI extends to the ACA an annual advance against royalties, the distribution of which is supervised by ACA itself. Recently, a new contract was signed by the two groups for the forthcoming year.

Since 1956, BMI has also sponsored with the American Symphony Orchestra League, a series of annual Musicians' Workshops and Composers' Symposiums. Last summer at the League's 15th annual convention in St. Louis, a resolution by the ASOL board, commending BMI for its activity in this connection, was presented to BMI president,

(Continued on page 49)



OLIVER DANIEL, since 1954 director of contemporary music projects at BMI, has performed, composed, written about and taught music since 1934. With Leopold Stokowski, he cofounded the Contemporary Music Society (1952). He now serves on the executive committee, National Music Council, board of directors and Composers Forum and is chairman of the Advisory Committee on Music, National Council of Churches of Christ.



ISRAEL DIAMOND joined BMI in 1941 in charge of business machines installations and later was named director of logging. He is a member of the Systems and Procedures Association, National Machine Accountants Association, and on the statistics faculty of City College of New York's business administration department.

Annual Writer Income Increases Through Extensive Foreign Pacts

With the first five years of its existence paralleling the course of World War II, Broadcast Music, Inc., had little initial reason to be concerned with the matter of music licensing overseas.

Concurrently with the end of the war, however, the organization was faced with a new and different set of circumstances regarding the foreign scene; namely, that here was an area that was opening up again for American product of all types, including music. Here, in effect, was a market for music where American writers required protection for their works. By the same token, it was an area of considerable song production in its own right, much of which had potential for American users. This, in the view of BMI officials, spelled out the additional necessity of getting access to foreign works for American use.

European Representation

Although virtually all overseas performing rights societies already had standing reciprocal agreements in this country, extensive negotiations by BMI with these organizations produced a working agreement under which the organization was covered for representation in all countries in Europe on the western side of the Iron Curtain, and under which American publishers would have an opportunity to acquire American rights to foreign songs cleared through these European societies.

Under these reciprocal agreements, other performing rights connections in the United States would relinquish control of any of the body of European copyrights specifically claimed for American rights by BMI publishers.

The one exception to this arrangement is the agreement which exists with the Japanese rights society, JASRAC, under which BMI automatically has rights to all copyrights not otherwise claimed for representation here.

Distribution of foreign performance royalties is carried out here on an every six-month basis, with royalties on a given statement going back as far as two years. Each statement to an American writer details exact amounts of money according to song or composition from each individual foreign society.

Foreign Income Rises

According to Jean Geiringer, BMI vice-president in charge of foreign relations, income received by BMI writers from foreign sources has increased every year that current agreements have been in effect. "Our first check for foreign royalties was something like \$500, from Italy, back in 1948,"

recalled Geiringer. "Now it's running somewhere between \$600,000 and \$700,000 a year. This, of course, does not include foreign performance fees paid directly to foreign subsidiaries or affiliates of American publishers. In those cases the publishers collect the money in the given country. The figures we state cover only writer royalties and monies paid to the smaller publishers without their own foreign connections. I may say, however, that our foreign income is increasing each year."

On the reciprocal aspect of the foreign operation, BMI pays a minimum of two-thirds of 50 per cent to the American publisher who has the rights here to a foreign song. If an American lyricist is involved, that writer will also receive a royalty for his services. The other 50 per cent of the royalty is sent to the foreign publisher, who in turn pays two-thirds of that 50 per cent over to the composer and the lyricist. If more than two creators are involved, they still split up the two-thirds of 50 per cent take. This is in keeping with the standard performance split in custom in Europe, whereby traditionally the publisher, composer and lyricist split the royalty evenly three ways, rather than employing the American split of 50 per cent to the publisher and the other 50 per cent split between composers and lyricists.

Outgoing Pool

Geiringer estimates that the total annual performance royalty pool here on foreign songs controlled by BMI is currently running to about \$400,000, with half, or \$200,000 of this being sent directly overseas for distribution there. In addition to this \$200,000, another \$150,000 is paid out overseas for performances of serious music. The balance is paid out to American publishers holding the domestic rights to the foreign works.

BMI is in constant touch with local representatives of many of the foreign societies. By the same token, Geiringer and various of his staff are often on the move in overseas areas, visiting with the representatives of the 22 foreign performance rights groups (see separate list) with which BMI has agreements. Geiringer, an 18-year veteran of the BMI operation, spends four to five months a year overseas and expects to continue or even expand that schedule in view of his firm belief in the continuing expansion of the foreign music business.



JEAN GEIRINGER, vice-president in charge of foreign relations in BMI; formerly general delegate of the Austrian Society of Authors, Composers & Publishers; secretary of the Cartel of Performing Right Societies; secretary of the International Federation of Societies of Authors & Composers, joined BMI in 1943.



GEORGE GABRIEL, director of non-radio licensing, was sales manager for a photo reproduction firm prior to Army service as a cryptanalyst. He joined BMI in 1947 and is a member of the New York Bar Association.

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 I Danmark (KODA)
Kronprinsessegade 26
Copenhagen K, Denmark

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

Saveltajain Tekijanoikeustaimisto Teosto, r.y. (TEOSTO)
Hietaniemenk 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

Het Bureau Voor Muziek-Auteursrecht Buma (BUMA)
Herengracht 458
Amsterdam-C, Holland

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

Societa Italiana Degli Autori Ed Editori (SIAE)
Via E. Gianturco 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 Musikkybra (TONO)
Klingenberggt. 5
Oslo, Norway

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

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

Foreningen Svenska Tonsattares Internationella Musikkybra (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

LEGITIMATE SHOWS

BMI Writers Focus On Broadway Hit Scores

The Pulitzer prize-winning Broadway smash "Fiorello," and the more recent hit, "Tenderloin" provide graphic evidence of the growing activity of Broadcast Music, Inc., on the Broadway legitimate show music front.

In addition to these main stem hits, BMI, under the aegis of its vice-president in charge of writer relations, Bob Sour, has also to its credit a couple of current off-Broadway smashes, "Little Mary Sunshine" and "The Connection," and it looks forward to a number of big-name musicals now on tap for the forthcoming season.

Although BMI's heaviest concentration on Broadway representation has been confined to very recent years, the first BMI Broadway score occurred 20 years ago, shortly after the inception of the organization, with Leonard Sillman's "All for Fun," which produced a song that became a standard, "It's a Big, Wide, Wonderful World." This was followed by a widely spaced succession of shows, including "Crazy With the Heat," in 1942; "Mr. Strauss Goes to Boston" (with a score by Bob Sour himself), in 1945, and "The Body Beautiful," in 1957.

Turning Point

Perhaps not as successful as some, "The Body Beautiful" nevertheless marked a turning point for BMI in the show field, since publisher Tommy Valando had persuaded writer Jerry Bock to affiliate with BMI and team up with BMI writer Sheldon Harnick, to turn out the score for the show for Valando's BMI publishing firm, Sunbeam Music. Under the guidance of Valando and BMI the team of Bock and Harnick subsequently produced the scores for the aforementioned "Fiorello" and "Tenderloin." Valando's Sunbeam firm also gave BMI its biggest off-Broadway vehicle, "Little Mary Sunshine," a long run affair, written by Rick Besoyan.

Early in 1957 BMI launched a musical comedy department, headed by Allan Becker, with musical director-composer, Lehman Engel, serving as advisor. The entire operation was under the supervision of Sour. Becker had formerly served with the musical comedy wing of Chappell Music. The department was formed with the purpose of developing untapped musical comedy writing talent, soliciting book authors to collaborate with BMI writers so that complete musical comedy packages might be available to producers, and to search for literary properties which might be suitable for musical comedy adaptation. The department also works closely with agents and producers and arranges auditions for promising talent.

BMI holds auditions frequently

for prospective show writers. Many of those heard are assigned to work on a musical version of a specific literary property. The results of these projects are submitted by BMI, as examples of the writers' talent, to producers planning new musicals.

Occasionally such assignments develop into full-fledged shows. Paul Nassau and Oscar Brand were assigned to work on Leo Rosten's "Education of Hyman Kaplan." The show, with the Nassau-Brand score published by Hollis Music, a BMI affiliate, will open on Broadway next fall. Hollis also is the American publisher of Lionel Bart's score for "Oliver," a smash London musical hit version of Charles Dickens' "Oliver Twist," which will be produced in America later this year by David Merrick.

More Activity Noted

Meridian Music, the E. H. Morris BMI firm, published Jerry Hermann's off-Broadway hit "Parade" score, and will publish Hermann's up-coming off-Broadway musical version of Tad Mosel's "Madame Aphrodite" which opens this February. Hermann is also writing (with Don Appel) the score for a musical about Israel, "Ruth," opening on Broadway this fall with Rise Stevens as star.

"The Connection," with score by BMI's Freddie Redd, recently won the "Obie" (off-Broadway) awards in three categories. Another recent "Obie" winner was "Machinal," with score by BMI writer Ezra Laderman. The off-Broadway revue, "Greenwich Village U. S. A.," which drew good

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RALPH LEROY HARLOW was vice-president of station services for BMI at his death October 7, 1960. The 75-year-old pioneer of New England broadcasting came to BMI in 1943 and will long be remembered for his devoted service to music, culture and the community.



GEORGE MARLO, now director of writer relations, originated the professional department in BMI's founding year. He has been associated with some of the oldest and most successful publishing firms throughout his colorful career.



ROBERT J. HIGGINS, BMI treasurer, is a graduate of Fordham University and was a lieutenant in the Navy. He is a member of the Cresthaven Yacht Club and the Rotary International. His father, Joseph Higgins, was one of the pioneer a. & r. executives in the recording business.



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BACKGROUND SCORE ACTIVITY

Favorable Terms Attract
Movie, TV Music Writers

Broadcast Music, Inc., already generously represented in such diverse fields of repertoire as popular, classical, jazz and what has been referred to as "grass roots" music, is now moving actively into the highly specialized area of movie and television film music, a field wherein it expects to achieve its biggest year to date in 1961.

A number of prominent West Coast specialists in these fields have lately moved their performing rights affiliations into the BMI camp. These writers have been drawn to the BMI ranks by not only attractive guarantees, but the opportunity, due to the BMI system of logging, of grossing more money than their level of guarantee would assure them. Beyond this, writers enjoy certain new areas of protection in their BMI affiliations.

BMI spokesmen point out that such writers as Sonny Burke and Nelson Riddle, both of whom have recently joined the BMI family, are now enjoying long-term guarantees.

Such writers will meet and exceed their guarantees, say BMI spokesmen, because of two factors, in addition to the writer's own acknowledged productivity. First, they will be paid strictly for current performances rather than on the basis of more complicated distribution systems. Beyond this, they will get the benefit of a logging system that covers independent radio and TV in all parts of the nation as well as networks, a system which BMI people believe to be the most extensive in existence.

Another factor with great appeal for writers is an automatic writer cancellation clause which has been made a part of BMI contracts. In the case of the 10-year guarantees, there is a cancellation clause at the end of five years, which permits a writer who is doing well to effect a new and better financial arrangement for himself. On the other hand, if the writer is not doing quite so well as he might have hoped, he still has his 10-year security, since the cancellation clause can only be exercised by the writer.

An example of the growing importance of BMI in TV background music is furnished by a look at the current top 20 rated shows, (according to Nielsen reports). More than half of these feature music by BMI writers.

All future works of the newly affiliated BMI writers will be BMI compositions. In some cases, even previous works—including some background, movie and TV scores will revert to the BMI catalog. A list of the new BMI writers and key items culled from their extensive TV and movie credits follows:

Hugo Friedhofer, Academy Award winner for 1946 for "Best Years of Our Lives" score; Buddy Bregman, "Peter Loves Mary," TV show; Sonny Burke, TV's "Hennessey"; Elliott Daniel, "I Love Lucy"; "December Bride," "Angel"; Jerry Fielding, "Tom Ewell Show"; Warren Esquivel, "Tall Man," "Markham"; Hershel Gilbert, "June Allyson Show," "Rifleman," "The Westerner," "The Freshman"; Jerry Goldsmith, "Playhouse 90," "The Lineup," "Gunsmoke"; Bill Loose, "Tate," "Happy"; Joseph Barbara-Bill Hanna (the cartoonists), "Flintstone," "Huckleberry Hound"; Terry Gilkyson, "Swiss Family Robinson," "My Heart Was an Island," "Windjammer"; Skip Martin, "Stage Coach West"; Jack Marshall, "The Deputy"; Jack Meakin, "Groucho Marx Show"; Arthur Morton, "Black Saddle"; Joe Mullendore, "Zane Grey Theater," "June Allyson Show"; Nelson Riddle, "The Untouchables," "Route 66"; Conrad Salinger, "Bachelor Father"; Rudy Schrager, "Wanted, Dead or Alive"; Fred Steiner, "Perry Mason"; Leith Stevens, "Dante," "Michael Shayne"; Joe Weiss, "Two Faces West," "Manhunt"; Johnny Williams, "Checkmate"; Stanley Wilson, "Markham," "Wells Fargo"; Earl Hagen and Herb Spencer, "Danny Thomas Show," "Barbara Stanwyck Theater," "Guestward Ho," "Andy Griffith Show"; Harry Lubin,

"Loretta Young Show," "One Step Beyond" (Alcoa Presents); Mahlon Merrick, "Jack Benny Show"; Von Dexter, "This Is Your Life"; Wilbur Hatch, "Our Miss Brooks"; Dominic Frontiere, "Marriage Go Round," "Seven Thieves," "One Foot in Hell."

Also active in the TV-movie background field are the following BMI members, many of them recent additions: Bernard Hermann, Academy Award winner for 1941 movie "All That Money Can Buy," "Twilight Zone"; Have Gun, Will Travel; "Psycho," "Citizen Kane," "Jane Eyre," "Snows of Kilimanjaro"; Frank De Vol, "Pillow Talk"; "Murder, Inc.," "The Big Knife," "My Three Sons"; John Lewis, "Odds Against Tomorrow," "No Sun in Venice"; Morton Feldman, "Something Wild in the City"; Charlie Mingus, "Shadows"; Lionel Newman, "Many Lives of Dobey Gillis," "Hongkong," "Adventures in Paradise"; Billy May, "Naked City," "Dan Raven"; Sasha Burland, "What's My Line?"; Cyril Mockridge, "Miracle on 34th Street," "Laramie"; Pete Rugolo, "Tab Hunter Show," "Thriller"; Norman Dello Joio, "Armstrong Circle Theater," "DuPont Classics"; Ulysses Kay, "Three Musketeers" (TV); Walter Maurant, "Prisoner of Zenda" (TV); Robert Cobert, "Heaven Can Wait" (TV); Joe Hamilton and Irving Kostal, "Candid Camera," "Garry Moore Show."

Writers Focus on B'way Scores

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notices, features a score (published by Sunbeam) by BMI writers, Jeanne Bargy, Frank Gehrecke and Herb Corey.

Upcoming Broadway musicals, with scores penned by BMI writers, include a musical version of Emily Kimbrough's book "It Gives Me Great Pleasure" by Paul Klein and Fred Ebb; "A Family Affair," a Jerome Robbins-Leland Heyward production with score by John Kander; a musical version of Cyrano de Bergerac — "Torero!" — with score by Bernie Wayne; a musical adaptation of "The Loving Couple," with music by Don Wolf and lyrics by Marvin Schofer and Michael McWhinney; "Canadian Wry," a revue by Ray Jessel, and others.

Meanwhile BMI is conducting a talent hunt in the colleges—offering a \$1,000 prize to the composer and lyricist of the best college musical comedy or revue presented in the U. S. and Canada during the 1960-1961 academic year. An additional award of \$500 will be made to the drama or mu-

sic department, or to the student dramatic club, sponsoring the production.

The contest closes May 15 and winners will be announced no later than October 31. Entries will be judged by a panel including such prominent Broadway executives as director Morton Da Costa, producers Robert Griffith, Hal Prince, Robert Fryer, Lawrence Carr, Dore Scharf, Stephen Sondheim, Sheldon Harnick, Jerry Bock and Lehman Engel.

Bob Sour notes that college musicals have long been a rich source of Broadway musical talent. Rodgers and Hart, Oscar Hammerstein II, Cole Porter, Harnick and Bock and Stephen Sondheim are all talent with strong collegiate roots. He also points out that BMI has worked with many leading colleges for the past 20 years in the preparation and publication of official song folios for many of these productions, including Princeton's "Triangle Club" shows and Harvard's "Hasty Pudding" revues.

War, Strikes Marked BMI Start

Continued from page 14

publishing entities were opened upon BMI encouragement by such men as Tommy Dorsey, Benny Goodman, Sammy Kaye, Freddie Martin, Nat Shilkret, Jimmie Lunceford and others.

One of the earliest active publishing firms was BMI's own, which had as one of its first songs, "We Could Make Such Beautiful Music Together." One of that firm's first important hits was "Practice Makes Perfect," through a recording by Bob Chester's band.

Early in 1941 BMI had licenses with 650 radio stations and had in its catalog over 36,000 copyrights from 52 publishers. From this time, until October, the new organization had a chance to cut its eye teeth as a purveyor of performing rights since it was the sole source of music for broadcast purposes for that period. Only in October were licensing contracts and rates finally agreed upon between radio and the original performing rights society.

During the early days of BMI the success of a song was still measured to a substantial degree by sales of sheet music. However, the swing toward records as the prime method of selling and exploiting a song was in full sway. In view of this, a strike called by musician members of the American Federation of Musicians against record companies, due to the failure of new contract negotiations in August, 1942, was a serious blow to BMI.

During the strike, which lasted 27 months until November, 1944, no recordings of new songs could take place. Again the new organization, BMI, suffered because of the relative lack of depth of its catalog and the fact that few older recordings of BMI song material existed. Not so with its prime rival, the songs of which had been recorded for years. These older recordings were virtually the only source of on-the-air play during this long period.

During the height of the strike, however, one bright ray of hope emerged. A songwriter, Fred Rose, who had made records from time to time with a country singer, Roy Acuff, became disenchanted with his performance rights situation and signed up with BMI. It was the start of the firm of Acuff-Rose, now as then, headquartered in Nashville, Tenn., and today one of the five top BMI publishing firms.

During the time of the AFM record strike, one BMI official recalls, "We were on our one-foot line." And even after the strike was over, there was the belief that a better showing could be made. "In 1945 we came out of a corporate ether," said the spokesman. "We realized that we were trying to compete on a sort of typical Broadway, Tin Pan Alley level, and that we weren't doing as well as we would have liked. We began to look elsewhere

in the belief that if money was spent intelligently, great song-writing and publishing talent could be found. All they needed was a little advance money against future royalties. Call it pump priming if you like. But it began to work."

Soon after, Julian Aberbach, a naturalized American of German birth, returned to America after duty with the U. S. Army in World War II. Aberbach, in applying to BMI for assistance in setting up a publishing firm, noted that the United States was the only country where its native folk music was not also its popular music. He had heard plenty of folk music and country music in his tour of Army duty and proposed a publishing firm for this kind of song material.

This resulted in the birth of Hill Music and Range Music, both firms dedicated to the music of the grass roots and the wide open spaces. Later the two were merged into what is now known as Hill & Range, a veritable publishing empire operated by Aberbach and his brother Gene, and one of the biggest of all BMI firms.

It was the beginning of a bigger BMI, and one which would make itself felt heavily on the music spectrum of postwar America and the world. An index of its growth is provided by performance logging figures. In 1944 5,000,000 performances were logged. By 1949 the figure had grown to 18,000,000 and by 1950 to 23,000,000.

The organization's system of logging individual stations across the breadth of the land was a great inspiration for writers and publishers far from the traditional Broadway beat, writers like Fred Rose and the publishing firm he founded, Acuff-Rose. For here, for the first time, was the opportunity for these music people in the country, folk, rhythm and blues, and jazz fields to have the performances of their music on the air logged and credited to them in the form of performance royalties.

Following another AFM recording strike of shorter duration in the immediate postwar period, BMI veered more and more to the music of grass-roots Americana, as is shown, for example, by three of the biggest BMI hits of 1949 — "Slippin' Around," "Jealous Heart" and "Someday You'll Want Me to Want You," all products of a distinctly country orientation.

At this time the impact of tape on the recording scene in general, and the possibilities it presented for on-the-spot recording, wherever the artist and the song might be, began to make itself felt. It was a key factor in the grass-roots lines of development of BMI, outlined in another part of this Anniversary BMI Section.



AL FEILICH, director of the index department, joined BMI in 1946 after extensive Navy service in World War II. Prior to the war, he worked for Music Dealers Service.



RICHARD L. KIRK, assistant vice-president in charge of writers and publishers at Beverly Hills, Calif., came to BMI in 1946 after four years' duty in the Pacific as a naval officer in World War II.



FRANCES WILLIAMS, writer-publisher relations, Nashville office, functioned on and off camera for nearly a dozen years at WSM, Nashville, before joining BMI in January, 1958. She is an officer in the AWRT and Country Music Association.



EDWARD J. MOLINELLI, comptroller, joined BMI in 1949. Captain of Infantry in World War II, he served with the accounting firm of Ernst & Ernst for two years prior to joining BMI. He is a member of Comptrollers Institute.



MILTON RETTENBERG, director of editorial department, first concert pianist (besides Gershwin) to perform "Rhapsody in Blue," joined BMI at its birth. Composer-performer-conductor Rettenberg is also clearance specialist and member of New York Bar Association.

Music Custodian Prime Factor

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What are some of these efforts exerted by a music custodian? The activities of BMI in this area are documented in more detail in other parts of this section. It may serve our purpose here however, to glance at just a few of the more ambitious plans undertaken by the association to develop the ideal of custodianship.

For nine years, BMI has made annual awards to the writers and publishers of the best BMI popular songs of the year. The basis of the judging is the appearance of a song in the Top 10 of the leading trade charts. At an annual banquet, scrolls are presented, emblematic of this distinction, and much publicity is attendant thereunto.

In 1952, a similar series of awards were initiated in the purely country field of music. These are presented each November at a banquet of country writers and publishers in Nashville. The affair usually coincides with the annual WSM country music festival in that city.

Four years ago, a series of similar accolades were commenced in the field of rhythm and blues music. All of these awards are highly coveted and in themselves have become a substantial encouragement to creativity.

In the field of concert music, BMI undertook to encourage new creativity as long as a decade ago. At that time a series of student composer awards were begun. To date, youthful writers entering the competition have won a total of \$65,000 provided by BMI. In the past year student composers residing in the Western Hemisphere were eligible to win prizes amounting to \$11,500.

BMI has also been active in joint endeavors with the American Composers Alliance and the American Symphony Orchestra League and has by itself sponsored and publicized numerous concerts.

Through these efforts, a number of important contemporary composers have elected to have their works licensed through BMI.

In the field of composition of music for use in television, BMI recently extended a series of grants-in-aid to student composers interested in this area of creativity. The fellowships, for the academic year of 1960-1961, were granted to a number of talented students at the University of Southern California. Study under these fellowships is applicable toward advanced degrees.

Rhythm & Blues Wins Market

• Continued from page 17

sion and horns. But despite the changes, the basic orientation and flavor remain. This is, in brief, music derived from the American Negro heritage. This heritage contains, in addition to such obvious elements as "The Big Beat," the great body of Negro spiritual and gospel music, and blues in its many forms, ranging from folk to jazz.

Like country music, rhythm and blues is folk-oriented. The artist is very often the songwriter. Notable examples are Fats Domino, who wrote and recorded such hits as "Poor Me" and "Ain't It a Shame"; Ray Charles, who penned and recorded "A Fool for You," and Ivory Joe Hunter, who wrote and recorded "I Nearly Lost My Mind." Other examples are Chuck Berry's "Maybelline," the late Johnny Ace's "Pledging My Love," and Little Willie John's "Fever." Such BMI-licensed songs are but a sampling of the many pop hits which reflect rhythm and blues influences.

The jazz field too has not gone without the benign notice of BMI. For several years BMI has focused its interest on the School of Jazz, Lenox, Mass. Each of these years, BMI has made money available for scholarships at the school. More recently, the first chair in jazz composition at any educational institution was established by BMI at the school. The chair was named for John Lewis, leader of the Modern Jazz Quartet and dean of the school.

Allied Aspects

On another front, a number of the prominent current crop of jazz writers whose material is licensed through BMI have been the subjects of special profile brochures which have had wide distribution in schools, colleges, libraries and radio and TV outlets. These are the same types of brochures which have covered many of the concert writers associated with BMI and highlights the fact that BMI considers jazz as an equal, culturally, with concert music.

A long-standing interest on the part of BMI in legitimate show music, which several years ago was reflected in a series of writer forums and meetings on methods of obtaining recognition in the show field, has lately begun to manifest itself. Two current Broadway hits, "Fiorello" and "Tenderloin," were both written by Sheldon Harnick and Jerry Bock, both BMI writers, through Sunbeam Music, a BMI affiliate. Other entries are now projected and there have been various successful off-Broadway BMI shows.

Recognition From BMI's Own

BMI has received a number of awards itself over the years for its activities on many fronts of the musical spectrum. But perhaps one which means most to the home forces of the organization and one which highlights BMI's everyday activity as a true custodian of music is one received this year in the form of a special 20th Anniversary plaque from its own family of publishers, authors and composers.

In part, the message reads: "For 20 years Broadcast Music, Inc., has held wide open the door of opportunity for authors, composers and publishers of all types of music. It has sought them out in every corner of the country. It has nurtured them and abetted their development in every honorable, meaningful material and spiritual manner. And in so doing, Broadcast Music, Inc., has immeasurably enriched all of American music."

Jazz Creators

• Continued from page 17

signing jazz writers. The licensing organization has been active in publicizing the names of its jazz writers and informing users of music about the compositions written by them. Just recently BMI issued the first six in a series of brochures devoted to the music of its leading jazz writers. Each booklet includes a 1,500-word biographical essay, complete with a list of compositions and recordings, plus analytical notes and critical comments.

Writers Spotlited

The first six brochures spotlighted Manny Albam, Gil Evans, Charlie Parker, John Lewis, Johnny Richards and George Russell. The jazz authorities who are handling the essays contained in the brochures include Nat Hentoff, Bill Coss, Ira Gitler, Ralph Gleason, George Hoefer, Burt Korall, Bill Simon, John Tynan, and John Wilson.

BMI has already had calls for the brochures from the United States Information Agency for distribution abroad, and has also received requests from behind the iron curtain for copies.

It is this world-wide interest in jazz that makes BMI proud of the help it has given and is giving jazz writers and musicians. According to BMI executives, the jazz composers signed to the organization are not an important source of income for BMI at this time. However, BMI feels it has contributed much to music in America, and aided the spread of jazz throughout the world via its long interest and attention to jazz works.

Latin Music Key

• Continued from page 17

BMI was evident too in its earliest days when one of BMI's first big hits turned out to be the Latin tune, "Frenesi," which became a smash hit through the Artie Shaw recording.

The Marks catalog brought to BMI such well-known Latin writers as Ernesto Lecuona, whose hits encompass "The Breeze and I," "Maleguena," "Say Si Si," "Jungle Drums" and many serious works. The Marks catalog also includes such important Latin American songs as "Amapola," "Cielito Lindo," "My Shawl," "Estrellita," "Poinciana," and many, many more.

Famed Latin Writers

Through the Peer catalog, BMI gained such famous Latin writers as Augustin Lara, Rafael Hernandez, Osvaldo Sarres, Consuelo Velazquez, Ary Barroso, Alvaro Carrmillo, Nilo Menendez and Aolfo Utrera, and Perez Prado. Some of the songs in the Peer Latin catalog that have turned into standards are "Adios," "Besame Mucho," "Green Eyes," "Brazil," "Tico Tico," "Baia," "Frenesi," "Perfidia" and "Amor." Many of these tunes became pop hits via recordings by the Jimmy Dorsey, Tommy Dorsey, Benny Goodman and Artie Shaw bands.

Marks' and Peer's Latin material served BMI well in the days of the swing bands back in the 1940's. And today many of the familiar BMI Latin songs are being revived via the rock and rollers, proving BMI's foresight in concentrating, along with all its other musical activities, on the field of Latin American music.

bands—not only those who have been successful pop-wise but also those who remain closely allied to the purer forms of Negro material—spend much of their time on one-nighters and on travels with package shows.

In addition to the Big Beat, it is interesting to note how extensive is the use of Negro musical
(Continued on page 49)



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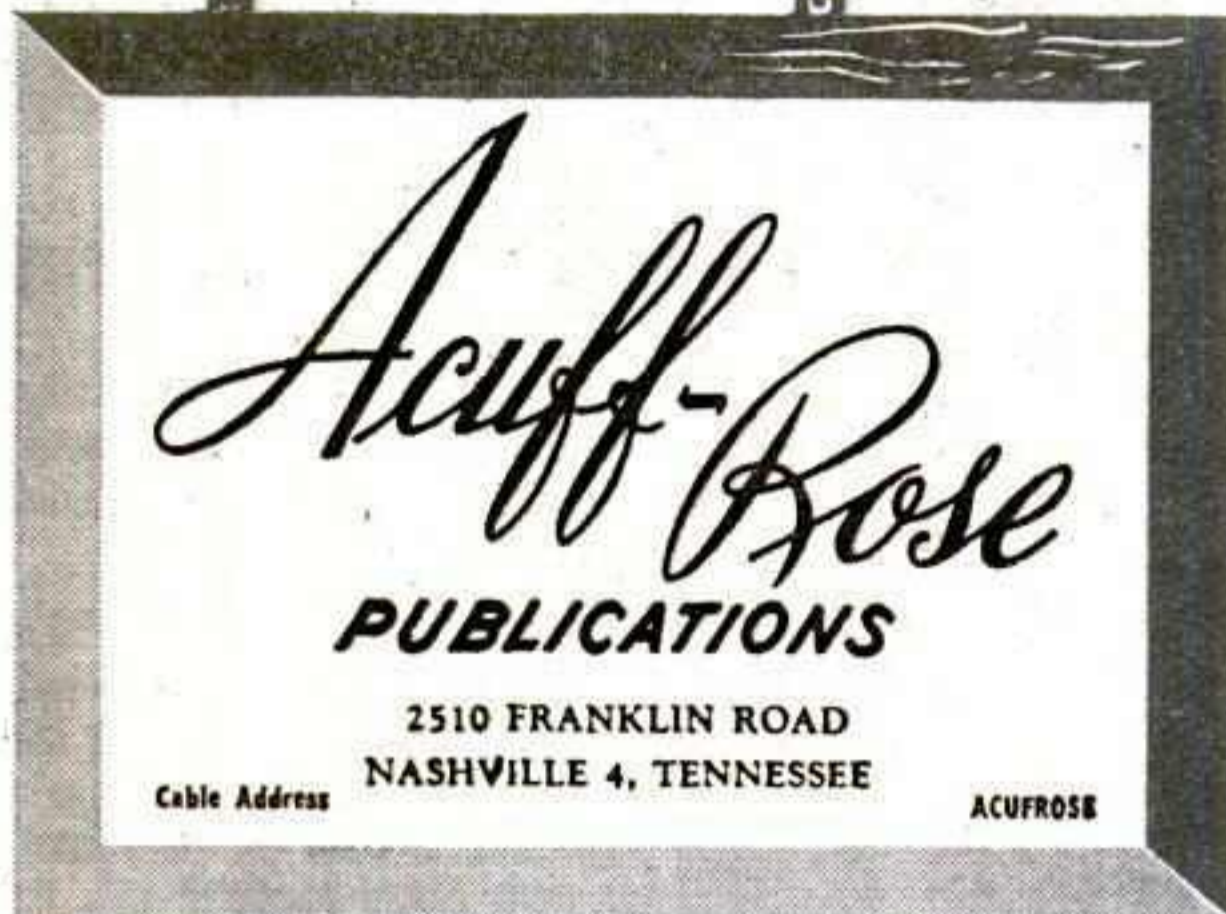
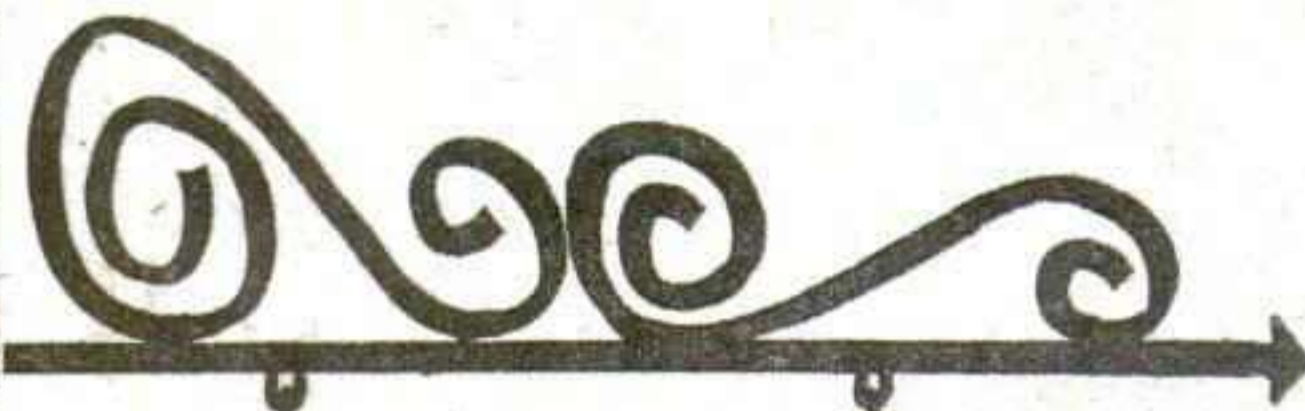
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I Love You Because	Wake Up, Little Susie
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During these first years, American also published hundreds of songs by other well-known artists, including some forty or fifty of the recorded songs of Alton and Rabon Delmore, early greats in American country music. ("BEAUTIFUL BROWN EYES," "BROWN'S FERRY BLUES," "SOUTHERN MOON," "NASHVILLE BLUES," etc.)

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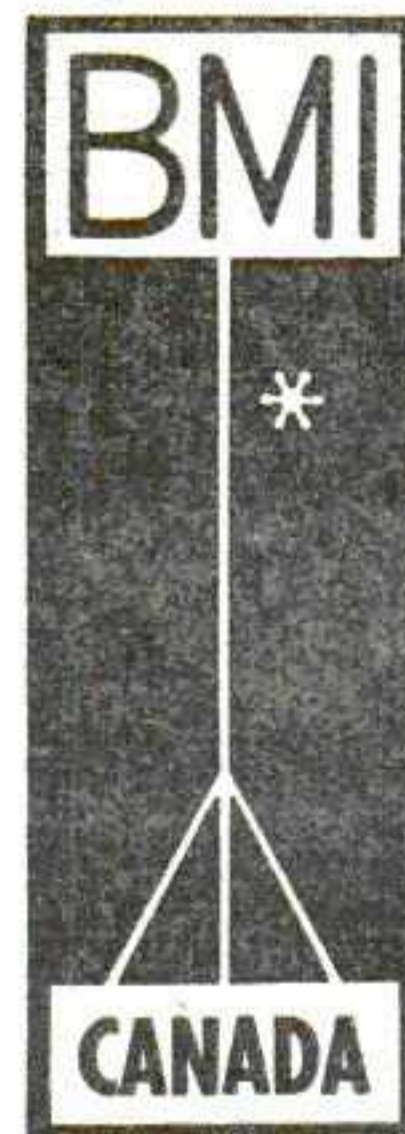
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Bo Weevil
Chew Tobacco Rag
Country Boy
Early in the Morning
Fat Man, The
Goin' Home
Goin' to the River

I Can't Go On
I Hear You Knocking
I Still Love You
I Want to Walk You Home
I'm in Love Again
I'm Walkin'
It's You I Love
Jivin' Around
Lost Dreams
Love Me
More and More
My Love, My Love

Now We're One
One Night
Please Don't Leave Me
Splish Splash
Stood Up
String of Trumpets, A
That's All
That's the Way Love Is
Whole Lotta Loving
Wild Side of Life
You Said You Love Me

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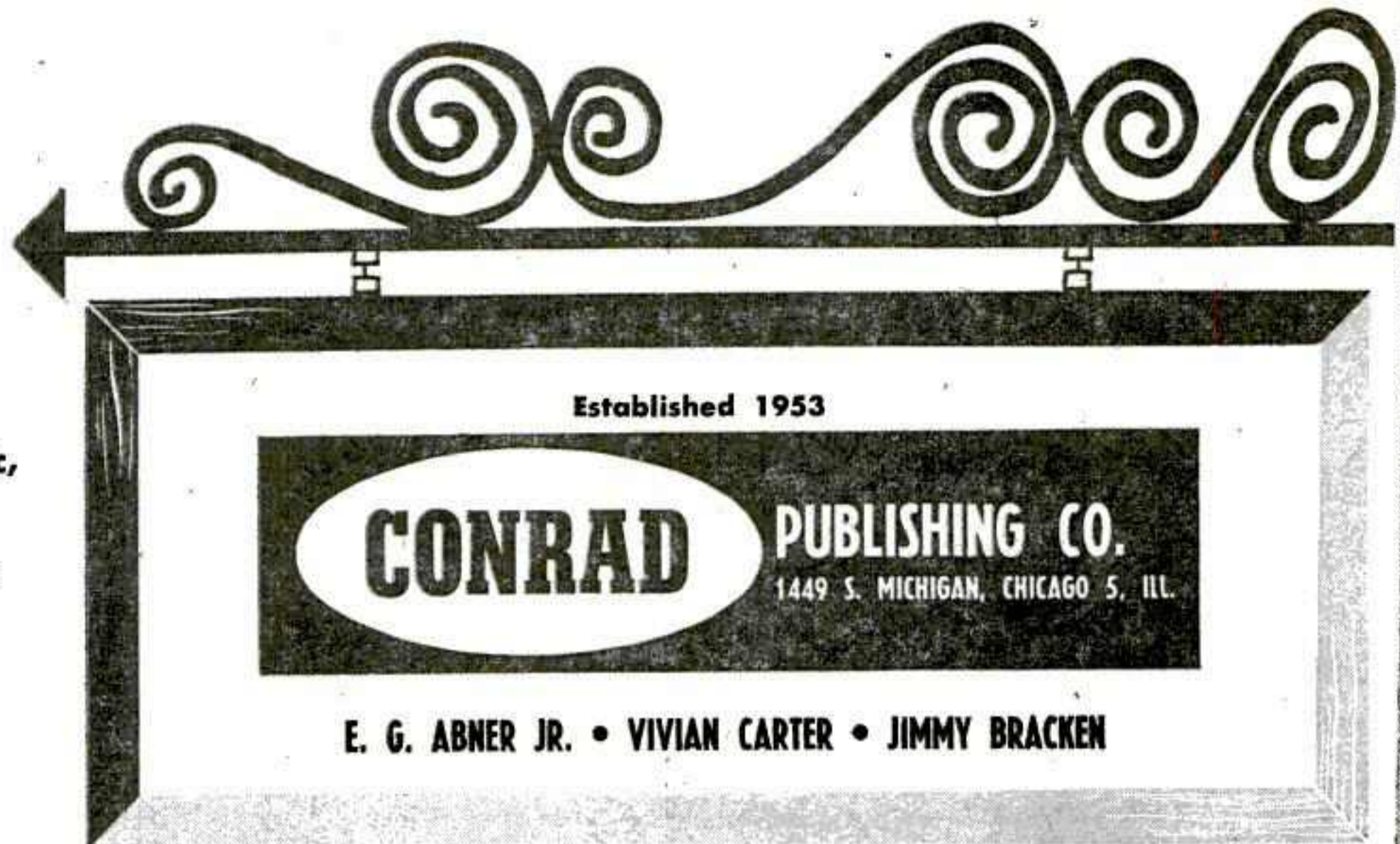
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JUMP CHILDREN
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1955

AT MY FRONT DOOR
HANDS OFF
I'LL BE FOREVER LOVIN' YOU
YOU PAINTED PICTURES
ZING, ZING, ZING

1956

AIN'T THAT LOVIN' YOU, BABY
BABE IN THE WOODS
DIMPLES
I NEED YOUR KISSES

I PRAY FOR YOUR LOVE
OH WHAT A NIGHT
UP ON THE MOUNTAIN
WHY DO YOU HAVE TO GO
YOU GAVE ME PEACE OF MIND
YOU GOT ME DIZZY

1957

BLUES GET OFF MY SHOULDER
EVERYONE'S LAUGHING
I FOUND PEACE OF MIND
I LIKE IT LIKE THAT
YOU CAN MAKE IT IF YOU TRY

1958

A ROCKIN' GOOD WAY
EVERYBODY BUT ME
HAVE FAITH
HERE I STAND

1959

BABY WHAT YOU WANT ME
TO DO
HUSH-HUSH
I WANNA BE THE ONLY ONE

1960

A LONELY SOLDIER
AWFUL MEAN
FOOLS PARADISE
CLOSE TOGETHER
HE'LL BREAK YOUR HEART
MAKE EVERYBODY HAPPY
SLEEPY
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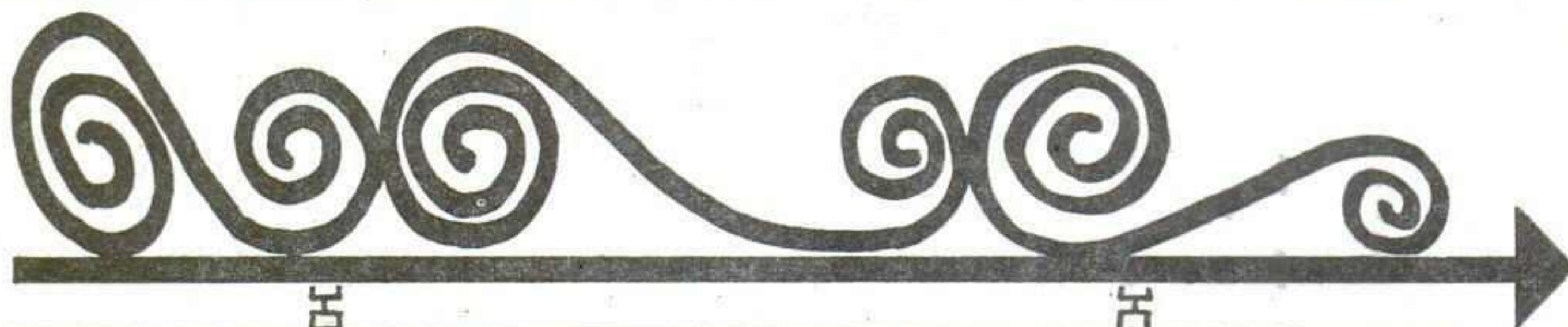
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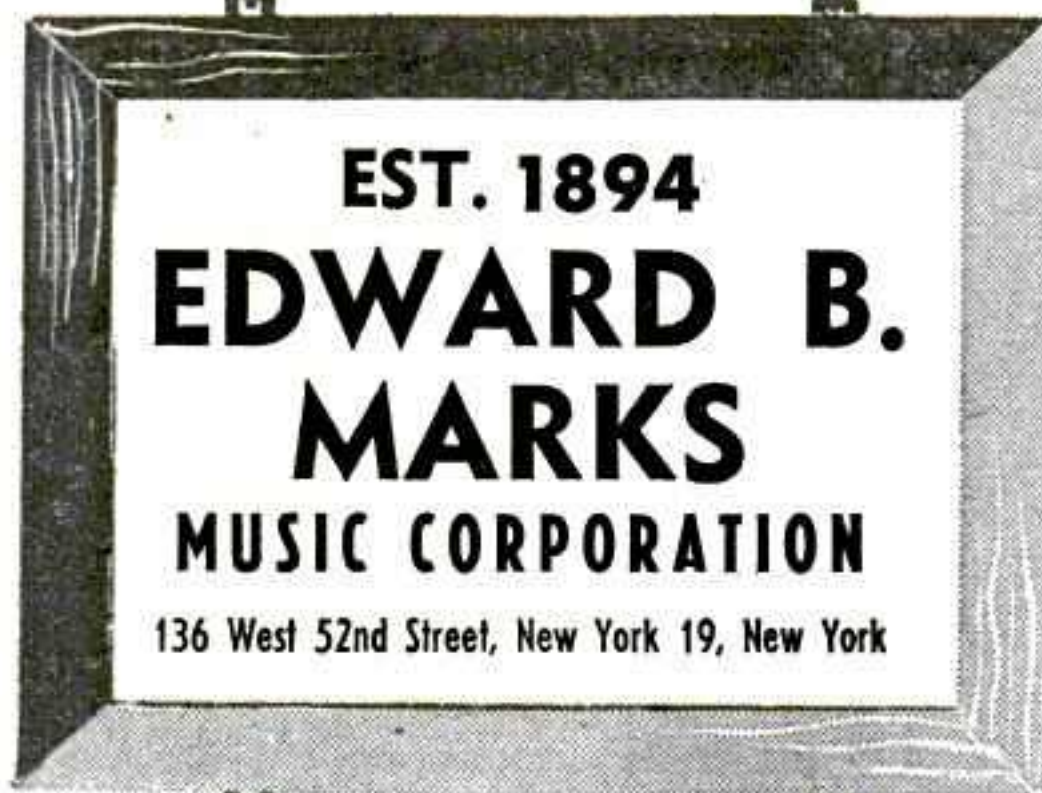
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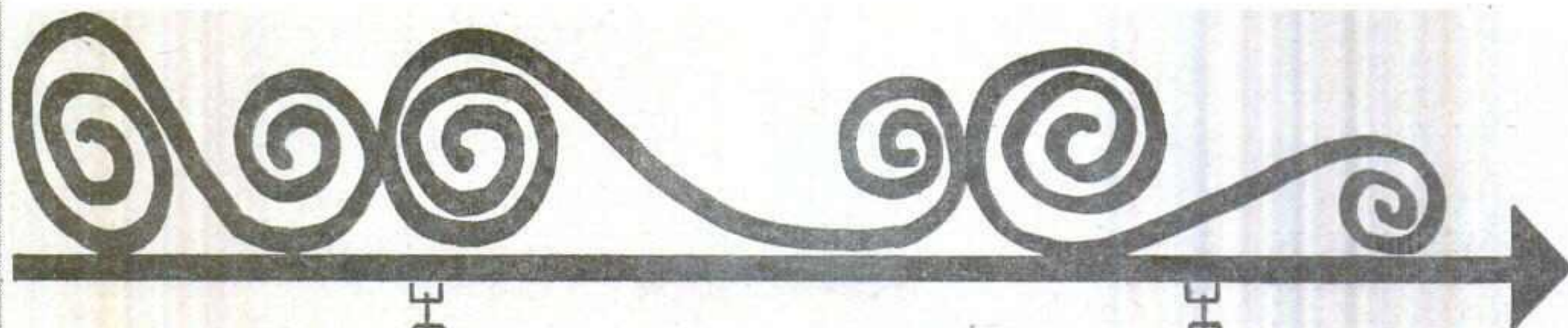


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YOU'RE THE FAIREST FLOWER
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ONCE IN A BLUE MOON
EVERY LITTLE NOTHING
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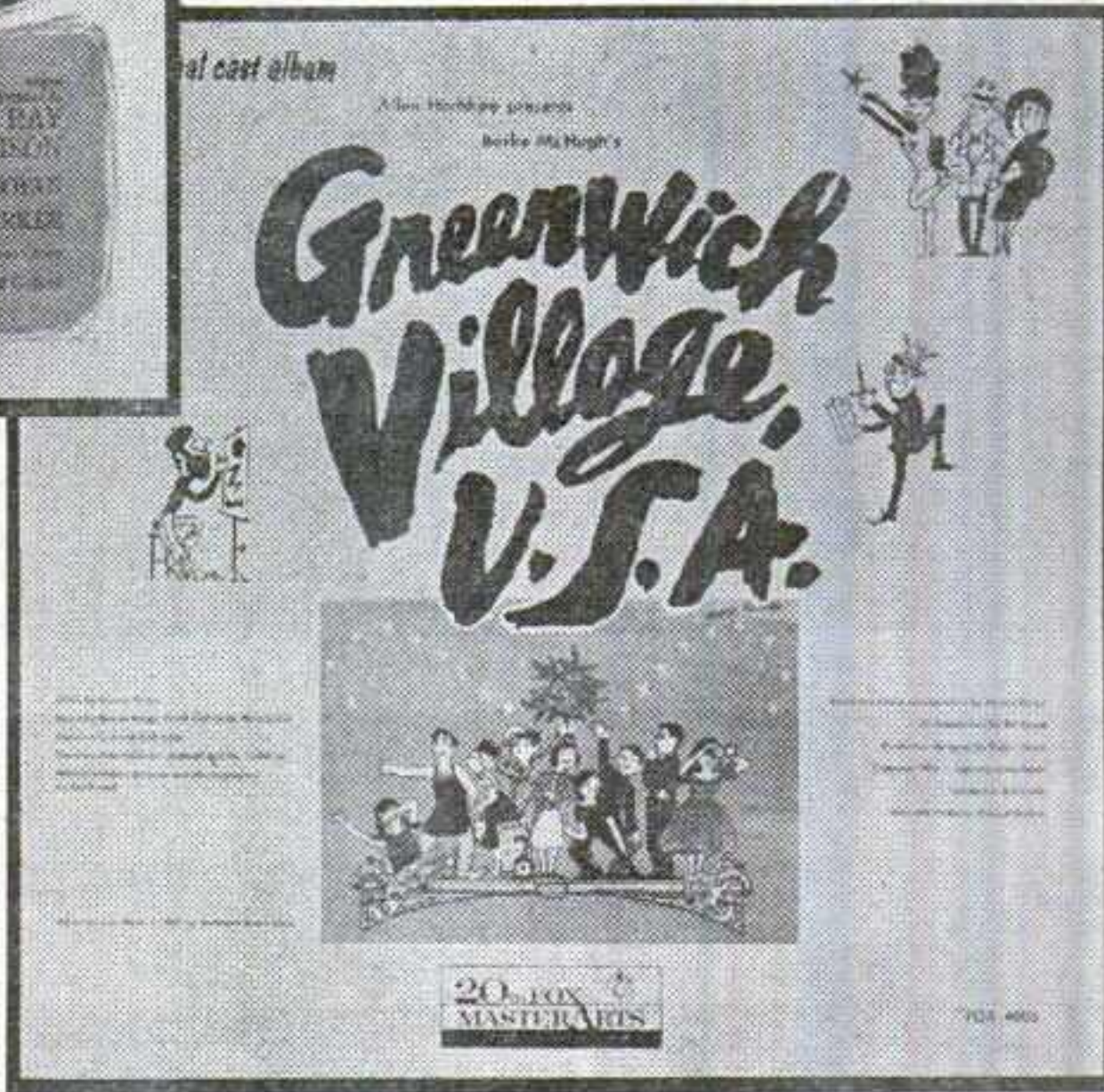
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NANCY
MATA HARI
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"As long as earnest hard-working music men are given the opportunity of searching out and developing young new writing and performing talent, American music will continue to prosper."



"The single simple sentence above expresses the concept on which Trinity Music, Inc. and its affiliated talent management and record producing firms were organized and developed. The key portion of the phrase, of course, is "given the opportunity." In 1953 BMI gave this opportunity to Trinity.

Trinity's philosophy of operation was conceived by Joe Csida, who originally formed Trinity Music, Inc. Through Joe—Charlie Grean and I became part of Trinity. During six wonderful years together, we prospered and cemented a strong bond of friendship among us. Joe and Charlie have left Trinity, Joe to become Vice President in charge of Eastern Operations of Capitol Records and Charlie as an independent producer. Today, Trinity continues to adhere and be guided by the original philosophy."

Ed Burton

SOME OF THE ARTISTS IN WHOSE CAREERS TRINITY MUSIC AND BURTON MANAGEMENT HAVE PLAYED A PART:



AND SOME OF THE COPYRIGHTS:

POPULAR

GREEN DOOR . . . Bob Davie and Marvin Moore; **SLEEP WALK** . . . Santo, John and Ann Farina; **SANTA BABY** . . . Joan Javits and Phil and Tony Springer; **DREAM LOVER** . . . Bobby Darin; **I DREAMED** . . . Charles Grean and Marvin Moore; **WON'T YOU COME HOME BILL BAILEY** . . . Bobby Darin; **IT WAS I** . . . Gary Paxton; **LITTLE BLUE MAN** . . . Fred Ebb and Paul Klein; **SOMEBODY TO LOVE** . . . Bobby Darin; **CHILD OF GOD** . . . Bobby Darin; **BATTLE OF KOOKAMONGA** . . . Jimmy Driftwood and John J. Reynolds; **TWISTIN' BELLS** . . . Santo, John and Ann Farina; **JOEY'S THEME** . . . Eddy Manson; **CLOSE THE DOOR** . . . Fred Ebb and Paul Klein; **LEARNING TO LOVE** . . . John Harper; **THAT DO MAKE IT NICE** . . . Eddy Arnold, Fred Ebb and Paul Klein; **TALKIN' TO THE BLUES** . . . Jim Lowe and Marvin Moore; **HOOPA HOOLA** . . . Charles Grean and Bob Davie; **NEUVO LAREDO** . . . Johnny Hicks and Marvin Moore; **STORY OF CHRISTMAS** . . . Jose Melis and Glen Moore; **LITTLE JOHNNY EVERYTHING** . . . Joe Csida and Charles Grean.

MOTION PICTURE SCORES

"LITTLE FUGITIVE," "LOVERS & LOLLIPOPS" . . . Eddy Manson

TELEVISION THEMES

NBC "Saturday Prom" Show, NBC "Today On The Farm" Show . . . Charles Naylor, Hal Hackady.

SONGS CREATED FOR TELEVISION PROPERTIES

"HAWKEYE," "FURY," "COUNT OF MONTE CRISTO" . . . Marvin Moore, Bob Davie, Joe Csida.

BURTON MUSIC LIMITED, ENGLAND • TRINITY MUSIC VERLAG, GERMANY • TRINITY MUSIC PTY. LTD., AUSTRALIA



SERVING MUSIC THROUGH BMI SINCE 1953

BMI

1940
1960

SERVING MUSIC THROUGH BMI SINCE 1953

Est. 1953

**Winneton
MUSIC CORP.**

1619 Broadway • New York, N. Y.
Judson 2-3050

CORONATION MUSIC, INC.

EDGEVINE MUSIC CORP.

Publishers of . . .

ANGELS LISTENED IN
ISN'T IT AMAZING
JUST BETWEEN YOU AND ME
JUST BORN TO BE YOUR BABY
MIDNIGHT FLYER
FOR FAVOR
THE SAND AND THE SEA
SEND FOR ME
TELL HER FOR ME
WHY, BABY, WHY
16 CANDLES
SINCE I MADE YOU CRY
MAKIN' PLANS
WE'LL GET ALONG
JUST A LITTLE MORE
NOT UNTIL I LOST YOU
STEP BY STEP
GEE (BUT I'D GIVE THE WORLD)
TOO FAR
THE GREAT PHYSICIAN
JUST ABOUT TIME
CRAZY MOONLIGHT
TROUBLE IN PARADISE
ALWAYS YOU
TU SOLO TU (YOU ARE THE
ONE)
GIFT OF THE GODS
ONE TOO MANY TIMES
COME A-RUNNIN'

IT'S ME, IT'S ME
RAIN DOWN KISSES
FOR THE WANT OF YOUR LOVE
POOR BEGONIA
THE MAR CHA-CHA
WHO, WHO, WHO
PRETTY LITTLE ANGEL
CUTE & COLLEGIATE
THERE MUST BE A REASON
TRUE LOVE IS HARD TO FIND
SUSIE WE GOOFED AGAIN
THIS IS REAL
BESIDE YOU
NEVER AGAIN
SCHOOL GIRL'S CRUSH
NEITHER RAIN NOR SNOW
SIX NIGHTS A WEEK
I DO
FLOWER OF LOVE
MOLLY MAE
MIDNIGHT FLYER
INGEMAR JOHANSSON
HAUNTED HEART
I THANK THE MOON
GOTTA' FIND MY BABY
WHIP IT UP
TO THE SCHOOLHOUSE
SUPER-CHICK

LOST WITHOUT YOU
DREAM OF ME
OO' DARLIN'
TELL HER FOR ME
DON'T CRY, MY LOVE
A YEAR AGO TONIGHT
PAPER CROWN
JOURNEY OF LOVE
IF MY HEART COULD WRITE A
LETTER
SPEAKING OF HER
GREAT BIG EYES
STAY IN MY HEART
FIRST LOVE
I'M WISE
ALL MY TOMORROWS
ANGEL SMILE
BAHAMA MAMA
BE GOOD TO ME
THE BLUES FROM KISS ME
DEADLY
BRIDGE OF SIGHS
BUILD YOUR LOVE
CHINA DOLL
DANCIN' IN THE STREETS
DON'T LEAVE ME NOW

THE DUM DE DUM SONG
FLAME
GETTIN' READY FOR FREDDIE
GIVE ME YOUR LOVE
GOOD GRAVY
GUARANTEED
A HAPPY PAIR
HOTTER 'N A PISTOL
HUCKLEBERRY FINN
I DREAMT I DWELT IN HEAVEN
I'VE GOT EYES
I LOVE THE GROUND YOU
WALK ON
I'M GONNA' LOVE YOU
IT'S MY PLEASURE
I WON'T BE HAPPY
JUKE BOX BABY
JUST BORN
LITTLE GYPSY
LOVE IS A SACRED THING
LOVE MAKES THE WORLD GO
ROUND AND ROUND
LOVES A-HURTIN' GAME
LOVIN' MOOD
MAKE LIKE A BUNNY
MELANCHOLY MOON
MIDNIGHT
MINE ALL MINE
MY SYMPHONY

NOW IT'S ME
ONLY THE ONE
(YES I NEED) ONLY YOUR LOVE
OOBA, OOBA, OOBA
PHOTOGRAPHS
POOR LITTLE HEART
THE POWER OF PRAYER
PUDDIN' HEAD
QUE PASA MY LOVE
REAL LOVE AND AFFECTION
SATURDAY SWING OUT
SCHOOLBELL
(I'M A) SENTIMENTAL FOOL
SHOO YA BLUES
SLOW BURNING LOVE
SMOOCHIN'
SMOOCHIN' TIME
SO LITTLE TIME
SWEET LIPS
THIS HEART I BRING
THIS MORNING IT WAS
SUMMER
TO THE ENDS OF THE EARTH
TRULY LOVE
WHEN I GO AWAY
WHEN THE SUMMER COMES
AGAIN
WHICH WAY TO YOUR HEART
ZOOM DEE DEE HO HO

GEORGE PAXTON
PresidentWALLY SCHUSTER
Gen'l Prof. Mgr.MARVIN CANE
Vice President

"We join in extending to BMI our warmest congratulations on the occasion of this, their 20th anniversary, as one of the world's leading music performance licensing organizations. Without the support and counsel of the completely dedicated personnel of BMI much of the success we enjoy today would not be possible."

Writers Associated With Winneton Music and Its Affiliated Publishing Companies:

OLLIE JONES
LUTHER DIXON
BILLY DAWN SMITH
BERT KEYES
ALICIA EVELYN
BOB HAYMES
NOEL SHERMAN
JOE SHERMAN

JACK KELLER
LEE CATHY
MAYME WATTS
ROBERT MOSELY
BARRY PARKER
SANDY BARON
MARK BARKAN
FRANK PELAEZ

JERRY SAMUELS
NORMAN MAPP
DON WOLFE
BEN RALEIGH
BOB PERPER
LINCOLN CHASE
IVORY "JOE" HUNTER
EDDIE HEYWOOD

SELMA CRAFT
BERNARD FREIDMAN
RAMON GETSOV
LARRY HARRISON
RICHARD HAYMAN
HAL HESTER
DAVID HILL

JOHNNY LEHMAN
STAN LEBOWSKI
BEVERLY ROSS
AL SEMOLA
LOU STALLMAN
JOE SHAPIRO

Associated with
music publishing
organizations
in the
following
countries:

ENGLAND • FRANCE • ITALY • GERMANY • SWITZERLAND •
DENMARK • HOLLAND • SPAIN • PORTUGAL • SWEDEN • NORWAY
• FINLAND • AUSTRIA • SOUTH AFRICA • EGYPT • BRAZIL •
VENEZUELA • ARGENTINA • CHILE • MEXICO • JAPAN • INDIA
• ISRAEL • AUSTRALIA



ORVILLE B. CAMPBELL
President

A MEMO TO SOME FRIENDS—

It's hard to say thanks when you really and truly mean it—for words oftentimes do not adequately express your feelings. It would be extremely hard for BENTLEY MUSIC to use just words to express our sincere feeling to the fine folks at BMI.

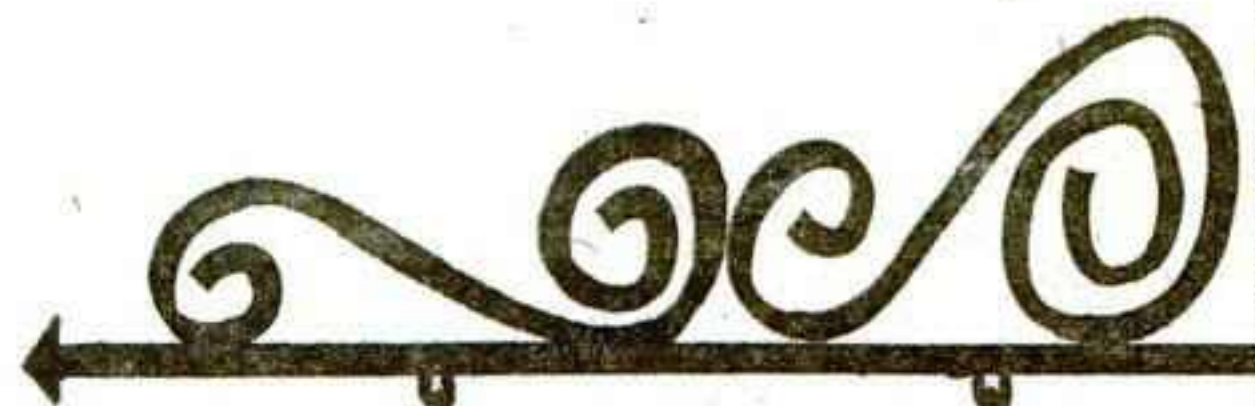
We were greener than the greenest when we started out in this exciting and wonderful music business. From way down south back in 1953 by way of Chapel Hill, North Carolina, we came to New York to find out how to start a music publishing firm. We met the fine BMI staff, and they gave us the help and information we needed. We've been pretty lucky, had a couple of million sellers in WHAT IT WAS—WAS FOOTBALL and A ROSE AND A BABY RUTH. There have been some other pretty good hits, and we're hoping there will be more in the future.

BENTLEY MUSIC is proud of the part it has played in the careers of the likes of Andy Griffith and George Hamilton IV, and we're especially happy that such outstanding writers as J. D. Loudermilk, Joe Tanner, Harold Beebe, Cile Turner and E. C. Beatty placed their first professional material with us.

We're looking to the future, and we're hoping for a long association with BMI. Without them, we're certain, there would be no BENTLEY MUSIC, way down south in Chapel Hill, North Carolina.

Thanks,
ORVILLE B. CAMPBELL
BENTLEY MUSIC, INC.
Orville B. Campbell, President

SERVING MUSIC THROUGH BMI SINCE 1953



We are a publishing family who not only publish songs of the hit writers of today, but also have an open door for young professional writing talent who will join the writers of tomorrow.



George Pincus

Publishers of . . .

- NO ARMS CAN EVER HOLD YOU
- COME GO WITH ME
- WHISPERING BELLS
- I KNOW WHERE I'M GOING
- KID STUFF
- THE FOOL OF THE YEAR
- MY LITTLE BABY
- BLUEBERRIES
- EARLY MORNIN'
- TENNESSEE MOLLY
- A PRAYER AND A JUKE BOX
- LISSABON
- TEARS ON SATIN
- BLUE BOOGIE
- SILENT LIPS
- WHAT YOU'VE DONE TO ME
- THE MOLE IN THE HOLE

We are making friends in this music industry throughout the world by the activities of our firms in the following countries:

PINCUS-GIL MUSIC LTD

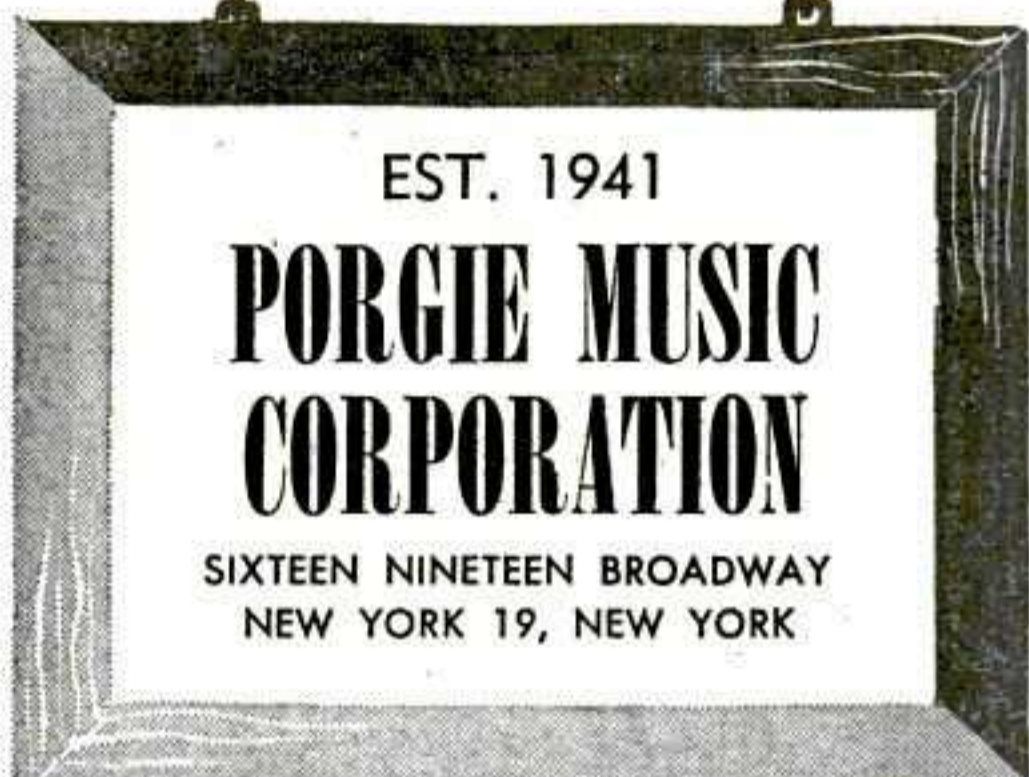
- | | |
|--|--|
| Gustav Freytag Strasse 11
Berlin, Germany | Galleria Del Corso 2
Milan, Italy |
| 5 Queen Street
London, England | 28 Boulevard Poissonniere
Paris, France |
| 324 Pitt Street
Sydney, Australia | Regeringsgatan 45
Stockholm, Sweden |
| Leidsgracht 11
Amsterdam, Holland | |

SERVING MUSIC THROUGH BMI SINCE 1952

Watch for **JOE SWEENEY**, a happy song which we predict will be a big hit for Bentley Music to start 1961. Just released by 'CILE TURNER on the COLONIAL Label.



SERVING MUSIC THROUGH BMI SINCE 1941



"January 1941 began our exclusive association with BMI. These past twenty years have been harmonious and productive ones for both of us, and we are looking forward to the next twenty."

AL PORGIE
President

**Publishers of many songs,
and with pride we list our
greatest:**

TWILIGHT TIME

CHANGING PARTNERS

WHEN THE LIGHTS GO ON AGAIN

I DON'T KNOW ENOUGH ABOUT YOU

I HEARD YOU CRIED LAST NIGHT

REMEMBER WHEN

**I GUESS I'LL GET THE PAPERS AND
GO HOME**

**JUST A LITTLE BIT SOUTH OF
NORTH CAROLINA**

YOU'RE ALL I WANT FOR CHRISTMAS



SERVING MUSIC THROUGH BMI SINCE 1949



**ATLANTIC MUSIC
CORPORATION**

*Standards from
ATLANTIC MUSIC CORPORATION*

BERNIE'S TUNE
BUENOS AIRES
QUIET VILLAGE
THE M. T. A. SONG
(C'MON BABY), LET
THE GOOD TIMES ROLL
ROBBIN'S NEST

POP JAZZ

Shorty Rogers—POPO, DIDI, PUNKIN', SAM & THE
LADY, APROPO

Dizzy Gillespie—THE CHAMP

Chet Baker—FREEWAY

Jimmy Giuffre—FOUR MOTHER, FOUR OTHERS, BIG GIRL,
etc.

Buddy DeFranco—JAZZ CONCERTO FOR CLARINET

Art Tatum—TATUM POLE BOOGIE

Charlie Parker—CONFIRMATION, ORNITHOLOGY,
MOOSE THE MOOCHE, YARDBIRD SUITE, DEWEY
SQUARE, SCRAPPLE FROM THE APPLE

Charlie Ventura—PINA COLADA, WHATTA YOU SAY
WE GO, HA, BOPTURA

Nellie Lutcher—HE SENDS ME, MY LITTLE BOY

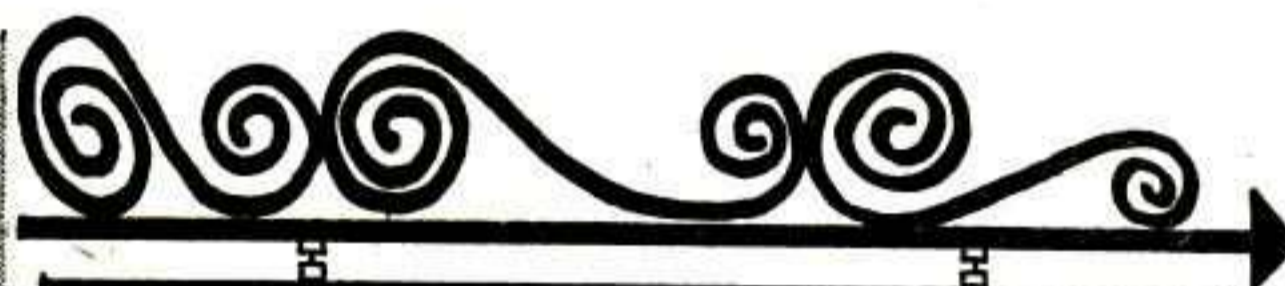
Lester Young—JUMPIN' WITH SYMPHONY SID

President—Michael H. Goldsen
1491 No. Vine St., Hollywood

Gen. Manager—Lennie Hodes
1270 Sixth Ave., New York



SERVING MUSIC THROUGH BMI SINCE 1954



Established 1954

Excellorec Music Co.

177 THIRD AVE., N.
NASHVILLE, TENN.

Ernest L. Young, Pres.

Publishers of:

LITTLE DARLIN'

ROLLIN' STONE

HEY LITTLE GIRL

IT'S LOVE BABY
(24 Hours A Day)

LATE LAST NIGHT

OH JULIE

RUN RUN LITTLE JOE

X-CELLO ROCK

BABY, LET'S PLAY HOUSE

BMI Writers Associated with Excellorec Music:

MORGAN BABB

ROBERT S. RILEY

KENNETH MOFFITT

NOEL BALL

MAURICE WILLIAMS

JAY D. MILLER

B. JOLIVETTE

EDNA COOKE

SULLIVAN PUGH

ARTHUR GUNTER



JACK GOLD

"We at Greta Music are proud of the songs we have been able to publish and the writers we have been able to introduce in the six years of our affiliation with B.M.I. It would be impossible to state too strongly our respect and gratitude for the help and encouragement that B.M.I. has given us."

Publishers of . . .

- FOLLOW ME
I HAD A LOVER
KA-DING-DONG
LAND OF YOU AND ME
LITTLE BILLY BOY
LOOK HOMEWARD ANGEL
LOVE ME FOREVER
LUCY LUCY
SYMBOL OF LOVE
TENNESSEE TULIP



BMI writers associated with Greta Music and its affiliated publishing companies:

- R. JORDAN AND J. McDERMOTT
JOHN DALTON
GARY LYNES
BEVERLY GUTHRIE
WALLY GOLD
JERRY SAMUELS

SERVING MUSIC THROUGH BMI SINCE 1954

Associated with music publishing organizations in the following countries:

- ENGLAND • FRANCE • ITALY • GERMANY • SWITZERLAND • DENMARK • HOLLAND • SPAIN • PORTUGAL • SWEDEN • NORWAY • FINLAND • AUSTRIA • SOUTH AFRICA • EGYPT • BRAZIL • VENEZUELA • ARGENTINA • CHILE • MEXICO • JAPAN • INDIA • ISRAEL • AUSTRALIA

- Publishers of
FIBBIN'
GESUNDHEIT
HEARTACHES AT SWEET SIXTEEN
JOHNNY IS THE BOY FOR ME
MAGIC MELODY
MAGIC MOON
SONG IN BLUE



Current Releases

BUT MAYBE THIS YEAR

Jo Ann Campbell ABC-Paramount

SOMEHOW

The Ballads Ron-Cris

AND WATCH FOR

LOVE WAS MADE FOR EVERYONE

The Dappers Epic

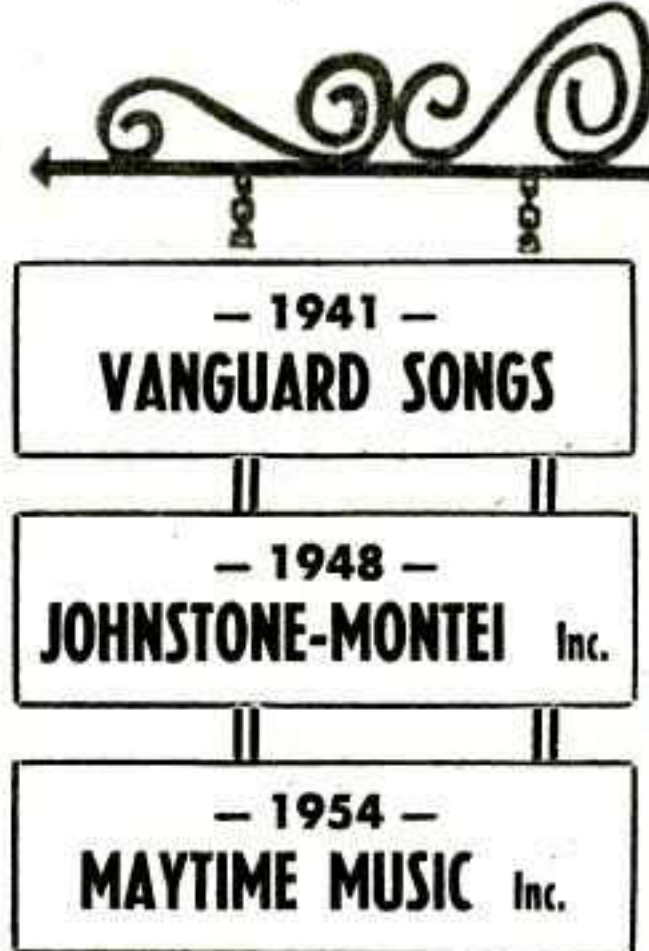
- Writers
LES PAUL
MICHAEL MERLO
BILL ENGVICK
PATRICK WELCH
FRED EBB
IRV REID
IRA KOSLOFF

Associated Throughout The World

- ENGLAND • FRANCE • ITALY • GERMANY • SWITZERLAND • DENMARK • HOLLAND • SPAIN • PORTUGAL • SWEDEN • NORWAY • FINLAND • AUSTRIA • SOUTH AFRICA • EGYPT • BRAZIL • VENEZUELA • ARGENTINA • CHILE • MEXICO • JAPAN • INDIA • ISRAEL • AUSTRALIA

SERVING MUSIC THROUGH BMI SINCE 1953

Greetings! Herb Monte!



Publishers of:

- "EASY STREET"
"I LOVE THE SUNSHINE OF YOUR SMILE"
"ENDLESS SLEEP"
"SYMPHONY OF A STARRY NIGHT"
"THE BEST MAN"
"YOU DON'T LEARN THAT IN SCHOOL"
"DID ANYONE EVER TELL YOU, MRS. MURPHY?"
"CROCODILE TEARS"
"WHAT A DEAL"
"I WANNA SAY HELLO"
"HE CAN COME BACK ANYTIME HE WANTS TO"
"RELAX"
"ILIN, TILIN"
"IF IT HADN'T BEEN FOR YOU"

- "GO AWAY, GO AWAY"
"LOVE TURNS WINTER TO SPRING"
"A BED OF ROSES"
"I WANNA GO BACK TO WEST VA."
"I COULDN'T STAY AWAY FROM YOU"
"RIVER ROAD TWO STEP"
"WALKIN' WITH MY SHADOW"
"THAT EVER LOVIN' RAC"
"GO AWAY A LITTLE CLOSER"
"INSIDE OUT"
"DIESEL SMOKE, DANGEROUS CURVES"
"LOTTA PIZZICATO"
"THE FOUR MINUTE MILE"
"RING, TELEPHONE, RING"
"THE BUMPITY BUMP"
"FOR RENT"

AND . . . THE GREAT BILLY MAY ORIGINALS!

WRITERS ASSOCIATED WITH HERB MONTEI & HIS AFFILIATED PUBLISHING COMPANIES:

- Roy Alfred, Hub Atwood, Dave Burgess, Walter Byron, Carroll Coates, Larry Coleman, Buddy Cole, Bill Crago, Ann Del Guercio, Matt Dennis, Frank DeVol, Fred Ebb, Dennis Farnon, Marvin Fisher, Albert Gams, David Gregory, Al Hazan, Jack Hoffman, Alan Rankin Jones, Pee Wee King, and Redd Stewart, Paul Klein, Johnny Lehmann, Jay Livingston and Ray Evans, Sonny James Loden, Jimmy MacDonald, Billy May, Jack Morrow, Bill Norvas, Sy Oliver, Bill Olofson, Ben Raleigh, Jody Reynolds, Grace Shannon, Bob & Dick Sherman, Royce Swain, George & June Thorne, Bernie Wayne, George Williams

SERVING MUSIC THROUGH BMI SINCE 1941

TUNES

- LOVE YOU SO
LONELY GUY
THE TOUGHEST THEME
ROLL CALL COMPANY "J"
THE SHUCK

WRITERS

RON HOLDEN • BRUCE JOHNSTON • GARY PAXTON



Serving Music Through BMI Since 1959

PUBLISHERS OF The GREAT RITCHIE VALENS MUSIC . . .

- DONNA
COME ON LET'S GO
THAT'S MY LITTLE SUSIE
RITCHIE'S BLUES
IN A TURKISH TOWN
FAST FREIGHT
OOH MY HEAD
ROCK LITTLE DARLIN'
LA BAMBA
LITTLE GIRL
CRY-CRY-CRY
BIG BABY BLUES
DOOBY DOOBY WAH
ROCKIN' ALL NIGHT
LET'S ROCK & ROLL



Serving Music Through BMI Since 1958

6087 SUNSET BOULEVARD

HOLLYWOOD 28, CALIFORNIA

SERVING MUSIC THROUGH BMI SINCE 1950



Established 1950

The LION PUBLISHING COMPANY
Incorporated

2809 Erastus Street, Houston 26, Texas
DON D. ROBEY

DON MUSIC
2809 Erastus St., Houston 26, Tex

Publishers of:

PLEDGING MY LOVE ANYMORE
NEVER LET ME GO
THE CLOCK
HOUND DOG
MY SONG
ANGEL
SAVING MY LOVE FOR YOU
NEXT TIME YOU SEE ME
OKIE DOKIE STOMP
COOK TURKEY
YOU GOT BAD INTENTIONS
I'LL TAKE CARE OF YOU
OUR FATHER
LET'S TALK ABOUT JESUS
LET'S GO OUT TO THE PROGRAMS
SOMEWHERE TO LAY MY HEAD
THERE'S NO NEED TO CRY
PRAY FOR ME
THANK THE LORD FOR ONE MORE DAY
JUST FAITH

CRY CRY CRY
SOMETIME TOMORROW
HOLD ME TENDERLY
BE EVER WONDERFUL
CROSS MY HEART
JUST TO HOLD MY HAND
IT MUST BE JESUS
GONZO
FARTHER UP THE ROAD
DIRTY WORK AT THE CROSSROADS
DEVIL CAN'T HARM A PRAYING MAN
COMING HOME
WILL HE WELCOME ME THERE
CHRISTIANS' TESTIMONIAL
POOR PILGRIM OF SORROW
SAVE A SEAT FOR ME
BURYING GROUND
SIT DOWN CHILDREN
I'LL FORGET ABOUT YOU
I'M NOT ASHAMED
SWEET HOME CHICAGO
COUNT THE STARS

BMI writers associated with Lion Publishing Co. and its affiliate:

Joe Medwick Veasey
James Booker
Betty Flonnoy

Paul Perryman
Charles E. Malory
Joseph Wade Scott

Edward Frank
Jerry Foster
Sherrill Shipp

CURRENTLY NEGOTIATING IMPORTANT FOREIGN MUSIC PUBLISHING ASSOCIATIONS



Wanna Music Inc.

1595 CROSSROADS OF THE WORLD • HOLLYWOOD 28, CALIFORNIA

OPEN LETTER
TO

PUBLISHERS, ARTISTS, COMPOSERS, RECORDING FIRMS

Gentlemen:

It has been a real pleasure to be affiliated with Broadcast Music, Inc., for the past 20 years, even from its beginning.

TIM SPENCER
PRESIDENT

MANNA MUSIC, INC.
Are the Publishers of:

'How Great Thou Art'
by
STUART K. HINE

Over one million copies of sheet music sold since 1955
(The most imitated song ever published)
WHAT A COMPLIMENT!

SERVING MUSIC THROUGH BMI SINCE 1948



Established 1948
LOIS MUSIC
1540 Brewster
Cincinnati 7, O.
Sydney Nathan, Pres.

- J&C MUSIC
- ARMO
- WISTO
- STREBITA
- DORNEX

Publishers of:

The Twist
Finger Poppin' Time
Fever
Kansas City
Seventeen
Blues Stay Way From Me
Why Don't You Haul Off
and Love Me
Blood Shot Eyes
Hoochie Coochie Coo
Leave My Kitten Alone
Think
Please Please Please
Soft
I Love You, Yes I Do
Sweeter Than the Flowers
Signed, Sealed
and Delivered
New Jolie Blon
Ram-Bunk-Shush
Dance With Me, Henry
My Boy Flattop
Dedicated to
the One I Love
Talk to Me, Talk to Me
Sixty-Minute Man

Proudly Associated
With the Following
Foreign Music Publishing
Organizations:

Lois Music, Ltd.	Tropicale	Albers
England	France	Australia

SERVING MUSIC THROUGH BMI SINCE 1952



Established 1952
LOWERY MUSIC COMPANY
INCORPORATED

P.O. Box 9687
Atlanta 19, Georgia



BILL LOWERY

Be-Bop-A-Lulu (G. Vincent-B. Davis)
First Date, First Kiss (D. Welch-M. Stovall)
Hurlin' Inside (Ray Stevens)
Young Love (R. Carley-C. Joyner)
That's All You Gotta Do (Jerry Reed)
Robbin' The Cradle (Tony Bellus)
Little Miss Blue (R. J. Isle)
Hey Little Girl (Buddy Funk)

Spanish Fireball (Dan Welch)
You, Nobody But You (Eddie Smith)
Farmer and the Lord (Jim Wilson)
I Have But One Goal (Cotton Carrier)
Go Away With Me (Dan Welch)
Act Like A Married Man (Jim Odom)
If The Good Lord's Willin' (And The Creek
Don't Rise) (Jerry Reed)

8 WONDERFUL BMI YEARS

"RAIN, RAIN, RAIN" • "MY LITTLE ANGEL" • "I'LL NEVER KNOW" • "MISERY'S CHILD"
"LONELY FOR A LETTER" • "SOLOQUOY OF A FOOL" • "UP ABOVE MY HEAD" • "DOMANI"

"ALBINO STALLION" • "MY LOVE'S A GENTLE MAN" • "SO YOU THINK YOU'VE GOT TROUBLES" • "THE TEXAS POLKA" • "THE LADY"
"THE MADONNA IN BLUE" • "THE RUDDER AND THE ROCK" • "FORGIVE ME" • "SWEET LOVE" • "100 LATE TO CRY" • "DON'T PITY ME"

We have published with pride
the compositions of

- Ray Conniff
- Jimmy Curtiss
- Dux DeJohn
- Julie DeJohn
- Leo DeJohn
- Sid Jacobson
- Jay McConologue
- Ulpio Minucci
- Domenico Modugno
- Doc Pomus
- Marvin Rainwater
- Mort Shuman
- Lou Stallman
- Tony Velona

for '61 . . . WE PRESENT

Bob Brass and Irwin Levine

WE THREE MUSIC, INC.

Montauk Music, Inc.
Maple Leaf Music Publishing Co., Inc.
Beechmont Music Corp.
Pinebrook Music Corp.
Emperor Music, Inc.

SERVING MUSIC THROUGH BMI SINCE 1952

"THE NAUGHTY LITTLE FLEA"
"YOU COULD MAKE ME SMILE AGAIN"

"MINATURI" • "PIZZICA PIZZICA PO" • "RICHER THAN I" • "WITHOUT YOU" • "NO MORE" • "HOW BLUE"
"I'VE COME OF AGE" • "BALLO ITALIANO" • "KISS AND MAKE UP" • "THIS IS MY LOVE"



Est. 1959

SPANKA MUSIC

119 West 57th St., New York, N. Y.

A PROUD B.M.I. AFFILIATE

Publishers of . . .

- | | |
|--------------------------------|------------------------------|
| ABC LOVE | LONELY LIFE |
| ADAM AND EVE | MIDNIGHT |
| AM I TOO YOUNG TO LOVE | MY HOME TOWN |
| CRAZY LOVE | PUPPY LOVE |
| DON'T EVER LEAVE ME | PUT YOUR HEAD ON MY SHOULDER |
| DON'T SAY YOU'RE SORRY | SO IT'S GOOD BYE |
| HEY MAMA | SO LET'S DANCE |
| I LOVE YOU | SOMETHING HAS CHANGED ME |
| I LOVE YOU IN THE SAME OLD WAY | STORY OF MY LOVE |
| I'D LIKE TO KNOW | SUMMER'S GONE |
| I'D HAVE TO SHARE | TALK TO ME BABY |
| IT DOESN'T MATTER ANY MORE | TEDDY |
| IT'S REALLY LOVE | THAT'S LOVE |
| LATE LAST NIGHT | TIME TO CRY |
| LET THE BELLS KEEP RINGING | THE TRAIN OF LOVE |
| LES FILLES DE PARIS | WHERE'S MY LOVE! |
| LIKE A BABY | WHO'S OUR PET, ANNETTE |
| LONELY BOY | YOUR LOVE |

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STARDAY MUSIC and affiliates, a catalog of over 2,000 recorded compositions, specializes in authentic country and gospel music and is expanding at the rate of 400 recorded songs per year. Starday services 1,500 U. S. d.j.'s with new recorded songs every three weeks. A major effort in the international field is reflected by our growing foreign subsidiaries.

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(Baptiste-Khoury) |
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(G. Jones) |
| SEASONS OF MY HEART
(Geo. Jones-D. Edwards) | WHY DON'T YOU WRITE ME
(V. Hollis) |
| JOHNNY REB
(Merle Kilgore) | COLOR OF THE BLUES
(G. Jones-L. Williams) |
| Y'ALL COME
(Arlie Duff) | FAMILY MAN
(Bobe Balthrop) |
| INVITATION TO THE BLUES
(Roger Miller) | DARK HOLLOW
(Bill Browning) |
| I FOUND MY GIRL IN THE USA
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| WHY BABY WHY
(G. Jones-D. Edwards) | EVERYDAY I HAVE THE BLUES
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| FALLEN STAR | I DON'T BELIEVE YOU'VE
MET MY BABY |
| BILLY BAYOU | I MISSED ME |
| I MISS YOU ALREADY | YOU DON'T WANT MY LOVE |
| THE TIP OF MY FINGERS | I'LL JUST HAVE ANOTHER
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PUBLISHERS OF:

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COMO ESTA USTED	OLD BETSY
DREAM BOY	SWISS FAMILY ROBINSON
FAREWELL	THEME
IT TOOK DREAMS	(My Heart Was an Island)
JO JO THE DOG FACED BOY	TALL PAUL
JOHNNY TREMAIN	THUMPER SONG
LET'S SING A GAY LITTLE	WHALE OF A TALE
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LIGHTS OF VIENNA	APERITIF
CLOWN ON THE EIFFEL TOWER	BLUE CANDLELIGHT
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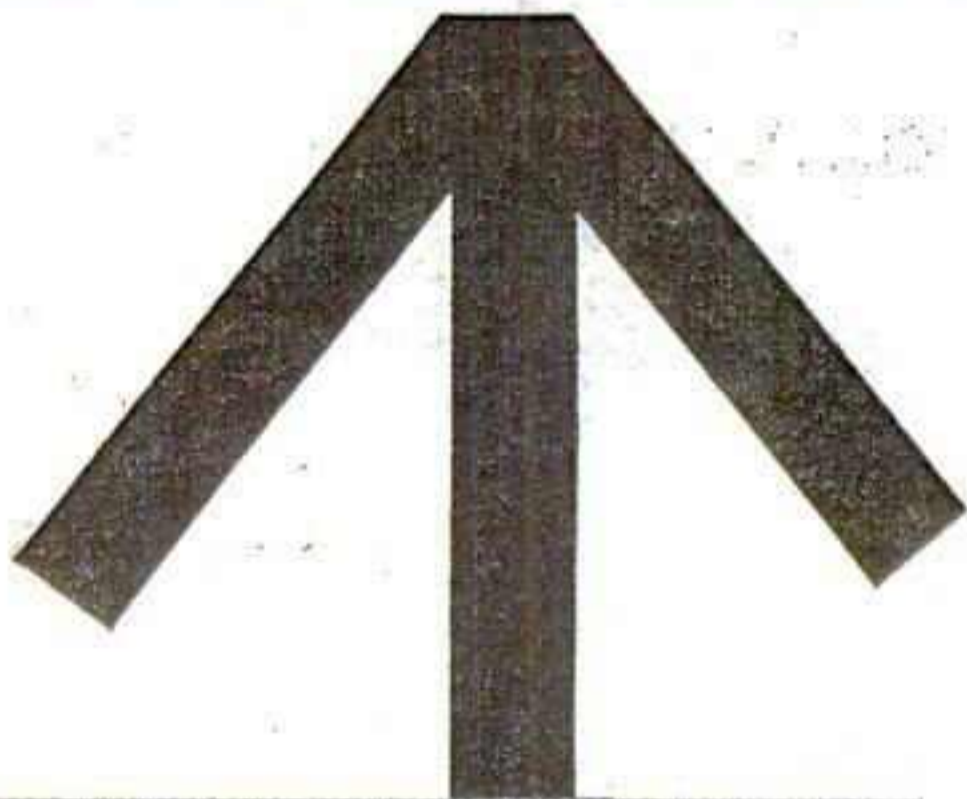
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Publishers of:

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Money to Burn	I've Been Known to Cry
Talk to Me Lonesome Heart	I Just Want To Be Alone
Jolie Blon	Taggin' Along

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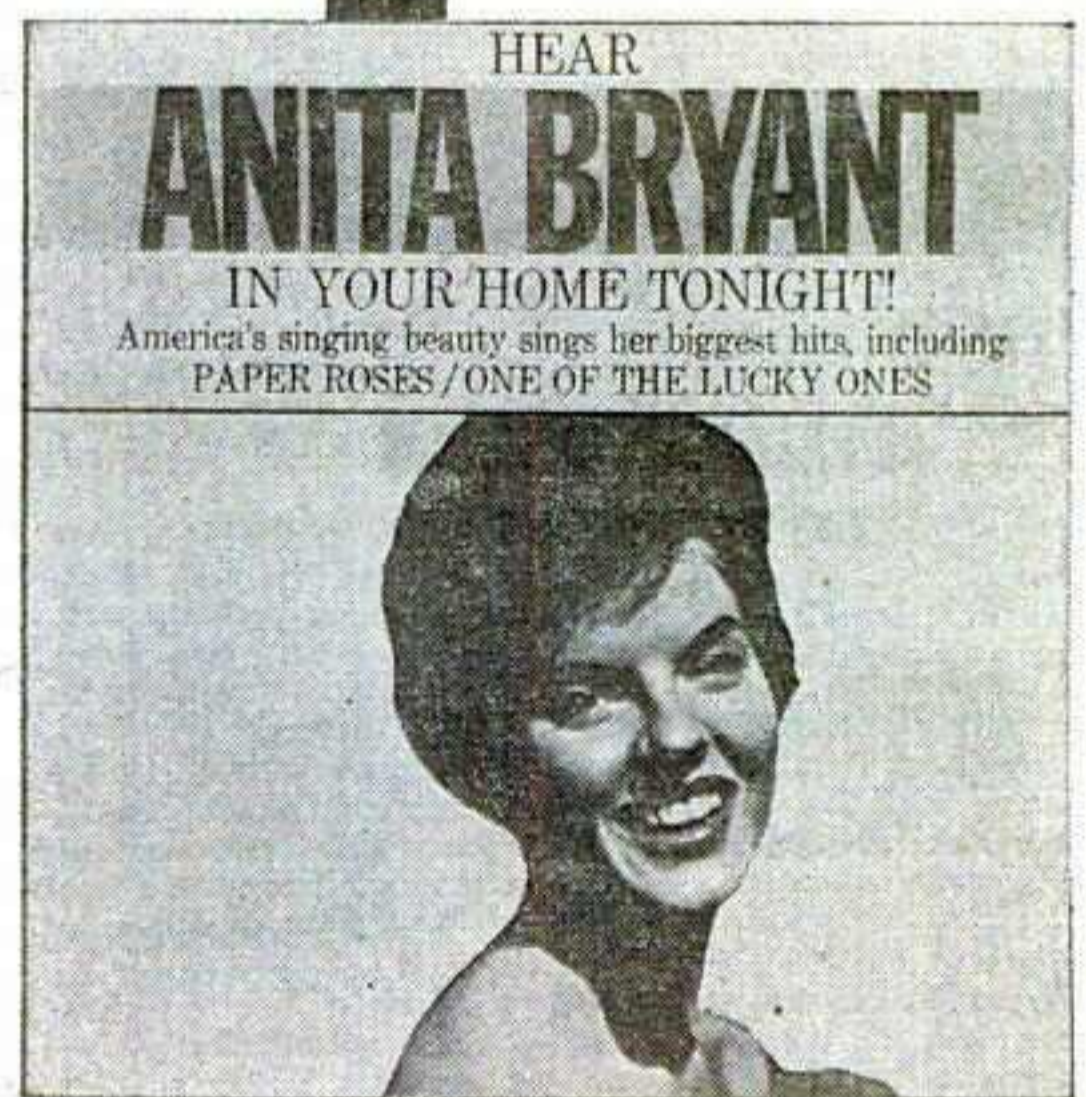
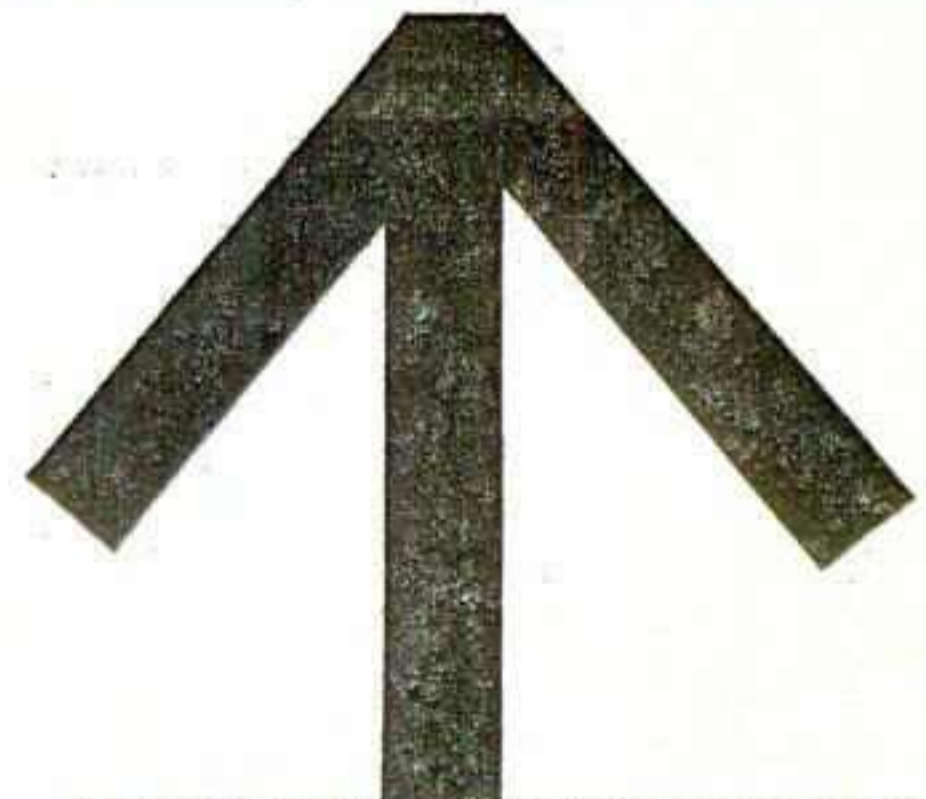
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IN MY LITTLE CORNER OF THE WORLD
 LP 12/132 & STLP 12/132. In My Little Corner of the World/Moon Over Miami/I Love Paris/(Get Your Kicks) On Route 66/Autumn In New York/Ball Ha'!/Granada/Danny Boy/Hawaiian Wedding Song/Foggy Day In London Town/Canadian Sunset/Arriverderci Roma.


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300,000 singles...
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HEAR ANITA BRYANT IN YOUR HOME TONIGHT
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Better buy now... the Anita Bryant deal is over — out — fini — gone midnite Feb. 10. There will be no extensions! Buy Bryant now and cash in with fabulous Feb. profits.

Call your Carlton  distributor now!

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• Continued from page 17

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Rhythm & Blues

• Continued from page 23

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Frankie Laine will voice the title tune for "Gunslinger," the new CBS-TV series. . . . Don Rakke is orchestrating the new show at Las Vegas' New Frontier Hotel. . . . Capitol saluted Stan Kenton, Four Freshmen and June Christy at a press party. . . . Misha Elman, 70-year-old dean of concert violinists, appeared in a recital here Saturday (28) at the Philharmonic Auditorium following his request performance at the presidential inauguration in Washington.

Lee Zhitto.

CHICAGO

The Playboy Club—long on ears, short on costumes—kicks off a new act tonight (30). It'll feature the singing group, the Tarriers, plus Will Holt and Dolly Jonah, Nino Nanni, Sam Vine and Aretha Franklin. . . . David Carroll, Mercury a.&r. head, returned last week from a West Coast recording session with Dick Contino, Herman Clebanoff, and the River Boat Five. A Clebanoff string and percussion album is due for February release. Carroll plans to cut a Perfect Presence album of his own here in the Windy City in a couple of weeks. . . . Chris Rayburn, 23-year-old native Chicagoan with a sultry delivery, opens at The Counterpoint, Wednesday (1). She'll be backed by the Johnny Pate Trio.

Lush thrush Nancy Wilson, making her debut at Mister Kelly's last week (see review).

(Continued on page 52)

FOLK TALENT & TUNES

By BILL SACHS

Around the Horn

Curtis Artists Productions, Nashville, has routed Jim Reeves for Hattiesburg, Miss., February 1; Fort Sam Houston, San Antonio, 3, and Lackland Air Force Base, San Antonio, and Cabaret Club, Bandera, Tex., 4. Same office has Ernest Tubb set for Birmingham, Ala., February 7; Jackson, Miss., 8; Pensacola, Fla., 9; Jacksonville, Fla., 10; Columbia, S. C., 11, and Greensboro, N. C., 12. . . . Joe Taylor and His Indiana Redbirds, with Patty Corbett, are still doing their regular Saturday noon radio show over WGL, Fort Wayne, Ind., while keeping busy weekends on square dances and show dates in the territory. "We're still bright-eyed and bushy-tailed up in these parts," writes Patty, "but nothing exciting has been happening of late."

The talent roster at Allbritten-Shucher Talent Associates, Nashville, these days includes Brenda Lee (Decca), Bob Beckham (Decca), Gary Miles (Liberty), the Casuals (Decca), the Louvin Brothers (Capitol), Bill Anderson (Decca), and Connie Hill (Decca). In addition to handling the affairs of

the aforementioned artists, Dub Allbritten and Herb Shucher say they will concentrate on packaging and producing pop and country shows for promoters and special events. . . . Joe Allison, general professional manager of Central Songs, Inc., Cliffie Stone's West Coast publishing firm, has signed Ned Miller to an exclusive writer's contract. Miller is the writer of such tunes as "Just Before Dawn," "Johnny Vagabond," "From a Jack to a King" and "The Man Behind the Gun."

Leon McAuliff and His Cimarron Boys are routed thru mid-March as follows: Cimarron Ballroom, Tulsa, Okla., February 1; Bamboo Club Enid, Okla., 3; Playhouse, Wichita, Kan., 4; Forbes Air Force Base, Topeka, Kan., 10; Cimarron Ballroom, Tulsa, Okla., 11 and 15; American Legion, Seminole, Okla., 17; Cimarron Ballroom, Tulsa, Okla., 18; NCO Club, Fort Campbell, Ky., 24-26; Armed Forces tour, Bermuda, 28 thru March 7; Quantico Marine Base, Quantico, Va., March 10-12; Bolling Air Force Base, Washington, 12; Cimarron Ballroom, Tulsa, Okla., 15; Crossroads, Topeka,

Kan., 17; Playhouse, Wichita, Kan., 18. Band returns to Lindsayland, Oklahoma City, March 25.

Upcoming "Grand Ole Opry" bookings, set by "Opry" bossman Ott Devine, stack up as follows: Grandpa Jones, Augusta, Ga., January 24; Savannah, Ga., 25; Charleston, S. C., 26; Rome, Ga., 27; Chattanooga, Tenn., 28; Atlanta, Ga., 29; Birmingham, Ala., February 7; Jackson, Miss., 8; Pensacola, Fla., 9; Jacksonville, Fla., 10; Columbia, S. C., 11; Greensboro, N. C., 12; Columbia, Miss., 24, and Montgomery, Ala., 25; the Wilburn Brothers, Regina, Sask., January 30; Calgary, Alta., 31; Edmonton, Alta., February 2; Winnipeg, Man., 3; Des Moines, Ia., 5, and Sioux Falls, S. D., 6; Flatt and Scruggs, Topeka, Kan., January 30; St. Joseph, Mo., 31, and Gainesboro, Tenn., February 2; Billy Grammer, Tallulah, La., January 24; Monroe, La., 26; Tyler, Tex., 27; Kilgore, Tex., 28; Henderson, Tex., 30; Crockett, Tex., 31, and Palestine, Tex., February 1.

(Continued on page 56)

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• Continued from page 17

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his "Porgy and Bess" last year and for scoring "Gigi" in 1958.

Dot's Billy Vaughn was bedded by a case of the mumps. . . . Harry James closes at Las Vegas' Flamingo Hotel to open at the Palladium here. During the same week, he will appear on the Jack Benny NBC-TV show and record for the MGM label. . . . Odette will appear in a concert here February 11 at the Hollywood High School auditorium. Event is open to the public and is being staged by Ed Pearl, owner of the Ash Grove night spot.

Frankie Laine will voice the title tune for "Gunslinger," the new CBS-TV series. . . . Don Rakke is orchestrating the new show at Las Vegas' New Frontier Hotel. . . . Capitol saluted Stan Kenton, Four Freshmen and June Christy at a press party. . . . Misha Elman, 70-year-old dean of concert violinists, appeared in a recital here Saturday (28) at the Philharmonic Auditorium following his request performance at the presidential inauguration in Washington. Lee Zhitto.

CHICAGO

The Playboy Club—long on ears, short on costumes—kicks off a new act tonight (30). It'll feature the singing group, the Tarriers, plus Will Holt and Dolly Jonah, Nino Nanni, Sam Vine and Aretha Franklin. . . . David Carroll, Mercury a.&r. head, returned last week from a West Coast recording session with Dick Contino, Herman Clebanoff, and the River Boat Five. A Clebanoff string and percussion album is due for February release. Carroll plans to cut a Perfect Presence album of his own here in the Windy City in a couple of weeks. . . . Chris Rayburn, 23-year-old native Chicagoan with a sultry delivery, opens at The Counterpoint, Wednesday (1). She'll be backed by the Johnny Pate Trio.

Lush thrush Nancy Wilson, making her debut at Mister Kelly's last week (see review). (Continued on page 52)

FOLK TALENT & TUNES

By BILL SACHS

Around the Horn

Curtis Artists Productions, Nashville, has routed Jim Reeves for Hattiesburg, Miss., February 1; Fort Sam Houston, San Antonio, 3, and Lackland Air Force Base, San Antonio, and Cabaret Club, Bandera, Tex., 4. Same office has Ernest Tubb set for Birmingham, Ala., February 7; Jackson, Miss., 8; Pensacola, Fla., 9; Jacksonville, Fla., 10; Columbia, S. C., 11, and Greensboro, N. C., 12. . . . Joe Taylor and His Indiana Redbirds, with Patty Corbett, are still doing their regular Saturday noon radio show over WGL, Fort Wayne, Ind., while keeping busy weekends on square dances and show dates in the territory. "We're still bright-eyed and bushy-tailed up in these parts," writes Patty, "but nothing exciting has been happening of late."

The talent roster at Allbritten-Shucher Talent Associates, Nashville, these days includes Brenda Lee (Decca), Bob Beckham (Decca), Gary Miles (Liberty), the Casuals (Decca), the Louvin Brothers (Capitol), Bill Anderson (Decca), and Connie Hall (Decca). In addition to handling the affairs of

the aforementioned artists, Dub Allbritten and Herb Shucher say they will concentrate on packaging and producing pop and country shows for promoters and special events. . . . Joe Allison, general professional manager of Central Songs, Inc., Cliffie Stone's West Coast publishing firm, has signed Ned Miller to an exclusive writer's contract. Miller is the writer of such tunes as "Just Before Dawn," "Johnny Vagabond," "From a Jack to a King" and "The Man Behind the Gun."

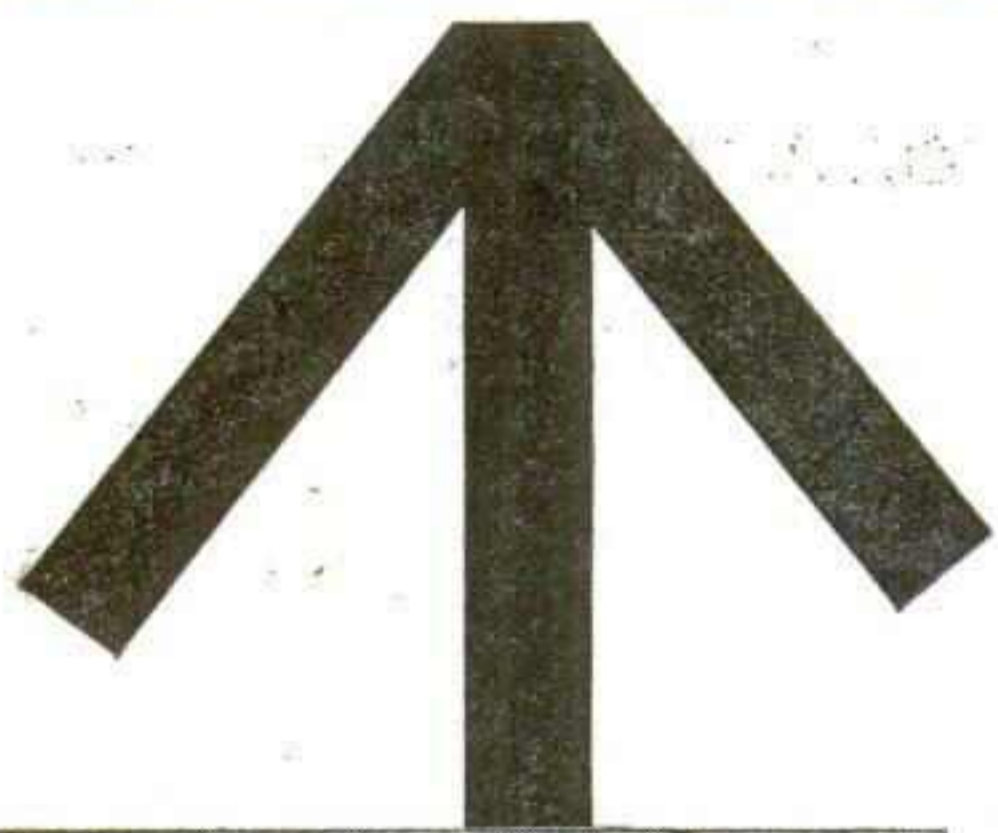
Leon McAuliff and His Cimarron Boys are routed thru mid-March as follows: Cimarron Ballroom, Tulsa, Okla., February 1; Bamboo Club Enid, Okla., 3; Playhouse, Wichita, Kan., 4; Forbes Air Force Base, Topeka, Kan., 10; Cimarron Ballroom, Tulsa, Okla., 11 and 15; American Legion, Seminole, Okla., 17; Cimarron Ballroom, Tulsa, Okla., 18; NCO Club, Fort Campbell, Ky., 24-26; Armed Forces tour, Bermuda, 28 thru March 7; Quantico Marine Base, Quantico, Va., March 10-12; Bolling Air Force Base, Washington, 12; Cimarron Ballroom, Tulsa, Okla., 15; Crossroads, Topeka,

Kan., 17; Playhouse, Wichita, Kan., 18. Band returns to Lindsayland, Oklahoma City, March 25.

Upcoming "Grand Ole Opry" bookings, set by "Opry" bossman Ott Devine, stack up as follows: Grandpa Jones, Augusta, Ga., January 24; Savannah, Ga., 25; Charleston, S. C., 26; Rome, Ga., 27; Chattanooga, Tenn., 28; Atlanta, Ga., 29; Birmingham, Ala., February 7; Jackson, Miss., 8; Pensacola, Fla., 9; Jacksonville, Fla., 10; Columbia, S. C., 11; Greensboro, N. C., 12; Columbia, Miss., 24, and Montgomery, Ala., 25; the Wilburn Brothers, Regina, Sask., January 30; Calgary, Alta., 31; Edmonton, Alta., February 2; Winnipeg, Man., 3; Des Moines, Ia., 5, and Sioux Falls, S. D., 6; Flatt and Scruggs, Topeka, Kan., January 30; St. Joseph, Mo., 31, and Gainesboro, Tenn., February 2; Billy Grammer, Tallulah, La., January 24; Monroe, La., 26; Tyler, Tex., 27; Kilgore, Tex., 28; Henderson, Tex., 30; Crockett, Tex., 31, and Palestine, Tex., February 1. (Continued on page 56)

ONLY 10 DAYS LEFT TO BUY THE FABULOUS ANITA BRYANT JAN. PROMOTION DEAL TWO SMASH ALBUMS PLUS HER GREAT SINGLE A TEXAN AND A GIRL FROM MEXICO

CARLTON 538

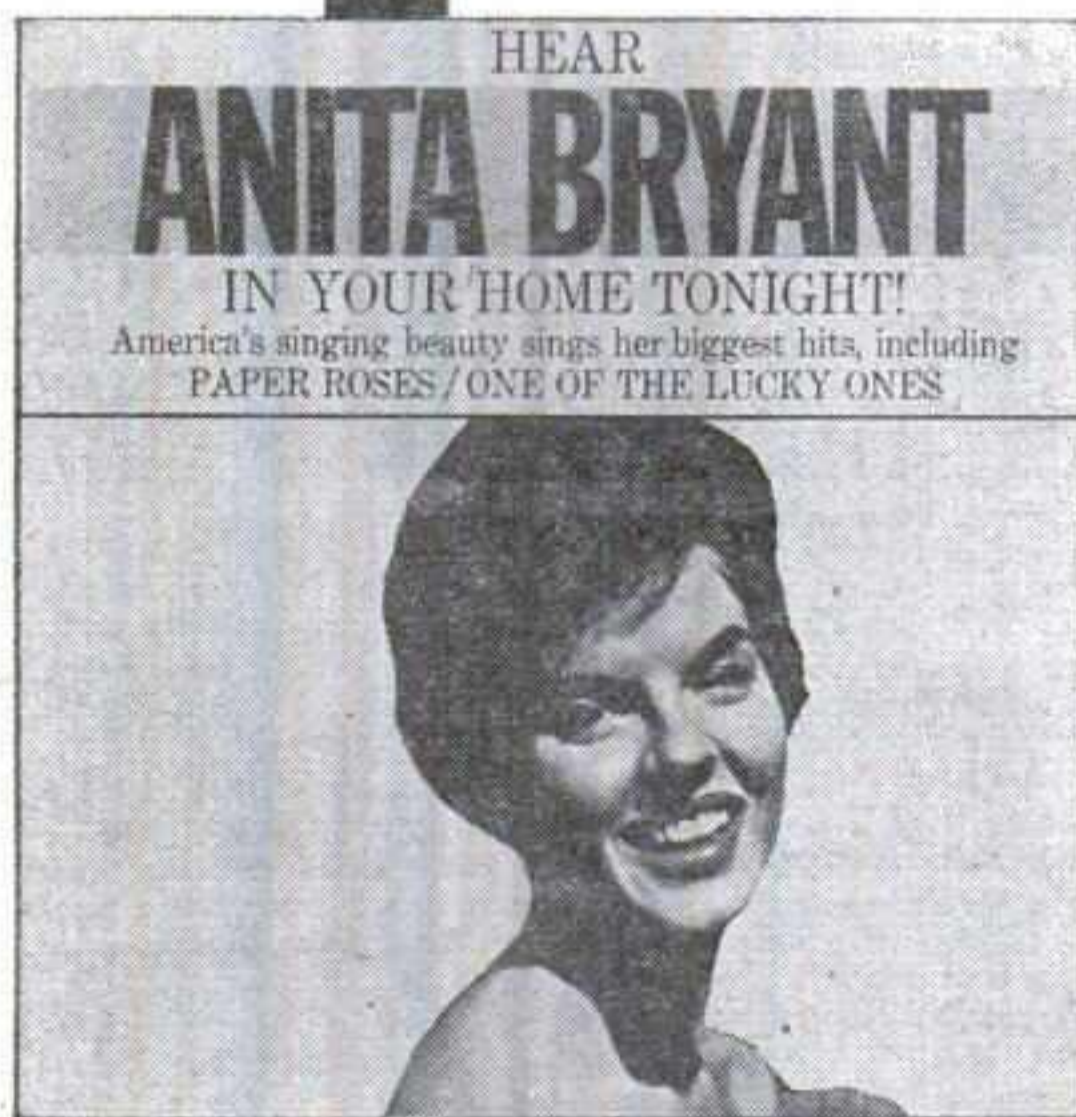
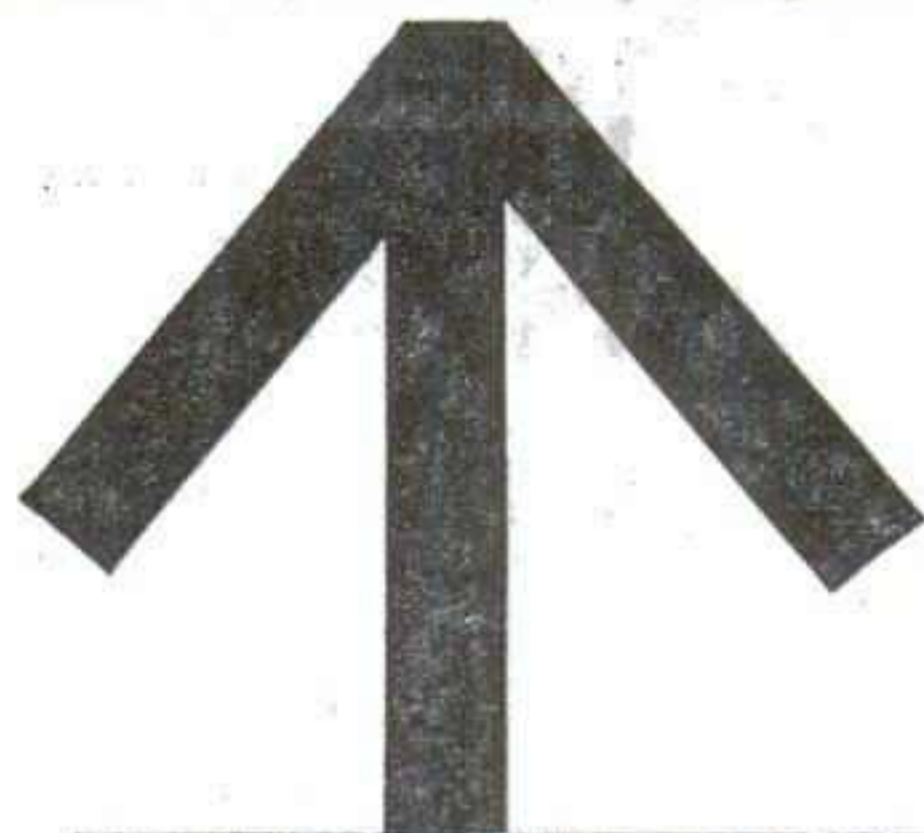


IN MY LITTLE CORNER OF THE WORLD

LP 12/132 & STLP 12/132. In My Little Corner of the World/Moon Over Miami/I Love Paris/(Get Your Kicks) On Route 66/Autumn In New York/Ball Ha'li/Granada/Danny Boy/Hawaiian Wedding Song/Foggy Day In London Town/Canadian Sunset/Arriverderci Roma.


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140,000 albums sold**



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LP 12/127 & STLP 12/127. Paper Roses/I Can't Do It By Myself/One Of The Lucky Ones / Be Good, Be Careful/Be Mine/An Angel Cried/He's Not Good Enough For You/Wonderland By Night/Pictures/Mixed Emotions/A Texan and A Girl From Mexico/Dance On/Six Boys and Seven Girls

Better buy now... the Anita Bryant deal is over — out — fini — gone midnite Feb. 10. There will be no extensions! Buy Bryant now and cash in with fabulous Feb. profits. Call your Carlton  distributor now!

Mitch Miller on Victory March

Continued from page 4

Manie Sacks, who left to go with RCA Victor. When Mitch started at Columbia the firm was in a low state in the pop singles field, with a paucity of hits.

Sets Things Right

It took only a few months for Mitch to set things right. From 1951 to about 1955 Columbia was the hottest singles firm in the pop field, spawning hit after hit, month after month. Frankie Laine, Jo Stafford, Doris Day, Johnnie Ray, Tony Bennett, the Four Lads, Rosie Clooney, Guy Mitchell, Percy Faith, and a few others, became the hottest artist roster in the pop record business. They seemingly couldn't miss. Johnnie Ray's "Cry" and

"Little White Cloud That Cried" sold over 2 million copies in days when 2 million copy sellers were mighty rare. Mitch coupled his artists, teaming Johnnie Ray with Doris Day, Frankie Laine with Jo Stafford, and came up with more hits. At one time in 1953, Columbia dominated The Billboard Best Selling Pop Singles chart with 10 records out of 30. And through it all, Mitch, with his flamboyant manner, his attention-getting mustache and beard and his comments on all and everything in the music business, garnered reams and reams of copy about himself.

Tender Nerves

Mitch didn't do this all without touching on tender nerves.

Neither Dinah Shore nor Frank Sinatra, on the Columbia label when Mitch took over, dug the scene too much after he arrived. Dinah left for greener pastures at RCA Victor, and Frank left gladly to go with Capitol, where he hit with "Young at Heart" after a long dry spell. And the ork leaders, who had made up a lot of the Pre-Mitch artist roster at Columbia, also left hastily after it was discovered that Mitch dug vocalists rather than bands.

But none of this appeared to disturb Mitch, although the feud with Sinatra still lingers. He continued to turn out hits, and finally even cracked through with one of his own, "The Yellow Rose of Texas." Mitch even had the luck or the foresight to become the most spectacular user of TV to break a song when he again fractured the music world with the success of "Let Me Go Lover," performed by the then unknown singer, Joan Weber, on a TV show. The record, through its TV send-off, sold over a million copies. Nothing seemed to stop Mitch.

But one thing did. By 1956, rock and roll, the amalgam of rhythm and blues, country music and jazz, using the hokiest features of each, started to sweep through the pop field. Records became aimed at the 8 to 14 set, instead of the 13 to 21 age group. During 1956, 1957 and 1958, small firms that had been hot r.&b. labels prospered, and the larger labels floundered, including Columbia. Mitch not only was unable to cope with rock and roll, he fought it bitterly. He still came up with hits, including "The March on the River Kwai," "The Children's Marching Song," "Everybody Loves a Lover," etc., but the hits were fewer than ever before. Gradually, Laine, Ray, Stafford, Mitchell, etc., were overcome by the scores of younger singers from the rock and roll and country fields. Other a.&r. men and younger a.&r. men took over in singles.

Boosts Pop LP's

Mitch, however, had been placed in charge of pop albums as well as singles at Columbia in 1958. His new post coincided with the tremendous growth in pop LP's over the past three years. Under Mitch, and with the solid assist of the other Columbia a.&r. men, the firm's pop LP releases dominated the pop album charts in the same manner as Columbia's pop singles spread-eagled the field five years previously.

In August 1958, Mitch issued his first Sing Along Album. The tunes — all fine standards and p.d. items—were sung in a casual manner by a pleasantly professional male vocal group and the words to the tunes were printed on sheets enclosed in the album envelope. The album took off like a startled rabbit, and the Sing Along albums have taken off ever since, building into one of the hottest series in the history of the record business. Mitch claims that through store and rack sales, and club sales, his 10 Sing Along albums have racked up sales totaling over four million. This means that Mitch's albums alone have grossed close to \$20 million.

Mitch is still recording artists both on singles and albums, and still issuing singles of his marching band as well.

Mitch gave up his post as pop chief last September, and Frank DeVol took over as pop singles and album chief. But Mitch is still recording a roster of single and album artists and occasionally issuing singles with his marching band. His interests now, however, appear to lie mainly with his "Sing Along Gang," his new TV show, his booming album sales and home and family.

MUSIC AS WRITTEN

Continued from page 4

Warner Bros. signed Max Steiner to an exclusive contract to score and conduct "Susan Slade" and other Class A productions scheduled for the coming year. . . . Capitol is issuing the Whitmore and Lowe piano duo's recording of the theme from Metro's "Go Naked in the World." Single will be issued in February to coincide with the release of the Gina Lollobrigida picture. . . . Duane Eddy is cutting "King of Fire," the title tune he wrote and performs in the MGM movie. Lee Zhitto.

Toronto

Quality branch manager Fred Clayton suffered through 40-below-zero weather when he called on Northern Ontario accounts. . . . New salesman at Phonodisc is Fred Chandler, formerly with Quality. Phonodisc distributes King, Carlton, Audio Fidelity and Kapp, among its labels. . . . Dot artist Billy Vaughn will headline a "Billy Vaughn Day" at the record department of the Robert Simpson Company, Ltd. store. Quality promotion director Wray Rutledge has arranged for the various deejays in the city to interview Vaughn on the spot. Vaughn is making special trip from a p.a. at Detroit.

Capitol's promotion manager Whitey Haines worked on window displays and store displays in connection with the p.a. at Eaton Auditorium of Salli Terry and Laurenda Almeida. . . . Gerry Trainer was designated by Quality Records head office to make good-will calls on the various dealers. Trainer was formerly with Handleman Drugs. . . . Jack Feeney and Gordon Edwards of RCA Victor lined up a special display in connection with the Ray McKinley personal at the Club Kingsway. . . . Edwards, by the way, squired Pat Suzuki about the city when she came in for a p.a. on the Jack Kane TV show. . . . Columbia Managing Director Robert Pampe and Harold Moon of BMI Canada, Ltd., attended the Country Music Association board of directors meetings in New York.

Philadelphia

Larry Cohen, formerly with United Artists Records, is taking over the promotion post at Marnel Records Distributing Company, independent Philadelphia distributor. . . . Central Melody Music Company, Levittown, Pa., record shop, leased a store of 4,300 square feet in the Levittown Shopping Center, tripling the space it originally had there. . . . David Rosen, Inc., Philadelphia independent distributor providing dealers with a "\$1 Stereo Sale" program for Grand Award Records. For every album purchased at the regular \$4.98 price, dealers are able to offer customers a second stereo album at \$1. . . . Documentary Records is the newest label to set up shop locally, being the efforts of promotion man Stanley Goldstein, Sol Koppelman and lawyer Meyer Bushman.

Nashville

MANUFACTURER NEWS: Trade may look for an exciting and surprising departure from the romantic ballad in Jim Reeves' next RCA Victor release. . . . Homer and Jethro were in town Tuesday (24) for a session directed by RCA Victor's Chet Atkins at the Bradley Studio. . . . Jimmy Newman cut his first session for Decca at the Bradley Studio last week, with the new etching skedded for immediate release. . . . Columbia's Don Law has been directing a heavy schedule of sessions for the label recently at the Bradley Studio. George Morgan, Marijohn Wilkin and Mark Stewart have cut sessions for Columbia, and Bradley Studio has Marion Worth, Flatt and Scruggs and Guy Mitchell booked into the studio for more Columbia sessions this week. This will be Mitchell's first etching in Nashville. . . . Betty McMillen and Harold Twitty were at the Bradley Studio Thursday (26) for the George Doyne Agency, and Bill Satterwhite, of Noble-Dury & Associates, was in the studio Friday (27).

PUBLISHER NOTES: Cedarwood Publishing Company is expecting big things from Randy Lee's Everest waxing of "Baby Where You Are." Side is coupled with old standard, "Did You Ever See a Dream Walking." . . . Sure Fire Music is hopeful for new side on Columbia cut by Jim and Jesse and the Virginia Boys. It's "Flame of Love" b.w. "Gosh, I Miss You All the Time." . . . Tree Music's Bill Anderson is getting songs recorded practically every time he plays a new one for artist or a.&r. man. Same goes for Acuff-Rose Publications' Harlan Howard and John Loudermilk. Pat Twitty

CAPITOL'S

HOT HITS

TAKEN FROM THE BEST-SELLING CHARTS OF BILLBOARD, CASH BOX, VARIETY, MUSIC REPORTER, MUSIC VENDOR AND TOP RADIO STATIONS AROUND THE COUNTRY

- 4406—WINGS OF A DOVE Ferlin Husky
Billboard Hot 100 #16
Cash Box Top 100 #21
Music Vendor Top 100 #19
Music Reporter Big 100 #13
Billboard Hot C&W Sides #2
Cash Box Top 50 C&W #1
Music Vendor Top 50 C&W #1
Music Reporter C&W Big 50 #18
- 4492—OH, HOW I MISS YOU TONIGHT Jeanne Black
Billboard Hot 100 #97
Cash Box Top 100 #74
Music Vendor Top 100 #68
- 4412—EXCUSE ME Buck Owens
Billboard Hot C&W Sides #7
Cash Box Top 50 C&W #12
Music Vendor Top 50 C&W #13
- 4463—FORGET THE PAST Faron Young
Billboard Hot C&W Sides #20
Cash Box Top 50 C&W #17
Music Vendor Top 50 C&W #32
Music Reporter C&W Big 50 #16
- 4463—WORLD SO FULL OF LOVE Faron Young
Billboard Hot C&W Sides #30
Cash Box Top 50 C&W #22
Music Vendor Top 50 C&W #43
- 4487—KISSING MY PILLOW Rose Maddox
Cash Box Top 50 C&W #39
Music Vendor Top 50 C&W #37
- 4454—IT'S GOT TO BE A HABIT Hank Thompson
Cash Box Top 50 C&W #50
Music Reporter C&W Big 50 #35
- 4493—MILORD Edith Piaf
Music Vendor Top 50 C&W #87
- 4496—FOOLIN' AROUND Buck Owens
Cash Box Top 50 C&W #50
Music Reporter C&W Big 50 #28
- 4487—I WANT TO LIVE AGAIN Rose Maddox
Cash Box Top 50 C&W #36
Music Vendor Top 50 C&W #48
Music Reporter C&W Big 50 #39
- 4508—CALCUTTA Four Preps
Music Reporter Big 100 #87
Music Vendor "Beat of the Week"

PICKED TO BE

HITS

ACTUAL SELECTIONS BY THE INDUSTRY'S LEADING TRADES

- 4503—DADDY, DADDY (Gotta Get a Phone in My Room) Robin Clark
Music Vendor "Hit Pick." "First release by the 11-year-old thrush is a novelty rocker with a familiar message and teen appeal."
- 4501—THE GREAT IMPOSTER Piltown Men
Cash Box "Best Bet." ". . . solid rock outing on a pic theme clefled by Henry Mancini. Strong sound, watch it."

BRAND NEW

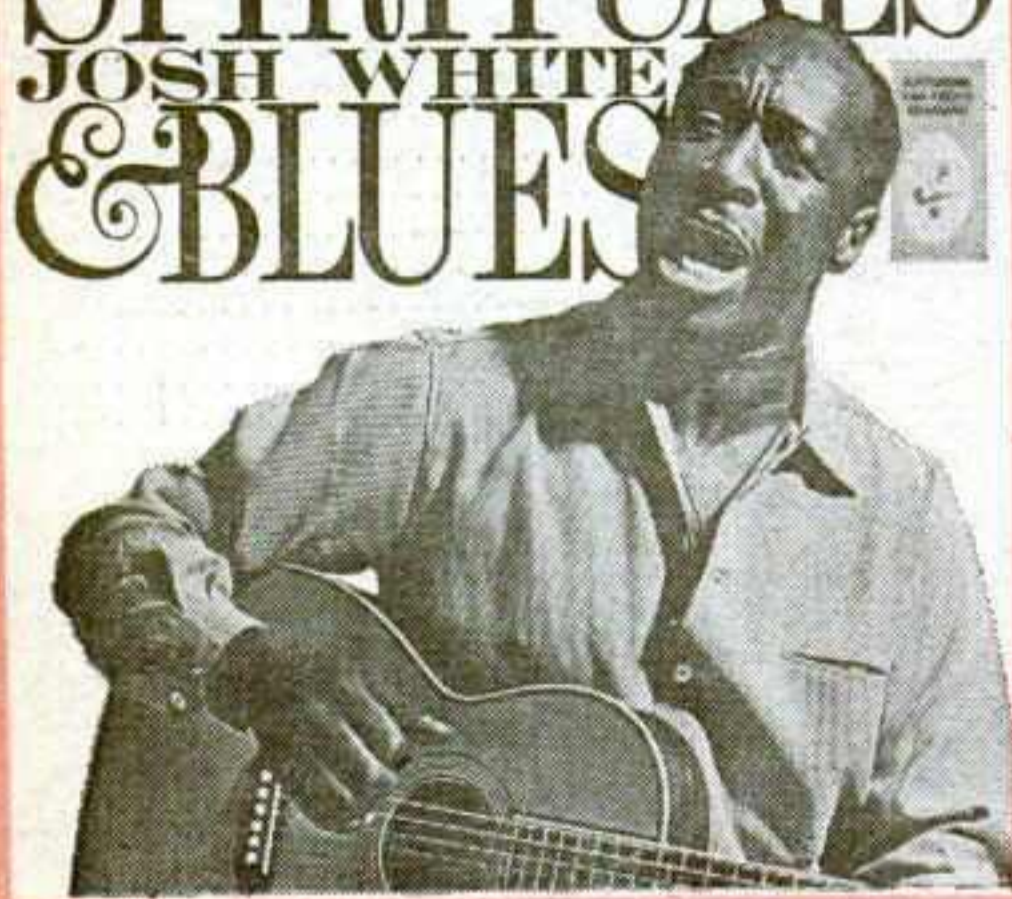
RELEASES

OUT THIS WEEK AND ON THEIR WAY TO YOU NOW!

- 4504—MIKE'S TUNE Michael Hill
BEATNICK BOOGIE
One of England's big hits! Features an uncommonly interesting guitar treatment of a simple, pleasing melody. Has wide listener appeal.
- 4505—GOODNESS GRACIOUS ME Peter Sellers & Sophia Loren
BANGERS AND MASH
This internationally famous pair combine their sharp talents on hilarious disc of subtle English humor. Became a hit in England just 3 days after its release!
- 4506—SCARED OF THE BLUES The Louvin Brothers
I LOVE YOU BEST OF ALL
Their strongest release to date. Backed by the piano of Floyd Cramer, the Louvin's give a first-rate performance on both of these fine ballads.
- 4507—SUGAR BABE The Mavricks
ANGEL WITH A HEARTACHE
This is the debut release of a bright, new group, the Mavricks. Both sides have strong teenage appeal and offer a refreshing change for deejay programming.



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EKS-7193

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- EKL-114 Josh
- EKL-123 Josh White 25th Anniversary Album
- EKL-158/EKS-7158 Chain Gang Songs

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N. Y.'s FASHIONABLE EAST SIDE
"ROUNDTABLE"



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TALENT TOPICS

• Continued from page 49

will have a new album with George Shearing (The Swinging's Mutual) soon. Nancy leaves Kelly's for a two-week stint at the Kaiser Knickerbocker, Milwaukee, and then is planning a long-sought vacation. She's been on the move for close to six months. The 23-year-old gal, who's been singing since she was 15, says she doesn't want to be classed in any field—jazz or pop—she just wants to be a good singer. . . . Following Nancy to Kelly's February 13—Peggy King and Guy Marks.

Dick Schory, soon to release his second RCA Victor Stereo Action album (Stereo Action Goes Broadway), will appear as guest clinician at a Downbeat stage band festival in Effingham, Ill. It's to develop young stage band musicians. . . . Joining Schory at the clinic will be his long-time friend and co-arranger, Willis Charkovsky, who is working with Dick on another new album. The pair met at Northwestern some years ago—Schory working on his Bachelor's, Charkovsky on his Doctor's in music.

Mercury again invades the Second City Club tonight (30) to record the Second City Players—during a live performance. The group's chief improviser, Severen Darden, has also signed with the label to do an album of his own. . . . Rocco Greco, Variety Records vocalist and organist, appears at the Cairo Supper Club here. Denny O'Connor, Mangam Chateau emcee and vocalist, will have a new single release on the same label in March. . . . John Summers, local composer, was honored with a cocktail blast at the Imperial House here last week for his latest composition, "Kiss Those Shores Again for Me." It'll be released on a single shortly.

Nick Biro.

MILWAUKEE

Talent bookings have shown a welcome spurt here in recent months. Nitery operators, convinced that names and semi-names will lure business, are competing for attractions. . . . The Schroeder Hotel's Empire Room, long shuttered, is back on a show policy. The plush room opened with the Harding and Moss Revue and followed January 24 with Capitol Record's chanter Susan Barrett and the Ran Wilde ork. . . . Dagmar and comic Stu Allen pulled good business at Gallagher's Steak House. When they closed, Roberta Sherwood took over January 27.

Pianist-composer Eddie Heywood earning hefty praise from local scribes for his current stay at Curro's Show Lounge. . . . Former juke box routeman Jay Albrent, now a salesman for James H. Martin Distributors, has branched into talent management and also has his own record label, Sara Records. Albrent handles singer Ronnie Premier and recently inked the Noblemen combo.

Singer Ann Richards, wife of Stan Kenton, is in for a three-weeker at the Red Lion Room of the Kaiser-Knickerbocker Hotel. Backing is by the Zig Millonzi Trio. . . . "Point Blank 1961," revue headed by Johnny Bachemin, opened Friday, January 20, at the Holiday House. Booked to follow in this spot are Johnny Puleo, March 17; Liberace, April 7, and Sophie Tucker, April 21.

Benn Ollman.

NASHVILLE

The Wilburn Brothers left Saturday (28) for a Canadian tour which takes them out until February 10. Upon returning here, Teddy will undergo minor surgery. . . . Patsy Cline became the mother of her first son recently. . . . Jim Denny Artists Bureau bookings have Minnie Pearl in Memphis for a farm convention February 6; George Jones for Chestnut Inn, Kansas City Mo., February 1-4; Webb Pierce in Waterbury and Hartford Conn., and Worcester, Mass., February 3-5; Hank Thompson for the Flame Club, Minneapolis, January 30-February 5. . . . Webb Pierce's pretty wife Audrey is recovering in a Nashville hospital from recent surgery. . . . Lucky Moeller and son Larry left last week for the Illinois Fairmen's Meeting at Springfield. Elder Moeller was just back in town from a four-week hop covering half a dozen other State fair meetings to book talent for the Jim Denny office. . . . Town's young Robin Clark is getting generous play on practically every Nashville radio station with her first recording, "Daddy, Daddy" c/w "Love Has Come My Way," etched for Capitol. Pat Twitty.

CINCINNATI

Larry Vincent, head of Pearl Records, Covington, Ky., and now in his eighth year as comedy pianist in the Cocktail Lounge of Beverly Hills Country Club, Southgate, Ky., has written a new tune, in collaboration with Moe Jaffe, for Carmel Quinn, who Thursday (26) concluded a two-weeker at Beverly. Miss Quinn is putting the ditty, "You Can't Go Wrong With an Irish Song," into her act. . . . Abe Saperstein's "World of Music" troupe fell on its kisser at the Taft Theater box office Sunday night (22), when it played to some 20 paying customers to about a \$50 gross. Lack of interest was attributed to the lack of names in the line-up. . . . Dave Brubeck brings his jazz crew to Xavier University Field House here February 24. . . . Bob Newhart has a date at the Taft Theater April 4. . . . Jack Larson, currently on a two-week deejay safari with Fraternity Record's Harry Carlson to plug his new release, "I Like the Way She Laughs" b.w. "The Hammer Bell Song," follows immediately with six days in Alaska, set by Dave Sobol, Spokane agent. Bill Sachs.

PHILADELPHIA

LONG RUNS — Joe Frassetto starts his third season as music maker at the Cherry Hill Inn, plush restaurant across the river on the Jersey side, and Mario Mira starts her third year as solo pianist at the midtown Embassy Club. . . . Wagner's Ballroom, rated as one of the oldest dance halls in the country in continuous operation, marked its

68th anniversary last week with the Glenn Miller orchestra led by Ray McKinley on deck for the anniversary dance night. . . . Danny and the Juniors, who balked at air travel for several years since clicking with "At the Hop," are now willing to fly. As a result, agent Nat Segall set them for a booking spree in Europe in March. . . . The Custodes Pacis Lodge, a Sons of Italy group composed of police and firemen, will present their special award to Bobby Rydell as "1960's Outstanding Entertainer" at the annual banquet February 7. Maurie H. Orodener.

BOSTON

Frank Holland, Cadence chief here, greeted Archie Bleyer who came into town last week (17) with his protegee, Lenny Welch. They taped a show for Paul James on WPRO, Providence. . . . Dot Records has a new field man for the New England region in Jay Jacobs, formerly with Mutual Distributors. . . . Mysterious disappearance of Alan Dary, long-time deejay on WBZ has the trade pondering. Jim Hold suddenly took over the spot without any notice.

Bud Dollinger, national promotion man for Cadence taking Charley McCoy ("Cherry Berry Win") around. He taped a show for Bob Clayton (WHDH) for the 26th and one for Paul James the day before. . . . Nat King Cole, fresh from the Inaugural, bows in at Blinstrub's (21) for a week's stand. . . . Erich Leinsdorf leads the Boston Symphony Orchestra January 30 and February 2, 3, 5, and 6. Cameron Dewar.

Mills
HIT REMINDERS

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Lester Lanin (Epic)

CORRINA, CORRINA
Ray Peterson (Dunes)

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ITALIAN NEWSNOTES

San Remo Field Narrowed

By SAM'L STEINMAN

Piazza San Anselmo 1, Rome

The San Remo song list has been reduced to 12 as a result of three-day competition. RAI-TV ultimately relented to popular protest and televised all three days of the competition. The entire nation is now voting in the song pool which will choose the ultimate winner. Eurovision will join RAI-TV for the televising of the fourth and final session February 6. The final winner will be announced and the release of recorded versions of the winning tune will follow that final performance.

Meanwhile the usual disputes which grow out of the big Festival have arisen. One singer, Irene d'Areni has filed a lawsuit in which she charges she paid a large sum of money a year ago to be assigned a desirable song. This year, despite the payment of 1960, she was not one of the 40 partici-

pants who were invited to perform. At La Spezia, one Armando Natale has clashed with the law for using outrageous language on the city streets. He proclaimed the Festival "vulgar, shocking and unfit for mankind's interest."

PERSONALITIES: Domenico Modugno has formed his own film company to make musical films under the Emme banner. . . . American Jazz Ensemble with Bill Smith, Johnny Eaton, Bill Gilmore, Ralph Ferrar and Tonino Ferrelli presented a concert of music by Roger Sessions, Aaron Copeland and Igor Stravinsky among others at the International Music Salon. . . . Roberto Calzoni and Antonio Casetta have tangled with the law in Milan over their record called "Mau Mau Torture," which they insist features screams by men and women being chased by beasts. The authorities think the intent and the effect is more on the sexy side. The court will have to decide, but the issue of the record has been stopped and copies have been seized for the present. . . . Some 40 years of songs by Giovanni D'Anzi were performed by some of Italy's top voices at Milan's Palazzo Serbelloni. Participants included Tony Dallara, Giorgio Gaber, Claudio Villa and Maria Monti. Graz Lots!

JAPANESE NEWSNOTES

Many Artists Travel Japan

By SHU FUTTA

Japanese Correspondent

Performers from abroad are scheduled to make many tours in the near future. Singer Earl Grant arrived here January 17 and will stay for about one month. During his stay, he will give concerts in Tokyo January 26, February 13 and 14, while singing in night clubs and U. S. Forces camps. . . . Nicolo and Napoli Quintet will arrive here early in February for a series of concerts in 30 major cities throughout the nation including Tokyo, Osaka and Kyoto. This visit will mark the first overseas trip for the group.

Trio Los Panchos will close their performance tour of Japan with farewell concerts in Tokyo January 15 through 19.

VISIT-OUT: Japanese pianist Kiyoko Tanaka and Mutsuo Shishido, her husband-composer, are leaving here for France. She will give a total of 18 concerts in Poland, Yugoslavia, Paris, Brazil and Argentina.

NEW RELEASES: Belgian opera singer Lita Goal was introduced here for the first time on stereo LP. Toshiba is releasing her stereo LP under the title of "Lita Goal Opera Masterpieces" including all 10 arias from "Lohengrin." The recording was awarded this "Disc Grand Award" last year.

BEST SELLERS: Best sellers for December 1960 were announced by Dance and Music Publishing Company in its February issue of "Dance and Music," as follows:

1. "Greenfields" (Columbia)
2. "My Home Town" (ABC-Paramount)
3. "Plein Seul" (Polydor)
4. "The Green Leaves of Summer" (Columbia)
5. "Good Timing" (MGM)
6. "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" (Victor)
7. "It's Now or Never" (Seeco)
8. "Magica Luna" (Capitol)
9. "The Green Leaves of Summer" (Capitol)
10. "Love Train" (Angel)

Best-Selling Pop Records in GERMANY

Week ending January 28, 1961
(Courtesy Automaten Markt, Braunschweig)

Last This Week	This Week	Record
2	1	RAMONA—Blue Diamonds (Fontana)
1	2	WOODEN HEART (Muss I Denn Zum Stadtele Hinaus)—Gus Backus (Polydor); Elvis Presley (RCA)
6	3	MIT 17 FANGT DAS LEBEN ERST AN (Save the Last Dance For Me)—The Drifters (Atlantic); Ivo Robic (Polydor)
4	4	SCHNAPS, DAS WAR SEIN LETZTES WORT—Willy Millowitsch (Ariola)
25	5	CAFE ORIENTAL (C'est Ecris Dans le Ciel—Vico Torriani (Decca); Nino Robic (Electrola)
14	6	DA SPRACH DER ALTE HAUPTLING—Gus Backus (Polydor)
—	7	SUCU SUCU—Ping Ping (Ariola)
5	8	DAS ENDE DER LIEBE (Teil Laura I Love Her)—Rex Gildo (Electrola)
9	9	VAYA CON DIOS—The Virtues (Electrola); Gitta Lind-Christa Williams (Telefunken)
3	10	BLUEBERRY HILL (En Kleines Haus)—Billy Vaughn (London)
11	11	EIN JUNGER KAVALIER—Gaby King (Ariola)
—	12	WEIT VON ALASKA (North to Alaska)—Ralf Bendix (Electrola)
10	13	WUNDERLAND BEI NACHT—Bert Kaempfert (Polydor)
7	14	CAPRI-EISCHER—Peter Kraus (Polydor)
—	15	APACHE—Jorgen Ingmann (Metronome)
13	16	ROSALIE, MUSST NICHT WEINEN—Caterina Valente (Decca)
—	17	MEIN NEUER HUT! (Mon Beau Chapeau)—Peter Kraus (Polydor)
12	18	SCHAUKELLIED—Peter Alexander (Polydor)
15	19	WENN DE ELISABETH—Billy M. (Decca); Peter Kraus (Polydor)
8	20	TRAUMEN KANN MAN WAS MAN WILL—Jan und Kjeld (Ariola)
16	21	EINEN RING MIT ZWEI BLUTROTEN STEINEN—Batavia Duo (Ariola), Caterina Valente (Decca), Nana Gualdi (Philips)
17	22	AUCH DU WIRST GEHN—Ted Herold (Polydor)
—	23	PEGGY—Bob und Eddy (Polydor)
18	24	EIN BOOT, EINE MONDADHT UND DU—Jimmy Bakulis (Ariola)
23	25	ICH KOMM' NIE MEHR VON DIR LOS (Many Tears Ago)—Connie Francis (MGM)
21	26	VIER KLEINE SCHUHE (Our Little Heels)—Brian Hyland (London); Detlef Egel (Telefunken)
—	27	ZWISCHEN DEN BERGEN—Geschwister Fahrberger (Polydor)
30	28	SCHAU NICHT DIE UHR (Here We Go Again)—Barbara Klein (Philips), Doris Day (Philips)
—	29	I'M SORRY—Brenda Lee (Brunswick) Gitta (Electrola)
22	30	PILOU-PILOU—Christina Williams (Decca)

FRENCH NEWSNOTES

French Pursue U. S. Film Tunes

By EDDIE ADAMIS

92, Quai du Marechal Joffre Courbevoie (Seine)

U. S. films dominate the present French recording and music publishing business. Original sound tracks and songs extracted from American pictures are the top best sellers and the most aired records.

"Le Bleu de l'Ete" (French version of "Green Leaves of Summer" from "The Alamo") is still being recorded. There are now 24 French records. EMI just released five new ones by Franck Pourcel, Lucien Lupi, N'c Perito, Georges Jouvin and Sax Succes.

Major publishers are vying for new American picture music and even start promotion before the picture's release.

Among the flick music is "North to Alaska" with a French version titled "Le Grand Sam." Chappell will work on Otis Preminger's "Exodus." French lyrics by Eddie Marnay. SEMI (Southern group) has taken the rights to "Where the Hot Wind Blows," starring Yves Montand and Gina Lollobrigida. French title: "La Loi." Jacques Larue is working on the French version of "Pepe" for Barclay.

AT LAW COURTS: French

GERMAN NEWSNOTES

Elvis Tops Million Mark; Lolita Takes Gold Disk \$

By BRIGITTE KEEB

Music Editor, Automaten-Markt, Braunschweig, Germany

Elvis Presley's "O Sole Mio" has passed the million sales mark here. As a result he will receive a golden record from Teldec, distributors for RCA. This record is the strongest any Presley record has shown in Germany.

His "Wooden Heart" has spurred interest in this old German folk tune to a point where there are now eight different versions.

GOLDEN DISK: Lolita received a golden disk for the million sales of "Seemann" (Sailor Your Home Is in the Sea) in Vienna, January 17. The record was not of pure gold, but only covered by a gold foil. Lolita took the difference in cash and purchased a fur coat. The precise date of her U. S. trip has not been fixed; however, it will be sometime in the middle of February. The artist is soon to start a follow-up recording entitled, "Wenn Die Matrosen Im Hafen Von Piraus Tanzen Geh'n" (When the Sailors Go Dancing in the Harbor of Piraus).

TO GERMANY: Brenda Lee will tour Germany, France and Italy from March 17 to April 8.

SIGNINGS: The internationally famous and successful violinist Noucha Doina (formerly on Telefunken), as well as songstress Renee Franke (formerly on Polydor), have been signed exclusively by the Jupiter Record label of Ralph Maria Siegel.

PERSONALS: Contrary to information given before, Angele Durand, one of Electrola's most successful songstresses, will stay with the firm and has just recorded two new titles with producer Bertram instead of Nils Nobach.

RECORD SALES: Herfrid Kier, Electrola official, reports Lale Andersen's version of "Never on Sunday" has passed the 750,000 sales mark. January 28, the songstress will participate in a performance in Nancy (France) held under the aegis of the Europe-Union in the range of the French - German Cultural Exchange. Lale Andersen is also featured on two new excellent titles, "Matrosen in Piraus" and "Wenn Du Heimkommst" (When You Come Home).

NEW RELEASES: Philips has started Mitch Miller's "Pfeifmarch" (The Whistler and His Dog) backed by "Sing Song Baby." . . . Leo Leandros, who was up on the charts for months with the Oriental melody, "Mustafa," is back with another recording, "Tum-Balalaika," with a Russian folk tune sound.

The first French titles Conny Froboess recorded for French Pathe Marconi, will soon be released here, too: "Je Pense a Toe" and "Paris Bravo." In addition, an EP will be released with the tunes "Les Enfants Sages" and "Chez Nous."

Metronome will have two new titles by singing Olympic sprint champion Carl Kaufmann, entitled: "In Einer Nacht in Taormina"—German version of Ron Goodwin's "Venus-Waltz"—and

songwriter Loulou Gaste has lodged a complaint against Greek composer Manos Hadjidakis, accusing him of plagiarism in the writing of "Never on Sunday." Gaste contends the hit is "a servile counterfeit of the melody and the rhythm of 'Bal aux Balears,'" a song he wrote seven years ago.

(Continued on page 56)

By JIMMY JUNGERMAN

Producer Bayerischer Rundfunk, Munich

RECORD SALES: Norway reports a sale of 4,000 records of Lolita's "Sailor," something of a single high for Norway. . . . The "Wonderland by Night" disk is scoring in South Africa and Australia now. . . . The Blue Diamonds sold in the neighborhood of 300,000 records of their German "Ramona" version. . . . Wyn Hoop on Decca, Peter Alexander and Helmut Zacharias, both on Polydor, sing and play the German version by Kurt Feltz of U. S. hit, "Are You Lonesome Tonight."

NEW RELEASES: The Munich Jupiter label issues a medley from the musical, "Herr Kayser and the Nightingale" by Ralph Maria Siegel, b-w a medley from the operetta "Glueckliche Reise" by Eduard Kuenneke. . . . "No Television Tonight" is the title of a new Polydor LP featuring the Five Crazies. . . . Mercury issues an LP with Peter Palmer and his band featuring American standards. . . . Sam Cooke's hit, "Chain Gang," is called "Halte Aus, Legionaer" in Germany and is sung by the Teddies. . . . Klaus Ogerman's "Holiday Rock" is on the German market.

"Du Stehst Nicht Im Adressbuch," a German old-timer by Wallnau, is hitting with two brand-new records, one by Paul Kuhn on the Electrola label, the other by Ingrid Werner on the Starlet-Supertone label.

SHOW TUNES: The music from "Oklahoma!" is featured on Ariola in the first German version. The singers are Christine Goerner, Fifi Brix, Benno Kusche, Heinz Maria Lins, the Guenther Arndt Choir. The orchestra is conducted by Hans Georg Artl.

"Unter Sudlichen Sternen" (Under Southern Stars). . . . Electrola will issue a new Edith ("Milord") Piaf recording: "Non Je Ne Regrette Rien" and "Jerusalem." . . . Polydor has now issued the "Sailor" recording of Lolita, as it is sold in the USA with the English - spoken lyrics in the background. . . . "I Wish I'd Never Been Born" has a German version now, entitled "Das Ist Das Ende Von Lied" (This Is the End of the Song) by the Kitty Sisters on Polydor. . . . Inge Brandenburg sings German lyrics of "Oh, What a Day" entitled "Bye, Bye Banjamins" on Decca.

The Udo Jurgens recording, "Jenny," which won him the first prize in the Belgian Song Competition in August 1960, has been issued on the American market with an English lyric. Jurgens is also composer and lyricist of this tune.

The following were the most-aired tunes in the American Forces Network during the last two weeks:

1. "Exodus" (Ferrante & Telcher)
2. "Corrina, Corrina" (Ray Peterson)
3. "Many Tears Ago" (Connie Francis)
4. "North to Alaska" (Johnny Horton)
5. "Wings of a Dove" (Ferlin Husky)
6. "Last Date" (Floyd Cramer)
7. "Wonderland By Night" (Bert Kaempfert)
8. "Poetry in Motion" (Johnny Tillotson)
9. "Are You Lonesome Tonight" (Elvis Presley)
10. "Sway" (Bobby Rydell)



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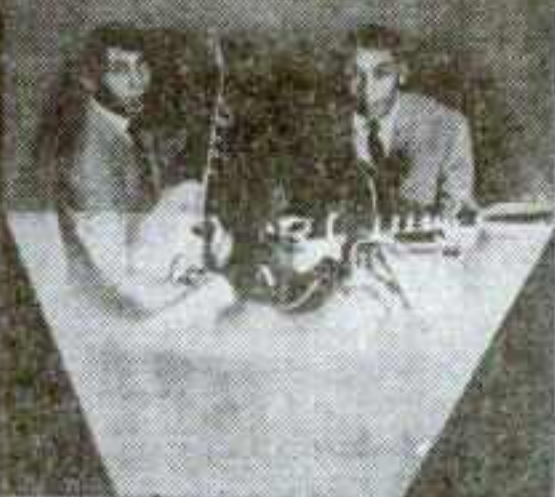
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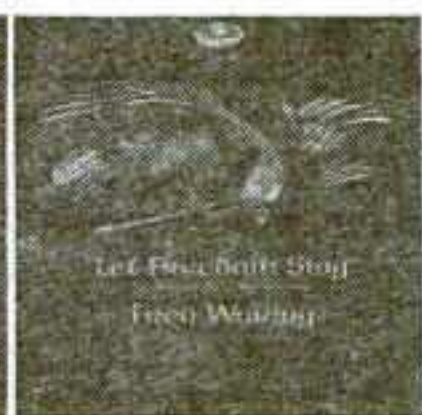
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OFF BEAT
June Christy



T 1503-ST 1503
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THE BLUES
Plas Johnson



TAO 1504-STAO 1504
LET FREEDOM SING
Fred Waring



TAO 1506-STAO 1506
PLEASE MR. GRAY
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ZW 1069 COME DANCE
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Frank Sinatra

ZW 1301 CAN-CAN
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ZP 8523 AMERICANA
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The pick of the new releases: SPOTLIGHT WINNERS OF THE WEEK

Strongest sales potential of all albums reviewed this week.

Pop

MAKE WAY



The Kingston Trio. Capitol T 1474—More of the familiar Kingston readings of folk-based songs, mostly originals by members of the group, that have made them consistent chart winners. There are an even dozen selections, including such titles as "Hangman," "Speckled Roan," "Blue Eyed Gal" and "Blow the Candle Out." It's powerful merchandise which should soon make its weight felt at counters. Deejays will find some worthwhile tracks for programming, too.

MORE MUSIC FROM BEN-HUR



Miklos Rozsa. MGM E 3900—The first album of "Ben-Hur" material, containing music written by Rozsa for the more spectacular scenes of the motion picture, has been a standout seller since its release. This newest packaging, containing additional colorful moments of the musical score of two and a half hours, can do equally well at counters. By having both sets, the listener has a fair cross section of the extensive score. Programmers, too, may find various spinnable segments here.

Jazz

THE BALLAD ARTISTRY OF MILT JACKSON



Orchestra (Quincy Jones). Atlantic 1342—It is unusual these days for Milt Jackson to make an album on his own and his many fans who know him only from the Modern Jazz quartet, will treasure this set. It features the vibist as soloist with a large orchestra conducted by Quincy Jones, and with arrangements by Quincy and Jimmy Jones. Jackson performs his ballads in warm, romantic fashion, and yet they all swing neatly and smoothly at the same time. Tunes include "Nuages," "Making Whoopee" and "The Midnight Sun Will Never Set."

COLTRANE JAZZ



John Coltrane. Atlantic 1354—Coltrane, who has been garnering much critical praise for his unorthodox rambling improvisations recently comes up with a rather typical set here. His material is unusual, his tempos varied enough to sustain interest, and his rhythm section sure and swinging. The tenor sax star always gets plays from modern jazz jocks, and his "Little Old Lady," and cerie "Harmonique" should grab even more.

TIN ROOF BLUES, VOLUME 2



New Orleans Rhythm Kings. Riverside RLP 146—This disk, with its slight surface noises, will be dear to the hearts of traditional jazzophiles. The sides date back to 1922 and were cut in the Gennett studios. Riverside remastered them in 1960, thus performing a service to all scholars interested in this group, which stands as a link between New Orleans and Chicago jazz. The sides include "Eccentric," "Farewell Blues," "Tin Roof Blues," "Oriental," "Mad" and "Panama." The notes—in the Riverside tradition—are exceptionally informative and include a listing of personnel on each of the sides.

Latin American

RIDES, RAPES AND RESCUES



Hangnails Hennessey and Wingy Brubeck. Liberty LST 7185. (Stereo & Monaural)—Here's a solid sales item for silent movie historians. The eye-catching title is also the title of a silent film pictorial history book and a documentary motion picture, thereby giving package added sales appeal. Bright, infectious nickelodeon-type piano work illustrates some funny liner note synopses. Lindley Armstrong—billed as host—is actually Spike (Lindley Armstrong) Jones.

Specialty

THE GIANTS OF FLAMENCO



Montoya and Sabicas. ABC-Paramount ABC 357—Here's a sock package for flamenco guitar fans—featuring two of the greatest flamenco guitarists in the world—Carlos Montoya and Sabicas. Each man is spotlighted on five bands. Exciting, artful wax with solid commercial appeal.

POP LP'S

POPULAR ★★★★★

★★★★ HAWAII WITH A BONGO BEAT

Leroy Holmes—His Orchestra and Chorus MGM E 3874—A swinging beat and touches of jazz improvisation by vibist Phil Kraus keep this Hawaiian set moving. The beat swings in bongo fashion and Holmes' full ork and chorus wordlessly works out the melodies. The set is very nicely planned, moving along from track to track in unhurried fashion. Among the Hawaiian standards presented are "Hawaiian War Chant," "Song of the Islands," "Moon of Manakoa."

★★★★ GEORGE CATES' POLYNESIAN PERCUSSION

Dot DLP 3355—Another in the "Lawrence Welk Presents" series, this crisply recorded

LP presents arranger Cates' version of a number of more or less standard Hawaiian tunes and a surprise or two. The music is played by a percussion ensemble of native and standard instruments, with steel guitar, marimba vibes, etc., supplying the melodies.

★★★★ ADVENTURES IN PARADISE, VOL. 2

Various Artists. ABC-Paramount ABC 358 (Stereo & Monaural)—This follow-up LP to the first volume of "Adventures in Paradise" presents five different artists or groups: Singers Alfreda Apaka and Angel Espina and the Islanders, Roy Smeck and Terorotua and his Tahitians are the instrumental groups. The tunes, with the exception of "It Happened in Monterey," all draw on the South Seas for inspiration. "Aloha Oe" and "Sweet Lileiani" are typical of the standards included.

(Continued on page 64)

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FOR WEEK ENDING FEBRUARY 5

BILLBOARD MUSIC WEEK

HOT 100

Table with columns: THIS WEEK, ONE WEEK AGO, TWO WEEKS AGO, THREE WEEKS AGO, TITLE, Artist, Company, Record No., STEREO, WEEKS ON CHART. Includes songs like (WILL YOU LOVE ME) TOMORROW, CALCUTTA, EXODUS, WONDERLAND BY NIGHT, SHOP AROUND, ANGEL BABY, CALENDAR GIRL, EMOTIONS, RUBBER BALL, ARE YOU LONESOME TONIGHT, CORINNA, CORINNA, ONCE IN A WHILE, NORTH TO ALASKA, LAST DATE, MY EMPTY ARMS, WINGS OF A DOVE, I COUNT THE TEARS, A THOUSAND STARS, SAILOR (YOUR HOME IS IN THE SEA), PEPE, THERE'S A MOON OUT TONIGHT, WHEELS, HOOCHIE COOCHIE COO, YOU'RE SIXTEEN, C'EST SI BON, THERE SHE GOES, HE WILL BREAK YOUR HEART, WONDERLAND BY NIGHT, BABY, O' BABY, WHERE THE BOYS ARE, PONY TIME, WONDERLAND BY NIGHT, ALL IN MY MIND.

Table with columns: THIS WEEK, ONE WEEK AGO, TWO WEEKS AGO, THREE WEEKS AGO, TITLE, Artist, Company, Record No., STEREO, WEEKS ON CHART. Includes songs like SPANISH HARLEM, BABY SITTING BOOGIE, LOVEY DOVEY, EXODUS, YOU ARE THE ONLY ONE, MAGNIFICENT SEVEN, IF I DIDN'T CARE, DON'T BELIEVE HIM, DONNA, GOOD TIME BABY, I'M LEARNING ABOUT LOVE, TEAR OF THE YEAR, UTOPIA, THE STORY OF MY LOVE, DEDICATED TO THE ONE I LOVE, MANY TEARS AGO, AT LAST, WHAT AM I GONNA DO, NO ONE, WHAT A PRICE, ANGEL ON MY SHOULDER, FIRST TASTE OF LOVE, YES, I'M LONESOME TONIGHT, THE MUSKRAT RAMBLE, LOST LOVE, DOLL HOUSE, AIN'T THAT JUST LIKE A WOMAN, YES, I'M LONESOME TONIGHT, STAY, YOU CAN HAVE HER, THEM THAT GOT, WHAT WOULD I DO, LONELY TEENAGER, AGE FOR LOVE, EBONY EYES.

Table with columns: THIS WEEK, ONE WEEK AGO, TWO WEEKS AGO, THREE WEEKS AGO, TITLE, Artist, Company, Record No., STEREO, WEEKS ON CHART. Includes songs like GHOST RIDERS IN THE SKY, LEAVE MY KITTEN ALONE, MY LAST DATE (WITH YOU), JIMMY'S GIRL, DON'T WORRY (LIKE ALL THE OTHER TIMES), RAM-BUNK-SHUSH, BLUE TANGO, GEE WHIZ, I'M HURTIN', (I WANNA) LOVE MY LIFE AWAY, CLOSE TOGETHER, SOUND-OFF, WHEN I FALL IN LOVE, CHERRY PINK AND APPLE BLOSSOM WHITE, EXODUS SONG (THIS LAND IS MINE), APACHE, DANCE BY THE LIGHT OF THE MOON, DEDICATED TO THE ONE I LOVE, LEAVE MY KITTEN ALONE, PONY TIME, MY LAST DATE (WITH YOU), I REMEMBER, GINNIE BELL, SUGAR BEE, CHILLS AND FEVER, TROUBLE IN MIND, MY GIRL JOSEPHINE, CHARLENA, GEE WHIZ (LOOK AT HIS EYES), FLAMINGO EXPRESS, HONKY TONK, PART II, BYE, BYE, BABY, WAIT A MINUTE.

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German Juke Box Ops Want Lower Disk Tabs

Continued from page 1

concentrated in the classical field. Statistics of 1960 sales show the surge of classical music — and the stagnation of pop.

So pronounced and deep-seated is this trend that more and more juke box operators are inclining toward classical programming. No real long-hair platters, but more meaty matter taken from the classics and semi-classics.

Swing Treatment

German operators with durable memories are casting back to the swing treatment given Bach, Tschaikevsky and other music immortals by pop publishers a decade or so back.

German operators are pondering this problem and that of stereo as they peer into the programming path for 1961. Their gazing and guessing is glued to 1960 disk sales statistics, which are revealing, indeed, as to the state of the German music industry.

Despite skeptics' cries that German disks are slipping, the statistics suggest the contrary. Production increased in 1960 to an estimated 56 million records, compared with 53.3 million for 1959 and 57.7 million for 1958. Disk output thus climbed about 5 per cent last year.

Titles Up

In play units (titles) production jumped from 58.2 million titles in 1959 to 69.4 million in 1960, the trend being to pack more titles per platter.

Sales in 1960 hit DM 400 million (or around \$100 million) for the first time ever.

But the big news in 1961 was this: the gains were concentrated in the classics and semi-classics; pop platters barely clung to 1959 sales. By any test, 1960 was the year the classical music trend took firm hold. The LP platter paced the sales surge.

Stereo records made record progress in 1960. Already, the Germans are calling 1960 the year of the stereo breakthrough.

Stereo sales doubled last year over 1959, and production of stereo phonographs increased 5 per cent.

In the last half of 1960 the trend turned definitely to the 33 record. Until then the Germans have been surprisingly indifferent to the speed factor, buying 33's, 45's and even 78's more or less indiscriminately.

Trend Toward 33

However, the trend now is to the 33, not necessarily because of fidelity or quality generally but for the simple reason that the Germans are rebelling at last against the jumble of speeds — technological anarchy offensive to the German love of order and efficiency.

It is likely that 1961 will be an even bigger year for the German disk and phonograph trade than was 1960. For television—in Germany—it is in sad shape for the moment. Television's troubles spell opportunity for the music makers, including the juke box operators.

In Germany, TV, because of the war and aftermath, got a late start. The Germans never had more than one channel, and the industry, meaning, primarily, the set makers, made the mistake of thinking—and producing sets—in terms of a single channel.

Last year, Chancellor Adenauer, worried about his campaign this year for re-election, decided to install a second TV channel. The Chancellor's channel, the so-called "second program," would be operated by a private company nationwide,

with the government co-operating with the private company.

More explicitly, the government would supply technical facilities and the private company would sell advertising and assume responsibility for programming. It was understood, of course, that in return for his solicitude the Chancellor would receive full campaign exposure over the new TV net.

But Adenauer's political foes jumped all over the "second program" scheme, which landed before the Supreme Court at Karlsruhe. The Court shunted the case into the deep freeze until after the election.

It developed, that through a fantastic technical error, present German TV sets can only receive a single channel. To receive Adenauer's "second program" or anybody else's additional channels, present set owners must have their sets adapted (at a cost of \$35 per set) and rig special antennae.

It is promised that the new sets will have multi-channel reception, but the buyers are sulking pending the de-freezing of the Adenauer "second program" project.

It will take a year or more until German TV convalesces, and in the meantime the disk trade hasn't had it so good since emergence of the Big Eye.

And German juke box operators, who have thrived because they are resourceful, view the present as the right time to have it out with the disk makers about pricing structure.

Amoeba-Like Groups

Continued from page 3

Flames. Now, Brown is on his own, too, and the Flames have evaporated from the scene.

One of the most confusing amoeba-type developments in memory was the case of the Pittsburgh group known as the Del Vikings several years ago. At one time, there were various Del Vikings recording simultaneously for both Dot and Mercury. When some of the boys entered the Armed Forces, substitutes were brought in and a whole confusing situation arose.

Who's on First?

In another case, a hassle developed over a group known as the Cadillac on Jubilee. The group had several hits and then broke up. Sometime later a couple of members of the old group joined with several new men to form a new group, taking the old name. Meanwhile, other members of the original group also got together and called themselves the Original Cadillacs. Hits were not forthcoming for either group at the time, so this did not prove to be a bad scene.

In any event, some tradesters have voiced the hope that groups will go back to harmony, and avoid lead singers, which may make the splintering or amoeba reproduction process less likely to occur.

Mechura Building In South Houston

HOUSTON — Dan J. Mechura, producer of the Allstar and Kool labels, has under construction in South Houston a new building to house studios for the two labels. Studios will be equipped to record both monaural and stereo, Mechura says. Mechura has produced country music on the Allstar label the last eight years and plans soon to expand into other categories. Plans are to enter the EP and LP markets at the same time.

BILLBOARD MUSIC WEEK HOT C & W SIDES

FOR WEEK ENDING FEBRUARY 5

TITLE, Artist, Company, Record No.

Table with columns: THIS WEEK, ONE WEEK AGO, TWO WEEKS AGO, THREE WEEKS AGO, TITLE, Artist, Company, Record No., WEEKS ON CHART. Lists 30 items including 'NORTH TO ALASKA', 'ON THE WINGS OF A DOVE', 'I MISSED ME', etc.

Ray Saunders "I HAVEN'T GONE FAR ENOUGH YET" Liberty #E-55304 CENTRAL SONGS, INC. 6308 Sunset Blvd., Hollywood 28, Calif. Phone: Hollywood 1-9347

ON MY KNEES and STAY Charlie Rich Phillips International #3562 639 Madison Memphis, Tenn.

Attention: DJ's Bob Heller & Gene Canter of Record Disting. Co., 663 N. Broad PHILADELPHIA Picks "SEARCHING MY DREAMS FOR YOU" RALPH HODGES Whispering #200 Write for samples to: WHISPERING PINES RECORDS, Box 452, Indianapolis 6, Ind.

LARRY ELGART and His Orch. play "ARKANSAS HOLLER" K 12979 MGM Records

BOOMING HITS! ZOOMING HITS!

“THE MOST BEAUTIFUL WORDS”

By
Della Reese

7833



“WHAT WOULD I DO”

By
Mickey and Sylvia

7811

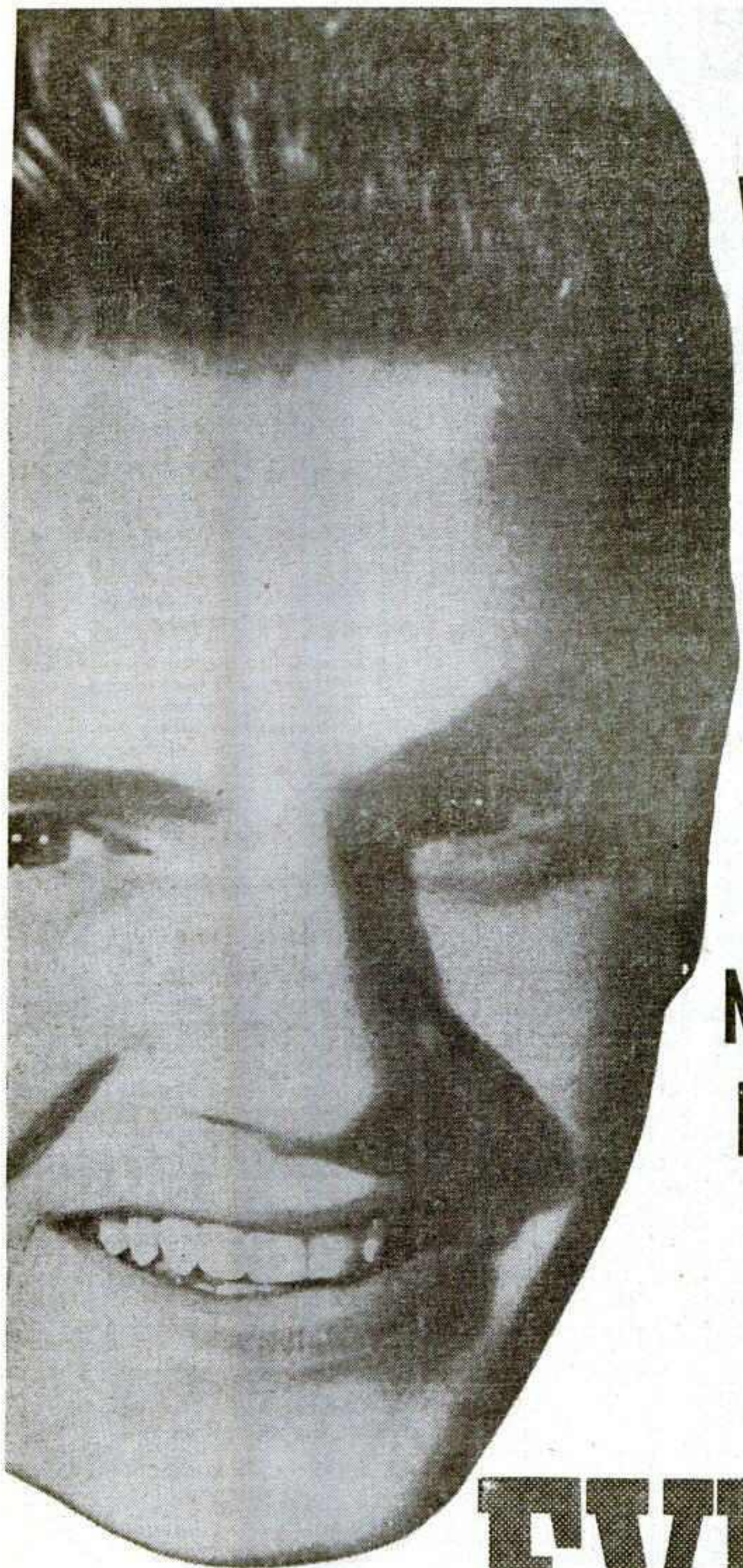


ASK YOUR DISTRIBUTOR ABOUT THE COMPACT 33, NEWEST IDEA ON RECORDS.



RCA VICTOR
RADIO CORPORATION OF AMERICA





THE
WORLD'S
NUMBER
ONE
VOCAL
GROUP
WITH
THE
NATION'S
NUMBER
ONE
HIT

**EVERLY
BROTHERS**

"EBONY EYES"

b/w
"WALK RIGHT BACK"



the first name in sound

WARNER BROS. RECORDS

BURBANK, CALIFORNIA

ORDER FROM YOUR NEAREST DISTRIBUTOR

#5199

speaking of ad results . . .

see what this small-space advertiser has to say about his Billboard advertising

HAM-MIL DISTRIBUTORS WHOLESALE RECORDS

1350 N. BROAD ST. • PHILADELPHIA 31, PA.

November 30, 1960

Mr. Hal Rard
The Billboard Publishing Co.
1566 Broadway
New York 36, N. Y.

Dear Hal:

Thanks for checking me on the ad. Yes, we'll run it in Billboard again—and probably a good many more times in the future.

I wonder if you really realize how strong Billboard is? I certainly do. My small ads in Billboard often bring me something like 100 to 125 inquiries. And the kind of inquiries that result in actual business with pleasing consistency.

Take the order for 1500 records from just one outlet—directly from my Billboard ad.

And the 20000 order from a nearest chain—again directly from my Billboard ad.

And that ad in your Annual Source Book & Directory edition. That's been out for more than 6 months and I still keep getting calls and letters and, yes, orders.

Those are all reasons why I'm taking time out to say thanks for including me on the ad. If you ever stop doing that, I'll consider it a great disservice because, Billboard advertising definitely means business to me.

Cordially,
Bill Miller
Bill Miller

BM/DA

Some interesting facts about Ham-Mil Distributors' 1960 advertising in Billboard:

REPLIES

came from 106 cities . . . in 31 states . . . and 7 foreign countries. They included inquiries or orders from 47 retail record shops . . . 16 appliance stores . . . 28 radio-TV stations . . . 18 distributors or wholesalers . . . other business establishments of various types.

ORDERS

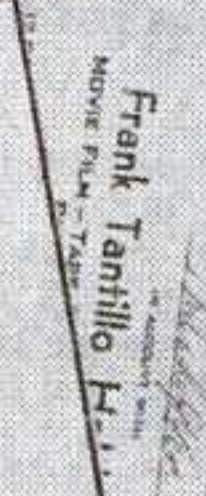
included one for \$2000 worth of merchandise from a midwest chain . . . another for 1500 records . . . another for a whopping 77,000 records from a New England account.

TOTAL COST

of Ham-Mil's 1960 Billboard advertising, less than \$500.

BILLBOARD MUSIC WEEK

New York • Washington • Cincinnati
Chicago • St. Louis • Hollywood
Great Barrington



Indiana Coin Machine Trade May Be Spared From New Legislation, First Time in Years

By JOSEPH KLEIN

INDIANAPOLIS—For the first time in a decade, Indiana's coin machine industry may be spared the burden of new laws or new taxes at the hands of the Indiana General Assembly, now convened for its biennial 61-day session.

While the Assembly has many weeks to go until its adjournment in March, legislative observers are beginning to say — though not without some caution — that the prospect legislation detrimental to automatic equipment operations is subsiding.

Events of the last two and four years may have served the interests of the Hoosier coin machine operator.

Income Tax

If a comprehensive increase of the State's gross income tax had not been adopted in 1957 to provide an adequate reserve and revenue for the forthcoming biennium, the chances are that its industry would now be confronted with the certainty of new and added taxes.

Punitive legislation which would have hurt the ethical with the unethical would have been an almost inevitable eventuality in this session if the McClellan Rackets Committee had not succeeded in exposing and cleansing Indiana coin machine operations of unsavory practices. The McClellan hearings took place in June 1959, three months after the adjournment of the last legislative session.

If there is no attempt this time to "reform" and tax the coin machine industry—a subject of agitation in every Indiana Legislature since 1951—the welcome happenstance will be attributable to the developments of 1957 and 1959.

Danger Exists

Yet there are other observers who warn that it would be folly to discount the possibility of danger—even in this session.

Most likely subject of a legislative assault, as usual, would be games.

A bill to outlaw all pinball machines, with or without recording devices and even when its intended use is for amusement only, may be introduced with the support of Indiana county prosecutors.

NEEDLES HIM INTO A GAME, SCORES 2,495

CLEVELAND — Morris Gisser, president of Cleveland Coin Machine Exchange Company, could well be top nominee for an academy award in salesmanship, if the coin machine industry offered such a prize.

A long-time crony of Morris dropped in one day recently to buy a \$2.50 needle for his phonograph. While engaging his friend in idle chit-chat, Morris surreptitiously angled him over to one of the new Bowl-A-Ramas.

Morris picked up a ball and mowed down the pins. He challenged his pal to a game. True to the script, Morris lost the bowling match and sold a \$2,495 Bowl-A-Rama to the fellow.

The machine was installed in his recreation room along with the music box and shuffle alley that Morris has already sold him.

Thus, old Chinese proverb: man who want to buy \$2.50 needle from Morris — gets stuck with \$2,000 bill!

Marion County (Indianapolis) Prosecuting Attorney Phillip L. Bayt, a former mayor of Indianapolis, has been picked for the job of drafting the bill.

Any such proposal would meet a questionable fate in the Legislature. To survive, the bill would have to surmount the resistance of a "liberal" committee in the Senate in order to move into the more responsive atmosphere of a "conservative" committee in the House. It is widely believed that the bill would be squeezed to death somewhere in the collision between the two committees.

A decade of legislative labor has failed to produce a valid or enforceable anti-pin law.

The first formidable drive for the enactment of such legislation was waged in the session of 1951. A bill which, if made into law, could have sent a pin operator to the penitentiary for life, was approved in both chambers of the

Assembly. An amendment, however, forced it into a conference committee from which it never emerged.

Lingering to this day is the suspicion that the "life imprisonment" proviso was sneaked in by some astute legislator, determined to make the bill unpassable.

But precisely such a proposal—with life imprisonment and all—was adopted by the Assembly in 1955 and signed by the then Gov. George N. Craig. Its constitutionality challenged, the statute was killed by the Indiana Supreme Court a few months after the Legislature adjourned.

Social, fraternal and patriotic organizations were exempted from the provisions of the Act. That, in the opinion of the tribunal, rendered it unconstitutional in that the Indiana State Constitution provides that all laws must be general in application.

In 1955, the Legislature succeeded in removing the unconsti-

tutional features of the Act. And it did much more. The Legislature was adjourned and the legislators were safely at home when the people and newspapers of Indiana discovered that by some last-minute legislative legerdemain, "free plays" had been legalized in the State.

An amendment in the session of 1957 corrected the 1955 "error" and, theoretically, at least, a "free play" pin operator could find himself vegetating again in the State Penitentiary.

Attempts to "toughen" the law even further, to emasculate it, to invalidate it, to repeal it directly or by indirection, failed in the session of 1959.

While the legislative controversy raged over it through the years, the law was being challenged in the courts of the State. Finally, in 1960, it was upheld by the Indiana Supreme Court, but certain provisions of it remain under a thick cloud of constitutional doubt.

During the prolonged court maneuvering, the authorities in many sections of the State were enjoined from interfering with pin operators. Still other officials held that they could not pursue an enforcement policy until final adjudication.

GAMES

	Write
Duchess	Write
CC 6 Game	Write
Un. Atlas	\$350.00
Un. Niagara	350.00
Un. Eagle	350.00
Bally Super Deluxe ABC	295.00
Bally Mystic	75.00
Un. Rainbow	75.00
Un. 11th Frame	75.00
Un. Deluxe Banner	95.00
Un. Royal	50.00
CC Flash	95.00
CC Feature Frame	85.00
CC Super Frame	75.00
CC Advance	60.00
CC Triple Strike	195.00
Un. Select Play	175.00
Un. Clipper	195.00
Bally Tournament B/A	250.00
Bally Champion B/A	350.00

SPECIAL

Chicago Coin, Bally & United Small Ball Bowlers, Shopped & Crated—\$150.00.

MONROE
COIN MACHINE EXCHANGE, INC.
2423 Payne Ave., Cleveland 14, Ohio
Phone: Superior 1-4600

GIVE TO DAMON RUNYON CANCER FUND

THE NEW CURRENCY NRI CHANGER

NOTHING LIKE IT... The NRI Currency Changer is unique. Not only does it make change for coins and one dollar bills, but for five dollar bills as well! Rejecting slugs and counterfeits with electronic accuracy, it gives a complete range of change for genuine currency from a dime to five dollars.

By sparing valuable personnel for more profitable tasks, the Currency Changer saves you time and money. By indirectly stimulating impulse buying, it even makes money. And all this with speed, efficiency and complete dependability.

GET THE FULL DETAILS... Learn how the Currency Changer can solve your change-making problems. For an illustrated brochure write: National Rejectors, Inc., 5100 San Francisco Ave., St. Louis 15, Mo.

The only machine that makes change for \$1.00 and \$5.00 bills



Factories: St. Louis, Mo.
Hot Springs, Ark.
Buxtehude, Germany
Branch offices: Atlanta, Boston, Chicago, Cleveland, Dallas, Detroit, Hot Springs, Los Angeles, Miami, New York, Pittsburgh, Richmond, San Francisco, Seattle, Montreal and Toronto, Canada and Buxtehude, Germany





BILLBOARD MUSIC WEEK

COIN MACHINE PRICE INDEX

Listings represent used machines in average condition introduced from 1954 thru mid-1959. Price quoted on each machine represents the average of quotes to operators by franchised distributors in three geographical areas—East, West and Midwest.

Quotes are received and averaged monthly. Listings should be used only as a general guide, since machines of identical type and condition may have considerably different values in different areas.

Main table containing categories: MUSIC, BOWLERS & SHUFFLES, ROCK-OLA, CHICAGO COIN, SEEBURG, WURLITZER, UNITED, GOTTIEB, RENO, DEUCES WILD, ST. CHRISTOPHER, and ARCADE & NOVELTIES. Each entry includes a model number, year, and price.

WURLITZER 2500



✿ MORE BEAUTIFUL TO SEE

New, crisp, clean styling in a symphony of shimmering gold and gleaming chrome . . . a unique "floating dome" plus a reflective grille that can be color-styled to any location . . . give the Wurlitzer 2500 beauty that commands attention and simply impels patrons to play it.

✿ MORE ENJOYABLE TO HEAR

Both the famed Wurlitzer true Stereophonic sound and wide range High Fidelity have been further improved to assure the most faithfully recreated music in coin-operated phonograph history.

✿ MORE DEPENDABLE TO OPERATE

The Wurlitzer Carousel mechanism incorporates continuing improvements as the result of time-tested operation. Maximum dependability and low cost service are assured.

✿ MORE PROFITABLE TO OWN

The Wurlitzer 2500 is the Ultimate in Automatic Music. Its powerful patron appeal assures you the all-time high in phonograph earnings.

NEW, IMPROVED

ROCK-OLA

DUAL CHANNEL AMPLIFIER

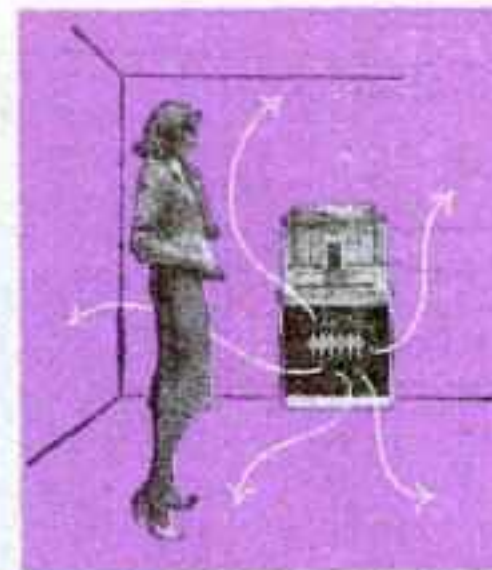
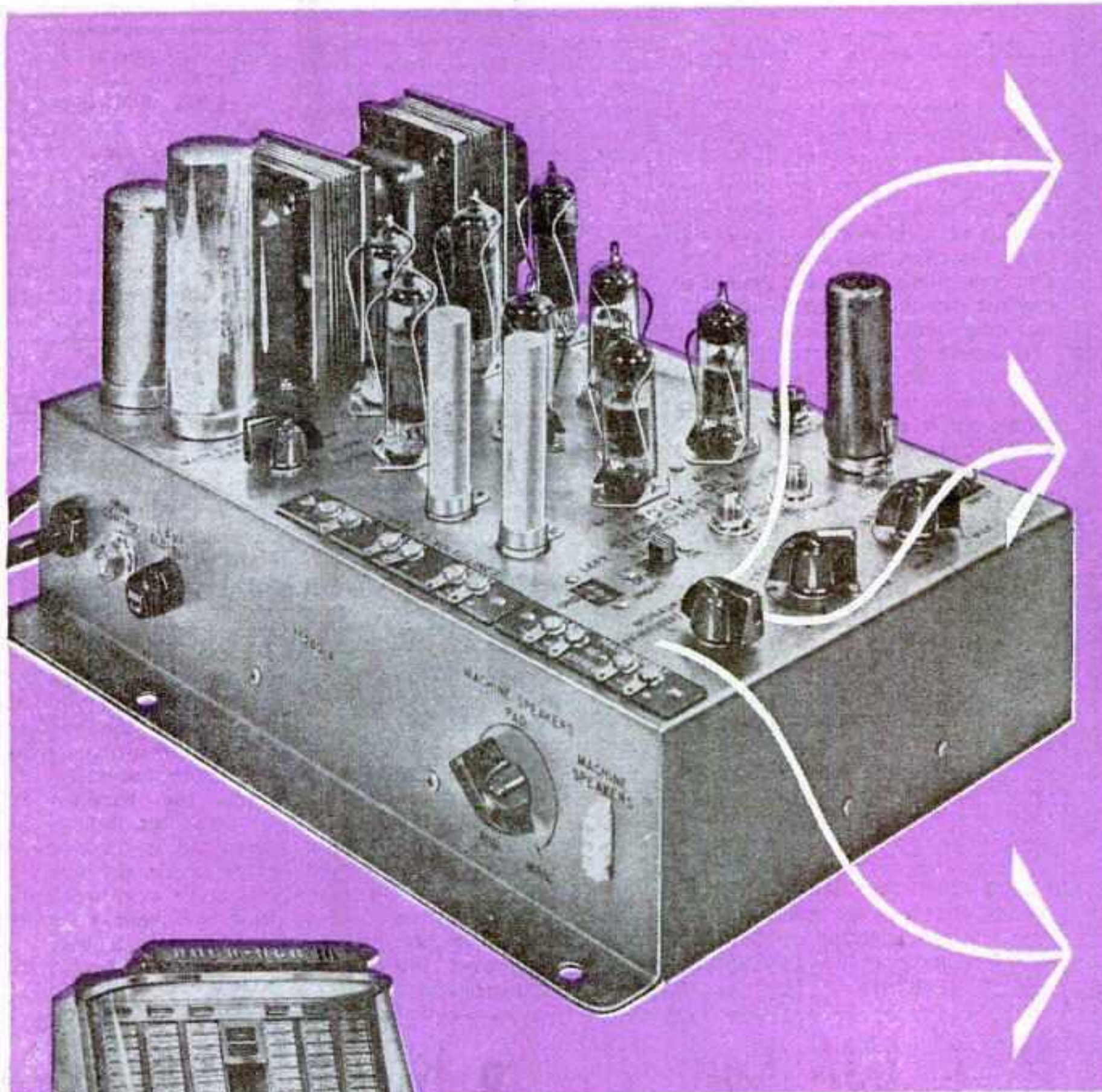
...Gives "TRI-FONIC" Flexibility
...Allows In-Unit Circuit Testing

The external beauty of the all new 1961 Regis in itself makes this machine most distinct among today's phonographs.

This distinctiveness is further amplified by the many "Location Engineered" features which are the heart of Rock-Ola's famous tradition of dependability and service-ease. Typical of these components is the reliable and versatile Rock-Ola dual-channel amplifier.

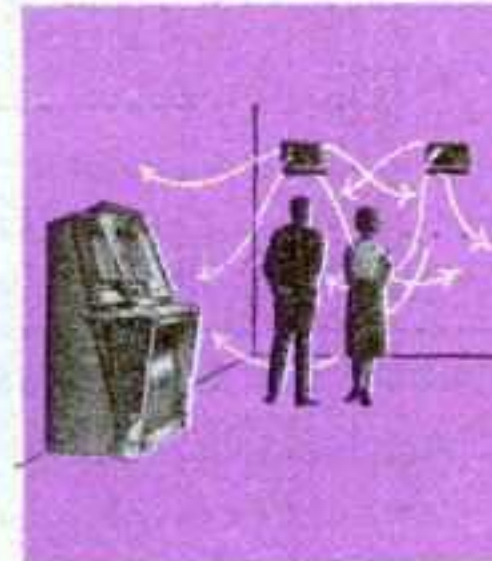
Only Rock-Ola phonographs have dual-channel amplifiers as standard equipment to play either stereo or monaural music at the flip-of-a-switch as required by your needs.

All Regis dual-channel amplifiers have three built-in test circuits to allow in-unit testing of gain for each channel. A Rock-Ola "serviceability" exclusive for your increased profits!

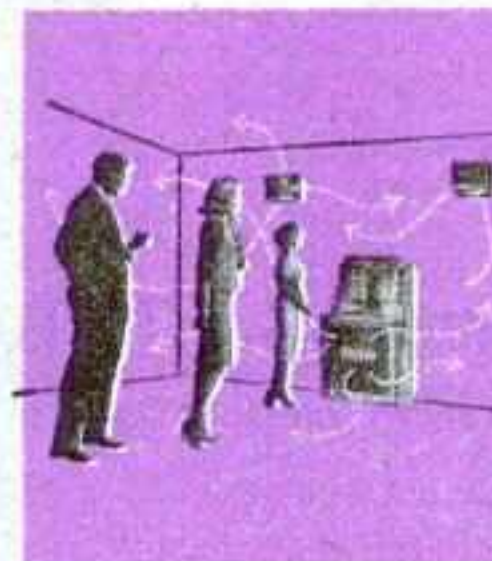


Rock-Ola's Three Position "TRI-FONIC" Switch Gives Instant Conversion from Monaural to Stereo Play!

POSITION "A" delivers the finest high fidelity monaural music through the three built-in main unit speakers. Extra speakers may be used.



POSITION "B" delivers two channel stereo through the stereo extension speakers. No matter where the customer sits in the location, he hears Rock-Ola's flawless stereo sound.



POSITION "C" combines the stereo extension speakers with the 3 built-in main unit speakers for reinforced stereo sound. In any location Rock-Ola provides the finest stereophonic sound.



Model 1488 with 120 Selections
Model 1495 with 200 Selections



The Truly Distinguished Phonograph

33 1/3-45 RPM DUAL SPEED INTERMIX CHANGER

The Rock-Ola built dual speed intermix changer is another proof of Rock-Ola's complete operating flexibility. 33 1/3 and 45 rpm records may be intermixed in any sequence in any bank of records. With the Rock-Ola Regis you are protected now and in the future against any developments in the record industry.

((REVERBA-SOUND)))

The amazing new Rock-Ola ((REVERBA-SOUND))) for the first time permits true, living presence music in all locations regardless of size or configuration. ((REVERBA-SOUND))) literally places the customers in the center of a live performance. With sound reverberation the walls seem to roll back and the customers hear their music as though they were present at the original live performance.

For Greater Profits in '61, See Your Rock-Ola Distributor Today for the Full Regis Story!

ROCK-OLA Manufacturing Corporation
800 N. Kedzie Ave., Chicago 51, Ill.

WANTED
LOTTA FUN
BARREL OF FUN
 and all
BALLY BINGOS

Write: Box 331, Billboard Music Week, 1564 Broadway, New York 36, N. Y.

SPECIALS
of the Week!

Williams King of Swat... \$90.00
 Genco Big Top..... 150.00
 United Bonus Gun 150.00
 Genco Wild West..... 150.00
 Chicago Coin Pistol 50.00
 Bally Derby Gun 425.00
 Exhibit Jungle Hunt..... 170.00

SCOTT CROSSE CO.
 1641 No. Broad Street
 Philadelphia, Pa.
 (Enter 6-444)

when answering ads . . .
SAY YOU SAW IT IN
BILLBOARD MUSIC WEEK

COINMEN
in the **news**

MILWAUKEE MENTIONS

Jay Albrent, former routeman for Cisl Music Company and currently a sales rep for James H. Martin, disk distributor, is also plugging his own record label now. His label is Sara Records and debuted last week with its first release by singer **Ronnie Premier**, "So Loved Am I" and "Angel in My Eyes." . . . Also smitten by the record label bug is **Stu Glassman**, Radio Doctors. The one-stopper this week announced his Sound Records label's first release by the Night Beats with "Cherry Pink and Apple Blossom White" and "Exotic."



Jerome Jacomet

A donation of \$100 was made to the March of Dimes by the Milwaukee Coin Machine Operators' Association. The presentation was made by the group's secretary-treasurer, **Jerome (Red) Jacomet**, Red's Novelty Company, during the March of Dimes Telethon. . . . The demand for good used coin games continues strong, according to **Sam Hastings**, Hastings Distributing Company. Out-of-town operators shopping the Hastings headquarters for used items this week included **Richard C. Fritz**, Fritz Coin Machine Service, Columbus; **Earl Schultz**, Coin Machines Unlimited, Colfax; **Chester Manhardt**, Hazelhurst, and **Nellie Tompkins**, Manitowoc.

Orville Carnitz, Badger Novelty Company, reports that reaction to the Rock-Ola Reverba-Sound has been very gratifying all over the territory. . . . **Doug Opitz**, Wisconsin Novelty Company, notes that he has installed several 33 1/3 r.p.m. disk spots with good results. "The problem of getting enough current hit single records on 33 1/3 is still the major hurdle we face," says he. . . . **Roger Bookmeier**, Green Bay music and games man, was a visitor here last week. He made the rounds of distributors checking both new and used offerings. . . . Surprisingly strong demand for new pool tables has emerged in recent weeks, according to **Sam Cooper**, Paster Distributing Company. **Benn Ollman**



Doug Opitz

PRICES SLASHED FOR QUICK SALE!
 Top Quality—Lowest Prices

SEEBURG 222 SH	\$725.00	SEEBURG C	\$225.00
SEEBURG 161 DH	695.00	AMI J120	495.00
SEEBURG 201 DH	695.00	AMI I-200 M	445.00
SEEBURG HFR	375.00	AMI J 200 M	545.00
SEEBURG	275.00	AMI K 200 E	795.00

1/4 DN. BAL. SDBL

LIEBERMAN MUSIC CO.
 257 PLYMOUTH AVE. N., MINNEAPOLIS 11, MINN. • FEderal 9-0031

Don't Let the BIG ONES Get Away!
 Order **WORLD WIDE BUYS** Now!

BASEBALLS

Wms. OFFICIAL	\$395	Wms. SHORTSTOP	\$225
Wms. PINCH HITTER	295	Wms. 1957 BASEBALL	195
Bally HEAVY HITTER	245	Wms. 4 BAGGER	125
Bally BIG INNING	195	Genco HI-FLY	75

PHONOGRAPHS

SEEBURG 222 SH	\$825	ROCK-OLA 1478 (120)	\$775
SEEBURG 201	725	ROCK-OLA 1475 (200)	675
SEEBURG 161	695	ROCK-OLA 1468 (120)	625
SEEBURG 100-J	495	ROCK-OLA 1458 (120)	495
SEEBURG 100-R	415	ROCK-OLA 1465 (200)	495
SEEBURG HF-100G	345	ROCK-OLA 1454 (120)	425
SEEBURG M-100C	225	A.M.I. J-120 Stereo	595

Cable Address "GAMES" Chicago Terms: 1/3 Deposit, Balance Sight Draft.

WORLD WIDE DISTRIBUTORS
 Chicago 47
 2330 N. Western Ave. Phone: EVerglade 4-2300

GOTTLIEB'S
Foto Finish

**NOW! You Get the Best of Both...
 Player Appeal! Profit!**

Fascinating Carry-Over Feature Continues The Race From Game To Game

- Top rollovers advance horses to finish line • Bringing in all 4 horses scores special
- Center hole spotting feature advances 1, 2, 3 or 4 horses and scores 100 points
- A-B-C-D targets and rollover feature lights center hole for special and super score
- Score to Beat panel • Match feature • Coin-box with locking cover

TOMORROW'S DESIGN TODAY!

- High, wide and handsome tapered light-box
- STAINLESS STEEL moldings provide a new and clean appearance permanently
- Sparkling plated legs and front door panel
- Hard chrome finish corner castings

D. Gottlieb & Co.
 1140-50 N. KOSTNER AVENUE • CHICAGO 51, ILLINOIS

Now more than ever... it's Always Profitable to Operate Gottlieb Games!

New "Hard-Cote" Finish Extends Playboard Life to an All-Time High

A Gottlieb FLIPPER SKILL GAME

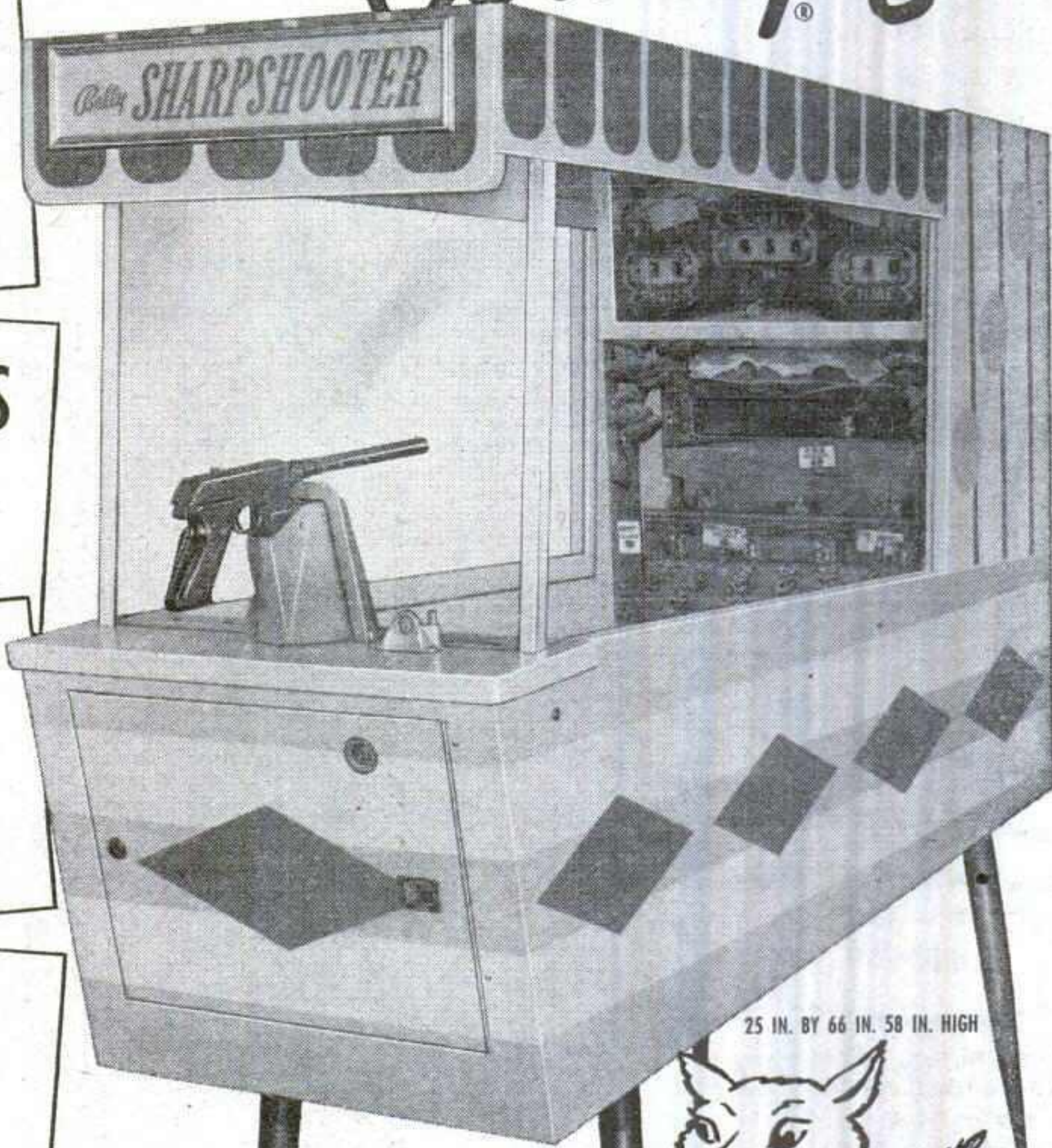
Sensational earning-power built into new Bally gun

REAL GUN
ACTUALLY SHOOTS
PLASTIC BALLS

TRICKY TARGETS
INSURE "TRY-AGAIN"
REPEAT PLAY

100% SKILL
WINS WELCOME
IN EVERY TYPE LOCATION
FROM TAVERN TO KIDDIE-LAND

FAST PLAY
AND EXCITING ACTION
INSURE TOP EARNINGS
LONG LIFE ON LOCATION
Time adjustable to 40 or 50



Colorful carnival flash gets immediate attention on location. Fascinating skill-appeal keeps players coming back. Fast action keeps coins flowing into the cash-box. Get your share. Get SHARPSHOOTER today.

BALLY MANUFACTURING COMPANY
2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS

"You gotta be good
to hit me," says
FOXY FOX
THE TARGET WITH THE
MYSTERY MOVEMENT



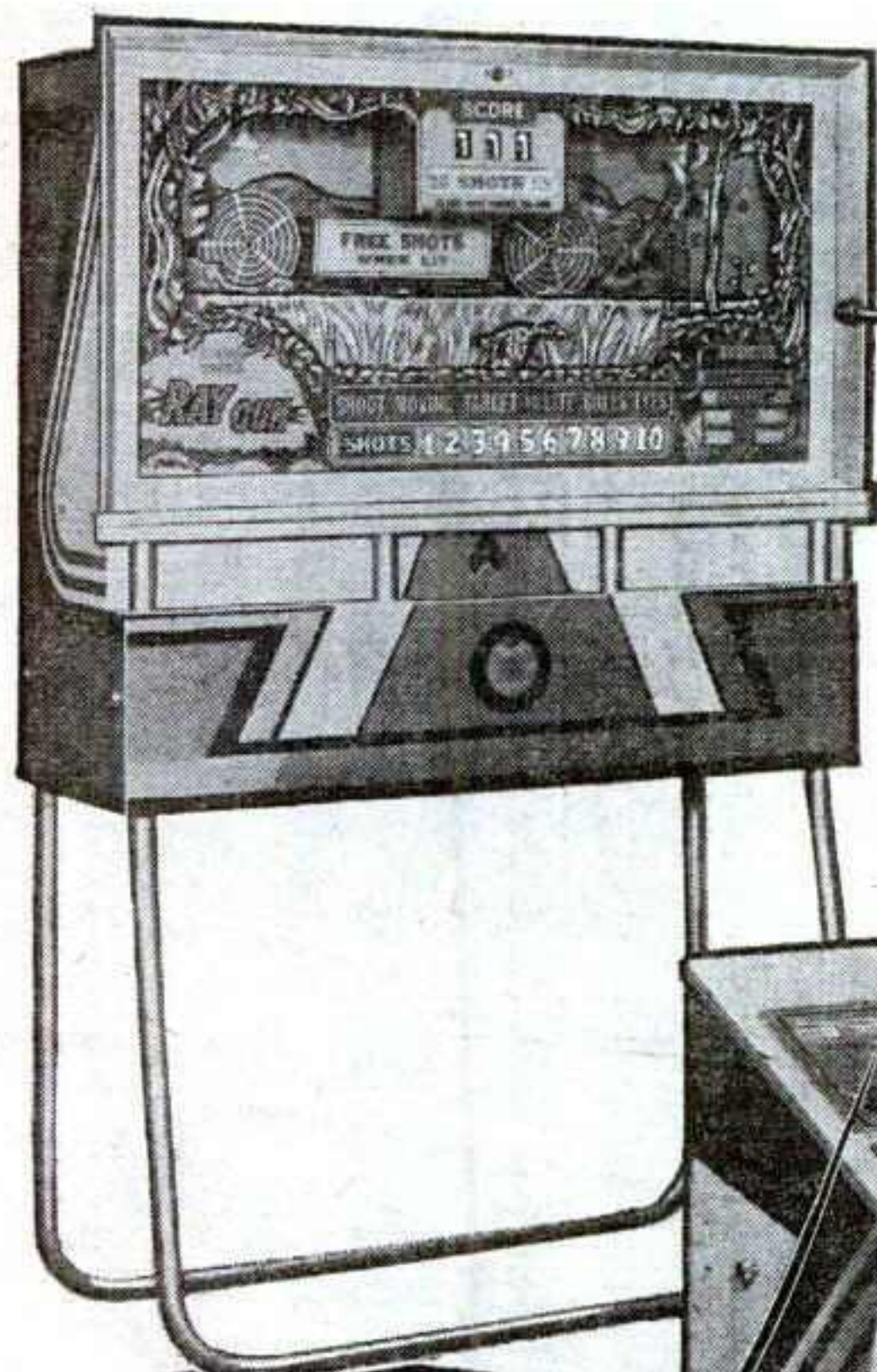
Bally SHARPSHOOTER

CHICAGO COIN'S

ALL NEW "ELECTRONIC-EYE"

RAY GUN

FIRST AND MOST SENSATIONAL RAY GUN IN YEARS!



- New — TRANSISTOR Type PHOTO ELECTRIC CELLS!
New Modern Circuitry — NO AMPLIFIER!!
- New LIGHTWEIGHT RIFLE — RECOIL ACTION — SHOTS SINGLE or RAPID FIRE!!
- 4 MOVING and 2 Stationary TARGETS — 3-DIMENSIONAL SCENERY!!
- FITS ALL LOCATIONS — Minimum Space 6 Feet! Maximum Space 15 Feet!
- 20 SHOTS 10c — POSSIBLE 100 BONUS SHOTS!!

New PUSH BUTTON SELECTOR — 3 SPEED TARGETS!!

- Adjustable — For 10, 15 or 20 Hits Per Game!
- Mechanism In "Easy Service" Pull-Out Drawer!
- 3 Reel Drum-Type Scoring!
- Colorful Lumaline Interior Lighting!
- Modern Steel Tubing Stand (Cabinet Also May Be HUNG On Wall!)
- All Steel Coin Box!

TESTED! THE COIN BOX TELLS THE STORY!

ALSO SEE CHICAGO COIN'S POPULAR LINE OF BOWLING GAMES — AT YOUR DISTRIBUTORS!



DUCHESS BOWLER

Combines FLASH-O-MATIC, ALL-STRIKE and REGULATION SCORING!

Play May Be Set For 10c — 2 for 25c or 25c per Game!

Also Available Companion to DUCHESS — **DUKE BOWLER** with ALL-STRIKE and REGULATION SCORING!

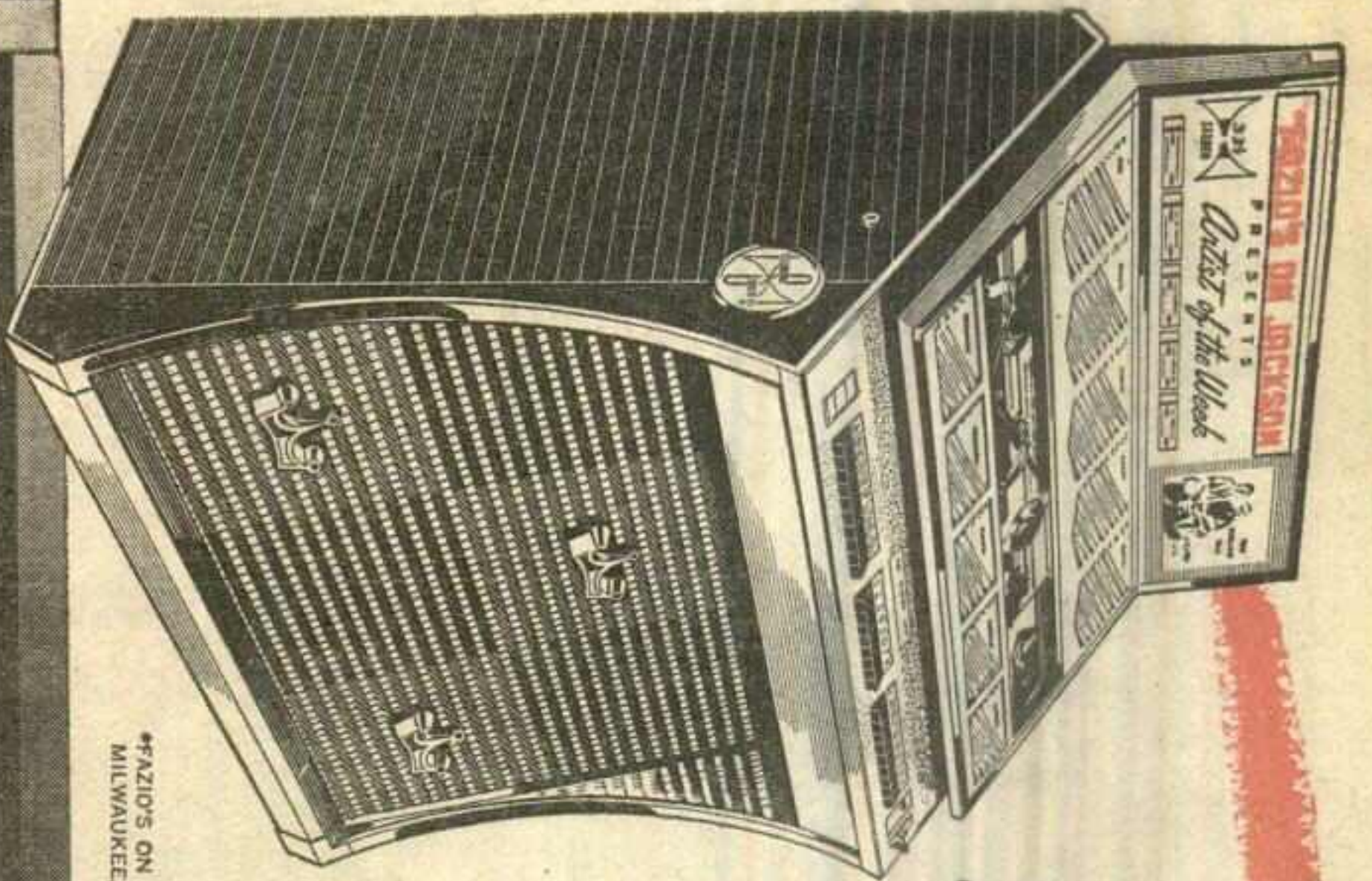


6-GAME SHUFFLE BOWLER

1. ALL STRIKE Bowling!
2. REGULATION Bowling!
3. REGULAR HANDICAP Bowling!
4. FLASH-O-MATIC Bowling!
5. LITE-O-MATIC Bowling!
6. RED PIN Bowling!

Chicago Dynamic Industries, Inc.

1725 W. DIVERSEY BLVD. CHICAGO 14, ILLINOIS



*FRAZIO'S ON JACKSON MILWAUKEE, WIS.

SEEBURG

Personalized for your locations!

THE SEEBURG location owner can present his great Seeburg music *personally*... because the location name, or his name, is brightly displayed on Seeburg's showcase top panel. He can even feature the name of his favorite customer or waitress as an occasional novelty!

Only Seeburg offers this popular new **PERSONALIZED** feature!

And only the Seeburg Artist of the Week phonograph makes it possible **FOR YOUR LOCATIONS** to offer a *great new show every week*—ten top album hits, by the same artist, in magnificent 33 $\frac{1}{3}$ stereo (**INTERMIXED** with 45s). The Seeburg Sales Corporation, Chicago 22.

WEEK OF JANUARY 30



ARTIST OF THE WEEK

TEN-SELECTION 33 $\frac{1}{3}$ STEREO ALBUM RECORD PACKAGES

SINATRA'S SWINGIN' SESSION

FRANK SINATRA (CAPITOL)

RIDE THIS TRAIN

JOHNNY CASH (COLUMBIA)

THE HUMOROUS WORLD OF

JUSTIN WILSON (EMBER)

LOCATION NAME GOES HERE

P R E S E N T S

Artist of the Week

33 $\frac{1}{3}$

STEREO

