By OMER ANDERSON

West German juke box operators

are opening a campaign for re-

duced record prices, a campaign

based on the assumption that

platter prices are sorely over-

priced and are the root of the

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 drive for a 35-cent "survival" record, 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 produc-

ers for the hiking of royalty

payments. The juke box opera-

tors are forthright in their atti-

tude toward any further round

of GEMA royalty hikes - they

Inviting the phonograph record

manufacturers to resist GEMA's

demands on the grounds that the

operators are pressing for plat-

ter price reductions. It is patent

impossibility, the producers are

being invited to protest, that

they simultaneously hike

GEMA's royalty take and cut

Rock-Ola Bows

100-Play Box;

OK's Wms. Buy

facturing 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

Simultaneously, Rock-Ola an-

nounced the introduction of a new

100-selection, stereophonic, wall-

model juke box, and the appointment of new distributors in Tucson,

The Williams deal, first announced in Billboard Music Week.

January 16, was originally set for signing Wednesday (18), but tech-

nical details delayed the final settle-

Confirm

company would confirm nor deny

the deal, but Rock-Ola vice-presi-

At press time, officials of neither

(Continued on page 86)

CHICAGO - Rock-Ola Manu-

platter prices.

In effect, the operators are

are against it tooth and nail.

Disks now cost operators

industry's real problem.

FRANKFURT, Germany -

BID WATCHED

BY RECORD BIZ

machine operating business

will be watched with interest

by the nation's record manu-

facturers and distributors. The

giant corporation has a history

of setting up its own distribu-

bution system and sources of

supply in the vending busi-

ness. This could mean that

Canteen would deal directly

with record manufacturers in

setting up its own distribution

points, and/or press records

NEW YORK - Automatic Canteen's entry into the music

Music-Phonograph Merchandising . Radio-Tv Programming . Coin Machine Operating

German Juke Box Ops

Want Lower Disk Tabs

CANTEEN MUSIC CANTEEN BEGINS MUSIC

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

Frederick L. Schuster, Canteen



CHICAGO DEALER GROUP HUDDLES TO AIR CO-OP BUYING PROSPECTS

on its own label.

Also Ponders Over **Pricing Structures** Of LP's & Singles

GEMA opened negotiations

with the manufacturers Decem-

ber 22, but the negotiations were

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

Record production increased

(Continued on page 70)

in 1960, but the gain was con-

the entire German music field.

In their dealings with GEMA.

continued until January 25.

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

The local group, known as Associated Record Stores, is a threeyear - 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 con- York and New Jersey (ARD),

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

(Continued on page 80)

East's Dealerships Cast Conflicting Views on Co-Ops

By REN GREVATT

NEW YORK - Record dealers, specking 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.

Sv Bondy, president of the Associated Record Dealers of New 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)



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 (Continued on page 86)

Granz to Keep Watch Over Ella

NEW YORK - Norman Granz, who recently sold his Verve Records' operation to MGM Records. will confine his future recording activity to masterminding Ella Fitzgerald dates for MGM. While on a visit to the States, Granz said he has settled in Switzerland, from where he is conducting his European jazz concert tours. He has set European junkets for Ray Charles, Ella, and Mahalia Jackson. Granz said that he has only one American business venture now in operation, the personal management firm which manages Ella.

TOPS RECORDS 33 SINGLES

HOLLYWOOD - Tops Records will invade the 33 singles field with a line offering six tunes per disk at 89 cents. The release will start in March.

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Ariz., and Seattle.

ment until last week.

Kessler will head up the man-

agement 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

Dixieland, and Chuck Willis to the

label. Kessler exited Broadway and

Rush music a few months ago. He

February to seek new talent and

and Stoller have started two new

publishing firms. One, the BMI

firm, is Trio Music. The ASCAP

As part of the new set-up, Leiber

Wallichs' Music City Lifts Policy; to Cut LP Prices

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

Be 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

100 Columbia LP's. The offer will include the current top-selling "Camelot" original Broadway cast Dot Excusively

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-

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

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.

The new policy will be kicked Tab Hunter to

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 "Alley-Oop" to "You've Got What Ways" as part of its "All-Time It Takes." Speakers at the annual Hits" singles series. The LP was shindig were BMI President Carl the original sound track to NBC-Haverlin, the chairman of the TV's "Hans Brinker or the Silver (Continued on page 66) 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 cornbeef Confucius and his celebrated customers. For three days, Finley taped two fourhour 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 holdout: 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 meet-ing between representatives of Mercury, the Platters, and Tony Williams to settle breach of contract claims between the Platters here last week.

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, forming 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

Mercury arose over whether the the group is to sing lead. The label reportedly told the singing group they would not be recorded unless Williams sang lead, and the Platter 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) ternational level.

Leiber, Stoller Form Own **Production Co.; Serving All**

NEW YORK—Jerry Leiber and theme for the forthcoming movie. 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 Coins, Ahmad Jamal, the Dukes of record producers. As part of the new set-up, Leiber and Stoller have hired Danny Kessler as vicepresident and general manager of is set for a lengthy road trip in 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 and the diskery failed to take place Boss," "Wait a Minute" and "Sure Enough." Their list of song credits Meanwhile, a motion for retrial stretches back to "Riot in Cell by Mercury in a separate contract Block Number 9," and to "Hound suit with Williams, had not been Dog," and other Elvis Presley hits. Leiber and Stoller also wrote the

Jo Stafford Parts in which the court ruled in essence that an individual member of a per-**Has Commitments**

NEW YORK - Jo Stafford has parted with Columbia Records after a long-time association. Mike The latest breach of contract Nidorf, Miss Stafford's manager, claims between the Platters and stated that the internationally known vocalist has commitments label had the right to decide who in 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 in-

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 Specter, the writer of "Spanish Harlem" and the writer of the new Johnny Nash sides, "Some of Your Lovin'" and "World of Tears."

new writers.

"Something Wild."

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)

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

Chapter 11 Plan was set aside last week (24) by Referee Herbert Lowenthal. The confirmation of the Goody Chapter 11 Plan was made creditor to the tune of \$325,000.

Reason for setting aside the confirmation was that Referee Lowenvarious companies were guilty of fraud in not listing as unliquidated claims, the claims made subsequent | pected that the court will hear to the March confirmation in the applications for "alteration or modantitrust action filed in July by ifications of the arrangements of Goody. In this action Goody had (the Goody Chapter 11 Plan) for asked for treble damages of \$750,- the purpose of correcting the 000 against Columbia Records and fraud."

NEW YORK-The Sam Goody | 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 in granting a motion by Columbia the Goody debtors and/or Sam Records Distributors, Incorporated Goody, from asserting certain (CRDI), which was Goody's largest | rights or from prosecuting the antitrust suit. CRDI was not granted the injunction, which was denied without prejudice. But the confirthal ruled that Sam Goody and his mation was set aside, and the proceedings wil' be reopened.

Within a few weeks it is ex-

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-

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 Marrill, 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.

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 Martinque 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.

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.

Over the years, the group with

scene. McPhatter, in fact, left both

the Dominoes and the Drifters be-

fore making it strictly on his own.

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 unintell-

ible 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

ers became Hank Ballard and the

Midnighters, while in the case of

the Famous Flames, it became

Thus it was that the Midnight-

The phenomenon appears to

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

BILLBOARD THE POP SCENE

MUSIC WEEK

simple fact that killing with a Another reason, which comes in-

to sharp focus

this week is the fact that like the miniscule 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 Theile would become the label's new artist and repertoire chief.

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 contractural commitment."

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 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 Johnny Mastro left the successful lead singers would be Billy Ward's cell-division.

currently occasioned by the fact hits and came out this week with ford, Clyde McPhatter and Jackie a lot of folks that lead singers are having a penthink they can chant for going it alone. This, of Girl." make a financial course, is nothing new. Tradesters with longer memories can recall single hit disk. Bing Crosby ankling 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 Thiele succeeds Joe Reisman, 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, distribution to chain stores and since an earlier lead, Clyde Mc- racks with the exception of the Phatter, also made a successful Kimberly line. Kimberly will be break several years ago.

years on and off with Steve Gibson | PRI's 52-man field sales staff will Thiele will continue as president with her first disk apart from the men. group, several months ago, with "I'll Save the Last Dance for You," PRI will issue 18 LP's in March and answer song to a hit by the at the \$1.49 level, and a similar same Drifters, "Save the Last number of stereo packages under Dance for Me."

The most recent example occurred just last week, when perhaps the greatest number of lost group known as the Crests. Mastro Dominoes. Among these are such In the record business, this is was the lead on all of the group's well-known names as Gene Mumhis first effort as a single, "Model Wilson, all of whom split that

PRI to Add 3

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 like !X"!!. 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' estalished factory-direct method of handled by 35 independent disk It may also be noted that the distributors, following the trathrush, Damita Jo, who spent some ditional record distribution pattern. and the Redcaps, enjoyed a smash aid the distributors as promotion

In addition to the above releases, the Mayfair label at \$2.98.

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.

for Decca-Coral and Brunswick for 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.

Bob Rolontz.

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 hypoed 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)

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 Fricsay 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.

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.

New York

February 17, 18 and 19.

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.

MUSIC AS WRITTEN

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 com-

mercials for Prell Shampoo will feature jazz played by the Can-

nonball 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

appointed a string of new distributors. They are Yanke, New

York; Richloy, Philadelphia; Seaboard, Albany, N. Y.; Sea-

board, Hartford, Conn.; Allen, Richmond, Va.; Astor, Pittsburgh;

Disc, Boston; Apex-Martin, Newark, N. J.; and Saratoga, Balti-

more.... 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

Jimmy Myers Philadelphia label, Myers Records, has

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 eying 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,

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 Glicken, Donna and Del Fi thumper here, leaves on a promotion trip to New York, Detroit, Cleveland, Pittsburgh, and Miami. Glicken 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 prexy 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

Chicago

was formerly with the Internal Revenue Service.

and final floor of our building burn down."

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, in some cases. points out that "it is only fair to Scopp point make available to film and tape music is restricted through an exprograms the song material which is already available for live shows." Scopp added: "Why impose un-

reasonable 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

have varied - some publishers having charged as high as \$200, \$300 and \$400 for such a use. The new trend has brought the rate down to between \$25 and \$50 Scopp pointed out that if good

Synchronization license levies

cessive levy there is created a fertile climate for the promotion and exposure of inferior material. "It is logical and desirable for the public, the writer and publisher and the artist — in fact, for all concerned — to remove restrictive barriers," Scopp added.

By allowing music to be performed readily, Scopp said, multiple performances are induced which create many benefits, such as the stimulation of new recordings and additional performance income. -

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

Shane has been with Kessners 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.

Shapiro-Bernstein Launching Indie British Pubber Firm

By DON WEDGE

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

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, emseed 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

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 13-19. of copyrights remains with the original assignees and is no help to number 60.

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

The production company will

Hollywood

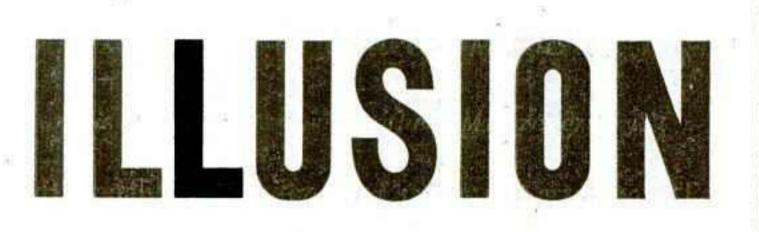
Liberty Records is continuing its expansion. It converted part of the old Flying "A" Productions sound stage in its building into 12 new offices to help ease its continuing need for space. . . . Ed Silvers, former promotion man for Pan American Distributing (Miami), was appointed Southern California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

A brand-new single by NAT COLE





"When It's Summer" Record No. 4519





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TO ALL RECORD MANUFACTURERS, REPRESENTED BY RECORDS, INC., AND THE DEALERS IN THE NEW ENGLAND AREA:

It is said that crisis brings out the best in everyone-it does! A spectacular fire Monday (23) destroyed almost completely our building and inventory. However, complete replacement inventory is now on its way to us at our temporary quarters at

189 ALBANY ST. CAMBRIDGE, MASS.

We will be able to ship your orders by the time you read this. I'm deeply grateful for all the help given us at this time by the manufacturers and we appreciate the patience and consideration of our customers, particularly those who have called to offer help.

We at Records, Inc., are doing everything possible now and for the future to justify your faith in us.

CECIL STEEN RECORDS, INC.

(Temporary address: 189 Albany St., Cambridge, Mass. Temporary phone: UNiversity 8-7261)

COL. RECORD SESSION TAB SHARED BY CANADA BODY

By HARRY ALLEN JR

TORONTO — A unique recording session was held by Columbia Corporation, who was responsible Records here in which 40 per cent of the costs were underwritten by a non-profit body seeking exposure sions. for Canadian composers.

The Canadian Music Center, a non-profit body sponsored by the to be worked out. Scott was very Canada Council, a government cul- impressed with the acoustic quality tural body, arranged the session of Massey Hall. with managing director of Columbia of Canada, Robert Pampe.

which is ranked among the top auditoriums on the Continent for acoustics, was produced by How- years that a major recording comard Scott, using the 85-piece Can- pany has come to Canada for adian Broadcasting Corporation recording. 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

ords will issue eight selections in its awards. Presentations are expected and Sullivan "Pirates of Penzance." second four-track stereo tape re- to be made on a national television lease. 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 un- sign the articles of incorporation der 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 MULTIPLEXING DEMO SET Frank Sinatra's "Come Dance With

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 issu-

ing 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 for the formation of the CBC Symphony, assisted Scott in the ses-

It is anticipated that there will be further sessions, though this is

Columbia brought in 15 trunks of their own equipment, with the The session at Massey Hall, disking done both stereophonically and monophonically.

This is the first time in recent

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.

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 were Schory, David Carroll, Jim McCormack and Willis Char- bums recorded in Mexico, Italy, kovsky.

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 To date, members signed by was available in this country as an NARAS here, are being added to import on Germany's Electrola lathe rolls of the New York group to bel.) The February offering also enable new members to participate includes Sir Malcolm Sargent's HOLLYWOOD — Capitol Rec- in the voting for "Grammy" complete recording of the Gilbert 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 al-Hong Kong and Switzerland.

FOR WASHINGTON HI-FI SHOW

Washingtin 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 Telectronics 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

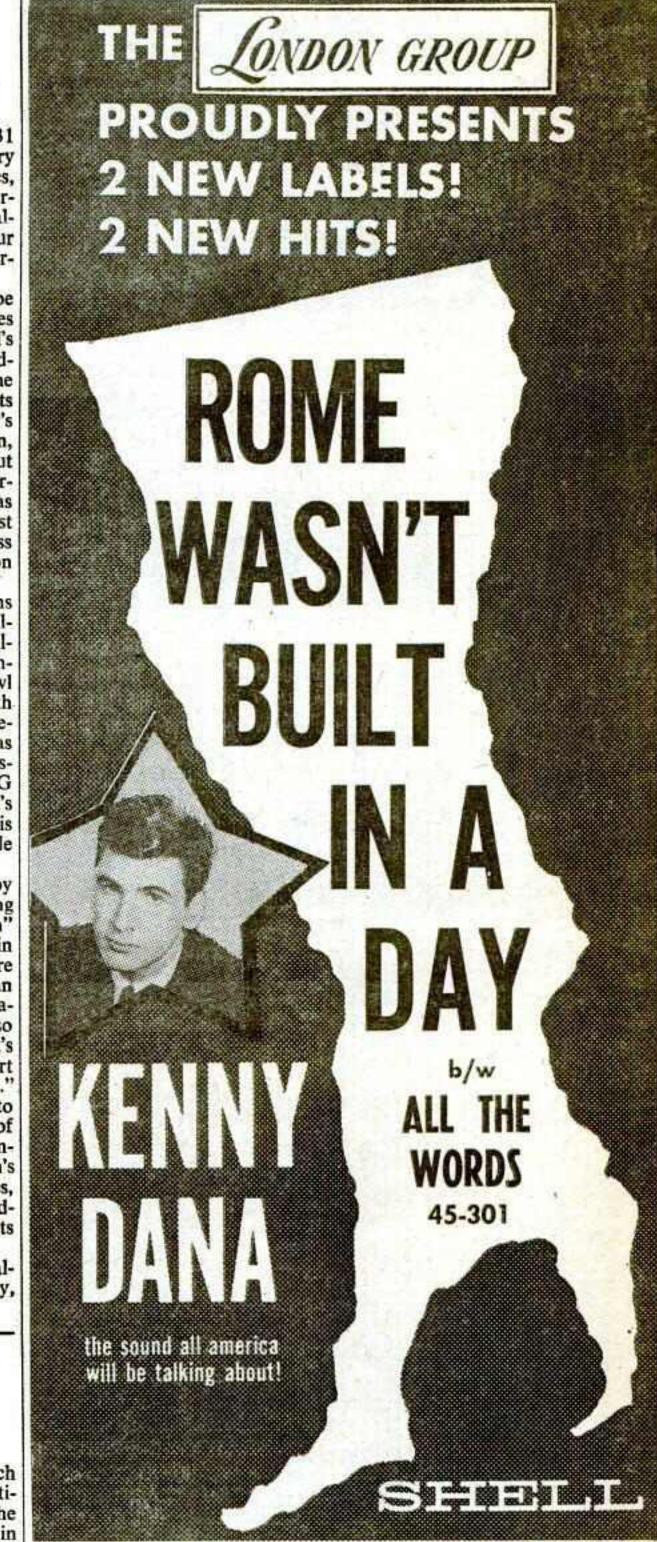
HOLLYWOOD - "Max," a stage musical with Broadway aspirations, will open here in March at the Coronet Theater. Max Rubinchik is its author-composer. The cast includes Byron Palmer, Dick Kaliman, Bonnie Scott, and Beverly Gregg. Roland Dupree will handle choreography. Album rights negotiations currently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

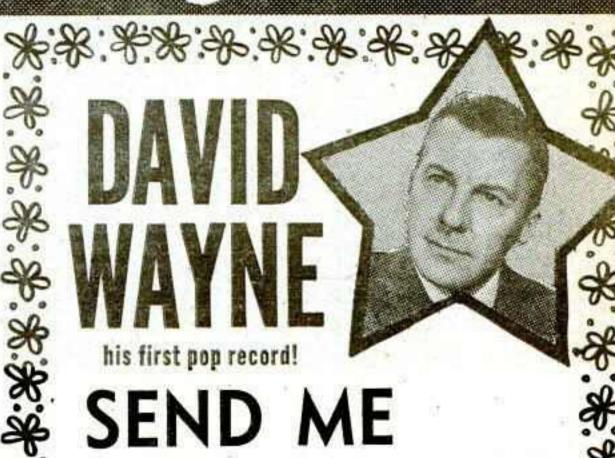
WASHINGTON - The Sixth | opportunity for the public to watch in operation and to hear a practical demonstration of one of the most revolutionary developments in the field of broadcasting." Multiplexing is broadcasting over multiple channels, by which the FM station can continue broadcast operation, and engage in sideline operations such as stereo broadcasting or background music.

Crosby Demo

Crosby Telectronics, one of more than 50 exhibitors of hi-fi music systems for the home, at the Shorehata Show will conduct the demonstration on direct-line transmission to a special lobby display in the hotel, and to a number of exhibiting manufacturers who are equipped with Crosby-licensed multiplex adapters. The system has been designed so that the estimated 15 million FM sets now in use can receive multiplex broadcast programs by "attaching an inexpensive adapter" to their present sets, manufacturers claim.

The show, which is produced independently, but with the backing of the Institute of High Fidelity manufacturers, is getting an assist from Charles Lienau, of the Charles Lienau Company, of Silver Spring, Md., who is acting as chairman of the industry committee. Serving with him are William G. Shrader of Shrader Sound, Inc., and Gene Rosen of Gene Rosen Associates.





SEND ME NO FLOWERS

c/w JEALOUS JUDY

45-029

LONDON RECORDS, INC., 539 W. 25th Street, New York, N. Y. *******

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THE BIG NEW THE BIG

ARE ON THE FABULOUS

UNITED ARTISTS

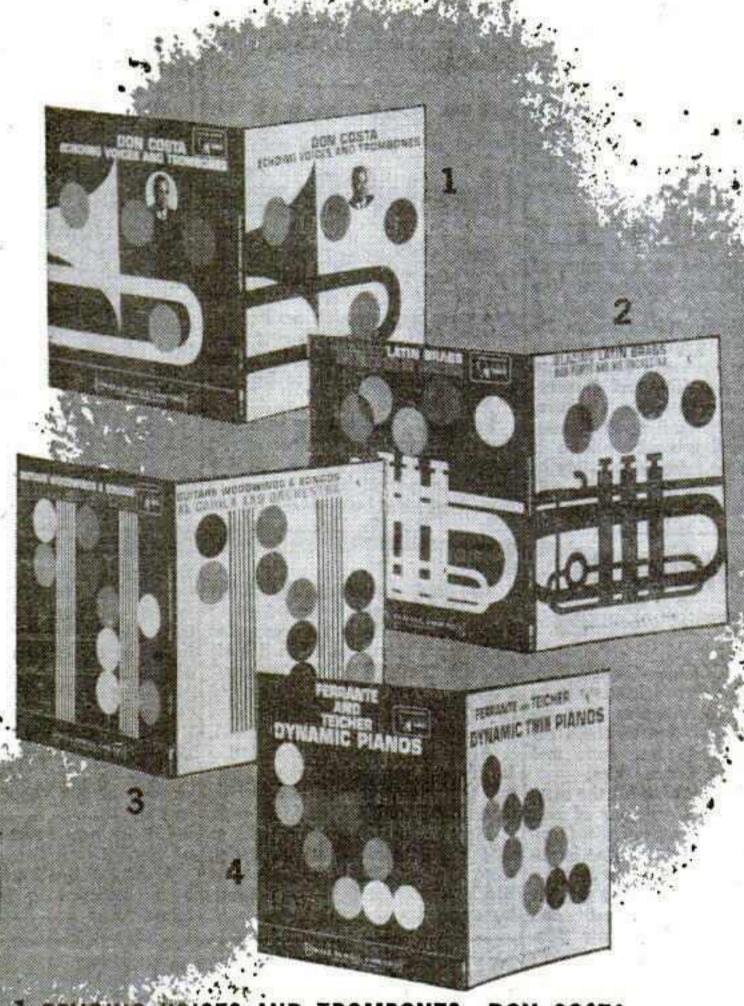
Featuring The Greatest Sound On Records By The Star Of Persuasive Percussion



MISTER PERCUSSION—TERRY SNYDER & the ALL STARS

Sparkling with excitement, the persuasive performance of Terry Snyder on percussion is brilliantly framed by brass and woodwinds. A stunning achievement in sound.

WW 7500 (Mono.) WWS 8500 (Stereo)



ECHOING VOICES AND TROMBONES-DON COSTA

Twenty-five thrilling voices blended against the smooth background of 5 trombones. An exotic interweaving of tone colors and rhythms.

WW 7501 (Mono.) WWS 8501 (Stereo)

2 BLAZING LATIN BRASS—NICK PERITO

Rich, brilliant brass powered by the haunting beat of full percussion breaks loose in a succession of fiery Latin performances.

WW 7502 (Mono.) WWS 8502 (Stereo)

3 GUITARS, WOODWINDS & BONGOS-AL CAIOLA

The texture of five guitars, highlighted by warm, subtle woodwinds and stirring bongo rhythms, in a program of rich, breathtaking melodies.

WW 7503 (Mono.) WWS 8503 (Stereo)

4 DYNAMIC TWIN PIANOS—FERRANTE AND TEICHER

A starting adventure in duo piano sound-each note full, distinct, and vibrant in a thrilling two-channel bounce interpretation of striking music.

WW 7504 (Mono.) WWS 8504 (Stereo)



AUDIO

ULTRA A product of UNITED ARTISTS RECORDS . 729 7th AVENUE . NEW YORK 19, N.Y.





UA 290

"NOT JUST TOMORROW, BUT ALWAYS"



RENCE Big Voice! Big Sound! Big Hit! "PORTRAIT OF MY LOVE" **UA 291**



IMMEDIATE ACCEPTANCE

"THE MISFITS" UA 286

Blockbuster Picture! Blockbuster Theme Hit!

POWERFUL SALES MAKERS!

SINGLES

EXODUS • Ferrante & Teicher

UA 274

The Magnificent Seven AL CAIOLA

UA 261

Happy Days and Baby, Baby MARV JOHNSON

UA 273

I Wanna Love My Life Away GENE PITNEY MUSICOR 1002

ALBUMS

Great Motion Picture Themes VARIOUS ARTISTS UAL 3122 (Mono)

UAS 6122 (Stereo)

Music from EXODUS

The Hollywood Studio Orchestra

UAL 3123 (Mono) UAS 6123 (Stereo)

NEVER ON SUNDAY

Original Sound Track Music

UAL 4070 (Mono) UAS 5070 (Stereo)

UAS 6121 (Stereo)

The World's Greatest Themes FERRANTE & TEICHER UAL 3121 (Mono)



729 7th AVENUE . NEW YORK 19, N. Y.

FEBRUARY 1ST BELAFONTE WILL BE ON THE "COMO SHOW"





BE READY FOR ACTION ON THEIR ALBUMS!





This show can really pay off in album sales for you! Belafonte's Return to Carnegie Hall is already a big best seller. Includes such greats as: "I Do Adore Her," "Suzanne," and "Jump Down Spin Around." Como's just-released For the Young at Heart is well on its way with such all-time favorites as: "Hello Young Lovers," "Young at Heart," and "You Make Me Feel So Young." Get ready today. Stock . . . display . . . cash in! Both in Living Stereo or Monaural Hi-Fi.

LOC/LSC-6007

LPM/LSP-2343

Ask your distributor about Compact 33, newest idea in records on... RCA ICTOR

ALENT 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 multichannel 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 firstperformances 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 quckly.

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, Phoeniz, 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. Mary 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 fourseater 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 Debs 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. Cecelia'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.

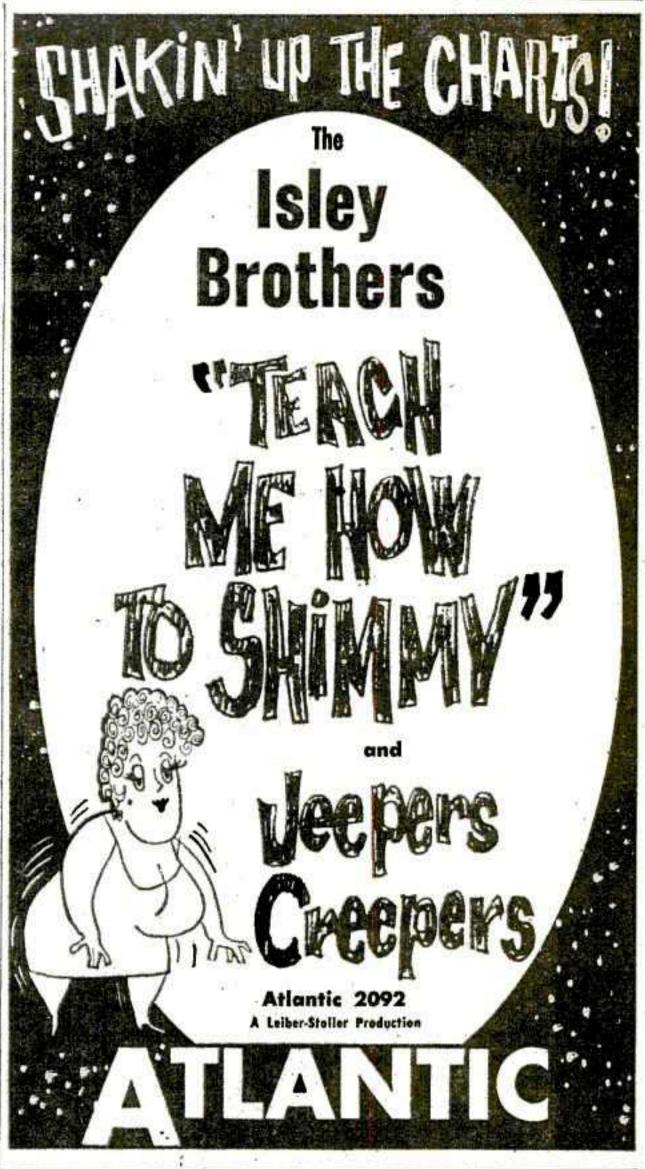
Bernard Ness, Rank executive from London, was in conference at week's end with Paul Marshall, American attorney for the Rank interests here. However, no comment was available from any parties involved.

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 understiod 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 Cocoanut Grove engagement. Challenge distributes the Republic line.



Your grandchildren will grow up under Communism!"

-says NIKITA KHRUSHCHEV

Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag?

"Never!" you say. But are you sure? How can you oppose Communism? One sure way. Help Radio Free Europe! What does it do? It broadcasts the news of freedom to 79 million captive people behind the Iron Curtain. It helps keep them poses a major obstacle to the Rus-

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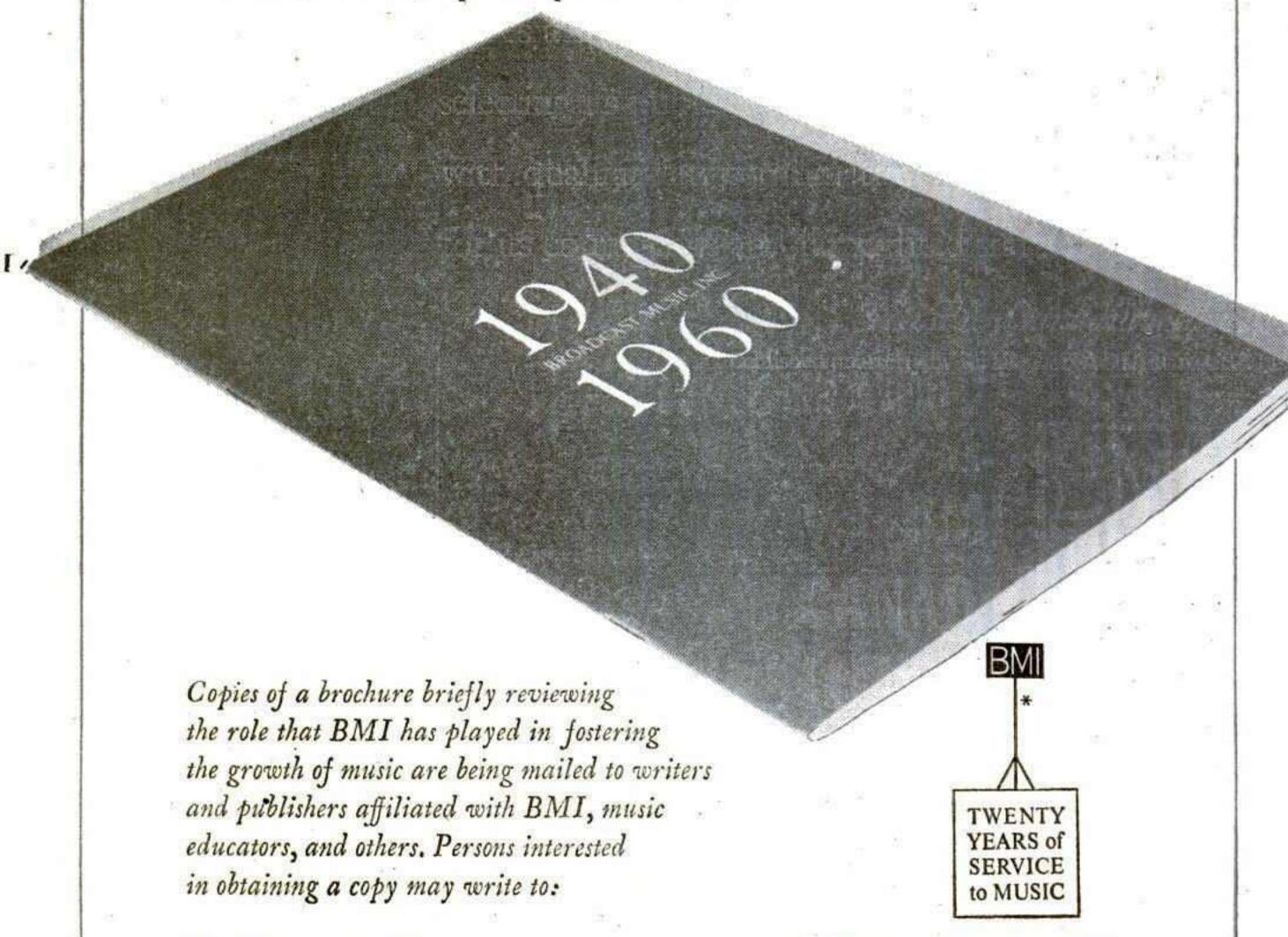


Listen To DAVID GATES "JO-BABY"

b/w Teardrops In My Heart AMY RECORDS 1650 Broadway, New York, N. Y.

when answering ads . . . Say You Saw It in Billboard Music Week 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.



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.

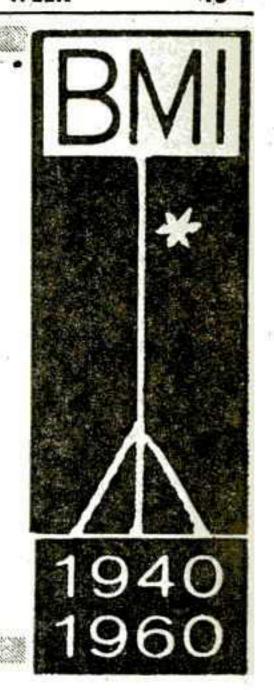
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BROAD CAST MUSIC, INC.

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 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, BM1

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 wellsprings 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 ciose 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 authomatically prepared and payment made to writers and publishers. Payments are made quarterly to writers and publishers.



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.

War, Strikes Marked BMI Start

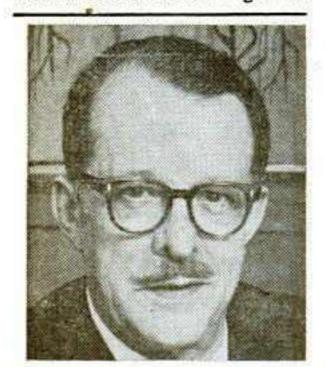
As early as 1937, users of music were seriously thinking of a time when musical product might be licensed to them through competing performing rights bodies. Such a condition might be expected to enrich the musical culture through increased variety and types.

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



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,

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.

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-Among the very earliest of 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

Increase in the value of the U. S. Gross National Product, 1939-1960443%

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

	1939	1960	% Increase	1885
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

Estimated from trade sources

(P) = Preliminary

Note: Some data rounded

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

Copyrighted material

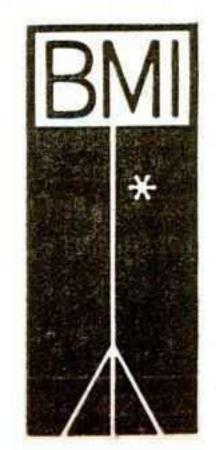
ONE OF OUR PROUDEST POSSESSIONS

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 NEW YORK 17, NEW YORK BILLBOARD MUSIC WEEK



rom 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:

CBroadcast 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. 99

BROADCAST MUSICINC

NEW YORK 17, NEW YORK



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 BINI 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 composi-

- 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, The-Ionious Monk, George Shearing, Sy Oliver, Sonny Rollins, Ernie Wilkins, Gene Roland, Lennie Niehans, 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 aquisition by BMI of the Marks and Peer catalogs. The exciting and sensuous Latin rhythms — the tango, the rhumba, 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

tion is the fact that the performing artists are, more often than not, songwriters. This is a sharp point of departure from the pop

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 Tubb, Red Foley, Jim Reeves, Hank Snow, Kitty Wells, Marty Robbins, Carl Smith, the Carlisles and many

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 orienta-

(Continued on page 49)

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 molde 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.

NATION'S MUSIC Rhythm & Blue CULTURE TRULY 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 mains'ream 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 formwas 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 wer percus-(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 In New Rochelle, N. Y.



(Continued on page 23)

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." also serves as acting city court judge tune, "We Could Make Such Beauti- eral of which have resulted in major Dolberg was for a period a successful Association and an eight-year vetera ful Music Together."



book publications.



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 GLENN DOLBERG, vice-president of Harriet Pilpel) of "Your Marriage and station relations, came to BMI as a the Law," their most recent book on RUSSELL SANJEK, BMI's director of field representative after a varied ca- copyright laws. "Rights and Writers of public relations, joined the organi- reer in early Oregon and California (1960)" is a guide to intelligent He came to BMI in 1940 and was co- zation in 1940. He has also been in broadcasting. A concert baritone, planning for book and songwriters. author of the first BMI-published charge of BMI cultural projects, sev- choir director and trumpet soloist, She is a member of the American Bar with BMI.

MELODY LANE, (PEER) PUB., INC.

YOU'VE CHANGED, B. Carey, C. Fischer,

ALL-TIME HIT SONGS BROADCAST MUSIC, INC.

1940-1960

1940

ACCIDEN'LY ON PURPOSE, D. McCray, E. Gold, GOWER MUSIC, INC. BREEZE AND I, THE (ANDALUCIA), E. Lecuona, A. Stillman, E. B. MARKS MUSIC EL CUMBANCHERO, R. Hernandez, PEER INTERNATIONAL CORP. I GIVE YOU MY WORD, A. Kavelin, M. Lynn, GOWER MUSIC, INC. D. Gasparre, GOWER MUSIC, INC. IT'S A BIG WIDE WONDERFUL WORLD, J. Rox, GOWER MUSIC, INC. PRACTICE MAKES PERFECT, E. Gold, D. Roberts, GOWER MUSIC, INC. SAME OLD STORY, THE, M. Field, GOWER MUSIC, INC. THERE I GO, Hy Zaret, I. Weiser, GOWER MUSIC, INC. WE COULD MAKE SUCH BEAUTIFUL MUSIC, H. Manners, B. Sour, ROBERT MELLIN, YOU ARE MY SUNSHINE, J. Davis, C. Mit-

chell, PEER INTERNATIONAL CORP. 1941 AMAPOLA, A. Gamse, J. M. Lacalle, E. B. MARKS MUSIC CORP. BADDY, B. Troup, REPUBLIC MUSIC CORP. BO I WORRY, B. Worth, S. Cowan, MELODY LANE, (PEER) PUB., INC. DO YOU CARE, L. Quadling, J. Elliott, CHERIO MUSIC PUB., INC. EVERYTHING HAPPENS TO ME, M. Dennis, T. Adair, EMBASSY MUSIC CORP. FLYING HOME, B. Goodman, L. Hampton, REGENT MUSIC CORP. FRENESI, A. Dominguez, R. Charles, S. Russell, PEER INTERNATIONAL CORP. G'BYE NOW, O. Olsen, H. Johnson, R. Evans, J. Levison, GOWER MUSIC, INC. GEORGIA ON MY MIND, H. Carmichael, S. Garrell, PEER INTERNATIONAL CORP. GREEN EYES, A. Ultrera, N. Menender, E. Rivers, E. Woods, PEER INTERNATIONAL HI NEIGHBOR, J. Owens, GOWER MUSIC, HIGH ON A WINDY HILL, J. Whitney, A. Kramer, GOWER MUSIC, INC. HUT SUT SONG, L. Killion, T. McMichael, J. Owens, BRENNER MUSIC, INC. & DON'T WANT TO SET THE WORLD ON FIRE, E. Durham, B. Benjemen, E. Seiler, S. Marcus, CHERIO MUSIC PUB., INC. I GUESS I'LL HAVE TO DREAM THE REST, H. Green, M. Stoner, M. Block, MARTIN BLOCK MUSIC, INC.

I SEE A MILLION PEOPLE, U. Carlisle, R. IT ALL COMES BACK TO ME NOW, H. Zaret, J. Whitney, A. Kramer, GOWER MUSIC, INC. JUST A LITTLE BIT SOUTH OF HORTH CAROLINA, S. Skylar, A. Shaftel, H. Cannon, PORGIE MUSIC CORP.

LET'S GET AWAY FROM IT ALL, M. Dennis, T. Adair, EMBASSY MUSIC CORP. MARIA ELENA, L. Barcelata, S. Russell, PEER INTERNATIONAL CORP. MAY I NEVER LOVE AGAIN, S. Marco, J. Erickson, GOWER MUSIC, INC. MY SISTER AND I, H. Zaret, J. Whitney, A. Kramer, GOWER MUSIC, INC. MIGHT WE CALLED IT A DAY, THE, M. Dennis, T. Adair, EMBASSY MUSIC CORP. NUMBER TEN LULLABY LANE, B. Warren,

B. Carlton, WARREN PUB. OH LOOK AT ME NOW, J. Bushkin, J. DeVries, EMBASSY MUSIC CORP. PERFIDIA, A. Dominguez, M. Leeds, PEER INTERNATIONAL CORP. 50 YOU'RE THE ONE, A. Kramer, H. Zaret, J. Whitney, GOWER MUSIC, INC. THER'LL BE SOME CHANGES MADE, W. Benton, B. Overstreet, B. Higgins, E. S. MARKS MUSIC CORP.

THINGS I LOVE, THE, L. Harris, H. Barlow, CHERIO MUSIC PUB., INC. THIS IS NO LAUGHING MATTER, A. Frisch, V. Loman, M. Block, MARTIN BLOCK

THIS LOVE OF MINE, S. Parker, H. Sanicela, F. Sinatra, EMBASSY MUSIC CORP. TIL REVEILLE, S. Cowan, B. Worth, MEL-ODY LANE, (PEER) PUB., INC. TIME WAS, S. K. Russell, M. Prado, G. Luna, PEER INTERNATIONAL CORP. TONIGHT WE LOVE, R. Austin, B. Worth, MAESTRO MUSIC CO. TWO HEARTS THAT PASS IN THE NIGHT (DAME DE TUS ROSAS), E. Lecuena, F. Brown, E. B. MARKS MUSIC CORP. WALKIN' BY THE RIVER, U. Caclisle, S. Sour, SHELDON MUSIC, INC.

WISE OLD OWL, J. Ricardel, GOWER MUSIC, YES INDEED, S. Oliver, EMBASSY MUSIC CORP.

YOU WALK BY, B. Wayne, B. Raleigh, GOWER MUSIC, INC. YOURS (QUIEREME MUCHO), A. Rodriguez, S. Roig, A. Gamse, E. B. MARKS MUSIC CORP.

1942 DEEP IN THE HEART OF TEXAS, J. Hershey,

D. Swander, MELODY LANE, (PEER) PUB., I THINK OF YOU, J. Elliott, D. Marcotte, EMBASSY MUSIC CORP. PAPER DOLL, J. Black, E. B. MARKS MU-SIC CORP. STRICTLY INSTRUMENTAL, S. Marcus, B. Benjemen, E. Seiler, CHERIO MUSIC PUB., TICO TICO, Z. Abreau, PEER INTERNA-TIONAL CORP.

WHEN THE LIGHTS GO ON AGAIN (ALL OVER THE WORLD), E. Seiler, S. Marcus, B. Benjemen, PORGIE MUSIC CORP. WHO WOULDN'T LOVE YOU, C. Fischer, B. Carey, E. Schobel, MAESTRO MUSIC CO.

1943

BRAZIL, S. K. Russell, A. Barroso, PEER IN-TERNATIONAL CORP. # HEARD YOU CRIED LAST NIGHT, T. Grouya, L. Kruger, PORGIE MUSIC CORP. IT STARTED ALL OVER AGAIN, C. Fischer, B. Carey, EMBASSY MUSIC CORP. OPUS NUMBER ONE, S. Oliver, EMBASSY MUSIC CORP. PISTOL PACKIN' MAMA, A. Dexter, AL DEXTER SONGS

1944

AMOR, S. Skylar, R. Mendez, G. Ruiz, PEER INTERNATIONAL CORP. BESAME MUCHO, C. Velasquez, PEER IN-TERNATIONAL CORP.

CHERRY, R. Gilburt, D. Redman, S. K. Russell, E. Drake, M. Enney, PEER IN-TERNATIONAL CORP. FELLOW ON A FURLOUGH, B. Worth, MAR-TIN BLOCK MUSIC, INC. I DON'T WANT TO LOVE YOU, H. Prichard, CHELSEA MUSIC CORP. I DREAM OF YOU, M. Gaetschius, E. Osser, EMBASSY MUSIC CORP. I'LL BE AROUND, A. Wilder, REGENT MU-SIC CORP. KENTUCKY, H. Prichard, GOWER MUSIC CORP. MAGIC IS THE MOONLIGHT (TE QUIERO DIJISTE), M. Grever, C. Pasquale, PEER INTERNATIONAL CORP. POINCIANA (SONG OF THE TREE), N. Simon, B. Bernier, E. B. MARKS MUSIC CORP. TWILIGHT TIME, B. Ram, M. & A. Nevins, A. Dunn, PORGIE MUSIC CORP. WHAT A DIFF'RENCE A DAY MADE (CUANDO

1945

Adams, E. B. MARKS MUSIC CORP.

VUELVA A TU LADO), M. Grever, S.

BAIA, A. Barroso, PEER INTERNATIONAL CALDONIA, F. Moore, CHERIO MUSIC PUB., COME CLOSER TO ME (ACERCATE MAS), O. Farres, A. Steward, PEER INTERNA-TIONAL CORP. EASY STREET, A. R. Jones, B. Carlton, JOHNSTONE-MONTEI, INC. REMEMBER WHEN, B. Ram, M. Addy, PORGIE MUSIC CORP. STARS IN YOUR EYES, G. Ruiz, S. Mendez, M. Green, MELODY LANE, (PEER) PUB., WAITIN' FOR THE TRAIN TO COME IN, S. Skyler, M. Block, MARTIN BLOCK MUSIC, INC. WALKIN' WITH MY HONEY (SOON, SOON, SOON), S. Skylar, M. Block, REPUBLIC MUSIC CORP. YOU BELONG TO MY HEART (SOLAMENTE UNA VEZ), A. Lara, R. Gilbert, PEER INTERNATIONAL CORP.

1946

AH YES, THERE'S GOOD BLUES TONIGHT, E. Osser, A. Osser, EMBASSY MUSIC ALL THE CATS JOIN IN, E. Sauter, R. Gilbert, A. Wilder, REGENT MUSIC CORP. ARE THESE REALLY MINE, D. Saxon, S. Skylar, R. Cook, PORGIE MUSIC CORP. ATLANTA, GA., S. Skylar, A. Shaftel, Al-GONQUIN MUSIC, INC. BEST MAN, R. Alfred, F. Wise, VANGUARD I DON'T KNOW ENOUGH ABOUT YOU, P. LEE, D. Barbour, PORGIE MUSIC CORP. I GUESS I'LL GET THE PAPERS (AND GO HOME), H. Kenner, A. Jarwood, H. Prince, D. Rogers, PORGIE MUSIC CORP. I LOVE YOU (FOR SENTIMENTAL REASONS), D. Watson, W. Best, DUCHESS MUSIC I'LL MEVER LOVE AGAIN, I. Esperon, eng. Tyr: R. A. Stewart, PEER INTERNATIONAL LAUGHING ON THE OUTSIDE (CRYING ON

THE INSIDE), B. Wayne, B. Raleigh, GOWER MUSIC, INC. MY SHAWL (OMBO), X. Cugat, P. Berrios, D. Adams, E. B. MARKS MUSIC CORP. RICKETY RICKSHAW MAN, THE, E. Drake, PEER INTERNATIONAL CORP. WE'LL BE TOGETHER AGAIN, C. Fischer, F. Laine, MARMOR MUSIC, INC.

WHAT A DEAL, R. Evans, J. Livingston, VANGUARD SONGS WITHOUT YOU, R. Gilbert, O. Farres, PEER INTERNATIONAL CORP.

1947

AGAIN, L. Newman, D. Cochran, WRITER

ANOTHER NIGHT LIKE THIS, E. Lucuona, M. Ruby, E. B. MARKS MUSIC CORP. COME TO THE MARDI GRAS (HAO TENHO LAGRIMAS), M. Bulhoes, M. DeOliveria, PEER INTERNATIONAL CORP. WONDER WHO'S KISSING HER NOW, J. Howard, W. Hough, F. Adems, E. B. MARKS MUSIC CORP. IT TAKES TIME, A. Korb, ALGONQUIN MUSIC, INC. JUST AN OLD LOVE OF MINE, P. Lee, D. Barbour, PORGIE MUSIC CORP. LET'S BE SWEETHEARTS AGAIN, J. Marlowe, E. Maxwell, PORGIE MUSIC CORP. LOLITA LOPEZ, J. Olividares, A. Gamse, REGENT MUSIC CORP. MADE FOR EACH OTHER (TU FELICIDAD), R. Touzet, Eng. lyr.: E. Drake, PEER INTERNATIONAL CORP. MANAGUA NICARAGUA, I. Fields, A. Gamse, REGENT MUSIC CORP. MISIRLOU, N. Roubanis, COLONIAL MUSIC PUB. CO., INC. MY ADOBE HACIENDA, L. Massey, L. Penny, PEER INTERNATIONAL CORP. OPEN THE DOOR RICHARD, D. Howell, J. McVes, J. Meson, D. Fletcher, DUCHESS MUSIC CORP. SMOKE! SMOKE! SMOKE! M. Travis, T. Williams, AMERICAN MUSIC, INC. THAT'S HOW MUCH I LOVE YOU, W. Fowler, J. Hall, WALLACE FOWLER PUB. THERE'LL BE SOME CHANGES MADE, W. B. Overstreet, H. Higgins, E. B. MARKS MUSIC CORP. WE COULD MAKE SUCH BEAUTIFUL MUSIC,

Manners, R. Sour, GOWER MUSIC, 1948 BOUQUET OF ROSES, S. Nelson, B. Hilliard, HILL AND RANGE SONGS, INC. COOL WATER, B. Nolan, AMERICAN MU-SIC, INC. CUANTO LE GUSTA, R. Ruiz, R. Gilbert, PEER INTERNATIONAL CORP. DELILAH, J. Shirl, H. Manners, REGENT MUSIC CORP. FOOL THAT I AM, F. Hunt, HILL AND RANGE, SONGS, INC. I LOVE YOU SO MUCH IT HURTS, F. TIIIman, MELODY LANE, (PEER) PUB., INC. IT'S SO PEACEFUL IN THE COUNTRY, A. Wilder, REGENT MUSIC CORP. TAKE IT AWAY (TOMALU TU), A Gamse, E. Madriguera, PEMORA MUSIC CO., INC. TERESA, J. Hoffman, B. Russin, DUCHESS

YOU WERE ONLY FOOLIN', L. Fotin, D. Faber, F. Medows, BARRON MUSIC CORP.

YOU, YOU, YOU ARE THE ONE, T. Demey,

F. Wise, M. Leeds, COLONIAL MUSIC PUB. CO., INC. YOURS, A. Rodriguez, G. Roig, A. Gamse, E. B. MARKS MUSIC CORP.

MUSIC CORP.

1949 BALLIN' THE JACK, C. Smith & J. Burris, E. B. MARKS MUSIC CORP. BLUEBIRD ON YOUR WINDOWSILL (THERE'S A), M. Clarke, MELLIN MUSIC, INC. CANDY KISSES, G. Morgan, HILL AND RANGE SONGS, INC. CROCODILE TEARS, B. Weber & J. Mac-Donald, JOHNSTONE-MONTEL, INC. HAWAIIAN SUNSET, S. Kaye & B. Kaye, REPUBLIC MUSIC CORP. I'M SO LONESOME I COULD CRY, H. Wil-

liams, ACUFF-ROSE PUB. IT'S A BIG WIDE WONDERFUL WORLD. J. Rox, GOWER MUSIC, INC. JEALOUS HEART, J. Carson, ACUFF-ROSE MAMBO No. 5, D. Prade, PEER INTERNA-TIONAL CORP. MISSISSIPPI FLYER, D. Marcotte, MELLIN MUSIC, INC.

NOW! NOW! NOW IS THE TIME, G. Howe, B. Burns, FREMART MUSIC CO. ROOM FULL OF ROSES, T. Spencer, HILL AND RANGE SONGS, INC. SHE WORE A YELLOW RIBBON, M. Ottiner, REGENT MUSIC CORP. SIMILAU, A. Carr & H. Coleman, CHERIO MUSIC PUB., INC.

SLIPPING AROUND, F. Tillman, PEER IN-TERNATIONAL CORP. SOMEDAY (YOU'LL WANT ME TO WANT YOU), J. Hodges, DUCHESS MUSIC CORP. WHILE WE'RE YOUNG, A. Wilder, M. Palitz & W. Engvick, REGENT MUSIC CORP. YOUR BREAKING MY HEART, P. Genaro & S. Skylar, ALGONQUIN MUSIC, INC. YOU'RE SO UNDERSTANDING, B. Wayne &

B. Raleigh, BARRON MUSIC CORP.

1950

BIRMINGHAM BOUNCE, 1. Gunter, JIM BUL-LEIT MUSIC CORP. BONAPARTE'S RETREAT, P. King, ACUFF-ROSE PUB. CHATTANOOGIE SHOE SHINE BOY, H. Stone & J. Stapp, ACUFF-ROSE PUB. CRY OF THE WILD GOOSE, THE, T. Gilkyson, AMERICAN MUSIC, INC. DADDY'S LITTLE BOY, B. Collins, CHERIO MUSIC PUB., INC. DADDY'S LITTLE GIRL, B. Burke, H. Gerlach, CHERIO MUSIC PUB., INC. DID ANYONE EVER TELL YOU, MRS. MUR-PHY, L. Worth, L. Sloan, K. Suessdorf, JOHNSTONE-MONTEL, INC. DO I WORRY? B. Worth, S. Cowan, MELODY LANE, (PEER) PUB., INC. DOWN THE LANE, G. Howe, B. Burns, GOWER MUSIC, INC. END OF A LOVE AFFAIR, F. C. Redding, DUCHESS MUSIC CORP. lins, HILL AND RANGE SONGS, INC. LUDLOW MUSIC, INC.

FROSTY THE SNOWMAN, S. Helson, J. Rol-GOODNIGHT, IRENE, H. Ledbetter, J. Lomax, PETER COTTONTAIL, S. Nelson & J. Rollins, HILL AND RANGE SONGS, INC.
PETITE WALTZ, P. Claire, J. Heyne, A.
Ellington, DUCHESS MUSIC CORP. RAG MOP, J. L. Willis, D. Anderson, HILL AND RANGE SONGS, INC. ROBBIN'S NEST, C. Thompson, I. Jacquet, ATLANTIC MUSIC CORP. ROSES, T. Spencer & G. Spencer, HILL AND RANGE SONGS, INC. SUGARFOOT RAG, H. Garland, FORREST MUSIC CORP. TENNESSEE WALTZ, P. W. King, R. Stewart, ACUFF-ROSE PUB. THING, THE, C. R. Green, HOLLIS MUSIC, WANDERIN', S. Kaye, REPUBLIC MUSIC

WEDDING SAMBA, THE (WEDDING RHUMBA, THE), A. Elistein, A. Small, J. Liebowitz, DUCHESS MUSIC CORP. WE'LL BUILD A BUNGALOW, B. Bryant,
S. Mayhams, MELLIN MUSIC, INC.
WINTER WALTZ, THE, F. Foster, GALE & GAYLES, INC. YOU'RE ALL I WANT FOR CHRISTMAS, G.

Moore, S. Ellis, PORGIE MUSIC CORP.

1951 BEAUTIFUL BROWN EYE, A. Smith & A. Delmore, AMERICAN MUSIC, INC. BECAUSE OF YOU, A. Hammerstein & D. Wilkinson, GOWER MUSIC, INC. CASTLE ROCK, A. Seers, J. Shirl & E. Drake, WEMAR MUSIC CORP. COLD, COLD HEART, H. Williams, ACUFF-ROSE PUB. COME ON-A MY HOUSE, W. Saroyan & R. Bagdasarian, DUCHESS MUSIC CORP. CUBAN MAMBO, X. Cugat, R. Angulo, J. Wiseman, PEMORA MUSIC CO., INC. DETOUR, B. Westmoreland, HILL AND RANGE SONGS, INC.
I GET IDEAS, D. Cochran & Sanders, HILL AND RANGE SONGS, INC. LOVE THE SUNSHINE OF YOUR SMILE, MacDonald - J. Hoffman, JOHNSTONE-MONTEI, INC. I WISH I HAD NEVER MET SUNSHINE. G. Autry, D. Evans, O. Haldeman, GOLD-EN WEST MUSIC PUB. IF YOU'VE GOT THE MONEY (I'VE GOT THE TIME), L. Frizzell, J. Beck, PEER INTER-NATIONAL CORP. I'LL HOLD YOU IN MY HEART, E. Arnold, V. Horton, T Dilbeck, ADAMS-VEE & ABBOTT, INC. I'M YOURS TO COMMAND, R. Columbo, ALGONQUIN MUSIC, INC. IT IS NO SECRET, S. Hamblen, DUCHESS MUSIC CORP. TERNATIONAL CORP.

KENTUCKY WALTZ, B. Monroe, PEER IN-ON TOP OF OLD SMOKY, P. Seeger, FOLK-WAYS MUSIC PUB., INC. LONGING FOR YOU, W. Dans, B. Jensen, LUDLOW MUSIC, INC.
ROVING KIND, THE, J. Cayanaugh, A.
Stanton, HOLLIS MUSIC, INC. SENTIMENTAL MUSIC, B. Wayne, R. Care, TOWN AND COUNTRY MUSIC CO. SIN (IT'S NO), G Hoven, C. R. Shull, AL-GONQUIN MUSIC, INC. SLOW POKE, P. King, C. Price, RIDGEWAY MUSIC SO LONG (IT'S BEEN GOOD TO KNOW YUH). W. Guthrie. FOLKWAYS MUSIC PUB., INC.

1952 ADIOS, E. Madriguera, C. R. Del Campo, M. Woods, PEER INTERNATIONAL CORP. ANYTIME, H. Lawson, HILL AND RANGE AUF WIEDERSEH'N SWEETHEART, E. Storch, J. Turner, J. Sexton, HILL AND RANGE SONGS, INC. BERMUDA. E. & C. Strother, GODAY MU-SIC, INC. BLACKSMITH BLUES, THE, J. Holmes, RUM-BALERO MUSIC, INC. BOTCH-A-ME, E. Y. Stanley, R. Morbelli, I. Astere, HOLLIS MUSIC, INC. BUNNY HOP, R. Anthony, L. Aufetti, MOON-LIGHT MUSIC, INC. DON'T LET THE STARS GET IN YOUR EYES. S. Willet, FOUR STAR SALES CO., INC. GLOW WORM, P. Lincke, L. Robinson, J. Mercer, E. B. MARKS MUSIC CORP.

GUY IS A GUY, A. O. Brand, LUDLOW MUSIC. INC. HALF AS MUCH, C. Williams, ACUFF-ROSE HAMBONE, L. Washington, R. Saunders, RUSH MUSIC CO. HERE IN MY HEART, P. Genaro, L. Levinson, B. Borrelli, MELLIN MUSIC, INC. I HEAR A RHAPSODY, G. Fragos, G. Baker,

D. Gasparre, GOWER MUSIC, INC. I WENT TO YOUR WEDDING, J. Robinson, HILL AND RANGE SONGS, INC. I'M YOURS, R. Millon, Algonquin Music, IT'S IN THE BOOK, J. Stanley, A. Thorsen, MAGNOLIA PUB. CO. JAMBALAYA (ON THE BAYOU), H. Williams,

ACUFF-ROSE PUB. JUST A LITTLE LOVIN' (WILL GO A LONG WAY), E. Arnold, Z. Clements, HILL AND RANGE SONGS, INC. KISS OF FIRE, L. Allen, R. Hill, DUCHESS MUSIC CORP. LULLABY OF BIRDLAND, G. Shearing, PA-

TRICIA MUSIC PUB. CORP. MY ONE AND ONLY LOVE, G. Wood, R. Mellin, WRITER NIGHT TRAIN, J. Forrest, O. Washington, L. C. Simpkins, PAMLEE MUSIC CO. PERFIDIA, A. Dominguez, M. Leeds, PEER INTERNATIONAL CORP. PLEASE, MR. SUN, R. Getzov, S. Frank,

WEISS & BARRY, INC. TELL ME WHY, M. Gold, A. Alberts, SIGNET MUSIC CO. THAT'S ALL, B. Haymes, PORTRAIT MUSIC TOO OLD TO CUT THE MUSTARD, B. Carlisle, ACUFF-ROSE PUB. VANESSA, B. Wayne, MERIDIAN MUSIC, WIMOWEH, P. Campbell, FOLKWAYS MUSIC PUB., INC.

YOU BELONG TO ME, C. Price, P. King, R. Stewart, RIDGEWAY MUSIC-STUDIO MUSIC CO.

1953

ANGEL EYES, M. Dennis, E. Brent, BRAD-SHAW, INC. ANNA, R. Vatro, W. Engvick, HOLLIS MU-BIG MAMOU, L. Davis, PEER INTERNA-TIONAL CORP. CHANGING PARTNERS, L. Coleman, J. Darion, PORGIE MUSIC CORP. CRAZY MAN CRAZY, B. Heley, EASTWICK MUSIC CO. CRYING IN THE CHAPEL, A. Glenn, VALLY PUB., INC. DANSERO, R. Hayman, S. Parker, E. Daniels, B. & F. MUSIC CO., INC. DEAR JOHN LETTER, A. B. Liebert, B. Barton, AMERICAN MUSIC, INC. EH, CUMPARI, J. LaRose, A. Bleyer, RO-SARCH PUB. CORP.

GAMBLER'S GUITAR, J. Lowe, FREDERICK MUSIC CO. HALF A PHOTOGRAPH, H. Stanley, B. Russell, STARSTAN MUSIC CORP. HEY JOE, B. Bryant, ACUFF-ROSE PUB. IN THE MISSION OF ST. AUGUSTINE, J.

Chiarelli, REPUBLIC MUSIC CORP. MANY TIMES, J. Barnes, F. Stahl, GOWER MUSIC, INC. MY LOVE, MY LOVE, N. Acquaviva, B. Haymes, PORTRAIT MUSIC RICOCHET, L Coleman, J. Darion, N. Gimbel, SHELDON MUSIC, INC.

SAY YOU'RE MINE AGAIN, C. Nathan, D. Heisler, BLUE RIVER MUSIC PUB. CO. SONG FROM MOULIN ROUGE, THE (WHERE IS YOUR HEART), G. Auric, W. Engvick, GOWER MUSIC, INC. TELL ME A STORY, T. Gilkyson, MONT-CLARE MUSIC CORP. TELL ME YOU'RE MINE, D. Vasin, R. Vin-

cent, CAPRI MUSIC CORP. TILL I WALTZ AGAIN WITH YOU, S. Prosen, VILLAGE MUSIC CO. UNDER THE BRIDGES OF PARIS, D. Cochran, V. Scotto, J. Rodor, HILL AND RANGE WISHING RING, A. Britt, P. Maddux, ACUFF-

ROSE PUB. YOU, YOU, YOU, L. Olies, R. Mellin, MEL-LIN MUSIC, INC. YOUR CHEATING HEART, N. Williams, ACUFF-ROSE PUB. YOURS (QUIEREME MUCHO), A. Rodriguez, G. Roig, A. Gamse, E. B. MARKS MUSIC

1954

CINNAMON SINNER, L. Chase, RALEIGH MUSIC CRAZY 'BOUT YOU BABY, R. Maugeri, P. Barrett, SUNBEAM MUSIC PUB. GOODNIGHT, WELL IT'S TIME TO GO, J. Hudson, C. Carter, ARC MUSIC CORP.-CONRAD PUB. CO. GRANADA, A. Lara, PEER INTERNATIONAL CORP.

HE, J. Richards, R. Mullan, AVAS MUSIC PUB. CO. HERE, H. Grant, D. Cochran, HILL AND RANGE SONGS, INC. I REALLY DON'T WANT TO KNOW, D. Robertson, H. Barnes, HILL AND RANGE SONGS, INC. IF YOU LOVE ME, M. Monnot, G. Parsons, DUCHESS MUSIC CORP.

I'M A FOOL TO CARE, T. Daffan, PEER IN-TERNATIONAL CORPORATION. JILTED, R. Colby, D. Manning, SHELDON MUSIC, INC. JOEY, B. Salmirs, S. Bernstein, J. Kriegsmann, H. Weiner, LOWELL MUSIC CORP.

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NEVER ON SUNDAY, M. Hadijdakis, B. Towne, ESTEEM MUSIC CORPORATION-SIDMORE MUSIC, INC. NEW ORLEANS, F. Guida, J. Rayster, PEPE PUBLISHING COMPANY. NIGHT, J. Lehmann, H. Miller, PEARL MUSIC COMPANY, INC. ONLY THE LONELY (KNOW THE WAY I FEEL),

R. Orbison, J. Melson, ACUFF-ROSE PUB-

LICATIONS. PERFIDIA, A. Dominguez, PEER INTERNA-TIONAL 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 COR-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, BIS BOP-

PER MUSIC COMPANY. SAVE THE LAST DANCE FOR ME, J. Pomus, M. Shuman, RUMBALERO MUSIC, INC.-PROGRESSIVE MUSIC PUBLISHING COM-SINK THE BISMARCK, T. Franks, J. Horton, CAJUN PUBLISHING COMPANY, INC. SIXTEEN REASONS, B. Post, D. Post, AMERI-CAN MUSIC, INC. SO SAD, D. Everly, ACUFF-ROSE PUBLICA-

STAIRWAY TO HEAVEN, N. Sodaka, H. Groonfield, ALDON MUSIC, INC. STAY, M. Williams, WINDSONG MUSIC. STEP BY STEP, O. Jones, B. Smith, WINNE-TON MUSIC CORPORATION.

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RUMBALERO MUSIC, INC.-TIGER MUSIC,
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A THOUSAND STARS, E. Pearson, BRYDEN

MUSIC, INC. THREE NIGHTS A WEEK, F. Domino, TRAVIS TROUBLE IN PARADISE, A. Khent, B. Smith, WINNETON MUSIC CORPORATION. THE TWIST. H. Ballard, LOIS MUSIC PUB-LISHING COMPANY.

THE VILLAGE OF ST. BERNADETTE, E. Parker, LUDLOW MUSIC, INC. WALK, DON'T RUN, J. Smith, FORSHAY MUSIC, INC. WALKING TO NEW ORLEANS, F. Domino, D. Bartholomow, R. Guidry, TRAVIS MUSIC, WHAT IN THE WORLD'S COME OVER YOU,

(Continued on page 56)

Concert Music Fostered By Heavy BML 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 then 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.

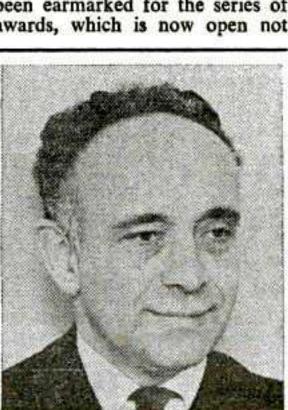
At about the same time, BMI president, Carl Haverlin, noted that "It is time that concert music should be taken out of the museum, out of mothballs, and that listening should be regarded as sheer enjoyment."

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 Tchaikovskys 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



OLIVER DANIEL, since 1954 director of contemporary music projects at BMI, has performed, composed, written about and taught music since 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 PMI. 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 b/ ACA itself. Recently, a new contract was signed by the two groups for the forthcoming year.

Since 1956, BMI has also cosponsored 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)



1934. With Leopold Stokowski, he ISRAEL DIAMOND joined BMI in cofounded the Contemporary Music 1941 in charge of business machines Society (1952). He now serves on installations and later was named dithe executive committee, National rector of logging. He is a member Music Council, board of directors and of the Systems and Procedures Asso-Composers Forum and is chairman of ciation, National Machine Accountants the Advisory Committee on Music, 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 twothirds of that 50 per cent over, to the composer and the lyricist. If more than two creators are involved, they still split up the twothirds 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 So-BMI in 1943.



GEORGE GABRIEL, director of nonradio licensing, was sales manager for photo reproduction firm prior to Army service as a cryptanalyst. He cieties of Authors & Composers, joined 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 Gessellschaft Der Autoren, Komponisten Und Musikverleger (AKM) Baumannstrasse 8

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

Vienna 3, Austria

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 Komponistrattigheder I Danmark (KODA) Kronprinsessegade 26 Copenhagen K, Denmark

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

Saveltajain Tekijanoikeustoimisto 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) Herongracht 458 Amsterdam-C, Holland

Samband Tonskaldo Og Eigenda Fluttningsrettar (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 Chame Nishiginza Chuo-Ku, Tokyo, Japan

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

Norsk Komponistforenings Internasjonale Musikkbyra (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 Tonsattores Internationella Musikbyra (STIM) Tegnerlunden 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

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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.

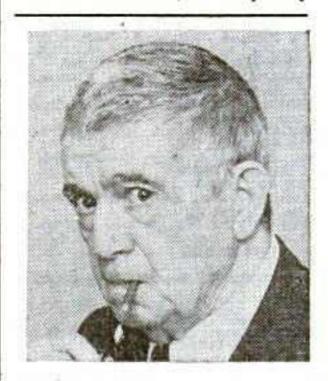
Although BMI's heaviest concentration on Broadway representation has been confined to very recent years, the first BMI Broadway score occurred 20 years ago, shortly after the inception of the organization, with Leonard Sillman's "All for Fun," which produced a song that became a standard, "It's a Big, 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 he 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



colorful career.

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 (Continued on page 22)



RALPH LEROY HARLOW was vicepresident 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.



ROBERT J. HIGGINS, BMI treasurer, GEORGE MARLO, now director of is a graduate of Fordham University writer relations, originated the profes- and was a lieutenant in the Navy. sional department in BMI's founding He is a member of the Cresthaven year. He has been associated with Yacht Club and the Rotary Internasome of the oldest and most success- tional. His father, Joseph Higgins, ful publishing firms throughout his was one of the pioneer a.Gr. 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 longterm 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 10year 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:



AL FEILICH, director of the index for Music Dealers Service.

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, "Shad-ows"; 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 Mourant, "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

Continued from page 20

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-

in World War II.

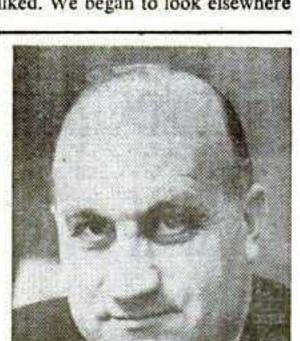
sic department, or to the student dramatic club, sponsoring the production.

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 Schary, 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.



Country Music Association.



FRANCES WILLIAMS, writer-pub- EDWARD J. MOLINELLI, comptroller, editorial department, first concert pi-RICHARD L. KIRK, assistant vice- lisher relations, Nashville office, func- joined BMI in 1949. Captain of in- anist (besides Gershwin) to perform president in charge of writers and tioned on and off camera for nearly fantry in World War II, he served "Rhapsody in Blue," joined BMI at its department, joined BMI in 1946 after publishers at Beverly Hills, Calif., a doxen years at WSM, Nashville, be- with the accounting firm of Ernst & birth. Composer-performer-conductor extensive Navy service in World came to BMI in 1946 after four years' fore joining BMI in January, 1958. Ernst for two years prior to joining Rettenberg is also clearance specialist War II. Prior to the war, he worked duty in the Pacific as a naval officer. She is an officer in the AWRT and BMI. He is a member of Comptrollers and member of New York Bar Asso-Institute.

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-theair 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 onefoot 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 songwriting 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 grast 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.



MILTON RETTENBERG, director of



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 creativ-

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.

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."

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

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 BMIlicensed songs are but a sampling of the many pop hits which reflect rhythm and blues influences.

Generally these songs are published by firms which are subsidiaries of record companies. The bulk of these subsidiaries are BMI-affiliated.

The growth of publishing firms which are record company-owned has been a natural one. The situation derives from two causes. Chief of these is the fact that oldline publishers generally paid little attention to rhythm and blues material. Thus, when a record label sought such material, it turned to its own artists who were also composers. A natural corollary was the formation of a publishing firm to hold the copy-

rights. Thus, labels such as Imperial, Chess, King, Atlantic and Savoy have all become important BMIaffiliated publishing entities.

As in the country field, the rhythm and blues area continues the venerable tradition of the personal appearance tour. Fats Domino, Chuck Berry, Ruth Brown and virtually all the artists and

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 1,500word biographical essay, complete with a list of compositions and recordings, plus analytical notes and critical comments.

Writers Spotlighted

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," many, many more.

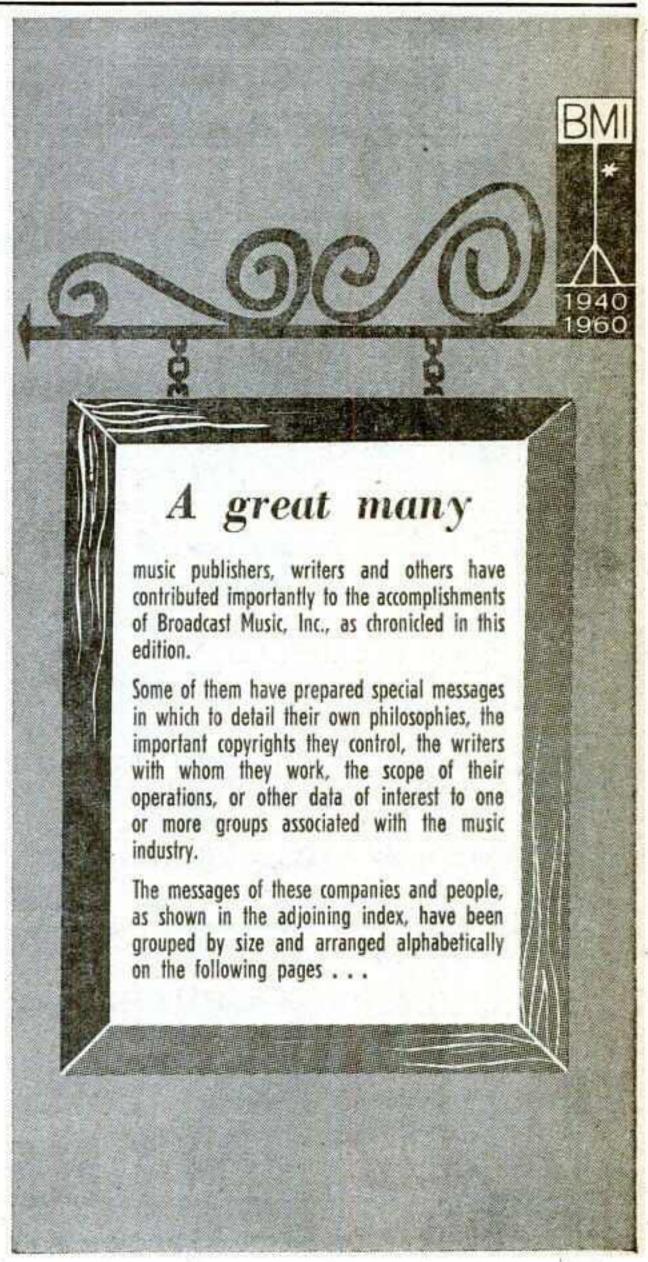
Famed Latin Writers

Through the Peer catalog, BMI gained such famous Latin writers as Augustin Lara, Rafael Hernandez, Osvaldo Sarres, Consuelo Velaquez, Ary Barroso, Alvero Carrmillo, Nilo Menendez and Alolfo 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.

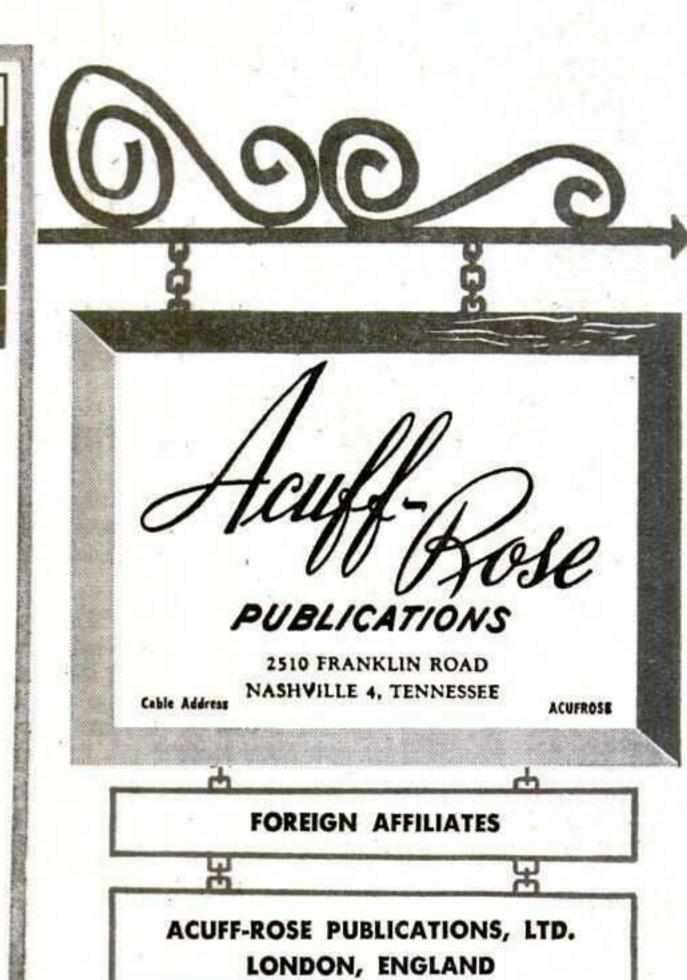
bands-not only those who have been successful pop-wise but also those who remain closely allied to the purer forms of Negro material-spend much of their time on one-nighters and on travels with package shows.

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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My Last Date (With You) No Help Wanted Oh, Lonesome Me Only The Lonely (Know The Way I Feel) Poor Jenny **Problems** Satisfied She Was Only Seventeen She Wears My Ring Shenandoah Waltz Singing The Blues So Sad (To Watch Good Love Go Bad) A Star Is Born (A Love Has Died) Sugaree **Sweet Dreams** Take A Message To Mary Teen Angel Teen Ex Tennessee Waltz There'll Be No Teardrops Tonight Too Old To Cut The Mustard Unpucker Uptown Wake Up, Little Susie When Will I Be Loved White Sport Coat, A (And A Pink Carnation) Wishing Ring You Don't Owe Me A Thing You Two-Timed Me One Time Too Often You Win Again

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FROM A SCHOOL RING TO A WEDDING RING HUMPTY, DUMPTY HEART LOVE IS A GAMBLE I CAN TELL I FEEL SO BAD KEEP A KNOCKIN' MAYBE OF COURSE I DO RING DANG DO SEARCH MY HEART THE DOOR IS STILL OPEN WHAT A DREAM YOU'RE STILL MY BABY SING LITTLE BIRDIE THAT'S WHAT YOU DO TO ME YOU ARE THE LIMIT WONDERFUL YOU PORTRAIT OF MY LOVE COWBOY JIMMIE JOE SEVENTEEN ACCORDION WILLY ANGEL BABY AW C'MON MARCHING STRINGS MIDNIGHT BLUES MOUNTAIN LAUREL ONE FINGER SONG PORTOFINO SONG OF THE PEARLFISHERS TRUDIE ACROSS THE BRIDGE BARCELONA LOVE C'EST LA VIE **EVERMORE** COME BACK TO ME FAMILY TREE GREEN-EYED ELAINE - HEARTSTRING MELODY HOMETOWN-USA KISS ME CROSS-EYED THE MAN IN THE PHONE BOOTH MY LITTLE MOTHER OUT OF TOWN



PIANO POLKA
RICH MAN POOR MAN
ROCK-A-BOOGIE BABY
SHOW ME THE WAY
THIS I OFFER YOU
THERE'S ALWAYS A FIRST TIME
WELCOME HOME
YOU ARE MY FIRST LOVE
THE WONDROUS WORD
(OF THE LORD)
DOWN DEEP

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AMERICAN MUSIC, Inc., was founded by Sylvester Cross in 1935. During the first twelve months of business the firm published one of its great standards, "COOL WATER." Within the next several years, American Music published a hundred more of the original classics of Bob Nolan and Tim Spencer, of the famous "Sons of the Pioneers," and also the first songs of Texas Troubadour, Ernest Tubb, one of which, "WALKING THE FLOOR OVER YOU," recorded by Bing Crosby, helped introduce country music to the pop field.

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.)

In 1939 American Music published the first song of a young radio entertainer in Cincinnati. His name was Merle Travis. Among his many subsequent songs was to be one of the all time Hits of the music business, "SIXTEEN TONS."

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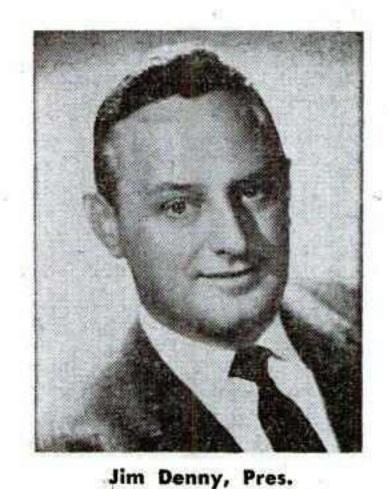
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The strain the strain



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2. SLOWLY

3. I'VE GOT A NEW HEARTACHE

4. BEFORE I MET YOU

5. YOU'RE NOT MINE ANYMORE

6. I DON'T CARE

7. IT'S BEEN SO LONG

8. I'M A ONE WOMAN MAN .

9. ONE MORE TIME

10. NO LOVE HAVE I

11. AMIGO'S GUITAR

12. ARE YOU SINCERE

13. TEN THOUSAND DRUMS

14. PARTNERS

15. A THOUSAND MILES AGO

16. WATERLOO

17. I AIN'T NEVER

18. LONG BLACK VIEL

19. GRIN AND BEAR IT

20. LOVE, LOVE, LOVE

21. HONKY TONK SONG

22. ACCORDING TO MY HEART 33. LITTLE BOY SAD

23. JEALOUSY

24. LITTLE ROSA

25. HOPING THAT YOU'RE HOPING

26. YES I KNOW WHY

27. HOLIDAY FOR LOVE

28. KISSES DON'T LIE

29. WHY WHY

30. CRYIN' OVER YOU

31. HONKY TONK MAN

32. EMOTIONS

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Kent Westbury

Danny Dill

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Ain't That a Shame
All by Myself
Be My Guest
Be-Bop Baby
Blue Monday
Bo Weevil
Chew Tobacco Rag
Country Boy
Early in the Morning
Fat Man, The
Goin' Home

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

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

WRITERS:

Nick Acquaviva
Irving Ashby
Dave Bartholomew
Thomas Boyce
Alan Brandt
Billy Briggs
A. A. Carter
Bobby Darin
Dub Dickerson

Goin' to the River

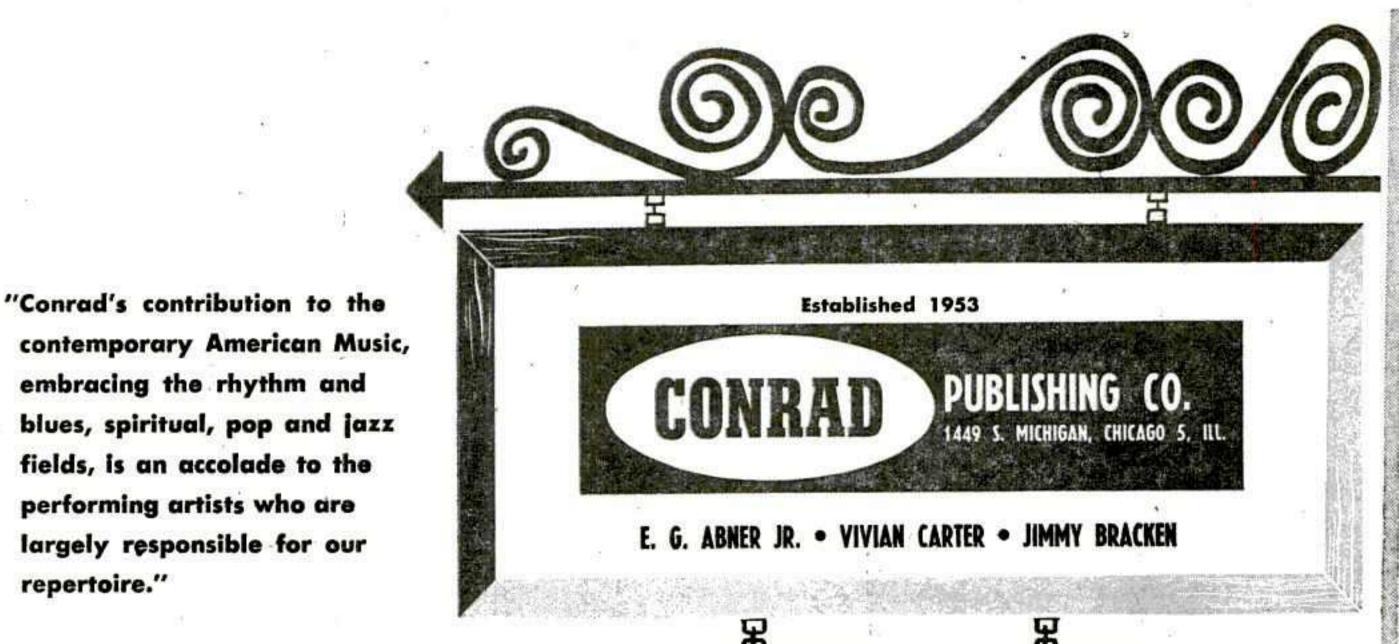
John Dolphin
Antoine Domino
Ernie Freeman
J. Gray
Woody Harris
Bob Haymes
Erma Herrold
Merle Kilgore
Pearl King

Pearl Lendhurst
John Marascalco
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BABY IT'S YOU BOOGIE IN THE DARK CARRIED AWAY **GOLDEN TEARDROPS** GOODNITE SWEETHEART (It's Time to Go) LONELY MOOD YOU DON'T HAVE TO GO

1954

BABY I NEED YOU I WAS WRONG JUMP CHILDREN LET'S MAKE UP

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

A ROCKIN' GOOD WAY **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 THAT'S WHEN I CRIED WHAT A DIFFERENCE WRINKLES YOU'RE LOOKING GOOD YOUR FRIENDS

1958 **EVERYBODY BUT ME**

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Paul Chambers

Dee Clark **Wade Flemons** Harvey Fugua Wally Hall

John Lee Hooker James Hudson Ted Jarrett Wynton Kelly

Johnny Moore Lee Morgan Marion Oliver Jimmy Reed

-Wayne Shorfer **Walter Spriggs** Roebuck Staples **Bobby Stevenson**

Titus Turner Teddy Twiggs Jimmy Williams

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BILLBOARD MUSIC WEEK

HOLLYWOOD

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publishers of . . .

BEATNIK FLY COME ON-A MY HOUSE (The) END OF A LOVE AFFAIR FAITH UNLOCKS THE DOOR FOR HEAVEN'S SAKE (I Love You) FOR SENTIMENTAL REASONS HAVE I TOLD YOU LATELY THAT I LOVE YOU? HIT AND RUN AFFAIR HOME TOWN BAND IF YOU LOVE ME, REALLY LOVE ME

IT IS NO SECRET (What God Can Do) JUNGLE FANTASY JUNGLE RHUMBA (Rhuma Jungla) KISS OF FIRE LET ME OFF UPTOWN LIPS OF WINE MAMA LOOK-A BOOBOO (A) MAN AIN'T SUPPOSED TO CRY MARIA FROM BAHIA MATILDA, MATILDA! OPEN THE DOOR RICHARD

(The) PETITE WALTZ (The) POET'S DREAM (L'Ame Des Poetes) RED RIVER ROSE ROMANCE IN THE DARK SOMEDAY (You'll Want Me to Want You) TENDERLY HE WATCHES (Every Step, Every Mile of the Way) THE TOUCH (Le Grisbi) THESE THINGS SHALL PASS WEDDING CHA CHA CHA (Wedding Samba)

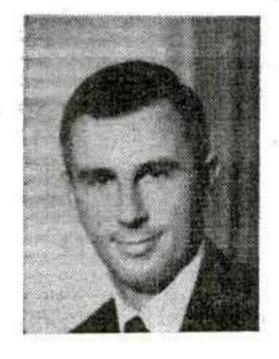
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"BLUE EYED GAL"

"THE RIVER IS WIDE"

"UTA WENA"

"BLOW THE CANDLE OUT"

"EN EL AGUA"

"HANGMAN"

COLUMBIA

KING COLEMAN

"BULLDOG"

"BLACK BOTTOM BLUES"

JOHNNY WESTERN

"WILLOWGREEN"

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"CORA"

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"WHADDYA' SOME KINDA NUT?"

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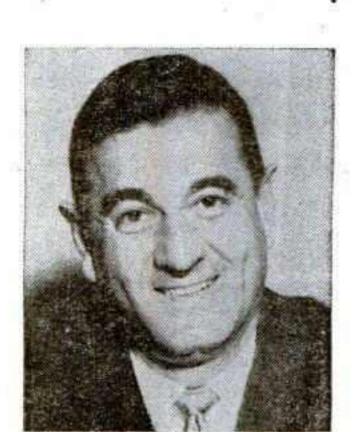
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English lyric by William Engvick
Lyric by F. Giordano; music by R. Vatro

ANOTHER MAN DONE GONE New words and new music arr. by Vera Hall; collected, adapted and arranged by John A. & Alan Lomax & Ruby Pickens Tartt APPLE GREEN

Words and music by Charles Singleton APRIL AGE, THE Lyric by William Engvick; music by

Alec Wilder BAND OF GOLD Words by Bob Musel; music by Jack Taylor BLUEBELL

BLUES IN ADVANCE Words and music by Nell Drummond BONNIE ELOISE

Words and music by Guy Harris BOTCH-A-ME (Ba-Ba-Baciami Piccina) Eng. words and music adapted by Eddie Y. Stanley: Italian words and music by R Morbelli and I, Astore

BOWERY GRENADIERS Words and music by John Allison BREAD, LOVE AND DREAMS (Pane, Amore E Fantasia)

Italian lyric by Nisa; music by Cini CHANTEZ CHANTEZ Lyric by Albert Gamse; music by Irving Fields

EV'RYBODY LOVES SATURDAY NIGHT Words and music by Paul Campbell FLAMENCO

By Robert Jerome FROZEN LOGGER, THE Words and music by James Stevens GOING TO MEMPHIS (Oh 'Berta) New words and new music arr. by Johnny Cash (based on a song by Holly Dew; collected, adapted & arr. by Alan Lomax)

GOODNIGHT, IRENE By Huddie Ledbetter and John A. Lomax HEY BETTY MARTIN Words and music by Jessie Cavanaugh and Alan Lomax

HEY LILEY, LILEY LO (Married Man Gonna Keep Your Secret) Words and music by Elizabeth Austin and Alan Lomax

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English words by Chilton Price; Italian lyric by Mendes; music by Mascheroni JASMINE (Heywood's Beguine) Music by Eddie Heywood JOHN HENRY

New words and new music arr, by Paul Campbell KISSES SWEETER THAN WINE Words by Paul Campbell; music by Joel Newman

LA MONTANA (If She Should Come To You) Eng. lyric by Alec Wilder; Spanish text by G. Moreu; music by Augusto Alguero

LAST MONTH OF THE YEAR, THE

(What Month Was Jesus Born In?) Words and music by Vera Hall; adapted and arr. by Ruby Pickens Tartt and Alan Lomax LAST TRAIN TO SAN FERNANDO Lyric by Randolph Padmore; music by Silvester DeVere and Mighty Dictator LAY DOWN YOUR ARMS

Lyric by Paddy Roberts; music by Leon Land and Ake Gerhard LONESOME TRAVELER By Lee Hays

LONGING FOR YOU Words by Bernard Jansen; music by Walter Dana

LOVE BEGINS (Source Bleue) English lyric by William Engvick; French words and music by Charles Trenet LOVE ME IF YOU WILL (Amami Se Vuoi)

Italian words and music by Panzeri and Mascheroni; Eng. words by John Turner and Geoffrey Parsons MADISON TIME, THE

Words by Eddie Morrison; music by Ray Bryant

MAN PIABA Lyric by Harry Belafonte and Jack K. Rollins; music by Harry Belafonte MARK TWAIN

Words and music by Harry Belafonte NOAH FOUND GRACE IN THE EYES OF THE LORD

By Robert Schmertz NON DIMENTICAR (Don't Forget) English lyric by Shelley Dobbins; Italian lyric by H. Galdieri; music by P. G. Redi OH, THAT'LL BE JOYFUL

Words and music by Jack McVea, Jake Porter & Paul Campbell ON TOP OF OLD SMOKY New words and new music arrangement

PIECE FOR ENGLISH HORN By Alec Wilder PRETTY BOY (Pretty Girl)
Words and music by Blake Alphonso Higgs
(Blind Blake) & Roy Ilene PUT A RING ON MY FINGER Words and music by Robert Duke

PUTTIN' ON THE STYLE New words and new music arr, by Norman Cazden ROCK ISLAND LINE New words and new music arr, by Huddie Ledbetter; edited with new additional material by John A. G Alan Lomax

ROCKS AND GRAVEL Words and music by Alan Lomax; revised by Leon Bibb ROVING KIND, THE

Words and music by Jessie Cavanaugh and Arnold Stanton SAY YOU'LL WAIT FOR ME

Eng. words by Jessie Cavanaugh; music by Mascheroni-Ravasini SO LONG (It's Been Good To Know Yuh) By Woody Guthrie SONG OF THE DREAMER

Words and music by Eddie "Tex" Curtis SPEAK UP MAMBO, THE (Cuentame) Words and music by Al Castellanos SUMMER SET By Acker Bilk and David Collett SWEET MAMA, TREE TOP TALL

Words and music by Jerry Meacham SYLVIE Words and music by Huddie Ledbetter and Paul Campbell

TARRYTOWN (Wild Goose Grasses)

Words and music by John Allison THANK YOU FOR CALLING Words and music by Cindy Walker

THE THING By Charles R. Grean THIS LAND IS YOUR LAND

By Woody Guthrie TIME FOR SLEEPING (Fa La Nana Bambin) Eng. lyric by Larry Calmas; Italian words & music by Geni Sadero

Words and music collected, adapted and arr, by Frank Warner, John A. Lomax and Alan Lomax

TRACY'S THEME By Robert Ascher

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Jack Fishman WIMOWEH New words and new music arr. by Paul Campbell

Words and new music by Charlie Singleton & Jessie Cavanaugh

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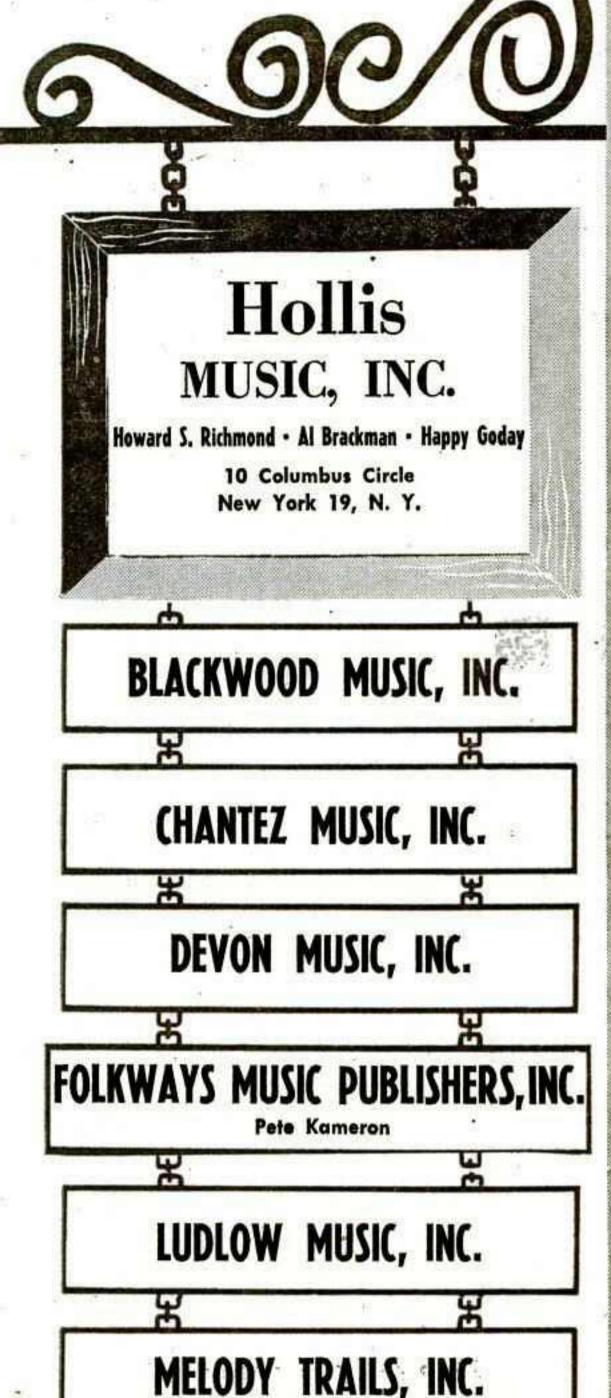
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(1890-1900)

A HOT TIME IN THE OLD TOWN TONIGHT SWEET ROSIE O'GRADY TAKE BACK YOUR GOLD IN THE BAGGAGE COACH AHEAD MY MOTHER WAS A LADY STORY OF THE ROSE (Heart Of My Heart) TWO LITTLE GIRLS IN BLUE MY SWEETHEART'S THE MAN IN THE MOON WHERE DID YOU GET THAT HAT? EVERYBODY WORKS BUT FATHER



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ENTER THE 20th CENTURY UNLIMITED (1900-1910)

GLOW WORM IN THE GOOD OLD SUMMER TIME I WONDER WHO'S KISSING HER NOW IDA, SWEET AS APPLE CIDER MY GAL SAL NOBODY WALTZ ME AROUND AGAIN, WILLIE UNDER THE BAMBOO TREE OH DIDN'T HE RAMBLE IT'S DELIGHTFUL TO BE MARRIED



MAKE ROOM FOR JAZZ

(1910-1920)

BALLIN' THE JACK ORIGINAL DIXIELAND ONE-STEP JAZZ ME BLUES BY HECK SARI WALTZ BLUES MY NAUGHTY SWEETIE GIVES TO ME ROLL THEM ROLY-BOLY EYES SHIM-ME-SHA-WABBLE KING'S SERENADE TISHOMINGO BLUES



NO "PROHIBITION" ON

MUSIC

(1920-1930)

MALAGUENA PARADE OF THE WOODEN SOLDIERS MANHATTAN ANDALUCIA SONG OF THE ISLANDS DOWN SOUTH FRASQUITA SERENADE MARIA LA O IN THE LITTLE RED SCHOOLHOUSE LA COMPARSA



THE RUMBA SHAKES THE **WORLD** (1930-1940)

PEANUT VENDOR WHAT A DIFFRENCE A DAY MADE POINCIANA YOURS SAY 'SI SI' MY SHAWL MARTA MAMA INEZ JUNGLE DRUMS

TANGO OF ROSES



THEY STILL WERE DANCING

(1940 - 1950)

THE BREEZE AND I PAPER DOLL AMAPOLA THERE'LL BE SOME CHANGES MADE EL RANCHO GRANDE MIAMI BEACH RUMBA PLAY FIDDLE PLAY A GAY RANCHERO LILLI MARLENE NIGHTINGALE STRANGE FRUIT



THE BEAT'S THE THING

(1950-1960)

TELL LAURA I LOVE HER JEALOUS OF YOU THE BANANA BOAT SONG LOLLIPOP CINDY, OH CINDY THE GLOW WORM (Mercer Version) GOD BLESS' THE CHILD DUNGAREE DOLL WONDERFUL, WONDERFUL PORT AU PRINCE PIEL CANELA

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CIMARRON (Roll On)

COME CLOSER TO ME

GEORGIA ON MY MIND

EL CUMBANCHERO

GUADALAJARA

BLUE MOON OF KENTUCKY

COME TO THE MARDI GRAS

DEEP IN THE HEART OF TEXAS

I GOTTA HAVE MY BABY BACK

BESAME MUCHO

BORN TO LOSE

BIG MAMOU

AMOR

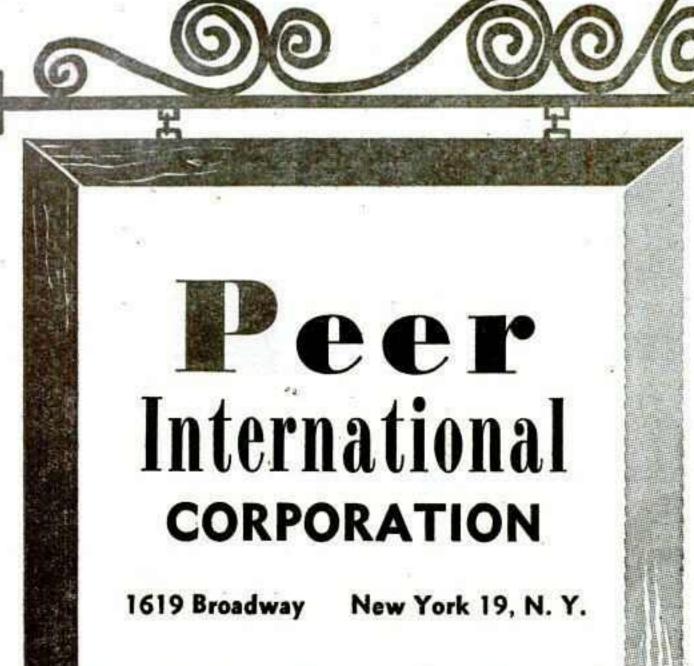
BABALU

CHERRY

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BAIA

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I LOVE YOU SO MUCH IT HURTS IF YOU'VE GOT THE MONEY

(I've Got The Time) I'M A FOOL TO CARE

I'M THINKING TONIGHT OF MY **BLUE EYES**

IT MAKES NO DIFFERENCE NOW I'VE GOT FIVE DOLLARS AND

IT'S SATURDAY NIGHT LAZY RIVER

MAMBO JAMBO

MARIA ELENA

MULE SKINNER BLUES MY ADOBE HACIENDA

NIGHT TRAIN TO MEMPHIS

NO LETTER TODAY

PATRICIA

PERFIDIA

SLIPPING AROUND

SWAY

SWEET AND GENTLE

THERE'S A NEW MOON OVER

MY SHOULDER

THE THREE CABALLEROS

TICO TICO 'TIL REVEILLE

TIME WAS

UNO!

WATERMELON HEART

WHEN MY BLUE MOON TURNS

TO GOLD AGAIN

WITHOUT YOU

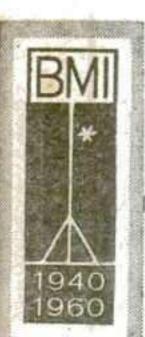
WORRIED MIND

YOU ARE MY SUNSHINE

YOU BELONG TO MY HEART

YOU CAN DEPEND ON ME

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JERRY BOCK

Lyrics by

SHELDON HARNICK

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TENDERLOIN BLESS THIS LAND

LITTLE OLD NEW YORK

ARTIFICIAL FLOWERS

TOMMY, TOMMY

BROADWAY CAST

and

WHAT'S IN IT FOR YOU?

THE PICTURE OF HAPPINESS

DR. BROCK

REFORM

DEAR FRIEND

GOOD CLEAN FUN

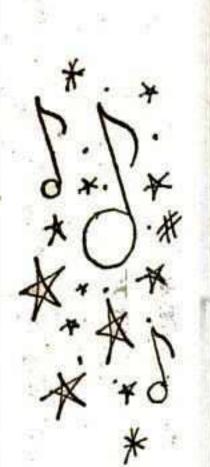
MY MISS MARY

THE TRIAL

THE ARMY OF THE JUST

MY GENTLE YOUNG JOHNNY

HOW THE MONEY CHANGES HANDS



Music by JERRY BOCK Lyrics by SHELDON HARNICK



ON THE SIDE OF THE ANGELS POLITICS AND POKER UNFAIR MARIE'S LAW THE NAME'S LA GUARDIA THE BUM WON I LOVE A COP

DEBEARDS STARRESS

and mankery of LAMBERS

COSTRUCTOR

BILLBOARD MUSIC WEEK

FIORELLO

TIL TOMORROW HOME AGAIN WHEN DID I FALL IN LOVE **GENTLEMAN JIMMY** LITTLE TIN BOX THE VERY NEXT MAN

AN ORIGINAL CAST ALBUM

Book Music and Lyrics by RICK BESOYAN



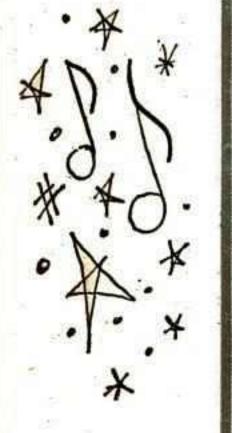
THE FOREST RANGERS LITTLE MARY SUNSHINE LOOK FOR A SKY OF BLUE YOU'RE THE FAIREST FLOWER IN IZZENSCHNOOKEN ON THE LOVELY ESSENZOOK ZEE PLAYING CROQUET

SWINGING/HOW DO YOU DO? **TELL A HANDSOME** STRANGER EVERY LITTLE NOTHING COLORADO LOVE CALL

SUCH A MERRY PARTY NAUGHTY, NAUGHTY NANCY MATA HARE DO YOU EVER DREAM OF VIENNA?

COO COO

Book, Music & Lyrics by RICK BESOYAN

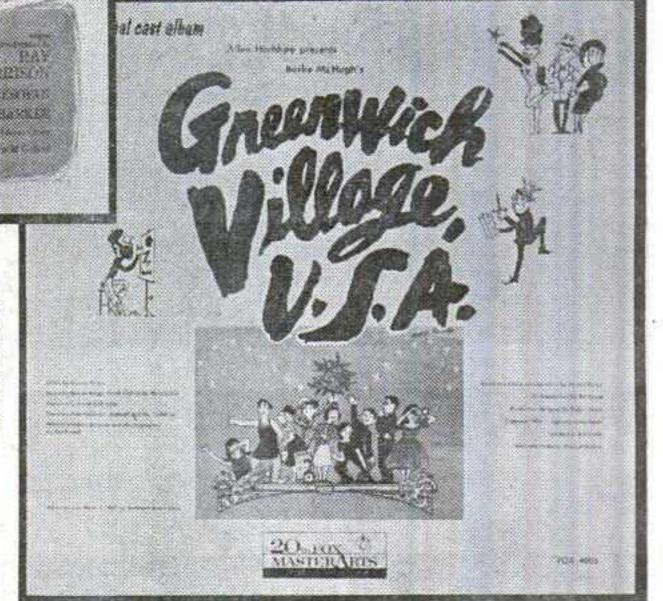


Music by JEANNE BARGY Lyrics by JEANNE BARGY FRANK GEHRECKE & HERB COREY

GREENWICH VILLAGE, U.S.A.

GREENWICH VILLAGE, U. S. A. LADIES OF THE HOUSE SUNDAY BRUNCH LOVE ME HOW ABOUT US LAST NITE BROWNSTONE THAT'S HOW YOU GET YOUR KICKS

BIRTH OF A BEATNIK EXPRESSO HOUSE WEEK-END SHOPPING IT PAYS TO ADVERTISE WE GOT LOVE WHEN THE VILLAGE GOES TO SLEEP SAVE THE VILLAGE



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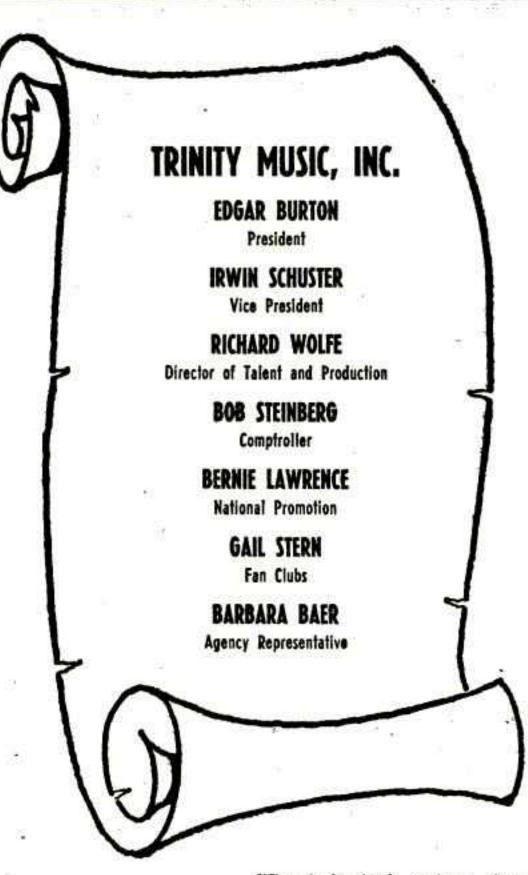
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In Production "BIGFOOT" Words and Music Travis Edmonson and Allen Hodshire

In Production "A FAMILY AFFAIR" William and Jim Goldman and John Kander A Leland Hayward Production

1940 1960





"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."

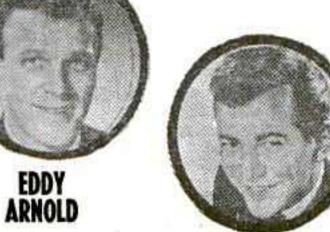
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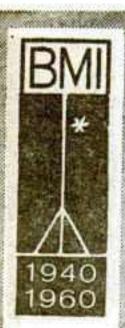
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Publishers of . . .

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

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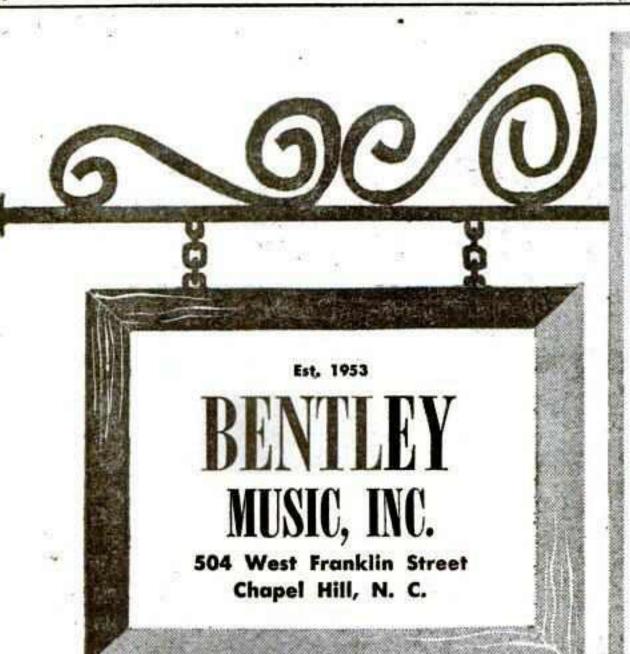
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SINCE





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 Carolina, we came to New York to find out how to start a music publishing firm. We met the fine BMI staff, and music publishing firm. We met the fine BMI staff, and they gave us the help and information we needed. We've they gave us the help and information we needed. We've been pretty lucky, had a couple of million sellers in WHAT 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 standing writers 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.

ORVING B. CAMPBELL

BENTLEY MUSIC, INC.

Orville B. Campbell, President

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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

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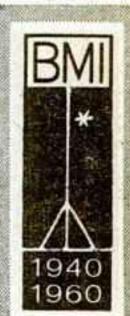
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TWILIGHT TIME
CHANGING PARTNERS
WHEN THE LIGHTS GO ON AGAIN
I DON'T KNOW ENOUGH ABOUT YOU
I HEARD YOU CRIED LAST NIGHT
REMEMBER WHEN
I GUESS I'LL GET THE PAPERS AND
GO HOME
JUST A LITTLE BIT SOUTH OF

NORTH CAROLINA
YOU'RE ALL I WANT FOR CHRISTMAS



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ATLANTIC MUSIC CORPORATION

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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

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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

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ROLLIN' STONE
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IT'S LOVE BABY
(24 Hours A Day)

CHILD PLANT NIGHT

OH JULIE

RUN RUN LITTLE JOE

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1953

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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



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Jo Ann Campbell **ABC-Paramount**

> SOMEHOW The Ballads Ron-Cris

AND WATCH FOR

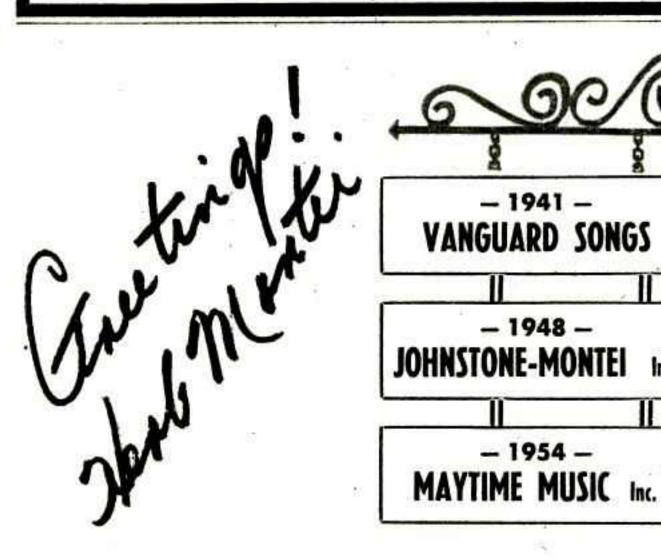
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The Dappers

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Publishers of:

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"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"

"TILIN, TILIN"
"IF IT HADN'T BEEN FOR YOU"

"CO 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" "GO AWAY A LITTLE CLOSER"
"INSIDE OUT"
"DIESEL SMOKE, DANGEROUS CURVES"
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COME ON LET'S GO

THAT'S MY LITTLE SUSIE

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RITCHIE'S BLUES -IN A TURKISH TOWN -CRY—CRY—CRY FAST FREIGHT BIG BABY BLUES - DOOBY DOOBY WAH OOH MY HEAD -ROCK LITTLE DARLIN' ------ ROCKIN' ALL NIGHT LA BAMBA ----- LET'S ROCK & ROLL

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BILLBOARD MUSIC WEEK

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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

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OPEN LETTER

T O

PUBLISHERS, ARTISTS, COMPOSERS, RECORDING FIRMS

Gentlemen:

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> TIM SPENCER PRESIDENT

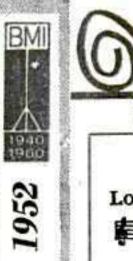
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"RAIN, RAIN" . "MY LITTLE ANGEL" . "I'LL NEVER KNOW" . "LONELY FOR A LETTER" . "SOLILOQUY OF A FOOL" . "UP ABOVE MY HEAD" . "DOMANI"

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"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"



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Established 1952

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GOLDEN STATE SONGS

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(Roger Miller)

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(Jimmie Skinner) WHY BABY WHY

(G. Jones-D. Edwards)

SEA OF LOVE (Baptiste-Khoury) WINDOW UP ABOVE (G. Jones) WHY DON'T YOU WRITE ME (V. Hollis) COLOR OF THE BLUES (G. Jones-L. Williams) FAMILY MAN (Bobe Balthrop) DARK HOLLOW (Bill Browning) WHO SHOT SAM

EVERYDAY I HAVE THE BLUES

STARDAY of LONDON (in affiliation with Southern Music) LARK LTD. (LONDON) (In affiliation with Hill and Range)

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A PROUD B.M.I. AFFILIATE

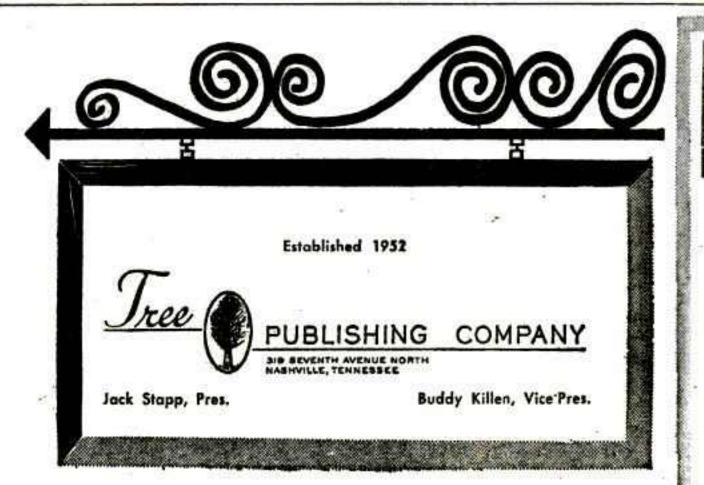
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ABC LOVE ADAM AND EVE AM I TOO YOUNG TO LOVE CRAZY LOVE DON'T EVER LEAVE ME DON'T SAY YOU'RE SORRY HEY MAMA I LOVE YOU I LOVE YOU IN THE SAME OLD WAY I'D LIKE TO KNOW I'D HAVE TO SHARE IT DOESN'T MATTER ANY MORE IT'S REALLY LOVE LATE LAST NIGHT LET THE BELLS KEEP RINGING LES FILLES DE PARIS LIKE A BABY

LONELY BOY

LONELY LIFE MIDNIGHT MY HOME TOWN PUPPY LOVE PUT YOUR HEAD ON MY SHOULDER SO IT'S GOOD BYE SO LET'S DANCE SOMETHING HAS CHANGED ME STORY OF MY LOVE SUMMER'S GONE TALK TO ME BABY TEDDY THAT'S LOVE TIME TO CRY THE TRAIN OF LOVE WHERE'S MY LOVE! WHO'S OUR PET, ANNETTE YOUR LOVE

WORLD WIDE REPRESENTATION



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HEARTBREAK HOTEL CRADLE OF LOVE **FOREVER** FALLEN STAR **BILLY BAYOU** MISS YOU ALREADY THE TIP OF MY FINGERS RIVER BOAT IT'S NOT THE END OF **EVERYTHING** YONDER COMES A SUCKER

HOME HONKY TONK SONG THAT'S WHAT IT'S LIKE TO BE LONESOME DON'T BELIEVE YOU'VE MET MY BABY I MISSED ME YOU DON'T WANT MY LOVE I'LL JUST HAVE ANOTHER CUP OF COFFEE

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Established 1951

1733 Broadway, New York 19, N. Y. GEORGE LEE, Gen. Prof. Mor.

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Publishers of:

MY LOVE, YOUR LOVE MANHATTAN SPIRITUAL ON AN EVENING IN ROMA BISTRO LIGHTS OF VIENNA CLOWN ON THE EIFFEL TOWER SIESTA IN SEVILLE HANDS ACROSS THE SEA THE LITTLE LAPLANDER

OBSESSION DOWN BY THE RIVERSIDE ("QU'IL FAIT BON VIVRE") GO NON STOP APERITIF BLUE CANDLELIGHT WHISTLING SERGEANT SCHWEITZER KANTON POLKA GUTE NACHT, JOHNNY BOY

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PUBLISHERS OF:

BALLAD OF DAVY CROCKETT COMO ESTA USTED DREAM BOY FAREWELL IT TOOK DREAMS JO JO THE DOG FACED BOY JOHNNY TREMAIN LET'S SING A GAY LITTLE SPRING SONG LITTLE APRIL SHOWER

MY WEART BECAME OF AGE OLD BETSY SWISS FAMILY ROBINSON THEME (My Heart Was an Island) TALL PAUL THUMPER SONG WHALE OF A TALE WESTWARD HO THE WAGONS YALLER YALLER GOLD

WRITERS Associated With Wonderland Music:

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LOVE IS A SONG

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Cup of Loneliness Talk to Me Lonesome Heart I Just Want To Be Alone Jolie Blon

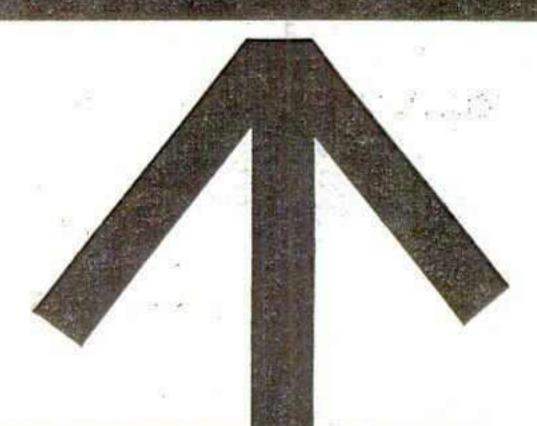
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Rural Music Major Influence

Continued from page 17

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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)

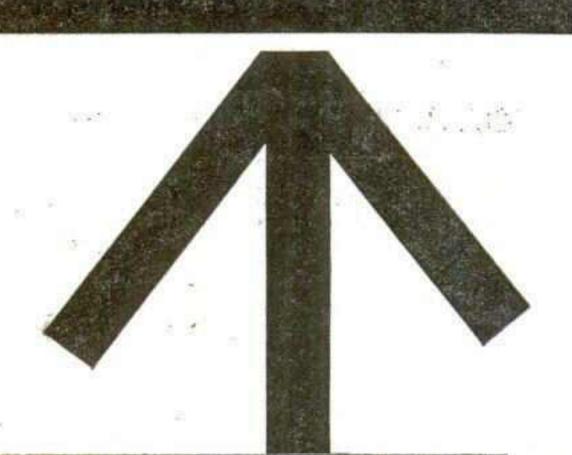
ONLY 10 DAYS LEFT TO BUY

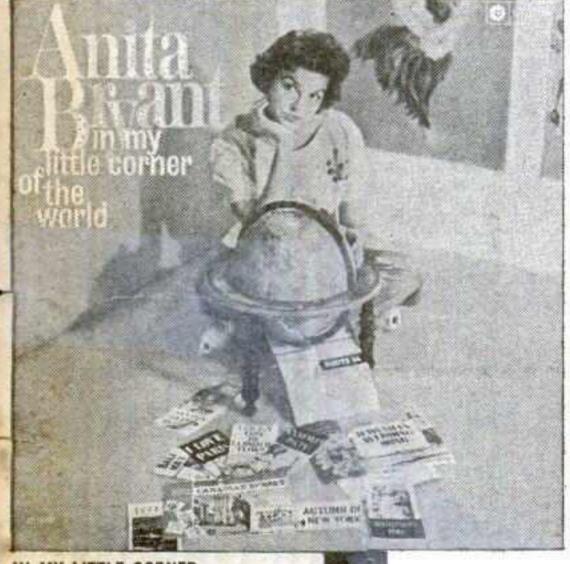
THE FABULOUS ANITA BRYANT JAN. PROMOTION DEAL

TWO SMASH ALBUMS PLUS HER GREAT SINGLE

A TEXAN AND A GIRL FROM MEXICO

CARLTON 538



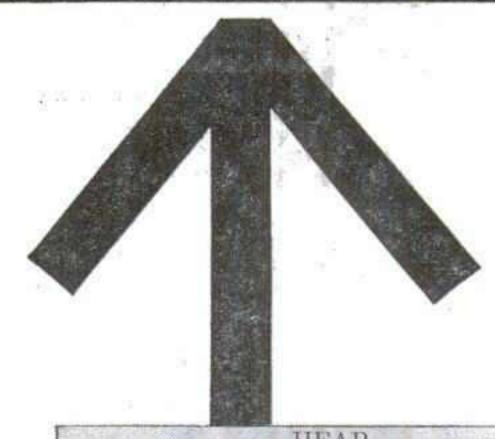


Y LITTLE CORNER OF THE WORLD

LP 12/132 & STLP 12/132. In My Little Corner of the World/Moon Over Mlami/I Love Paris/(Get Your York/Ball Ha'l/Granada/Danny Boy/ Hawaiian Wedding Song/Foggy Day In London Town/Canadian Sunset/

they're roarin 'up the charts!

300,000 singles... 140,000 albums sold



HEAR

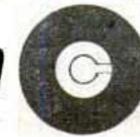
America's singing beauty sings her biggest hits, including



HEAR ANITA BRYANT IN YOUR HOME TONIGHT

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/Won-derland By Night/Pictures/Mixed Emotions/A Texan and A Girl From Mexico / Dance On / Six Boys

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

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 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.

of 30. And through it all, Mitch,

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 Whittmore 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 Zhito.

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

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.

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

#106—WINGS OF A DOVE Billboard Hot 100
#97 Cash Box Top 100#74 Music Vendor Top 100#68
12—EXCUSE ME Billboard Hot C&W Sides
#17 #163—FORGET THE PAST Faron Young #17 #18 Billboard Hot C&W Sides #20 #18 Cash Box Top 50 C&W #17 #19 Music Vendor Top 50 C&W #32 #19 Music Reporter C&W Big 50 #16
4463—WORLD SO FULL OF LOVE Faron Young Billboard Hot CGW Sides #30 Cash Box Top 50 CGW #22 Music Vendor Top 50 CGW #43
#39 Music Vendor Top 50 C&W#37
4454—IT'S GOT TO BE A HABIT
4493—MILORD
4496—FOOLIN' AROUND
4487—I WANT TO LIVE AGAIN
4508—CALCUTTA

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 Piltdown Men Cash Box "Best Bet." ". . . solid rock outing on a pic theme cleffed 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!

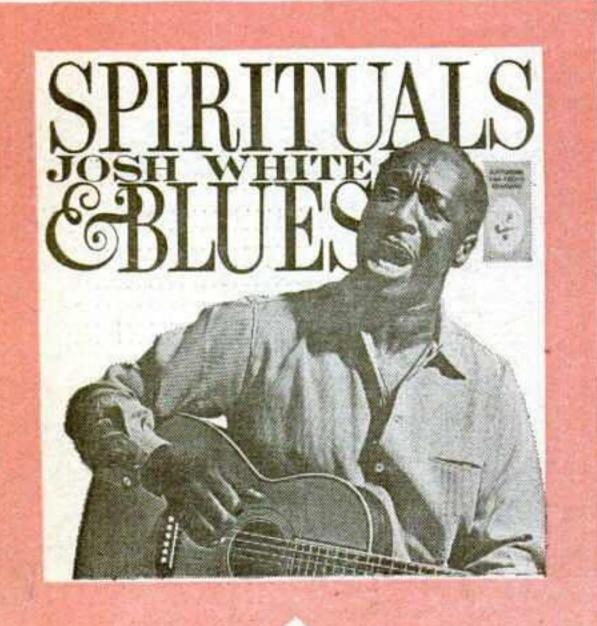
4506—SCARED OF THE BLUES The Louvin Brothers I LOVE YOU BEST OF ALL

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.

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.





VAC BY

BEST SELLER



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ELEKTRA DISTRIBUTOR also

EKL-102 Josh at Midnight EKL-114 Josh EKL-123 Josh White 25th Anniversary Album EKL-158/EKS-7158 Chain Gang Songs

IN PERSON

THRU FEB. 6th N. Y.'s FASHIONABLE EAST SIDE "ROUNDTABLE"





RECORDS

116 West 14th Street . New York 11, N. Y.

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 emsee 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 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 threeweeker 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.

www.americanradiohistory.com

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 BOSTON a farm convention February 6; George Jones for Chestnut Inn, 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 Meeting at Springfield. Elder Hold suddenly took over the spot Moeller was just back in town from without any notice. 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 Cap-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 Bill Sachs.

PHILADELPHIA

agent.

LONG RUNS - Joe Frasetto 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

68th anniversary last week with the Glenn Miller orchestra led by Ray McKinnley 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. Orodenker.

Frank Holland, Cadence chief Kansas City Mo., February 1-4; here, greeted Archie Bleyer who came into town last week (17) with his protege, 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 Moeller and son Larry left last Alan Dary, long-time deejay on week for the Illinois Fairmen's WBZ has the trade pondering. Jim

> 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.



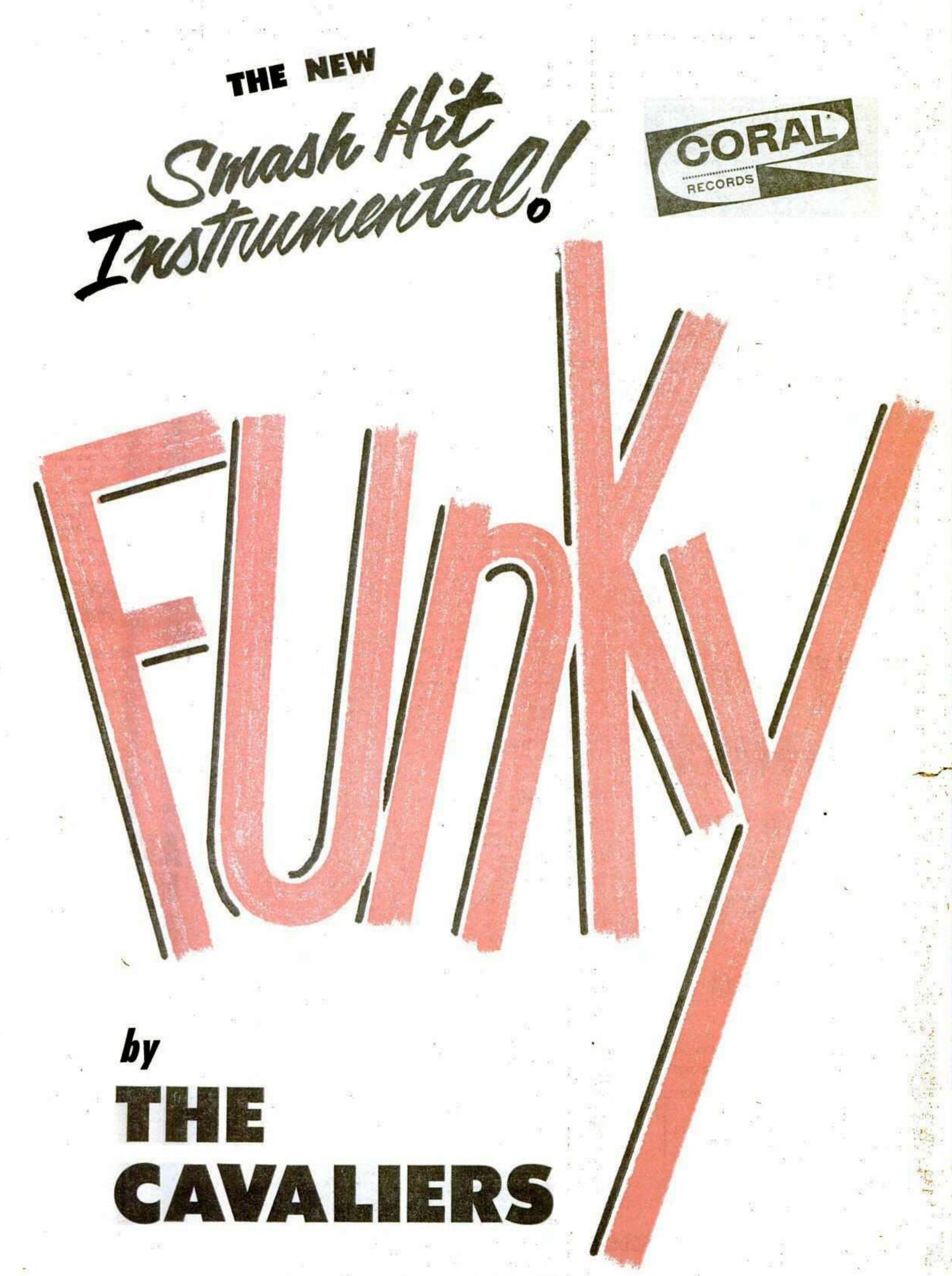
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ITALIAN NEWSNOTES

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-

Best-Selling Pop Records in ITALY

Week ending January 28, 1961 (Courtesy Musica e Dischl, Milan)

Last This Week Week

- WHAT A SKY-Nico Fidenco (RCA)
- 2 IL CIELO IN UNA STANZA-Mina (Italdisc) I' TE VURRIA VASA-Peppino
- Di Capri (Carisch) DUE NOTE-Mina (Italdisc)
- SASSI-Gino Paoli (Ricordi) LES ENFANTAS DU PIREE-Dalida (Barclay)
- SE CI SEI-Umberto Bindi (Ricordi)
- DOVE SEI-SUMMER'S GONE -Paul Anka (Columbia)
- 9 NOTTE DI LUNA CALANTE-Domenico Modugno (Fonit) 11 IT'S NOW OR NEVER-
- Elvis Presley (RCA) 13 12 TELL LAURA I LOVE HER-Ricky Valance (Columbia); Ray Peterson (RCA)
- LIEBELEI-Rolf Bauer (Voce del Pardrone)
- MILORD-Dalida (Barclay); Edith Piat (Columbia) ARE YOU LONESOME TO-
- NIGHT-Elvis Presley (RCA) JEALOUS OF YOU-Connie Francis (MGM)
- 17-APACHE-The Shadows (Columbia)
- YES SIR, THAT'S MY BABY-Ricky Nelson (Imperial)
 - THE APARTMENT-Ferrante and Teicher (London) L'ARLEQUIN DE TOLEDE-Pierre Dorsey (Vogue); Milva

(Cetra) **BELGIAN NEWSNOTES**

Baptism of Beer Given New Disk

Jan Torfs

Juke Box Magazine Mechlen, Belgium

Pallete Records gave a beer party introducing Bobbajaan Schoepen's new single "I'm Crying in My Beer" to the deejays of Radio Luxembourg. The tune, which is already doing well in Austria and Germany, has on the flip side "A Little Bit of Heaven" originally titled "Een Hutie Op De Heide."

That same afternoon the artist, who speaks three languages, did interviews with deejays of the powerful radio outlet in Flemish, Ray Van Cant, in English Ernie Wilkins, and with his old friend, also a singing artist in his own right, Camilla Felgen in German. In the latter language, Bobbajaan has a new recording of the German hit, by

Other Radio Lux deejays at the party were Barry Alldis, Ted King, Johan Van Minnen, and secretary general of the outlet, Maitre Gras. Doing the introducing were London publisher Jack Heath, and Ian Ralfini, Roland Kluger and J. Theys, all of Palette Records.

the Cousins, "Killi Watch."

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: D o m e-nico 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 Stravincky 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 were 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 Palazo Serbolloni. 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 enation 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 Mu-

sic," as follows: 1. "Greenfields" (Columbia)

2. "My Home Town" (ABC-

Paramount) 3. Plein Seul" (Polydor)

4. "The Green Leaves of Sum-

mer" (Columbia) 5. "Good Timing" (MGM) 6. Itsy Bitsy Teenie Weenie

Yellow Polka Dot Bikini (Victor) 7. "It's Now or Never" (Seeco)

"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 Week

2 1 RAMONA—Blue Diamonds (Fontana)

WOODEN HEART (Muss I Denn Zum Stadtele Hinaus)-Gus Backus (Polydor); Elvis Presley, (RCA)

3 MIT 17 FANGT DAS LEBEN ERST AN (Save the Last Dance For Me)-The Drifters (Atlan-

tic); Ivo Robic (Polydor) SCHNAPS, DAS WAR SEIN

LETZTES WORT-Willy Millowitsch (Ariola) 5 CAFE ORIENTAL (C'est Ecrit Dans le Ciel-Vico Torriant

(Decca); Nino Robic (Odeon) DA SPRACH DER ALTE HAUPTLING-Gus Backus (Polydor)

SUCU SUCU-Ping Ping (Ariola) DAS ENDE DER LIEBE (Tell Laura I Love Her)-Rex Gildo (Electrola)

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) 19 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 Alexan-

der (Polydor) 15 19 WENN DE ELISABETH—Billy M. (Decca); Peter Kraus (Polydor)

TRAUMEN KANN MAN WAS MAN WILL-Jan und Kjeld (Ariola) 16 21 EINEN RING MIT ZWEI

BLUTROTEN STEINEN-Batavia Duo (Ariola), Katerina Valente (Decca), Nana Gualdi (Philips) 17 22 AUCH DU WIRST GEHN-Ted

Herold (Polydor) 23 PEGGY—Bob und Eddy (Polydor)

24 EIN BOOT, EINE MONDACHT 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 ZWISHEN DEN BERGEN— Geschwister Fahrnberger (Polydor)

30 28 SCHAU NICHT DIE UHR (Here We Go Again)-Barbara Klein (Philips), Doris Day (Philips)

19 I'M SORRY-Brenda Lee (Brunswick) Gitte (Electrola)

22 30 PILOU-PILOU - Christia 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, Nic 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 Otti 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, Braunschweg, 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

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-Bafalaika," 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 plagarism in the writing of "Never on Sunday." Gaste contends the hit is "a servile counterfeit of the melody and the rhythm of 'Bal aux Baleares,' " a song he wrote seven years ago.

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 Arlt.

"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 Banjamino" 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 mostaired tunes in the American Forces Network during the last two weeks:

1. "Exodus" (Ferrante & Tel-

2. "Corrina, Corrina" (Ray Peterson)

3. "Many Tears Ago" (Connie Francis) 4. "North to Alaska" (Johnny

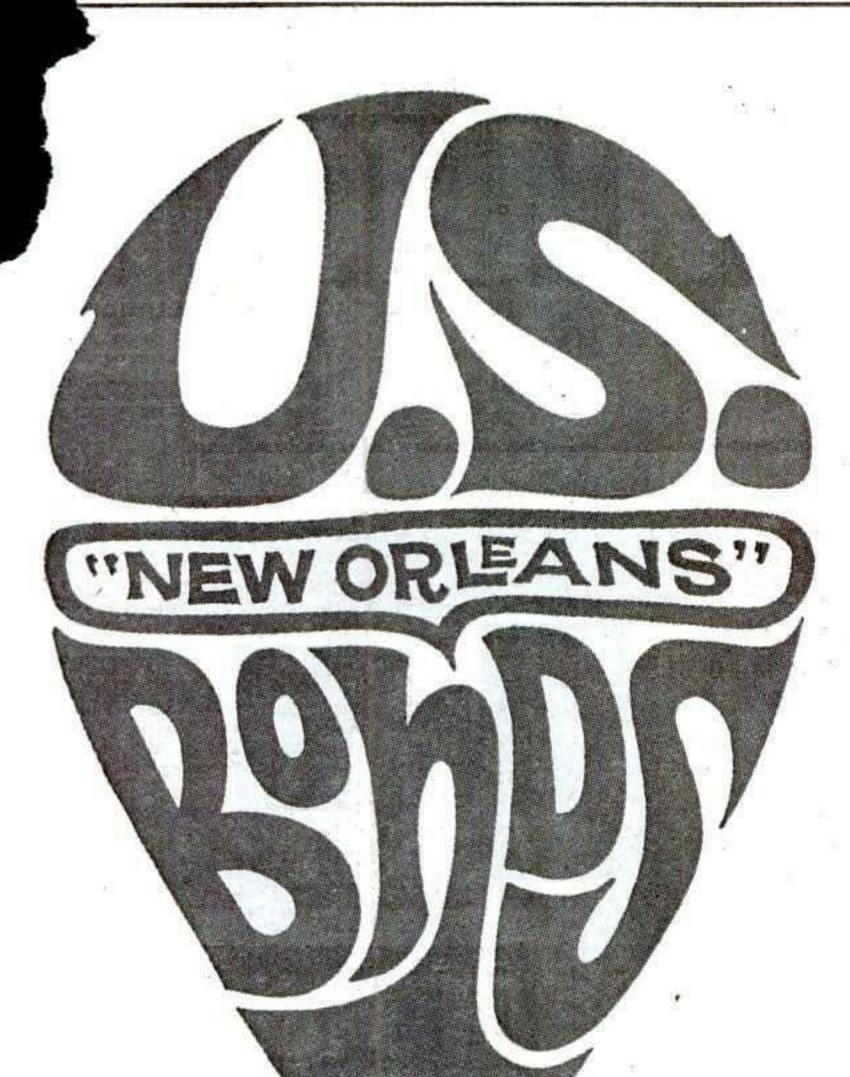
Horton) 5. "Wings of a Dove" (Ferlin,

Husky) "Last Date" (Floyd Cramer) "Wonderland By Night"

(Bert Kaempfert) 8. "Poetry in Motion" (Johnny

Tillotson) 9. "Are You Lonesome Tonight" (Elvis Presley)

(Continued on page 56) 10. "Sway" (Bobby Rydell)



LAURIE RECORDS

TSUCH A
LONG WAY

b/w

'ME BELONG
TOGETHER'

LAURIE 3080

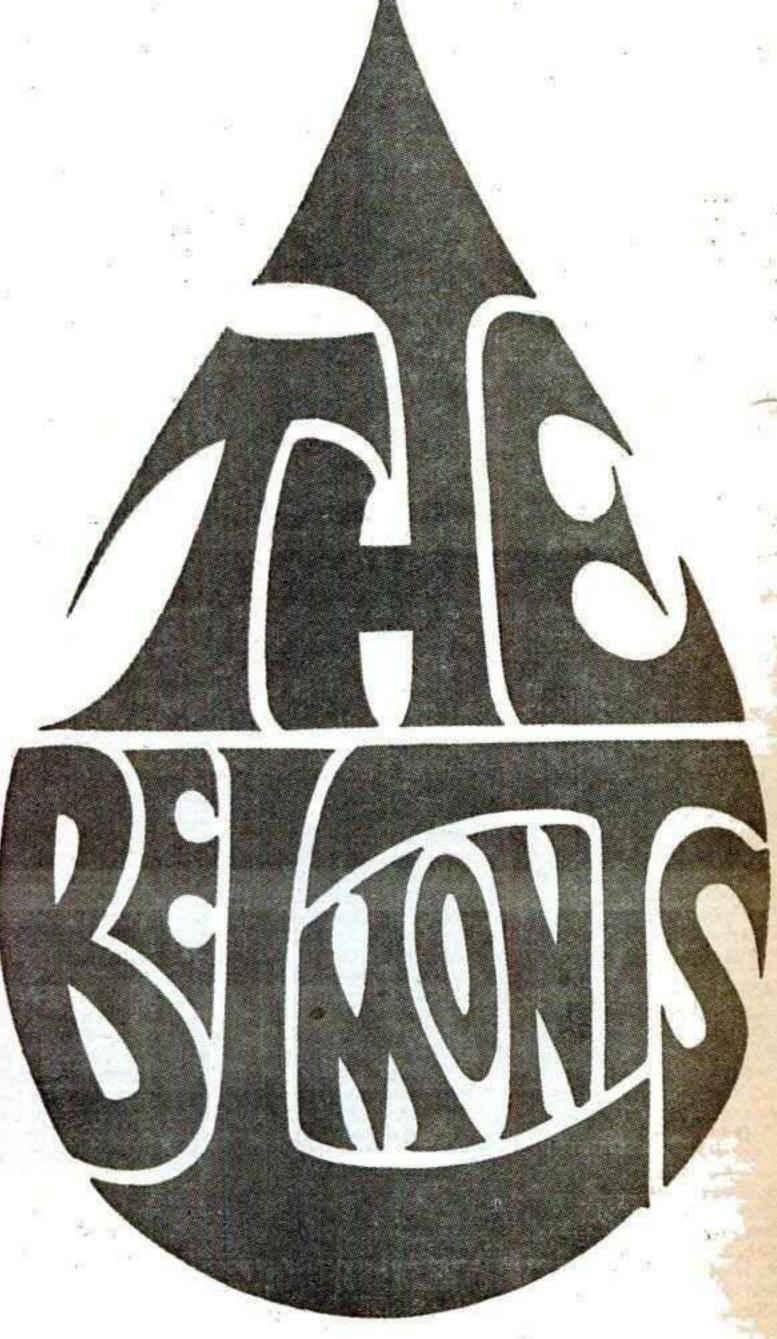
"MOT ME"

'GIVE ME ONE MORE CHANCE'

LEGRAND 1005

DISTRIBUTED NATIONALLY BY RUST RECORDS

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BRITISH NEWSNOTES

'Too Much Bass' Hampers Presley 'Lonesome' Debut

News Editor
New Musical Express

Some copies of the latest Elvis Presley disk, "Are You Lonesome Tonight," were returned by customers to dealers with the complaint that the single is faulty. Decca, which handles RCA here, replaced the pressings concerned, but the delay probably stopped the disk from topping the chart in its first week. It took second place, but has premier position this week. Decca explained that the returns were caused by too much bass sound in the recordings. This caused worn styli to jump. Some of the bass was cut and new stampers made to avoid the difficulty on subsequent pressings. Some dealers got around it another waythey sold new styli!

ner has formed Yukon Music here to act as the British publishing outlet for United Telefilm's Morty Craft, who was due in London last week for talks on the set-up.

VISITORS HERE: Eddie
Kassner's associate in American
Metropolitan Enterprises, Murray Sporn, flew in with Mort
Craft for a series of conferences.
Kassner plans to be here until
February 16.

TALENT TOURS: The latest plan is for Bobby Rydell to make his British debut in ATV's "Sunday Night at the London Palladium" February 19 and to to host a 60-minute "Startime" February 22. After visiting the Continent, he would return for three days of British concerts from March 3.... The Brenda Lee tour, scheduled to start February 11, has been put back.... Judy Garland's London stay seems to be over - apart from discussions on a TV show, there are no plans and she is giving up her Chelsea house.

HOME FRONT: Lonnie Donegan, Britian's most consistent recording artist over the last five years, has re-signed with

NEW ALBUMS: Pye issued the Colpix original cast "Pepe" album at the weekend. In the label's early February schedule is Nina Simone at the Town Hall." . . . Polydor's February releases include an LP by the Ray Martin ork—"I Could Have Danced All Night." Also listed was Bert Kaempfert's "Wonderland by Night" album although the single has yet to break here. ... Philips has scheduled Jo Stafford: "Jo Plus Jazz": Ray Conniff: "Say It With Music"; and Mitch Miller: "Sentimental Sing-Along" as well as eight jazz LP's. . . . Among a big batch of releases from the EMI -labels are "Margaret Whiting Sings the Jerome Kern Song Book"; and Frankie Avalon: "Summer Scene" (HMV) "The Folk Ballads of Ronnie Hawkins"; and Johnny Dankworth ork: "Jazz Routes"-made originally for Roulette (Columbia); Connie Francis Sings Jewish Favorites"; and "Bing and Satch-

Roulette Pacts Peggy King

NEW YORK—Roulette Records has signed Peggy King, formerly affiliated with the Columbia label. Her first Roulette release, "Up, Up, Up" backed by "I'll Be Around," was marketed last week.

Meanwhile Roulette's executive vice-president and regional field reps—Solloy Solomon, Marv Helfer and Abe Glaser—took to the road Monday (23) to push the label's latest singles and their current half-price bonus sales program (buy one LP, get another at half price), which has been extended to February 15.

mo" (MGM); Dakota Staton:
"Time to Swing"; the Four Freshmen: "First Affair"; June Christy:
"Cool School"; and the Kingston
Trio: "String Along" (Capitol).
A Columbia EP, "Eddie Plays
Leroy," features trumpeter Eddie Calvert in a set of four Leroy
Anderson compositions.

NEW SINGLES: Competition is fierce on several American numbers. The Shirelles' "Will You Love Me Tomorrow?" issued on Top Rank (From Scepter), has been covered by the Raindrops (Oriole) and Mike Berry (Decca). . . . "Calcutta" was issued here last year as a piano feature called "Nicolette" by Atwell (Decca); the label is now working on the disk again with the title changed. Oriole has released a version by the Enrico Leandros ork, while Capitol has the Four Preps' vocal treatment. . . . As well as Frankie Avalon's "Puppet Song" on HMV (from Chancellor) there are covers by David MacBeth (Pye) and Hughie Green (Decca). . The "Blue Tango" revival of Bill Black's Combo (London from Hi) has opposition from the Flee-Rekkers (Pye). . . . Other releases include Marv Johnson: "Happy Days" (from Highland); Buddy Knox: "Lovey Dovey" (From Liberty); and Ronnie Love: "Chills and Fever" (from Dot)—all on Decca's London label.... Among last weekend's EMI issues was the Platters' "If I Didn't Care" (Mercury).

RECORD SALES: "Sailor" looks like it is repeating in Britain the impact it made first on the Continent and then in the States. Two versions entered the charts in the song's second week of release—Petula Clark's (Pye) version at No. 7 and Anne Shelton (Philips) at No. 20.... Two artists are having success also with "Rubber Ball." Bobby Vee's version (London from Liberty) entered the list at No. 15 while Marty Wilde (Philips), who showed last week, moved up 10 places to No. 18. . . . There were three other disks on the charts for the first time-Johnny Horton's "North to Alaska" (Philips from U. S. Columbia) No. 24, Sarah Vaughan's "Serenata" (Columbia from Roulette) at No. 27, and "New Orleans" by U. S. Bonds (Top Rank from Legrand) at No. 29.... Notable rises included Matt Monro's "Portrait of My Love" (Parlophone) at No. 3 — an off-trend song that has had unexpected success and has been covered at least five times in the States-and "Buona Sera" by the Acker Bilk band, a colorful traditional jazz group recorded by Denis Preston for British release on Columbia, up seven places to No. 7.

HOW LABELS FARE: Philips' five chart placings gives the label a bigger share than it hasha had for many months. All are in the bottom half, however. Three sides feature British artists (one side is actually being cut in New York) and two American. ... Pye places twice in the Top 10, both by British artists.... But the major share of places remains with EMI and British Decca—13 and 10, respectively. The Decca set illustrates the group's heavy reliance on American disks: only one is British. RCA originated two (both Elvis. Presley) and the remaining seven are made up from the various U. S. labels released on the London mark here.... Seven of EMI's 13 chart disks are British. Of the American six, two came through EMI's British tie with the Rank Co-Operative, and one each from MGM, Cameo, Roulette and the British-controlled

Best Selling Pop Records in BRITAIN

Week ending January 28, 1961 (Courtesy New Musical Express, London) Last This

2 1 ARE YOU LONESOME TONIGHT?—Elvis Presley (RCA)

Week Week

2 POETRY IN MOTION—Johnny Tillotson (London) 3 PORTRAIT OF MY LOVE—

Matt Monro (Parlophone)

4 I LOVE YOU—Cliff Richard
(Columbia)

5 PEPE—Duane Eddy (London)

6 SAIL OR—Petula Clark (Pve)

- 6 SAILOR—Petula Clark (Pye)
14 7 BUONA SERA—Acker Bilk
(Columbia)

4 8 SAVE THE LAST DANCE FOR ME—Drifters (London) 8 9 COUNTING TEARDROPS— Emile Ford (Pye)

12 10 STAY—Maurice Williams and the Zodiacs (Top Rank) 13 11 YOU'RE SIXTEEN—Johnny

9 12 PERFIDIA—Ventures (London)
7 13 IT'S NOW OR NEVER—Elvis
Presley (RCA)

16 14 MANY TEARS AGO — Connie Francis (MGM) — 15 RUBBER BALL—Bobby Vee

(London)
19 16 LIKE STRANGERS—Everly

Brothers (London)

10 17 GOODNESS GRACIOUS ME—
Peter Sellers and Sophia Loren
(Parlophone)

28 18 RUBBER BALL—Matty Wilde (Philips) 15 19 DOLL HOUSE— King Brothers

— 20 SAILOR—Anne Shelton (Philips)

6 21 PILTDOWN RIDES AGAIN— Piltdown Men (Capitol)

Piltdown Men (Capitol)
11 21 SWAY—Bobby Rydell (Columbia)
24 23 MAN OF MYSTERY—Shadows
(Columbia)

- 24 NORTH TO ALASKA—Johnny Horton (Philips) 0 25 LITTLE GIRL—Marty Wilde

(Philips)
23 26 PEPE—Russ Conway (Columbia)
— 27 SERENATA—Sarah Vaughan
(Columbia)

30 28 TILL—Tony Bennett (Philips)

— 29 NEW ORLEANS—U. S. Bonds
(Top Rank)

27 30 CHARIOT—Rhet Stoller (Decca)

DANISH NEWSNOTES

Danish Disk Biz Finishes Strong

By TED WOLFRAM

Hotel Osterport, Copenhagen

Nordisk Polyphon A-S, distributor of Coral, Decca, Fontana, London Polydor and Polyphon labels, in the January issue of its house journal, Nyt (New), informs record dealers that business was exceedingly brisk during December, and that the sales of classic as well as pop platters surpassed expectation.

While disk jockeys are practically unknown in Denmark, the Polyphon firm makes use of Radio Mercur (a "commercial" station transmitting from a ship). It sends out a program of 16 of it, hit platters on Friday nights. It also publicizes its platters via Radio Luxembourg.

PUBBER'S ROW: The century-old Wilhelm Hansen Music Publishing firm, which at present is headed by quite youthful feminine members of the Wilhelm family, is deviating a bit from its adherence to the classics. It is publishing a new "Copenhagen Cha-Cha-Cha," written by two Italian film actors, Jacques Craslantini and Alberto Sanvitali, with Danish lyrics by Otto Leisner of the musical staff of the Danish National Radio - TV. The twocomposers are also singers and guitarists, and have cut a platter of the song for the Philips label.

SWEDISH NOTES: All Ducats for the two concerts of Louis Armstrong and his band, at the Royal Hall, Stockholm, February 15, have been sold out, but some seats are available for two concerts at the same hall on February 16.

Plenty of activity in the theaters, concert halls and dinedance spots of Gothenberg. Robertini Loreti, teen-age Italian pop singer, whose platter of "O Sole Mio" netted Christmas sales of 75,000, in Sweden, was set for two concerts Saturday (28) in Concert House.

FRENCH NEWSNOTES

French Pursue U. S. Film Tunes

Continued from page 54

HOT WAX: "You Talk Too Much" by Joe Jones (Roulette), issued here by Ricordi, has broken singles records sales: 8,000 copies in five weeks. On the whole this is amazing, for French recording executives and retail dealers are against singles. The former for retrenchment reasons and the latter for profit reasons.

NEW RELEASES: Bobby
Darin's new EP, "Sentimental
Bobby" (Atlantic) includes his
two hits: "Mack the Knife" and
"Splish Splash."... Vega-20thFox have issued "Art Tatum Discoveries." This waxing is considered to be one of the best
jazz records ever issued here in
recent years... English-born
Petula Clark is scheduled to record for Vogue label "La Joie
d'Aimer" The Unforgiven) and
"Garde Moi la Derniere Danse"

(Save the Last Dance for Me). NEW SINGLES: Rock and roll singer Richard Anthony has come out on Columbia with "Tu Parles Trop" (You Talk Too Much). Flip is "Clin d'Oeil" (Goggled Eyes). . . . "Garde Moi La Derniere Danse" (Save the Last Dance for Me) had new versions by trumpeter Georges Jouvin (V.S.AM.) and Jean Patari (Pathe). . . . ABC-Paramount issued Lloyd Price's "If I Look a Little Blue," b-w "Question," and Paul Anka's "Hello Young Lovers" b-w "My Home Town." ... On Atlantic are "Three Windows" by the Modern Jazz Quartet and "I Want a Little Girl" by Ray Charles.

NEW ALBUMS: Top Rank presents "Boom-Rank," an album featuring singers and orks with such old hits as "Perfidia," "Siboney" and "Harlem Nocturne." . . . Vogue is releasing "New Orleans Tops" by clarinetist Claude Luter. . . . On Capitol, "Swing Again" is an album of hits recorded by top orks such as Stan Kenton, Les Brown and Woody Herman.

pre, commercial director of Odeon Records, has switched to the same post at Vega.... Vega has also appointed an a.&r. board of Guy Dumazert, Claude Samuel, Jean Ziegler, and Claudette Sellier.

Best-Selling Pop Records in HOLLAND

Week ending January 28, 1961 (Courtesy Foon-Platen, Amersfoort) Last This

1 SAVE THE LAST DANCE FOR ME—The Drifters (London) 1 2 RAMONA—The Blue Diamonds

(Decca)
4 3 BARCELONA—De Wilmary's
(Fontana)
6 4 MY GIRL JOSEPHINE—

Fats Domino (Imperial)

5 O SOLE MIO—Elvis Presley
(RCA)

5 6 ROCKING BILLY—Ria Valk (Mercury) 17 7 ARE YOU LONESOME TONIGHT?—Elvis Presley

(RCA)
5 13 SUCU, SUCU—Ping, Ping
(Tivoli)

(Tivoli)

9 NEVER ON SUNDAY—

Melina Mercouri (London);

Anneke van Hoooff (CNR);

Lale Anderson (HMV);

Dalida (Barclay)

9 10 WOODEN HEART—
Elvis Presley (RCA)
11 11 I LOVE YOU—Cliff Richard
(Columbia)

7 12 ONLY THE LONELY—
Roy Orbison (London)
15 13 DANS NOG EENMAL MET
MIJ—The Fouryo's (Decca)

14 EVERYBODY'S SOMEBODY'S
FOOL—Connie Francis
(MGM)

12 15 TELEPHONE BABY—Johnny Otis (Capitol)

- 16 MAN OF MYSTERY—
The Shadows (Columbia)

18 I'LL SAVE THE LAST DANCE FOR YOU—Damita Jo (Mercury) 19 19 KANGAROO—Cocktail Trio

(Omega)

- 20 VAN 1, 2, 3—The Butterflies

FOLK TALENT

Continued from page 49

Mike Oatman, program directed at KHEY, El Paso, Tex., report that a "Grand Ole Opry" packag3 ing comprising Faron Young and His Country Deputies, Skeeter Davis, George Jones, Johnny Seay, Darrell McCall and Ole Mike (Oatman) and His Trailblazers played to an absolute turnaway at El Paso's Liberty Hall January 18. "In the past," typewrites Mike, "these shows drew a fair-to-middlin' crowd of some 900 or 1,000, but this latest show was a major breakthrough in our town for country and western music." . . . The team of Jim and Jesse have a new Columbia release coupling "Flame of Love" and "Gosh, I Miss You All the Time." . . . Claude Caviness, of Pico Rivera, Calif., advises that he has taken over the booking reins on Buck Owens and James O'Gwynn.

Jim Small, president of ABS Records, has named Bob Weiss, of Daytona Beach, Fla., Southern a.&r. man for the firm. Mabelle Seiger serves in the same capacity in the North, . . . Itinerary on the gospel-singing Blackwood Brothers Quartet thru February is as follows: Owensboro, Ky., February 2; Nashville, Tenn., 3; Greenville, S. C., 4; Festus, Mo., 7; Louisville, Ky., 9; Cincinnati, Ohio, 10; Birmingham, Ala., 11; Hampton, Va., 16; Winston-Salem, N. C., 17; Knoxville, Tenn., 18, and Bloomington, Ind., 24. . . . The Andy Doll Band's February bookings are: Marion, Ia., February 1; Oelwein, Ia., 2; Clear Lake, Ia., 3; Waterloo, Ia., 4; Prairie du Chien, Wis., 5; Janesville, Ia., 6; Madison, Wis., 9; Fennimore, Wis., 10; Muscoda, Wis., 11; Fort Dodge, Ia., 12; Waterloo, Ia., 13; Dubuque, Ia., 14; Waterloo, Ia., 16; Hartley, Ia., 17; Prairieburg, Ia., 18; La Crosse, Wis., 19; Spencer, Ia., 20; Marion, Ia., 22; Fort Dodge, Ia., 23; Decorah, Ia., 25, and LaCrosse, Wis., 26.

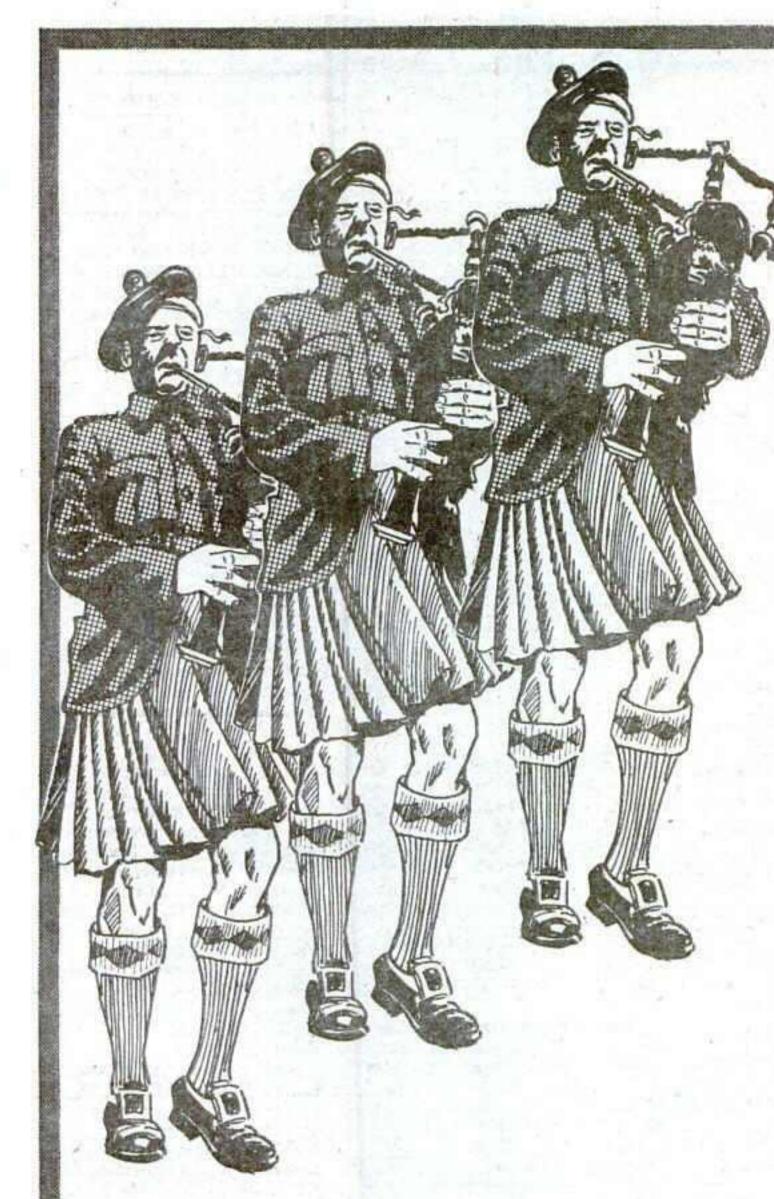
Don Pierce, head of Starday Records, Madison, Tenn., reports that his firm's country music LP output has been upped to three a month. January saw LP releases by Carl Story, Benny Martin and the Sunshine Boys, and on the list for February are LP's by Cowboy Copas, the Oakridge Quartet and Red Sovine. A new addition to the Starday staff in Madison is Eddie Wilson, 21-year-old country music enthusiast who recently immigrated from Stuttgart, Germany. Wilson, who learned the art of guitar picking from GI's in Germany, will be employed in the merchandising end of the Starday operation while doubling as a singer of country tunes translated into German for the foreign market. In his new post, Wilson joins Martin Haerle, also of Stuttgart, who functions as Pierce's assistant. . . Frank Schalk and band have just signed for their sixth year at the Covered Wagon, Minot, N. D., where they are heard six nights a week.

All-Time Hit Songs

Continued from page 19

WHEN WILL I BE LOVED, P. Everly, ACUFFROSE PUBLICATIONS.
WHITE SILVER SANDS, C. Matthews, G.
Reinhardt, SHARINA MUSIC COMPANY.
WONDERFUL WORLD, S. Cooke, KAGS MUSIC.
WONDERLAND BY NIGHT, K. Neumann, L.
Chase, ROOSEVELT MUSIC COMPANY, INC.
YOGI, L. Stallman, C. Koppelman, SAXON
MUSIC CORPORATION.
YOU TALK TOO MUCH, J. Jones, R. Hall,
KAHL MUSIC, INC.-BEN-GHAZI ENTERPRISES, INC.
YOU'VE SIXTEEN, D. Sherman, B. Sherman,
BLUE GRASS MUSIC.
YOU'VE GOT WHAT IT TAKES, B. Gordy, G.

Gordy, T. Carlo, FIDELITY MUSIC COM-



Marching to the TOP...

The Cambridge Strings and Singers

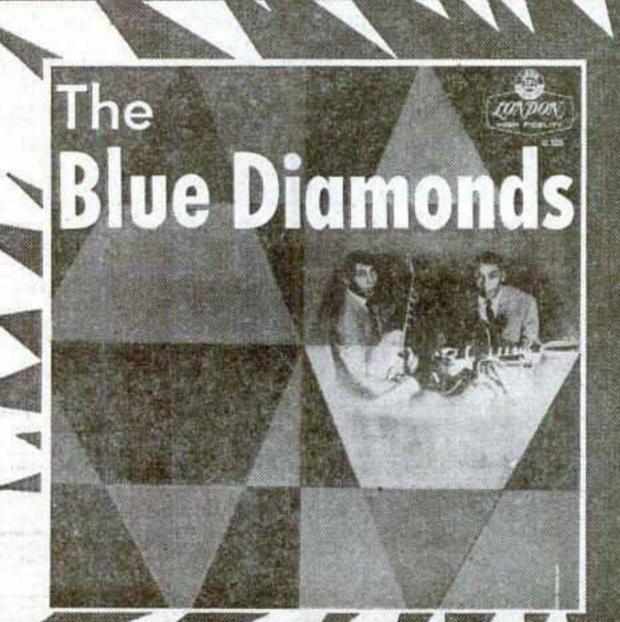
Theme From

ULUMUI

Love Theme From The World Of Suzie Wong

LONDON 45-1960





THE BLUE DIAMONDS SCORE WITH A HIT LP

Featuring Ramona; Pretty Blue Eyes; Cathy's Clown; Let It Be Me; Down By The Married; All of Me; Oh Carol; LONDON Riverside; I'm Gonna Get 'Till I Kissed You; Oh Yeah; We Got Love; Stairway To Heaven. Mono: LL 3235

BILLEGARD BEST SELLING MUSIC WEEK

NOTE: The listings on this spread are the nation's best selling LP's in the period specified above. They include approximately 200 albums which must be regarded as essential inventory for dealers and as outstanding programming for broadcasters. For convenience in using this material for inventory, display or programming, the listings have been broken into leading categories. The LP's then are listed alphabetically rather than in sales order within

The letter M following a title indicates that only the Monophonic version of that LP is a best seller; the letter 5 indicates that only the Stereo version is a best seller; the letters M-S Indicate that both Mono and Stereo versions are best sellers.

The best selling new LP's, on the charts nine weeks or less, are listed in rank order according to sales in the Action Album charts, in the center

of this spread.

BEST SELLING POP VOCAL LP'S

Listed Alphabetically

MALE VOCALISTS

Anka at the Copa (M) Paul Anka... ABC-Paramount ABC 353 Paul Anka Sings His Big 15 (M) ABC-Paramount LP 323 Belafonte at Carnegie Hall (M-S)

Harry Belafonte .. RCA Victor LOC 6006; LSO 6006 Belatonte Returns to Carnegie Hall (M-S) Harry Belafonte . . RCA Victor LOC 6007;

LSO 6007 Calypso (M) Harry Belafonte. RCA Victor LPM 1248 Come Dance With Me (M-S)

Frank Sinatra Capitol W 1069; SW 1069

Come Fly With Me (M) Frank Sinatra Capitol W 920 Darin at the Copa (M-S) Bobby Darin Atco 112; S112

Elvis Is Back (M-S) Elvis Presley . . RCA Victor LPM 2231;

Faithfully (M-S) Johnny Mathis Columbia CL 1422;

CS 8219 Gunfighter Ballads and Trail Songs (M-S) Marty Robbins....Columbia CL-1349; CS 8158

Heavenly (M-S) Johnny Mathis Columbia CL 1351; CS 8152

Buddy Holly Story (M) .Coral CRL 5-7326 Johnny's Greatest Hits (M) Johnny Mathis Columbia CL 1133

Johnny's Moods (M-S) Johnny Mathis....Columbia CL 1526; CS 8326

Love Is the Thing (M) Nat King Cole......Capitol W 824 More Gunfighter Ballads and Trail Songs (M)

Marty Robbins.....Columbia CL 1481 More of Johnny's Greatest Hits (M-S) Johnny Mathis Columbia CL 1344; CS 8150

More Songs by Ricky (M) Nice 'n' Easy (M-S) Frank Sinatra Capitol W 1417;

No One Cares (M-S) Frank Sinatra Capitol W 1221; SW 1221

Only the Lonely (M-S) Frank Sinatra Capitol W 1053; SW 1053

Open Fire, Two Guitars (M-S) Johnny Mathis....Columbia CL 1270; CS 8056 That's All (M)

This Is Darin (M-S) Bobby Darin.....Atco 115; SD 115 Warm (M)

Bobby Darin

Wild Is Love (M-S) Nat King Cole....Capitol WAK 1392: SWAK 1392

FEMALE VOCALISTS

Annette Sings Anka (M)Vista BV 3302 Brenda Lee (M)

..... Decca DL 4039 Connie's Greatest Hits (M) Connie FrancisM-G-M E 3793 Italian Favorites (M-S)

Connie Francis. M-G-M E 3791; SE 3791 I've Got a Right to Sing the Blues (M) Eileen Farrell Columbia CL 8256 Latin a la Lee (M-S)

Peggy Lee...Capitol T 1290; ST 1290 Mack the Knife—Ella in Berlin (M-S) Ella Fitzgerald.....Verve MGV 4041;

MGV 64041 More Italian Favorites (M-S) Connie Francis. M-G-M E 3871; SE 3871 This Is Brenda (M)

Unforgettable (M-S) Dinah Washington Mercury MG 20572 SR 60232 Rejoice Dear Hearts (M)

What a Difference a Day Makes (M) Dinah Washington Mercury MG 20479

DUOS AND GROUPS

Date With the Everly Brothers (M) Warner Bros. WB 1395 Encores of Golden Hits (M)

Platters Mercury MG 20472 Fabulous Style of the Everly Brothers (M) Cadence 3040

From the hungry i (M) Kingston Trio Capitol T 1107 Here We Go Again (M-S)

Kingston Trio. . Capitol T 1258; ST 1258 Kingston Trio (M-S) Capitol T 996; ST 996

Kingston Trio at Large (M-S) More Encores of Golden Hits (M)

Platters Mercury MG 20591 Sold Out (M-S) Kingston Trio. Capitol T 1352; ST 1352 Stereo Concerto (S)

Kingston Tiro Capitol ST 1183 String Along (M-S) Kingston Trio Capitol T 1407; ST 1407 Weavers at Carnegie Hall, Vol. 2 (M)

..... Vanguard VRS 9075

CHORUSES

Fireside Sing Along With Mitch (M-S)

Mitch Miller.....Columbia CL 1389; CS 8184 Mitch Miller..... Columbia CL 1316; CS 8118 SW 1417 March Along With Mitch Miller (M)

.Columbia CL 1475 Memories Sing Along With Mitch (M-S) Mitch Miller....Columbia CL 1542; CS 8342

More Sing Along With Mitch (M-S) Mitch Miller....Columbia CL 1243; CS 8043

Party Sing Along With Mitch (M-S) Mitch Miller Columbia CL 1331; CS 8138 Saturday Night Sing Along With Mitch (M)

Mitch Miller.....Columbia CL 1414; CS 8211 Johnny Mathis Columbia CL 1078 | Sentimental Sing Along With Mitch (M-S) Mitch Miller.....Columbia CL 1457;

> Sing Along With Mitch (M-5) Mitch Miller Columbia CL 1160; CS 8004

Still More Sing Along With Mitch (M-S) Mitch MillerColumbia CL 1283 CZ 8099 |

BEST SELLING COMEDY LP'S

Listed Alphabetically An Evening With Mike Nichols and Elaine May (M)

..... Mercury OCM 2200 Button-Down Mind of Bob Newhart (M) Bob Newhart.... Warner Bros. 1379 Button-Down Mind of Bob Newhart Strikes | Gigi (M-S) Back (M)

Bob Newhart.... Warner Bros. 1393 Down to Earth (M) Jonathan Winters. . Verve MGV 15011

Edge of Shelley Berman (M) Shelley Berman... Verve MGV 15013

Inside Shelley Berman (M) Shelley Berman... Verve MGV 15003 Kick Thine Own Self (M) Brother Dave Gardner.....

..... RCA Victor LSP 2239 Knockers Up (M)

Rusty Warren Jubilee JLP 2029 Laughing Room (M) Woody Woodbury Stereoddities MW 2

Mort Sahl at the hungry I (M) Mort Sahl Verve MGV 15012 My Name Is Jose Jimenez (M)

Brenda Lee Decca DL 4082 | Bill Dana..... Signature SM 1013 Outside Shelley Berman (M) Shelley Berman... Verve MGV 15007

> Brother Dave Gardner..... Wonderful World of Jonathan Winters (M)

> Jonathan Winters. Verve MGV 15009 Woody Woodbury Looks at Love and Life (M) Woody Woodbury..... Stereoddities MW 1

BEST SELLING SHOW MUSIC LP'S

Listed Alphabetically

ORIGINAL CAST

Bye Bye Birdie (M-S) Original Cast Columbia KOL 5510: KOS 2025 Camelot (M-S) Original Cast....Columbia KOL 5620; KOS 2031

Fiorello (M-S) Original Cast.....Capitol WAO 1321; SWA0 1321

Flower Drum Song (M-S) Original Cast Columbia OL 5350; OS 2009 Gypsy (M-S) Original Cast Columbia OL 5420;

OS 2017 Irma La Douce (M-S) Original Cast....Columbia OL 5560; OS 2029

Music Man (M-S) Original Cast Capitol WAO 990; SWAO 990

My Fair Lady (M-S) Original Cast Columbia OL 5090; OS 2015

The Sound of Music (M-S) Original Cast Columbia KOL 5450; KOS 2020 South Pacific (M)

Original Cast... ..Columbia OL 4180 Tenderioin (M-S) Original Cast....Capitol WAO 1492; SWA0 1492

Unsinkable Molly Brown (M-S) Original Cast....Capitol WAO 1509; SWA0 1509

West Side Story (M-S) Original Cast....Columbia OL 5230; OS 2001 Wildcat (M)

Original Cast...RCA Victor LOC 1060

SOUND TRACK

The Alamo (M) Sound Track.....Columbia CL 1558 Ben-Hur (M-S) Rome Symphony Orchestra (Savina)...

......M-G-M 1E1; 1SE1

Can Can (M-S) Sound Track. Capitol W1321; SW 1321 Carousel (M) Sound Track......Capitol W 694 Exodus (M-S) Sound Track... RCA Victor LOC 1058; LSO 1058 6. 1. Blues (M-S) Elvis Presley ... RCA Victor LPM 2256; LSP 2256 SE 3641 ST King and I (M-S) Sound Track... Capitol W 740; SW 740 Never On Sunday (M) Sound Track. . United Artists UAL 4070 Oklahoma! (M-S) Sound Track.....Capitol WAO 595; Porgy and Bess (M-S) Sound Track Columbia OL 5410; OS 2016 South Pacific (M-S) Sound Track... RCA Victor LOC 1032:

Student Prince (M) Mario Lanza.... RCA Victor LM 1837 Theme From The Apartment (M) Sound Track..... United Artists 3105 MUSIC FROM MUSICALS, FILMS AND TV Ballads and Rhythms of Broadway (M-S) Johnny Mathis Columbia C2L 17, C25 803

Broadway in Rhythm (M-S) Ray Conniff Columbia CL 1252; CS 8064 Camelof (Music From) (M-S) Percy Faith.....Columbia CL 1570;

CS 8370 Exodus (M-S) Hollywood Studio Orchestra..... .. United Artists UAL 3123; UAS 6123 SWAO 595 Film Encores, Vol. 1 (M-S)

Mantovani...London LL 1700; PS 124 Film Encores, Vol. 2 (M-S) Mantovani .. London LL 3117; PS 164 Great Motion Picture Themes (M-S) Various Artists... .. United Artists UAL 3122; UAS 6122 LSO 1032

ACTION

On the Charts

MONOPHONIC

This Week	Lasi Week	Title, Artist, Label and Number	Weeks on Charts
1	1	WONDERLAND BY NIGHT Bert Kaempfert, Decca DL 4101	5
2	2	EXODUS Sound Track, RCA Victor LOC 1058	3
3	3	MUSIC FROM "EXODUS" AND OTHER GREAT THEMES Mantovani, London LL 3231	7
•	4	CAMELOT Original Cast, Columbia KOL 5620	2
(5)	5	LAST DATE Lawrence Welk, Dot DLP 3350	6
6	6	UNSINKABLE MOLLY BROWN Original Cast, Capitol WAO 1509	6
1	7	BELAFONTE RETURNS TO CARNEGIE HALL Harry Belafonte, RCA Victor LOC 6007	5
8	10	BRAHMS CONCERTO NO. 2 Sviatoslav Richter; Chicago Symphony Orch./Leinsdorf, RCA Victor LM 2466	6
9	8	THE ALAMO Sound Track, Columbia CL 1558	8
10	16	GREAT MOTION PICTURE THEMES Various Artists, United Artists UAL 3122	2
11)	11	TEMPTATION Roger Williams, Kapp KL 1217	4
(12)	12	IRMA LA DOUCE Original Cast, Columbia OL 5569	9
(13)	13	CAMELOT (MUSIC FROM) Percy Faith Orch., Columbia CL 1570	4
14	14	MORE ITALIAN FAVORITES Connie Francis, MGM E 3871	5
(15)	20	WALK, DON'T RUN Ventures, Dolton BLP 2003	5
16		CALCUTTA Lawrence Weik, Dot DLP 3359	1

WONDERLAND BY NIGHT

Louis Prima, Dot DLP 3352

Elvis Presley, RCA Victor LPM 2328

Sound Track, United Artists UAL 4070

THEME FROM "THE APARTMENT"

Sound Track, United Artists 3105

HIS HAND IN MINE

NEVER ON SUNDAY

(11)

(18

(19

20

Mr. Lucky (M-S)

Great Themes (M-S)

Bongos (M-S)

Music From Exodus and Other

S by CATEGORY

..... Command RS 808; RS 808 SD | Concert in Rhythm, Vol. II (M)

FOR WEEK ENDING FEBRUARY 5

Operetta Memories (M) MantovaniLondon LL 3181 Peter Gunn (M-S) Henry Mancini. . RCA Victor LPM 1956; LSP 1956 Theme From A Summer Place (M-S) Billy Vaughn Dot DLP 3276; DLP 25276 BEST SELLING PERCUSSION, SOUND LP'S

Listed Alphabetically

Bongos, Flutes and Guitars (M-S)

Persuasive Percussion, Vol. II (M-S)

Nine Weeks or Less

(23

24

25

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(13)

(14)

Los Admiradores...Command RS 809;

Los Admiradores .. Command RS 812;

Terry Snyder and the All Stars.....

Henry Mancini. RCA Victor LPM 2198; Pertinent Percussion Cha, Cha (S)

Mantovani . . London, LL 3231; PS 224 Command RS 806; RS 806 SD

LSP 2198

RS 809 SD

RS 812 SD

ALBUMS

THEME FROM "THE SUNDOWNERS"

DATE WITH THE EVERLY BROTHERS

Original Cast, Capitol WAO 1492

Original Cast, RCA Victor LOC 1060

Sound Track, RCA Victor LSO 1058

Bert Kaempfert, Decca DL 7-4101

Original Cast, Columbia KOS 2031

Lawrence Welk, Dot DLP 25350

GREAT MOTION PICTURE THEMES

Mitch Miller, Columbia CS 8211

UNSINKABLE MOLLY BROWN

MORE ITALIAN FAVORITES

Connie Francis MGM SE 3871

Billy Vaughn, Dot DLP 25349

Connie Francis, MGM SE 3791

Dinah Washington, Mercury SR 60232

ITALIAN FAVORITES

UNFORGETTABLE

THEME FROM "THE SUNDOWNERS"

Original Cast, Capitol SWAO 1509

Various Artists, United Artists UAS 6122

14 SATURDAY NIGHT SING ALONG WITH MITCH

BELAFONTE RETURNS TO CARNEGIE HALL

BERNSTEIN PLAYS BRUBECK, BRUBECK PLAYS BERNSTEIN

N. Y. Philharmonic, Dave Brubeck Quartet/Leonard Bernstein, Columbia CS 8257

Harry Belafonte, RCA Victor LSO 6007

BRAHMS CONCERTO NO. 2

Title, Artist, Label and Number

Mantovani, London PS 224

WONDERLAND BY NIGHT

STEREOPHONIC

MUSIC FROM "EXODUS" AND OTHER GREAT THEMES

Sviatoslav Richter; Chicago Symphony Orch. /Leinsdorf, RCA Victor LSC 2466

Billy Vaughn, Dot DLP 3349

Verve MGV 15012

Warner Bros W 1395

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WILD CAT

EXODUS

CAMELOT

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BEST SELLING INSTRUMENTAL & MOOD LP'S

Quiet Village (M-S)

Taboo (S)

Calcutta (M)

Provocative Percussion, Vol. 1 (M-S)

Provocative Percussion, Vol. 11 (M-S)

Enoch Light and the Light Brigade....

Enoch Light and the Light Brigade...

......Command RS 810; RS 810 SD

Listed Alphabetically Always (M) Roger Williams Kapp KL 1172 Blue Hawaii (M-S) Billy Vaughn Dot DLP 3165; DLP 25165

Lawrence Welk..... Dot DLP 3359

Weeks on

Charts

2

Continental Encores (M-S) Enoch Light Command RS 814 MantovaniLondon LL 3095; Gershwin: Rhapsody in Blue (M-S) PS 147 Gems Forever (M-S) Mantovani . . . London LL 3032; PS 106 Gershwin: Rhapsody in Blue (M-S) It's the Talk of the Town (M-S) Ray Conniff Columbia CL 1334; Martin Denny....Liberty LRP 3122 Jealousy (S) Percy Faith Columbia CS 8292 Arthur Lymon Hi Fi SR 806 Last Date (M-S) Lawrence Welk..... Dot DLP 3350; DLP 25350 Let's Dance Again (S) David Carroll.... Mercury MS 20470 Look for a Star (M-S) DLP 25322 Music for Lovers Only (M) Jackie Gleason Orch., Buddy Hackett. . Near You (M-S)

Roger Williams Kapp KL 1112; The Other Chet Atkins (M) RCA Victor LPM 2175

'S Wonderful (M) Ray Conniff Columbia CL 925 Sail Along Silvery Moon (M) Billy Vaughn Dot DLP 3100 Ravel: Bolero (M-S) Say It With Music (M-S) Ray Conniff Columbia CL 1490; Songs to Remember (M)

Mantovani London PS 193 Strauss Waltzes (M-S) Temptation (M-S) Roger Williams..... Kapp KL 1217; Rodgers: Victory at Sea, Vol. II (M-S) K 3217-S Theme From "The Sundowners" (M-S) Billy Vaughn...... Dot DLP 3349; Schumann: Concerto in A Minor (M-S) DLP 25349

Till (M-S) Wonderland by Night (M-S)

Wonderland by Night (M) Young at Heart (M-S) Ray Conniff Columbia CL 1489;

> BEST SELLING JAZZ LP'S

Listed Alphabetically

CS 8281

Bernstein Plays Brubeck, Brubeck Plays Bernstein (M-S) N. Y. Philharmonic, Dave Brubeck Quartet-Leonard Bernstein..... Columbia CL 1466; CS 8257 But Not for Me (M) Ahmad JamalArgo 628 Mina at Newport (M)

Nina Simone......Colpix CP 412 Ray Charles in Person (M) Pete Fountain's New Orleans (M-S)Coral CRL 57282; CRL 7-57282 Genius of Ray Charles (M) Atlantic 1312 Like Love (M)

Andre Previn Columbia CL 1437 Time Out (M) Dave Brubeck Columbia CL 1397 White Satin (M-S) George Shearing . . . Capitol T 1334;

ST 1334

BEST SELLING CLASSICAL & SEMI-CLASSICAL LP'S

Listed Alphabetically Arthur Fiedler Conducts a Boston Pops Concert (Everything But the Beer) (M-S) Boston Pops Orchestra (Fiedler). RCA Victor LM 6082; LSC 6082 Brahms: Piano Concerto No. 2 (M-S)

Concerto Under the Stars (M-S) Ray Conniff...... Columbia CL 1415 | Leonard Pennario.... Capitol P-8326; SP 8326

Leonard Bernstein. . Columbia ML 5413; MS 6091

Leonard Pennario....Capitol P-8343; CS 8143 Grofe: Grand Canyon Suite (M-S)

Morton Gould. . RCA Victor LM 2433; LSC 2433 Grofe: Grand Canyon Suite (M-S)

Philadelphia Orchestra (Ormandy).... Columbia ML 5286; MS 6003 Lanza Sings Caruso — Caruso Favorites (M-S) Mario Lanza, Enrico Caruso.... RCA Victor LM 2393; LSC 2393

Billy Vaughn Dot DLP 3322; Mussorgsky: Pictures at an Exhibition (M) Philadelphia Orchestra (Ormandy)....

Puccini: Turandot (M-S) Tebaldi, Nilsson, Bjoerling, Tozzi. Rome Opera House Orchestra (Leinsdorf). RCA Victor LM 6149; LSC 6149 KL 1112-5 Rachmaninoff: Piano Concerto No. 2 (M-S)

Artur Rubinstein RCA Victor LM 2068; LSC 2068 Rachmaninoff: Concerto No. 3 (M-S) Van Cliburn RCA Victor LM 2355;

LSC 2355 Morton Gould. . RCA Victor LM 2345; LSC 2345

CS 8282 Respighi: Pines of Rome (S) Phila. Orchestra (Ormandy)Columbia MS 6001 Rodgers: Victory at Sea, Vol. 1 (M-S)

Mantovani...London LL 685; PS 118 | RCA Victor Symphony Orchestra (Bennett) . . RCA Victor LM 2335; LSC 2335

RCA Victor Symphony Orchestra (Bennett) . . RCA Victor LM 2226; LSC 2226 Van Cliburn RCA Victor LM 2455; LSC 2455

Roger Williams Kapp KL 1081; Sixty Years of Music America Loves Best, KL 108-5 Vol. I (M) Various Artists. . RCA Victor LM 6074

Bert Kaempfert.... Decca DL 4101; Sixty Years of Music America Loves Best, DL 7-4101 Vol. II (M) Various Artists... RCA Victor LM 6088

Louis Prima Dot DLP 3352 Tchaikovsky: 1812 Overture; Capriccio Italien (M-S) Minneapolis Symphony Orchestra

(Dorati). Mercury MG 50054; SR 90054 Tchaikovsky: 1812 Overture; Ravel: Bolero (M-S) Morton Gould RCA Victor LM 2345; LSC 2345

Tchaikovsky: 1812 Overture; Romeo & Juliet; Marche Slav (M) Phila. Symphony Orchestra (Ormandy)

Tchaikovsky: Nutcracker Suite (M-S) Boston Pops Orchestra (Fiedler)...

..... RCA Victor LM 6803; LSC 6803 Tchaikovsky: Piano Concerto No. 1 (M-S) Van Cliburn... RCA Victor LM 2251; LSC 2251

> BEST SELLING TEEN BEAT LP'S

Listed Alphabetically Encore (M)

Santo and Johnny. . Canadian-American **CALP 1002** Especially for You (M) Duane Eddy Jamie J 3006

Have Twangy Guitar, Will Travel (M) Duane Eddy Jamie J 3000 Million Dollars' Worth of Iwang (M) Duane Eddy Jamie J 3014 Soul of Spain, Vol. 1 (5) Oldies But Goodies (M) Assorted Artists...Original Sound 5001

Santo and Johnny (M) Canadian-American SCALP 1001

Solid and Raunchy (M) Bill Black's Combo.....Hi HL 12003 Twang's the Thang (M)

Duane EddyJamie J 3009

Twist (M) Chubby Checker Parkway P 7001

BEST SELLING MISCELLANEOUS LP'S

Listed Alphabetically

RHYTHM & BLUES

SP 8343 Genius Hits the Road (M) Ray Charles. . ABC-Paramount ABC 335

COUNTRY & WESTERN

He'll Have to Go (M) Jim Reeves....RCA Victor LPM 2223

RELIGIOUS, SACRED & SPIRITUAL

His Hand in Mine (M) Elvis Presley... RCA Victor LPM 2328 Hymns (M)

Tennessee Ernie Ford...Capitol T 756 The Lord's Prayer (M-S)

Mormon Tabernacle Choir...... Columbia ML 5386; MS 6068 Nearer the Cross (M)

Tennessee Ernie Ford. Capitol T 1005 Sing a Hymn With Me (M) Tennessee Ernie Ford Capitol TAO 1332

Spirituals (M) Tennessee Ernie Ford...Capitol T 818

KIDDIE

Alice in Wonderland (M) Cyril Ritchard Riverside 1406 Huckleberry Hound (M) Sound TrackColpix CP 202

> BEST SELLING LOW PRICE LP's (List Price \$2.98 or less)

> > Listed Alphabetically

LOW PRICE POP

Back Street Symphony (S) 101 Strings. . Stereo Fidelity SF 11500 B. B. King Wails (M)

B. B. King Crown 5115 Concerto Under the Stars (S)

101 Strings...Stereo Fidelity SF 6700 East of Suez (S)

101 Strings. . Stereo Fidelity SF 11200 Ebb Tide (M-S) Frank Chacksfield. . Richmond 20078;

\$ 30078 Hawaii in Hi Fi (M)

Leo AddeoCamden CAL-510 John J. McCormack Sings Irish Songs (M) John J. McCormack. . Camden CAL 407

Music Man (5) Various Artists Lion SL 70091 101 Strings Play the Blues (S)

101 Strings...Stereo Fidelity SF 5800 Opera Without Words (S) 101 Strings .. Stereo Fidelity SF 8700

Perry Como Sings Just for You (M) Perry Como Camden 440

Quiet Hours (S) 101 Strings. .Stereo Fidelity SF 10200

Silver Screen (S)

101 Strings... Stereo Fidelity SF 7000

101 Strings...Stereo Fidelity SF 6600

Soul of Spain, Vol. II (S) 101 Strings...Stereo Fidelity SF 9900

Symphony for Lovers (S) 101 Strings...Stereo Fidelity SF 4500

You Do Something to Me (M) Mario Lanza Camden 450

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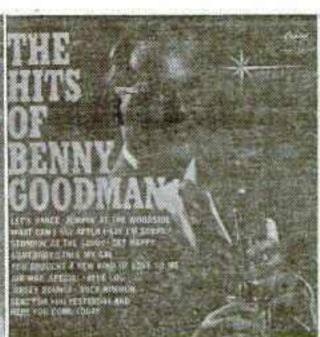


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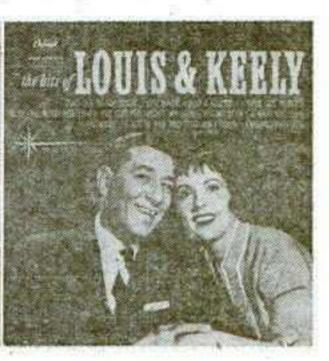
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T 1531 THE HITS OF LOUIS AND KEELY



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ZW 1301 CAN-CAN Motion Picture Soundtrack

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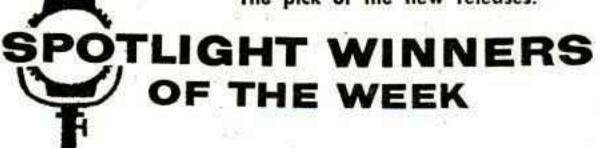
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The pick of the new releases:



Strongest sales potential of all albums reviewed this week.

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.

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 CADENCE RECORDS 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 in-clude "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.

POPULAR ***

*** HAWAII WITH A BONGO

Leroy Holmes-His Orchestra and Chorus MGM E 3874—A swinging beat and touches of jazz improvisation by vibist Phil Kraus keep this Hawailan 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 Manakoora."

*** GEORGE CATES' POLYNESIAN

PERCUSSION

Dot DLP 3355-Another in the "Lawrence cal of the standards included. Welk Presents" series, this crisply recorded

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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 Leilani" are typ-

(Continued on page 64)

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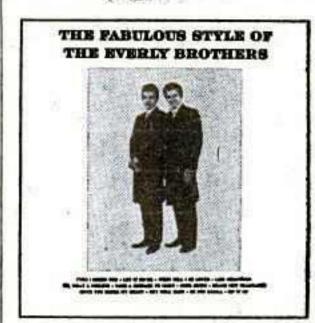
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includes such all-time favorites as: "Hello Young Lovers," "Young at Heart," "You Make Me Feel So Young," and "Too Young to Go Steady." Stock heavily! It's a real winner!

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NEW GROUP SMASH

"I Don't know wh

"AT LAST

Reviews and Ratings of **New Albums**

Continued from page 62

POP LP'S

POPULAR ***

*** GEORGE FIELDS-THE GREAT-EST STEREO HARMONICA IN RECORD-ING HISTORY

Carlton LP 12-128-An exceptionally good dish highlighting the art of the harmonica virtuoso, George Fields. Album is one of the Carlton virtuoso series. The soloist is backed on one side by the Bel Air String Quartet and on the other by the Hollywood Jazz Quintet, the former a chamber music group and the latter a sophisticated jazz combo. Material includes "That's My Home," "Always You" and "I Miss You

*** PAUL ANKA'S GREAT HITS ABC-Paramount ABC 371-Altho Paul Anka's photo appears on the cover, this album spotlights only his compositions, wrapped up in exuberant instrumental treatments by Sid Feller featuring standout sax sole work. Tunes include "Diana," "You Are My Destiny," "Put Your Head on My Shoulder," "Puppy Love" and other Anka

POPULAR ***

*** THE VOICE OF HAWAII William Kealoha Orchestra and Chorus. Roulette R 25135-Sweet-voiced chorus of mixed-voices chants pleasantly against a soothing background authentic Hawaiian instrumentation. Selections - prime mood wax for jocks-include "On the Beach at Waikiki," "Hawaiian Wedding Song," and 'Song of the Islands." Attractive cover.

*** SOUNDS OF SUCCESS

Various Artists. Jamie JLP 70-3017-Here is another set along the "goody oldies" idea, with his sides of a season or two ago by Duane Eddy ("Rebel-Rouser"), Jackie Noguez ("Chow Chow Bambina") and Mitchell Torok ("Caribbean"). There are also earlier sides here by Nell Sedaka and Savannah Churchill, along with a flock of older, non-hit sides in the rock tradition. Mainly for the teen trade.

CLARENCE (Frogman) HENRY

by the

CHESS 1778

2120 S. Michigan, Chicago 5

*** BEYOND THE SEA

John Gart Dynamic Organ. Kapp KL 1221-Organist Gart provides romantic instrumental treatments of some haunting standards-adding up to pleasant deejay wax. Tunes include "Beyond the Sea," "Blue Hawali," "Ebb Tide," "Golden Earrings" and "Now Is the Hour."

*** YAKETY YAK

The Leiber-Stoller Big Band. Atlantic 8047 -This is an interesting departure: The Leiber-Stoller rock and roll hits done as instrumentals by a fazz-oriented big band. Much of the spice and wit of the originals are preserved; altho in some cases the tunes have been embellished and adapted to more sophisticated arrangements, Included are the title tune and "Loving You," "Poison Ivy," "Kansas City," "Hound Dog" and many of the other hits.

** TIME OUT FOR TEARS Savannah Churchill. Jamie JLP 70-3016-The thrush has warmth and style, and these factors coupled with the material make a fine package. Included are the title song and "Foolishly Yours," both of which have been big songs for Miss Churchill and such blues ballads as "I Almost Lost My Mind" and the haunting "Summertime."

*** MAGIC HARMONICA

The Harmonica Trio. Flesta FLP 1295-Recorded in Europe, this set by the Harmonica Trio draws on music of many parts of the world. The group plays much of it with a Latin beat. The group uses electronic recording effects to good advantage and the album is well-paced.

*** THE MAHARAJA OF THE SAXOPHONE

Lynn Hope, King 717-Lynn Hope's sultry sax is featured here on a group of expressive instrumental treatments of originals and standards. Selections include "A Ghost of a Chance," "Body and Soul" and *** THE SOULFUL PIANO OF "Tenderly."

*** CAROL BRENT AT THE **HUNGRY I**

Gold Coast GC 101-Carol Brent shows off a sultry and sexy singing style on a group of attractive torch tunes. Songs range from "Bill Balley" and "A Good Man Is Hard to Find," to "Lonesome Road" and "My Heart Belongs to Daddy." A group of fine musicians back the thrush.

*** DANCE DATE ON THE CHAMPS ELYSEES

The Golden Trumpets of Paris. King 2001 -This is a fine new dance album, with the Latin-tempo played in stylish fashion by the Golden Trumpets of Paris. The ork features five trumpets working both ensemble and as a section along with the trombone and reed sections. A bright and brassy set that provides foot-tapping music for dance fans.

*** THIS IS FOR DANCING

Felix King and his Orchestra, King 2024-Unadorned dance music offered by a capable British Society type aggregation. They offer no startling harmonies or rhythms but a good simple dancing beat. Music includes three tunes from "My Fair Lady," plus "Lullabye of the Leaves," "Melancholy Baby," "Say It Isn't So" and six others.

*** GENE ESTES—THE GREATEST STEREO VIBRAPHONE IN RECORDING HISTORY

Carlton LP 12-125 (Stereo & Monaural)-The mallet work of Gene Estes has the backing of guitar, bass, drums, piano and bass clarinet. Estes romps through bouncy arrangements of "Lady Be Good," "Gettin'
Sentimental," "Fascinating Rhythm" and
"Crazy Rhythm." He also shows he can
change feeling with his moody approach to his own original, "Califa." There's no doubt that Estes is a powerhouse on the vibes. He's been given excellent sound reproduction, and the result is a good all-around product.

*** THE RESURGENCE OF DEXTER GORDON

Jazzland JLP 9295 (Stereo & Monaural)-Dexter Gordon was a familiar figure about 52nd Street at the height of the late forties of interested buyers. bop era but for some years he has been absent from the disk scene. In this so-called resurgence album, much of the bop-oriented style persists as Gordon dominates all six well-paced selections. Assisting are Martin Banks, trumpet; Richard Boone, trombone; Dolo Coker, piano; Lawrence Marable, drums; and Charles Green, bass. For fans of the colorful era this is highly reminiscent.

*** TOUGH TENORS Johnny Griffin and Eddie (Lockjaw) Davis Quintet. Jazzland JLP 931S (Stereo & Monaural)-Here are a couple of beiting, hardmony, individual soles and segs where the and "Sesamo."

www.americanradiohistory.com

horns chatter back and forth in almost a conversational style. It's modern but it also swings in the great tradition. There are six selections of neatly varying tempos. Junior Mance contributes some most effective piano with a feather touch. Rounding out the group are Ben Riley, drums, and Larry Gales, bass. A good portion of excite-

*** DIXIELAND MERRY-GO-ROUND Various Artists. King 2027-King has put together a flock of tracks recorded in the early and mid-fifties period by four different British Dixie or "trad" bands as they are called. Among those present are Humphrey Lyttelton, Mike Daniels, Joe Daniels, Freddy Randall and the Saints bands. There is much of the traditional here but there is also tremendous competition from many more recent and better-recorded sets of the same genre. These would be mainly for historicalminded buyers who want a very complete collection.

LOW PRICED POPULAR ***

*** MINSTREL SHOW

Frank Simms and His Minstrels. RCA Camden CAL 651-A rather mediocre package of minstrelsy. Probably the primary difficulty lies with the fact that these performers do not imitate the minstrel quality well. Beyond that, the accompaniment is thin and unexciting and a mere shadow of what a minstrel fan might expect. An interesting cover may achieve some limited sales in the low price market, but inside, the fare is rather disappointing.

JAZZ LP'S

JAZZ ****

*** SEE WHAT I MEAN? Dick Morgan Trio. Riverside RLP 9347.

(Stereo & Monaural)—Young Dick Morgan's second trio album for Riverside shows the pianist in a free-and-easy style. The material has a deceiving simplicity and could strike action in hip commercial as well as jazz circles. In style Morgan uses some Garner techniques-much as Red Garland does. The LP is well-paced with unusual jazz material like: "Lil' Darlin'," "Home," the blues "Rock in My Bed" and "When Lights Are Low."

JUNIOR MANCE

Jazzland JLP 93055 (Stereo & Monaural) -With Bobby Thomas on drums and Ben Tucker on bass, Julian Clifford (Junior) Mance's piano produces some extremely sensitive sounds. The trio makes more than just pretty music as it produces some fresh rhythms and harmonies. These are what it emphasizes, rather than the drive and beat which are stressed by others. Some top tracks are two originals titled "The Uptown" and "Playhouse"; plus their own versions of Duke Ellington's "Main Stem" and "Mary Lou Williams' "Oo-Bla-Dee," among others. Especially good for jazz

CLASSICAL LP'S

CLASSICAL ***

*** TCHAIKOVSKY: SERENADE FOF STRINGS, OP. 48; SUK: SERE-NADE FOR STRINGS, OP. 6

Strings of the Kapp Sinfonletta (Vardi). Kapp KC 9054 (Stereo & Monaural-A class package, good to listen to and to look at. One side is devoted to the Tchaikovsky Serenade, the other to that of Suk, a little-known Czech composer; that is, little-known outside his own country. The inclusion of the Suk work makes an interesting coupling with Tchaikovsky. Vardi's string group plays the sides beautifully.

CLASSICAL ***

*** STRAVINSKY: STORY OF A

SOLDIE?

Melvyn Douglas and the Kapp Sinfonletta (Vardi). Kapp 6004S (Stereo & Monaural)-The complete dramatic version of this work, rarely heard today, makes an interesting addition to the catalog. Melvin Douglas, James Mitchell and Alvin Epstein effectively read the dramatic portions that break up the interesting Stravinsky score. The little drama of the soldier on leave who makes a deal with the devil and ultimately is carried off, provided good opportunities to Stravinsky, which he seized. This unique disk will find a group

SPECIALTY LP'S

INTERNATIONAL ***

*** TODO ES NUEVO Elder Barber. Columbia EX 5026-The South American thrush sings delightfully in Spanish on 12 hits of the first Musical blowing tenor men who work in solid Festival in Benidorm, Spain. Selections intandem fashion. There are spots of har- clude "Viento," "Chau Madrid," "Envidia"

INTERNATIONAL ***

*** THIS IS BULGARIA Bulgarian National Folk Ensembles of Sofia. Bruno BR 50163-This exotic album should appeal to ethnic fans. It contains folk songs of the Bulgars, played and sung by various groups including the Bulgarian Folk Orchestra, the Bulgarian Radio Chorus of Sofia, soloists, instrumentalists, etc. The tunes are performed with taste and warmth by the ensembles and the recording is good, too.

*** GOLDEN SONGS

JIM APOSTOLOU, Aristophone LGR 505 -Jim Apostolou is a Greek ethnic singer, and he shows off his singing style here to solid advantage on this new album. The songs are Greek, and Apostolou performs them in warm romantic style accompanied by an Oriental combo which uses the dumbek, the bouzoukee, and the oud. An interesting album for the Greek market and for the new fans of this type of musical entertainment.

*** ROMANTIC FOLK SONGS OF THE MEDITERRANEAN

King 2029-Here's a lovely album featuring instrumental music of the mountains end the seashore adjoining the western Mediterranian. There are Italian songs, Greek songs, Spanish songs, etc. Some of them, like "Anema E Core," are well known, others are unfamiliar. They are played in romantic style here, and the set

makes for good listening.

A★★ I REMEMBER THE PYRENEES Les Chanteurs Du Comminges (Paul Cassagne). Flesta FLP 1296-Music of the French mountains is sung on this LP by the singers of Comminges under the direction of Paul Cassagne. Much of it is spirited and some nationalistically reverential. The vocal group is unaccompanied but, nonetheless, sings stoutly. Set was recorded in Europe.

★★★ I REMEMBER GERMANY, VOLUME 8

Various Artists. Flesta FLP 1293-A number of German singers and singing groups take the honors on this, the eighth in the German language song-fest series. Among those represented are Richard Germer, whose "Aber Der Rum" is one of the most humorous tracks, Das Comedien-Quartet, and Johnny Kern's ork. Set is made up mostly of light, bouncy material which should appeal in German-speaking areas. It was recorded in Europe.

*** PIATNITSKY SONG AND DANCE ENSEMBLE OF RUSSIA, VOLUME 2

Brune BR 50158-This second set by the Piatnitsky Song and Dance Ensemble of Russia spotlights a number of fine Russian dance vocal and instrumental groups. A number of unusual instruments are used to play the music, among them an eerie Zhaleika. The music is primarily of folk origin and from such places as Siberia. The balalaika takes over the spotlight in a number of instances on the set and one of the better outings for the instrument is a very mournful but nonetheless moving set of "Variations played by Boris Feoktistov with the Moscow Radio Folk ork. Set might sell well to those interested in such folk material.

*** GOLDEN CLARINETS George Mirros and His "Mr. Greek Clarinet" Orchestra. Aris HLP 1006 (Stereo & Monaural)-A package of Greek song material of both a folk and pop flavor. Maestro Mirros' clarinet leads the way in both single as well as double-track harmony style. Occasionally the material has the feeling of harem or snake-charm music of the Near East. Package has good recorded

sound but a rather garish cover will not

*** THIS IS HUNGARY

help sales.

Hungarian Gypsy Orchestras of Budapest. (Bruno BR 50164-Another package of authentic European material from Bruno, this time again featuring various of the betterknown gypsy combos of Budapest. There is plenty of the weeping fiddle sound as well as the expected emotional quality of the gypsy music here present, for devotees of that school. Recorded in Hungary.

SPOKEN WORD ★★★★

**** YUK-A-PUK

Morey Amsterdam, Signature SM 1023-Veteran comic Morey Amsterdam displays his capable comedy technique on a series of monologs, and comedy songs. Funny stuff includes "A Man's Best Friend Is His Nose," "Onions and Enchiladas" and "I Wonder What a Baby Thinks About." Amsterdam's loyal following should spark sales.

*** SPLIT PERSONALITY OF PAUL GILBERT

HiFI R 413-Recorded during a series of live performances at the ChiChi Club in Palm Springs, Calif., comedian Gilbert displays an exuberant wit and spicy material. His timing is good. An interesting addition to the comedy LP category. With some TV exposure, package could step out sales-wise.

LATIN AMERICAN ***

*** MUSICA PARA SONAR

Carlos Tirado y su Orquesta. Orfeon LP 12-146-This album was recorded in Mexico and is one of the first on the Orfeon label to be issued in the U.S. It features authen-

(Continued on page 66)

PHONOGRAPH RECORDS

45 rpm: Asst. labels, Merc., Dec., MGM, Chan., ABC, UA, \$10 per C, \$95 per M. Extended Play: Assorted, \$25 per C, \$225 per M, RCA, Dec., MGM, Col., Merc. Long Playing (\$3.98 list): Asst. labels, Decca, Merc., Col., etc. \$1.10 ea., \$100 per C. Long Playing (\$1.98 list): \$65 per C. Aamco, Harmony, Etc

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It's Only Make Believe - Down To The River - Dream Lover - You're So Fine
I Love My Raby - 1 Beg Your Pardon

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sales reaction.

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THE NATION'S TOP TUNES HONOR ROLL OF HITS TRADE MARK REG.

FOR WEEK ENDING FEBRUARY 5

The Honor Roll of Hits comprises the nation's top tunes according to record sales and disk jockey performances as determined by Billboard Music Week's weekly nationwide surveys.

-	Last	k Tune Composer-Publisher Chart
① 7	2	EXODUS
		By Gold-Pat Boone—Published by Chappell (ASCAP)
2	3	By Gaze-Bradtke—Published by Pincus-Symphony House (ASCAP)
3	5	(WILL YOU LOVE ME) TOMORROW
①	1	WONDERLAND BY NIGHT
5	4	ARE YOU LONESOME TONIGHT
6	7	By Rose Hamlin-Published by Figure (BMI)
0	8	SHOP AROUND
3 1	0	CALENDAR GIRL
9	9	RUBBER BALL
10	6 -	LAST DATE By Floyd Cramer—Published by Acuff-Rose (BMI)14 MY LAST DATE (WITH YOU) By Skeeter Davis, Boudeleaux Bryant, Floyd Cramer—Published by Acuff-Rose (BMI)
① 1	1	NORTH TO ALASKA
<u>ം</u>	17	EMOTIONS
<u></u>	12	By Mel Tillis and Ramsey Kearney—Published by Cedarwood (BMI) CORINNA, CORINNA
<u> </u>	MENTO.	By Parish-Chapman-Williams—Published by Mills (ASCAP) A THOUSAND STARS
<u> </u>	NAT.	SAILOR (YOUR HOME IS IN THE SEA)
	20200	By Scharfenberger-Busch—Published by Garland Music (ASCAP) ONCE IN A WHILE
(b)	10	By Green and Edwards—Published by Miller (ASCAP)
<u>(ii)</u>	73	WINGS OF A DOVE
0		By Pomus and Shuman—Published by Brenner (BMI)
9	16	By Sherman-Sherman—Published by Blue Grass (BMI)
<u></u>	24	By Al Kasha-Hank Hunters—Published by Merrimac (BMI)
(21)	21	THEME FROM THE APARTMENT
(22)	22	BABY O' BABY
23		THERE SHE GOES
24)	_	THERE'S A MOON OUT TONIGHT
25)	27	PEPE
<u></u>	28	HOOCHIE COOCHIE COO
<u>(1)</u>	20	HE WILL BREAK YOUR HEART
28	-	PONY TIME
(29)	_	ALL IN MY MIND
30	_	WHERE THE BOYS ARE

RECORDING AVAILABLE

est Selling Record Listed in Bold Face)

- EXODUS-Pat Boone, Dot 16176; Ferrante and Teicher, United Artists 274; Mantovani, London 1953; Medallion Strings, Medallion 602.
- CALCUTTA-Werner Muller, Dec 31189; Four Preps, Cap 4508; Vico Torriani, London 1965; Valiants, Col 41931; Lawrence Welk, Dot
- (WILL YOU LOVE ME) TOMOR-ROW-Shirelles, Scepter 1211.
- WONDERLAND BY NIGHT -Anita Bryant, Carlton 537; Bert Kaempfert, Dec 31141; Louis Prima, Dot 16151.
- . ARE YOU LONESOME TONIGHT -Al Jolson, Dec 27043; Jaye P. Morgan, MGM 12752; Elvis Presley, Vic 7810.
- . ANGEL BABY Charles Brown, King 5439; Rosle and the Originals, Highland 500; Sandra Teen, Impact 4.
- 7. SHOP AROUND-Miracles, Tamia
- 8. CALENDAR GIRL-Nell Seduka, Vic 7829.
- 9. RUBBER BALL Bobby Vec, Liberty 55287.
- 0. LAST DATE-Floyd Cramer, Vic 7775; Skeeter Davis, Vic 7825; Joni James, MGM 12933; Dick Lory. Liberty 55393; Lawrence Welk, Dot 16145.
- 1. NORTH TO ALASKA Johnny Horton, Col 41782.
- 2. EMOTIONS Brenda Lee, Dec 31195; Don Reno/Red Smiley, King
- 3. CORRINA, CORRINA-Ray Peterson, Dunes 2002.
- 4. A THOUSAND STARS Kathy Young and the Innocents, Indigo
- 5. SAILOR (YOUR HOME IS IN THE SEA)-Lolita, Kapp 349.
- 6. ONCE IN A WHILE-Chimes, Tag 444; Sensationals, Candix 306.
- 7. WINGS OF A DOVE Ferlin Husky, Cap 4406; Kitty Wells, Dot
- 8. I COUNT THE TEARS-Drifters,

Atlantic 2087.

Brunswick 55201.

- 9. YOU'RE SIXTEEN-Johnny Burnette, Liberty 55285.
- 0. MY EMPTY ARMS-Jackie Wilson,
- 1. THEME FROM THE APARTMENT -Ferrante and Telcher, United Artists 231; Jack Lemmon, Epic 9399.
- 2. BABY, O' BABY-Shells, Johnson
- 3. THERE SHE GOES-Patsy Cline. Dec 31128; Linda Lee, Shasta 146; Jerry Wallace, Challenge 59098.
- 4. THERE'S A MOON OUT TO-NIGHT-Pat Boone, Dot 16176; Capris, Old Town 1094.
- 15. PEPE Ronnie Aldrich, London 1951; Les Baxter Ork & Chorus, Cap 4489; Duane Eddy, Jamle 1175; Shirley Jones, Colpix 180; Stu Phillips, Colpix 174; Jack Pleis, Dec 31184.
- 26. HOOCHIE COOCHIE COO-Hank Ballard and the Midnighters, King 5430.
- 7. HE WILL BREAK YOUR HEART -Jerry Butler, Vee Jay 354.
- 28. PONY TIME Chubby Checker, Parkway 818.
- 29. ALL IN MY MIND-Terri Anders. Chief 7027; Maxine Brown, Nomar 103; Linda Hopkins, Brunswick 55202; Bobby Marchan, Fire 1035; Dakota Staton, Cap 4512.
- 30. WHERE THE BOYS ARE-Connie Francis, MGM 12971.

Reviews and Ratings of New Albums

Continued from page 64

tic performances of boleros and beguines, played in sparkling fashion by the Carlos Tirado ork, Tunes include "Besame Mucho," "Estrellita" and "Enamorata." A solid set for dancers, and for those who enjoy Latin

LATIN AMERICAN ***

*** CHA CHA FIESTA

Cha Cha Rhythm Boys. Fiesta FLP 1286 -Piano and rhythm with typical Latin percussion are heard in this combo waxing of cha cha and merengue material. There are 12 tunes in all, well calculated to encourage dancing feet. Good sound.

CHILDREN'S ***

**** DO-RE-MI-FA-SOL-LA

The Sing-Along Children's Chorus. Kapp KS 3234 (Stereo & Monaural)-This is the second Children's sing-along album issued by the label and it's a mighty good one for the 8 to 13 set. The Children's chorus, composed of youngsters from 9 to 14, turn in bright, happy performances of "Itsy Bitsy ... Bikini," "Patsy-Ory-Ory-Ay," "Davy Crockett." and other tunes that kids know and love to sing. Strong wax here for children

SOUND ***

*** THE TWILIGHT ZONE Marty Manning and His Orchestra, Columbla CL 1586-This is a most unusual album featuring exotic sounds, and exotic instruments. Although many of the tunes are familiar, like "Invitation" and "The Mood Is Low," the instruments are notincluding the Martinot, the Ondioline, the Serpent, the bazzimba, and dozens of percussion instruments. All in all they contribute to a most unusual sound album, one that will interest the stereo and hi-fi fane and one that can also be listened to just for fun. Marty Manning did the arrangements, and they are certainly out of this world.

*** HARMONICA HOLIDAY

Richard Hayman and His Harmonica Orchestra, Mercury PPS 6005 (Stereo & Monsural)-Eight harmonicas, violin, cello, accordion and rhythm make up the unusual ensemble on this high flying stereo set. The harmonicas were placed so that four predominate in each speaker. There is by-play between them as well as solo work. Material is unusual, consisting of such tunes as "Parade of the Wooden Soldiers," "Colonel Bogey March," "Dark Eyes," "String of Pearls" and "Jersey Bounce." Most of the arrangements have original and novel touches. Set is nicely packaged with gatefold liner that explains instrument arrangements and how to get the most from the

**** VIVA CUGAT

Xavier Cugat and his Orchestra. Mercury PPS 6003 Stereo & Monaural-The Latir sound of the Xavier Cugat ork here gots an all-out stereo presentation. The songs, for the most part, are familiar Latin melodies done in samba, rhumba and chacha styles The stereo conception adds novel and attractive touches. Included are "Peanut Vendor," "Siboney," "Maria Elena" and "Poinciana." Set is attractively packaged with gatefold containing descriptions of tunes, placement of instruments and explanations of effects.

LIMITED SALES POTENTIAL

POPULAR

THE MAYFAIR STRINGS KING 2025.

MR. HAWKINS AT THE PIANO The Wendel Hawkins Trio. KING 715

SACRED

WINSTON SHELTON

V'hen Sunday Comes Again - Mom Knows What's Best. DIXIE 892. THE GOSPEL LIGHT TRIO SINGERS Walting for His Love - I'm Gonna Build to My Heavenly Home, FRIENDLY

JAMES PADGETT AND THE GOSS

BROTHERS Gonna Rock on the Ocean Waves -I Have the Lord. HAP 1008.

LATIN AMERICAN

MY BELLA DAMA Juan Bruno Tarraza. Orfeon LPE 3035 (Stereo & Monaural).

MILLS PREPS ST. PAT PUSH

NEW YORK-Mills Music kicked off its annual St. Patrick's Day push with the signing of two Dublin songwriters, Thomas Whelan and Pat King. Their waltz, "Erin's Green Shore," has been recorded by Irish balladeer Willie Brady on Avco.

The pubber is also pitching its Shamrock activities to tie in with the Irish International Airlines, the Irish Tourist Board and the St. Patrick's Day Parade and celebration committees.

Leiber & Stoller

Continued from page 2

knew-how. Leiber and Stoller have no, only brought artists and their commercial knowledge to Atlantic and other labels over the years but also have penned many of the songs themselves for the dates. Now they are offering their own works with the works of new writers, plus new artists and plus their a.&r. work.

Leiber and Stoller told Billboard Music Week that they have no intention of starting their own record label. They feel that there are plenty of channels available, through already established diskery-distributor set-ups, for marketing records. They feel the need is for product.

The Leiber-Stoller offices in New York's Brill Building will start operations about the middle of February.

BMI's Black Tie

• Continued from page 2

board of directors, Sydney M. Kaye, and BMI's Vice-President Bob Burton. Burton made the award speeches, aided by colorful slide projections showing the win-

Publisher Wesley Rose of Acuff-Rose topped all publishers with eight awards, and cleffers Paul Anka, Doc Pomus and Mort Shuman, and Howard Greenfield, shared in three writer awards. Bert Kaempfert flew in from Germany to receive his award.

A special award was presented to Jerry Bock and Sheldon Harnick, writers of the score of "Fiorello!" and to Tommy Valando, publisher of the score through Sunbeam Music. (See Awards in special BMI section.)

Expected Talk

Continued from page 2

and they expected this to continue (Billboard Music Week, January

Platter manager Buck Ram, howeve; took sharp issue with the label's comments last week and squashed any hopes for a conciliaion between the parties. Ram denied that "anybody at Mercury eve: picked songs or designated who is to sing each part for the Platters."

Ram pointed out that he (Ram) had "always picked songs, designated lead voice, picked keys and put sketch arrangements on tape by the Platters themselves and sent them to an arranger . . . that numerous arrangers had been used, of whom Mercury's a. & r. head had been one."

CHILDREN'S

SOMETIME-ANYTIME

Evelyn Loboefer. WASHINGTON WC 303.

INTERNATIONAL

WAI TZES

Lodski Salor Orchestra, Kozlowski Instrumental Ensemble, Wesolowski Accordion Ensemble. BRUNO BR 50145.

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CARLTON

Hey
did you
hear TALEN
GRIFFIN
signed with
Carlton
Records

Yeah and he's got

SMASHEROO

but you can bet it'll be

with SID BASS orchestra and chorus/Carlton 540

FOR WEEK ENDING FEBRUARY 5

BILLBOARD MUSIC WEEK

HOT 100

STAR PERFORMERS showed the greatest upward progress on Hot 100 this week. SIndicates that 45 r.p.m. stereo single version is available. A Indicates that 33½ r.p.m. stereo single		ON CHART
Indicates that 45 r.p.m. stereo single version is available. Signature Si	STEREO	WEBS
4 4 5 (WILL YOU LOVE ME) TOMORROW		11
2 3 5 13 CALCUTTA	91	8
3 2 3 3 EXODUS	S	12
4 1 1 1 WONDERLAND BY NIGHT Bert Knempfert, Decca 31141	3	7785
5 7 12 19 SHOP AROUND	7	8
6 5 6 7 ANGEL BABY		8
8 14 23 CALENDAR GIRL		7
13 26 48 EMOTIONS		5
9 7 6 RUBBER BALL Bobby Vee, Liberty 55287		10
6 2 2 ARE YOU LONESOME TONIGHT	3	12
11 10 9 9 CORINNA, CORINNA		11
12 14 25 41 ONCE IN A WHILE		14
13 12 10 8 NORTH TO ALASKA		20
	8	17
15 17 29 60 MY EMPTY ARMS		4
16 16 23 20 WINGS OF A DOVE		10
22 24 30 I COUNT THE TEARS		7
18 15 11 11 A THOUSAND STARS		15
19 18 16 16 SAILOR (YOUR HOME IS IN THE SEA)		15
29 38 42 PEPE		7
36 46 73 THERE'S A MOON OUT TONIGHT		5
34 48 81 WHEELS		4
String-A-Longs, Warwick 603 30 35 43 HOOCHIE COOCHIE COO		9
Hank Ballard and the Midnighters, King 5436 20 13 10 YOU'RE SIXTEEN		14
25) 32 39 57 C'EST SI BON		5
41 42 40 THERE SHE GOES		6
27) 21 18 14 HE WILL BREAK YOUR HEART	- 0	14
28) 19 15 15 WONDERLAND BY NIGHT	8	12
29) 24 21 22 BABY, O' BABY	The same of	7
42 90 — WHERE THE BOYS ARE		3
Connie Francis, MGM 12071 49 — PONY TIME	_	
Chubby Checker, Parkway 818 27 20 18 WONDERLAND BY NIGHT		9
Anita Bryant, Cariton 537	7/	
Maxine Brown, Nomar 102	*	-

	ISIC	WEEK	
200	THIS WEEK ONE WEEK AGO TWO WEEKS AGO THREE WEEKS AGO	STAR PERFORMERS showed the greatest upward progress on Hot 100 this week. Indicates that 45 r.p.m. stereo single version is available. Indicates that 33½ r.p.m. stereo single version is available. TITLE Artist, Company Record No.	STEREO WEEKS ON CHART
1	45 59 72	SPANISH HARLEM	5
3	55 77 96	BABY SITTIN' BOOGIE	4
2	36 25 31 36	LOVEY DOVEY	7
2	37 31 41 53	EXODUS Mantovani, London 1953	S 11
3	38 33 27 25	YOU ARE THE ONLY ONE	6
	39 35 40 44	The second second of the plantage	9
•	50 79-87	IF I DIDN'T CARE	4
5	5 1 60 67	DON'T BELIEVE HIM, DONNA Lenny Miles, Scepter 1212	5
).	★ 53 — —	GOOD TIME BABY	2
2	d	I'M LEARNING ABOUT LOVE	1
	♠ 60	TEAR OF THE YEAR	2
	45 44 52 63	UTOPIA	7
)	67 89 —	THE STORY OF MY LOVE	3
•		DEDICATED TO THE ONE I LOVE Shirelles, Scepter 1203	2
	9	MANY TEARS AGO	13
)	SAN WAS	AT LAST Etta James, Argo 5380	3
		WHAT AM I GONNA DO	4
	66 72 —	Connie Francis, MGM 12971	3
	78 — —	Fats Domino, Imperial 5723	2
	<u> </u>	Shelby Flint, Vallant WB 6001	6
		FIRST TASTE OF LOVE	5
	0	YES, I'M LONESOME TONIGHT Theims Carpenter, Coral 62241	5
	(56) 65 91 98	Freddy Cannon, Swan 4066	
300	0 11 11 11	H, B. Barnum, Eldo 111	10
	83 — —	Donnie Brooks, Era 3028 AIN'T THAT JUST LIKE A WOMAN	
		YES, I'M LONESOME TONIGHT	
N 1000	60 59 44 35	Dodie Stevens, Dot 16167	18
No. of Persons Inc.	The state of the s	YOU CAN HAVE HER	
Section 1	85 95 —	Roy Hamilton, Epic 9434 THEM THAT GOT	3
V. Carlot	73 76 71	Ray Charles, ABC-Paramount 10141 WHAT WOULD DO	
The Paris	(65) 23 19 17	Mickey and Sylvin, RCA Victor 7811 LONELY TEENAGER	16
	<u> </u>	AGE FOR LOVE	7
THE STATE OF	<u> </u>	FRONY FYFS	<u> </u>

Everly Brothers, Warner Bros. 5199

THIS WEEK AGO TWO WEEKS AGO THREE WEEKS AGO	STAR PERFORMERS showed the greatest upward progress on Hot 100 this week. S Indicates that 45 r.p.m. stereo single version is available. Indicates that 33½ r.p.m. stereo single version is available. TITLE Artist, Company Record No.
68 81 84 92	GHOST RIDERS IN THE SKY
69 79 — —	LEAVE MY KITTEN ALONE Little Willie John, King 5452
10 26 34 45	MY LAST DATE (WITH YOU)
1) 74 92 95	JIMMY'S GIRL
₩	DON'T WORRY (LIKE ALL THE OTHER TIMES) Marty Robbins, Columbia 41922
☆ 93 — —	RAM-BUNK-SHUSH
74) 40 22 21	BLUE TANGO
15 39 28 34	GEE WHIZ
76 46 30 27	I'M HURTIN'
☆	(I WANNA) LOVE MY LIFE AWAY Gene Pitney, Musicor 1002
逾	CLOSE TOGETHER Jimmy Reed, Vee Jay 373
<u>19</u> 77 83 —	SOUND-OFF Jamie 1174
80 84 99 —	WHEN I FALL IN LOVE Etta Jones, King 5424
	CHERRY PINK AND APPLE BLOSSOM WHITE Cerry Murad's Harmonicats, Columbia 41816
82 90 — —	EXODUS SONG (THIS LAND IS MINE) Pat Boone, Dot 16176
<u>83</u> 94 — —	APACHE
<u> — 82 50</u>	DANCE BY THE LIGHT OF THE MOON Olympics, Arvee 5020
85) 88 — —	DEDICATED TO THE ONE LOVE Five Royales, King 5453
86) -^	LEAVE MY KITTEN ALONE Johnny Preston, Mercury 71761
Company Carolina (Carolina)	PONY TIME B Corvay and the Goodtimers, Arnold 1002
0 2//22	MY LAST DATE (WITH YOU) Joni James, MGM 12933
Ma	I REMEMBER
90 98	SUGAR BEE
	Cleveland Crochet, Goldband 1106 CHILLS AND FEVER
<u>0</u> 97 – –	Ronnie Love, Dot 16144 TDAIRIF IN MIND
94) 28 32 29	Nina Simone, Colpix 175 MY GIRL JOSEPHINE
95) 100——	CHARLENA
96	GEE WHIZ (LOOK AT HIS EYES)
97 82 87 -	FLAMINGO EXPRESS
98	HONKY TONK, PART II
99	Mary Wells, Motown 1003
100	WAIT A MINUTE

ETOMORROW'S TOPS

BUBBLING **UNDER THE HOT 100**

1. LITTLE BOY SAD...... Johnny Burnette, Liberty 55298 2. YOUR FRIENDS................. Dee Clark, Vee Jay 372 3. I'LL NEVER BE FREE La Vern Baker and Jimmy Ricks, Atlantic 2090 4. TEENAGE VOWS OF LOVE..... Dreamers, Goldisc 3015 5. A TEXAN AND A GIRL FROM MEXICO 6. CERVEZABert Kaempfert, Decca 30866 7. KEEP YOUR HANDS OFF OF HIM . 8. WE BELONG TOGETHER . . Robert & Johnny, Old Town 1086 9. YOU'RE THE BOSSLa Vern Baker and Jimmy Ricks, Atlantic 2090 10. WE BELONG TOGETHER Belmonts, Laurie 3080 11. BECAUSE I LOVE YOU...... Dee Clark, Vee Jay 372

12. THE JAZZ IN YOU......Gloria Lynne, Everest 19390

MARKET BREAKOUTS

NEW YORK

- -YOU CAN HAVE HER,
- Roy Hamilton, Epic
- -TROUBLE IN MIND,
- Nina Simone, Colpix
- -THEM THAT GOT, Ray Charles, ABC-Paramount
- -GEE WHIZ, Carla Thomas, Atlantic -BYE BYE BABY, Mary Wells, Motown

CHICAGO

- -LOST LOVE, H. B. Barnum, Eldo
- -GEE WHIZ, Carla Thomas, Atlantic
- -CLOSE TOGETHER,
- Jimmy Reed, Vee Jay -THEM THAT GOT,
- Ray Charles, ABC-Paramount -BYE BYE BABY, Mary Wells, Motown

LOS ANGELES

- -THEM THAT GOT,
- Ray Charles, ABC-Paramount
- -EBONY EYES,
- Everly Brothers, Warner Bros.
- -DON'T WORRY (Like All the Other Times), Marty Robbins, Columbia
- -IF I DIDN'T CARE, Platters, Mercury -JIMMY'S GIRL,

Johnny Tillotson, Cadence

DETROIT

- -CLOSE TOGETHER,
- Jimmy Reed, Vee Jay -GHOST RIDERS IN THE SKY,
- Ramrods, Amy
- -MUSKRAT RAMBLE, Freddy Cannon, Swan
- -FLAMINGO EXPRESS,
- Royaltones, Goldisc -SOUND-OFF, Titus Turner, Jamie

BOSTON

- -EBONY EYES,
- Everly Brothers, Warner Bros.
- -WHEELS, Billy Vaughn, Dot
- -RAM-BUNK-SHUSH, Ventures, Dolton

BALTIMORE-WASHINGTON

- -MUSKRAT RAMBLE, Freddy Cannon, Swan
- -WAIT A MINUTE, Coasters, Atco
- -WHAT WOULD I DO. Mickey and Sylvia, RCA Victor
- -DON'T WORRY (Like All the Other Times), Marty Robbins, Columbia
- -GINNIE BELL, Paul Dino, Prome

CINCINNATI

THIS WEEK'S SINGLES

-YOU CAN HAVE HER, Roy Hamilton, Epic

- -THEM THAT GOT,
- Ray Charles, ABC-Paramount
- -CLOSE TOGETHER,
- Jimmy Reed, Vee Jay -TROUBLE IN MIND,
- Ning Simone, Colpix -RAM-BUNK-SHUSH, Ventures, Dolton

SEATTLE

- -THEM THAT GOT,
- Ray Charles, ABC-Paramount -DON'T WORRY (Like All the Other
- Times), Marty Robbins, Columbia
- -EXODUS SONG (This Land Is Mine),
- Pat Boone, Dot -TROUBLE IN MIND,
- Nina Simone, Colpix
- -GHOST RIBERS IN THE SKY,

Ramrods, Amy

ATLANTA

- -DON'T WORRY (Like All the Other Times), Marty Robbins, Columbia
- -EBONY EYES,
- Everly Brothers, Warner Bros.
- -YOU CAN HAVE HER,
- Roy Hamilton, Epic -WAIT A MINUTE, Coasters, Atco
- -JIMMY'S GIRL,
- Johnny Tillotson, Cadence

HOT 100: A TO Z

A Thousand Stars 18 Age for Love 66 Ain't That Just Like a Woman .. 59 All in My Mind 33 Angel Baby 6 Angel on My Shoulder 53 Apache 83 Are You Lonesome Tonight 10 At Last Baby O' Baby 29 Baby Sittin' Boogle 35 Blue Tango 74 Bye Bye Baby 79 Calcutta 2 Calendar Girl 7 C'Est Si Bon 25 Charlena 95 Cherry Pink and Apple Blossom White 81 Chills and Fever 92 Close Together 78 Corinna, Corinna 11 Dance by the Light of the Moon.. 84 Dedicated to the One I Love (Royales) 85 Doll House 58 Don't Believe Him Donna 41

Don't Worry 72

Ebony Eyes 67

Emotions 8 Exodus (Ferrante & Teicher) 3

Exodus Song (This Land Is Mine) 82

First Taste of Love 54

Flamingo Express 97

He Will Break Your Heart 27
Hoochi Coochi Coo 23
Honky Tonk, Part II 98

Count the Tears 17

I Remember 89

Jimmy's Girl 71

Magnificent Seven 39
Many Tears Ago 48
Muskrat Ramble (The) 56
My Empty Arms 15
My Girl Josephine 94
My Last Date (With You) (Davis) 70
My Last Date (With You) (James) 88
No One 51
North to Alaska 13
Once in a While 12
Pepe 20

Stay of My Love, The 46
Sugar Bee 91
Tear of the Year 44
Them That Got 63
There She Goes 26
There's a Moon Out Tonight 21
Trouble in Mind 93
Utopia 45
Wait a Minute 100
What a Price 52
What Am I Gonna Do 50
What Would I Do 64
Wheels 22
When I Fall in Love 80
Where the Boys Are 30
(Will You Love Me) Tomorrow 1
Wings of a Dove 16
Wonderland by Night (Bryant) 32
Wonderland by Night (Kaempfert) 4
Wonderland by Night (Kaempfert) 4
Wonderland by Night (Frima) 28
Yes, I'm Lonesome Tonight (Carpenter) 55
Yes, I'm Lonesome Tonight (Stevens) 60
You Are the Only One 38
You Can Have Her 62

SPOTLIGHT WINNERS OF THE WEEK Strongest sales potential of all records reviewed this week.

the pick of the new releases:

REVIEWS OF

JANE MORGAN



IN JERUSALEM (Ashland, BMI) (3:53)—The thrush comes through with a sock performance of a moving tune with a religious lyric theme. The English version will probably get most of the play, but the flip, wherein she sings the same tune in its original French, provides jocks with an effective off-beat programming fillip. Kapp 369

JOHNNY NASH



SOME OF YOUR LOVIN' (And, BMI) (2:24) - Here's Nash's best waxing in some time. He sells the swinging rocker with solid showmanship and artistry. Flip is "World ABC-Paramount 1018 of Tears" (And, BMI) (2:23)

BARRY MANN



HAPPY BIRTHDAY, BROKEN HEART (Aldon, BMI) (2:43)—Songwriter Barry Mann sings out with strong emotional impact on his own tune, a slow, thumping rockaballad. Solid teen-appeal wax. Disk is a Nevins-Kirshner Production. Flip is "The Millionaire" (Aldon, BMI) (2:30) ABC-Paramount 10180

SAMMY SALVO



A MUSHROOM CLOUD (Acuff-Rose, BMI) (1:45)-Salvo sings with feeling and sincerity on an unusual tune with atomic bomb lyric theme penned by Boudleaux Bryant. The subject is handled with taste and young disk buyers should identify with the theme. Flip is "Don't Cast Your Spell on Me" (Acuff-Rose, BMI) (2:02)

Hickory 1138

CHARLEY McCOY

CHERRY BERRY WINE (Cedarwood, BMI) (2:37)—MY LITTLE WOMAN (Cedarwood, BMI) (2:45)-"Cherry Berry Wine" is a fine blues-flavored rocker with an appealing warbling stint by McCoy and effective guitar and piano backing. Flip features a relaxed vocal on another bluesy item. Both sides are strong, but "Cherry Cadence 1390 Berry Wine" has slight edge.

KATHY YOUNG AND THE INNOCENTS

HAPPY BIRTHDAY BLUES (Blue Indigo, BMI) (2:57)— The new young thrush has had a smash with "A Thousand Stars," and here's her follow-up which is patterned closely to the original hit. She's in commercial form here and the side can move fast. Flip is "Someone to Love" (Blue Indigo 115 Indigo, BMI) (1:55).

BOBBY VEE



STAYIN' IN (Acuff-Rose, BMI) (2:03)—MORE THAN I CAN SAY (Cricket-Simon Jackson, BMI) (2:27)-The "Rubber Ball" lad has two more strong sides here. On top is a hot rhythm item, penned by John Loudermilk, and much in the teen groove. Flip features effective dualchannel chanting. Both have a chance to go.

Liberty 55296

BOBBY DARIN



LAZY RIVER (Peer, BMI) (2:30)—OO-EE-TRAIN (Adaris, BMI) (2:03)—A sock couple of sides from the chanter. On top is the great Hoagy Carmichael tune done in Darin's highly stylized, night club fashion. Flip is a rockin' bluesy item, penned by the chanter. This also has a big chance. Atco 6188

CURTIS LEE



PLEDGE OF LOVE (Lin-Da, BMI) (2:16)—The new artist has an excellent sound on this debut wax as be turns in a fine ballad with a folkish feeling. Vocal group and strings lend a good assist. This can move. Watch it. Flip is "Then I'll Know," (S-P-R, BMI). Dunes 2003

Country & Western _

WILMA LEE AND STONEY COOPER



1 GOTTA LAUGH (Acuff-Rose, BMI) (2:05)-TRAIN, YOU TOOK MY BABY (Acuff-Rose, BMI) (2:37)—Two bright, driving pieces of material are handed solid vocals by Wilma Lee and Stoney Cooper here. "I Gotta Laugh" was penned by Don Gibson and it moves; flip is also a fine country tune. Hickory 1140

THE STANELY BROTHERS



THE WILD SIDE OF LIFE (Commodore, BMI) (2:12)— THE WINDOW UP ABOVE (Glad Starday, BMI) (2:37) -The Stanley Brothers come through with a first-rate performance of the old country hit on "The Wild Side of Life." The flip is a tender weeper sold with spirit by the

CONNIE HALL



SITTIN' OUT THE LAST DANCE (Skinner, BMI) (2:40) SLEEP, BABY, SLEEP (Tree-Champion, BMI) (2:29)— Connie Hall, a young lass with a fine sound, sells these two typically country items in fine style. Top side is a poignant weeper; flip is a familiar country tale, loaded Decca 31208 with pathos.

Rhythm & Blues ___

IKE AND TINA TURNER



I'M JEALOUS (Saturn, BMI)—YOU'RE MY BABY (Saturn, BMI)-Two solid sides. On top, the gal half of the duo goes it alone on a wonderfully effective gospel-inspired performance. Much excitement here. The flip features the duo on a good blues-based ballad. Either side here with an edge to the first. Sides also have pop potential. (Continued on page 71)

Timberland Pub. Co. Sends CONGRATULATIONS * * * * WILD DESIRE

ANDY DOLL

AD #784

* * * * SEND HER BACK TO ME by GENE JAY AD #786

to AD Records, Oelwein, la., on Scoop Ratings received by each.



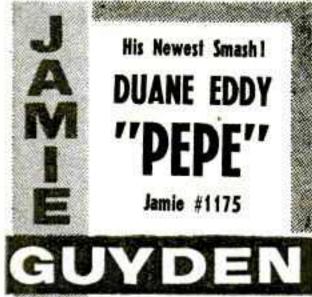
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Dickie Goodman Mark X #8009

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GUTE NACHT, JOHNNY BOY Marlene Stolz PZ-5069





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SONGCRAFT New York 19, N. Y

German Juke Box Ops Want Lower Disk Tabs

Continued from page 1

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

So pronounced and deepseated 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 clasics and semiclassics.

Swing Treatment

German operators with duraable memories are casting back to the swing treatment given Bach, Tschaikovsky 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 semiclassics; 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

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 televisionin 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 chan-

nel. 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, at the same time.

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 simultanously 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 Cadillacs 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

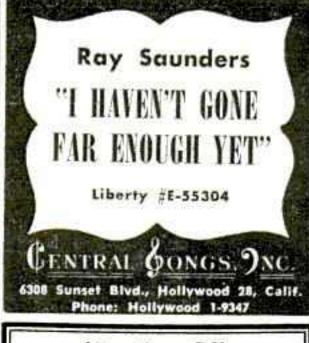
In any event, some tradesters have voiced the hope that groups will go back to harmony, and avoid lead singers, which may make the splintering or amoeba reproduction process less likely to occur.

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

9

WEEK		FOR WEEK ENDING FEBRUARY 5	WEEK ON CHAD
THIS WEEK		TITLE, Artist, Company, Record No.	WEEVE
0	1 1	1 NORTH TO ALASKA, Johnny Horton, Columbia 41782	t
1	2 2	2 ON THE WINGS OF A DOVE, Ferlin Husky, Capitol 4406	2
0	3 3	3 I MISSED ME, Jim Reeves, RCA Victor 7800	14
0	5 4	6 WINDOW UP ABOVE, George Jones, Mercury 71700	13
(<u>3</u>)	4 5	5 FALLEN ANGEL, Webb Pierce, Decca 31165	12
0	6 7	7 SWEET DREAMS, Don Gibson, RCA Victor 7805	1(
0	8 9	9 I THINK I KNOW, Marion Worth, Columbia 41799	12
(1)	10 10	12 MY LAST DATE (WITH YOU), Skeeter Davis, RCA Victor 7825	100
0	7 6	4 EXCUSE ME, Buck Owens, Capitol 4412	20
10	15 15	17 LOVING YOU, Bob Gallion, Hickory 1130	10
1	9 8	8 AM I LOSING YOU, Jim Reeves, RCA Victor 7800	11
1	17 24	25 WALK OUT BACKWARD, Bill Anderson, Decca 31168	6
13	18 22	10 I'LL HAVE ANOTHER CUP OF COFFEE, Claude Gray, Mercury 71732	4
1	13 14	11 LAST DATE, Floyd Cramer, RCA Victor 7775	13
(15)	12 12	POLKA ON A BANJO, Lester & Earl Scruggs, Columbia 41786	9
16	14 16	5 YOU CAN'T PICK A ROSE IN DECEMBER, Ernest Ashworth, Decca 311561	5
(1)	16 13	8 WANTING YOU, Jimmy Newman, MGM 12945	3
18	11 11	O ALABAM, Cowboy Copas, Starday 501	1
19	19 25 2	7 ONE STEP AHEAD OF MY PAST, Hank Locklin, RCA Victor 7813	5
20	<u> </u>	FOOLIN' AROUND, Buck Owens, Capitol 4496	1
(1)	21 17	4 YOU DON'T WANT MY LOVE, Roger Miller, RCA Victor 7776	3
1	23 — 2	9 A WORLD SO FULL OF LOVE, Ray Sanders, Liberty 55267	0
(3)	20 28 -	- FORGET THE PAST, Faron Young, Capitol 4463	5
(4)	24 19 2	1 LITTLE GUY NAMED JOE, Stonewall Jackson, Columbia 417851	3
25)		- WHAT A TERRIBLE FEELING, Elmer Snodgrass, Decca 31145	1
26		- KISSING MY PILLOW, Rose Maddox, Capitol 4487	1
② ②	25 20 1	6 HERE I AM DRUNK AGAIN, Clyde Beaver, Decca 311731	5
28	27 — 1	9 THE MOON IS CRYING, Allan Riddle, Plaid 1001	2
1	7	3 SEND ME THE PILLOW YOU DREAM ON Browns PCA Victor 7864	2



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DRUNK AGAIN, Lattie Moore, King 5413

LARRY ELGART and His Orch. play K 12979





The following records have been picked for outstanding merit in their various categories because in the opinion of The Billboard Music Staff they deserve

(See Reviews Elsewhere in This Issue)

Pop Disk Jockey Programming —

UDO JURGENS

*** JENNY, OH JENNY (Leeds, ASCAP) (2:45)

★★★ OH WHAT A FOOL PVE BEEN (Leeds, ASCAP) (2:28) Decca 31207

Pop Talent _____

TONY GIDEON

*** THE WAY YOU MOVE ME, BABY (Arc, BMI) (2:31) *** WHATCHA GONNA DO (Arc, BMI) (2:25) Chess 1776

THE RENOWNS

*** MY MIND'S MADE UP (Allendale, BMI) ** THE WILD ONE (Allendale, BMI) Everest 19396

JERRY HOLMES

★★★ RED RIVER SALLY (Chappell, ASCAP) (2:19) *** OUR LANGUAGE OF LOVE (Monorco, ASCAP) (2:23)

RCA Victor 7843

Reviews and Ratings of New Records

Continued from page 69

*** STRONG SALES POTENTIAL

POPULAR ***

RONNIE PREMIER AND THE ROYAL LANCERS

*** So Loved Am I-SARA 1020-A good performance by Premier on the 7.&b.-styled effort. He has some of the quality of Ben E. King. Side has a chance. (Kirchstein, BMI) (2:17)

*** You May Not Be an Angel-A ballad with teen appeal. Premier sings it with compassion and tenderness and a lot of those crazy high tones. This boy has talent. (Kirchstein, BMI) (2:31)

JAN AND DEAN

*** Judy's an Angel-DORE 583-The pair turn out their familiar brand of duo harmony on this moderate speed rocker with triplets. Side contains a narrative spot by one of the lads, while the other continues the melody. A tribute to the chick and it has a good teen message. (Hillary-Ultra-Fiji, BMI) (2:00) Shirt was

*** Baggy Pants (Read All About It)-A tome about a cat from the wrong side of the tracks who wound up at a debutante FELIX SLATKIN dance. This is a rocker and it has a sort of interesting proletarian message. Another teen-slanted effort. (January, BMI) (2:10)

JERRY VALE

*** Thirteen Girls Too Much-CO-LUMBIA 41942-He dreams of 14 girls each night, but one is all he wants. That's the theme of this cute novelty. A good effort that could take off briskly in the market. (Vanlee, ASCAP) (2:25)

*** Camelot-Jerry Vale turns in a first-rate vocal on the brightest tune from the show of the same name. Vale is helped much by the fine arrangement. (Chappell, ASCAP) (2:32)

JODIE SANDS

*** Love Me Forever-PARIS 551-The hit of a few years ago is performed in lovely style here by the lass, and the arrangement has a fine feel. This side has a chance for the big time. (Greta, BMI) (2:25)

*** Give Me a Break-A bright hunk of material is sung with gusto by the attractive thrush aided by strong support. A spinnable side. (Greta, BMI) (1:50)

TONY GIDEON

*** The Way You Move Me, Baby-CHESS 1776-Tony Gideon comes through with a sock performance on a medium tempo ballad aided by a gals' chorus in the background. Lad sells the tune in his own bright style. Watch this. (Arc, BMI) (2:31)

*** Whatcha Gonna Do-On this side ** Song of the Promised Land-(Arc, BMI) (2:25)

DEAN MARTIN

*** Tu Sel Bella, Signorina—CAPI-TOL 4518-Martin warbles a pretty Italian melody in his familiar crooning style against strummed mandolins. Tune was written by TV's Danny Thomas. Pleasant choral work is also featured. (Dans Tunes)

*** Sparklin' Eyes-Martin turns in a nice reading of a tune that's closely reminiscent of his hit, "Memories Are Made of This." Nelson Riddle arrangement gives the side a nice flavor. (Mack-Martin) (2:03)

THE UNTOUCHABLES

★★★ Raisin' Sugar Cane—MADISON 147 -The group has a strong hunk of r.&b .styled wax. Solid lead job is neatly abetted by the group and a top arrangement. Smart effort that can move out. (Knollwood, ASCAP) (2:10)

*** Do Your Best-Good, swingin' wax, again in the r.&b. style. This can grab spins, too, but the flip is stronger. (Broadset, BMI) (1:50)

*** It's Not Forever-LIBERTY 55299 -A strong string-filled instrumental side by maestro Slatkin. A pretty melody is done by the chorus and ork to a triplet piano backing. Good wax that could move. (Gil, BMI)

*** My Own True Love (Tara's Theme)-A delightful new outing of the familiar theme music from "Gone With the Wind." The chorus and strings carry the tun- neatly to triplet backing. Two top efforts. (Remick, ASCAP) (2:24)

THE MAVRICKS

*** Sugar Bee - CAPITOL 4507 -Gary Paxton turns in a good blues reading with a solid assist from the group. Side has a fine bea in slow tempo. Has a chance. (Maverick, BMI) (2:20)

*** Angel With a Heartache-A slowpaced ballad by the group, which features Gary Paxton, who had "Alley-Oop" sometime back The side has a solid sound and the message is attuned to teens. (Maverick, BMI) (2:05)

EILEEN RODGERS

*** The Nightingale Who Sang Off Key-KAPP 365-Canary wraps up cheerful novelty by Vance and Pockriss in attractive thrushing stint. Spinnable.

*** Wait Till Tomorrow - Verveful reading by gal on catchy theme with effective arrangement.

THE HARRY SIMEONE CHORALE

the lad sells a rocker with feeling, again 20th FOX 236-Softly voiced inspirational supported in exciting fashion by the ork melody reminiscent of ancient Hebrew the lead. Side has pleasant harmony spots, about a pygmy in the jungle who goes into and femme chorus. Two good sides here, strains. Effective and unusual. (Shawnee, and an interesting strummed guitar rhythm. showbiz. Boy does a hard-selling job and ASCAP) (3:15)

tion ' material gets a touching performance. Makes an interesting coupling with the flip. (Duchess, BMI) (1:46)

NANCY WILSON

*** * My Foolish Heart - CAPITOL 4509-The great Victor Young, Ned Washington tune is handed a smart performance by the stylish thrush. It's done to a gentle triplet piano backing and choir. Strong wax that's worth exposure. (Joy, ASCAP) (2:31)

** The Seventh Son-The thrush has gotten a good bit of attention lately as an impressive new talent and this she proves on this medium rhythm tune. She's backed by chorus and violins. (Arc, BMI) (2:21)

JOHNNY CYMBAL

*** The Water Was Red - MGM 12978-Johnny Cymbal sings a morbid love song here about a lass who is killed by a shark while swimming with her lover. He, in turn, kills the shark. Unusual material may help this one in the tragedy groove. (Weiss & "arry, BMI) (2:45)

** Bunny - Attractive medium-tempo ditty, with a familiar melody, receives a warm performance from the chanter. Cute side with a chance. (Jalo, BMI) (2:15)

BOB AND JOE

*** Johnny's Gone-A 112-Haunting theme is sung by team with effective emotional impact. Tune refers to the late Johnny Horton. (EMC, BMI) (2:15)

** Girl of My Dreams-Attractive warbling by duo on catchy teen-styled tune. (EMC, BMI) (2:12)

LARRY ELGART

*** Arkansa: Holler-MGM 12979-Unusual blues instrumental with vocal effects. Elgart and band bring to this material a fresh sound and arrangement. Sure to get strong play from discerning jocks. (Touring, ASCAP) (2:12)

*** This Heart of Mine-The ballad contrasts with the flip. Fine sound, (Triangle, ASCAP) (2:40)

HENRY MOORE WITH HANK BAL-LARD & MIDNIGHTERS

*** Rock Junction-KING 5449-Infectious tempo marks this catchy instrumental item with danceable teen-appeal beat. (Lois, BMI) (2:27)

** Spongle - Rhythmic instrumental side with standout sax work. Side moves and it could pull juke loot. (Lois, BMI)

THE CADILLACS

*** Thrill Me So-MERCURY 71738 -This tune is an exciting rocker with something of a blues feel. Powerful strings under the direction of Belford Hendricks add to the build which could boost the boys onto charts again. (Brenda, BMI) (2:28)

** I'm Willing-Lead singer with the group takes off on this quick-stepping Latin tempo ballad in grand style. Strong backing and spoken lyric by the bass also are attractive. (Brenda, BMI) (2:20)

ISLEY BROTHERS

*** Teach Me How to Shimmy-ATLANTIC 2092-The boys debut on the label with a sid that's much in the downhome groove of the shimmy. It's done in a slow, exaggerated rhythm, with the lads shouting out the message. This type of strongly r.&b.-slanted side is making it now. Watch this. (Progressive, BMI) (2:29)

*** Jeepers Creepers-The hit tune of the '30's is given a shouted performance by the boys in slow rhythm with interesting piano backing. Lieber and Stoller produced this date with Ray Ellis and ork. Two good sides. (Witmark, ASCAP) (2:47)

DARLA HOOD

*** Witch's Brew-ACAMA 122-In an unusual novelty item the girl really chews out the lyric on this rocker. It has to do with whipping up a ghoulish stew. It has a solid beat. Watch it. (Granson, BMI) (2:29)

** Rainy Day in Rome-Thrush, with a touch of Jane Morgan in her voice, does a nice reading on this cheery ballad. Large ork with violins does the backing, (Granson, BMI) (2:33)

MERV GRIFFIN

*** Banned in Boston—CARLTON 540 -Cute swinging novelty madly punches out the story of the chick who had so much on the ball she was banned in Boston-among other places. Assisting instrumental and vocal groups all add to this strong side. (Leeds, ASCAP) (2:37)

** The World We Love In-The popular TV emsee does a strong job selling this lovely ballad. Full ork and chorus embellish the background. (Sequence, ASCAP) (2:18)

THE ECHOES

*** Baby Blue-SRG 101-A mediumpaced rocker with good, teen-styled vocal by Worth spins. (Greta, BMI) (2:23)

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to the teen heart. The lead man gives it a BMI) (2:15) good emotional teen sound. Side is worth a hearing and it could move out. (Greta, BMI) (2:00)

EDWIN BRUCE

*** Flight 303-RCA VICTOR 7842-The second ballad of aircraft disaster in a week, following the Everly Brothers' disking of a similar tune last week. In this case, however, the outcome is happier, as it develops that the chick missed the flight that crashed. (Up, BMI) (2:26)

** Spun Gold - Strongly folk-oriented. neatly and softly chanted by Bruce over chorus support. Nice guitar accompaniment. Listenable wax. (Jack, BMI) (2:29)

NAT COLE

*** Illusion - CAPITOL 4519 - Cole turns in a soft, slow, ballad performance, which features pretty string sounds in the backing. This can grab a lot of exposure. (Sweco) (2:53)

** When It's Summer-A love ballad is sung with much lofty feeling by Cole. An attractive string arrangement backs him. Fans will like this one. (Comet, BMI) (2:34)

THE RENOWNS

*** My Mind's Made Up-EVEREST 19396-The femme lead sells this swinging rocker with a lot of spirit over a wild backing. Side rocks and it has a chance. Watch it. (Allendale, BMI)

** Th Wild One-On this side a male lead turns in a fair performance of a pleasant novelty. Flip is stronger, however. (Allendale, BMI)

THE McGUIRE SISTERS

*** Just for Old Time's Sake-CORAL 62249-The girls have a strong piece of material here and they sing it with their usual verve over a snappy beat from the ork. Could happen. (Aldon, BMI) (2:50)

*** Really Neat-Slight blues ditty is sold nicely by the girls and the arrangement is in the groove. Flip is stronger, however. duo. (Lois, BMI) (2:36) (Lisa, ASCAP) (2:40)

RAY BRYANT COMBO

-The Julian Adderly rocker is played with by lead singer and group. (Bamboo, BMI) sparkle here by the Bryant combo with a (2:03) horn lead alternating with Bryant's piano work. Could catch loot. (Upam, BMI)

*** Walk No More-Happy riff effort receives a bright performance here from Ray Bryant and his ork. Rhythmic tune with a bluesy feeling could get spins. (Brynor, BMI) (2:23)

VI-DELLS

*** Streets of Love-KAPP 361-A pretty ballad with a bouncy rhythm backing. Lead does a creditable job backed neatly by the harmony sound of the group. Fiddles are also heard in the arrangement. (Starfire, BMI) (2:36)

*** I'll Keep on Waiting-A pleasant ballad by the group with a nice, relaxed triplet rhythm backing. Flip is stronger. (Jorl, BMI) (2:38)

UDO JURGENS

*** Jenny, Oh, Jenny-DECCA 51207 -Originally recorded on the German Polydor label, this ballad is sung by Jurgens in English and in moving style. The tune has to do with a sailor being lost at sea. Fine ork with strings and vocal chorus embellish the background. (Leeds, ASCAP)

** Oh. What a Fool I've Been-Another German ballad sung in English by the boy. Again an excellent outing with the string-filled ork playing in something of a Latin beat. (Leeds, ASCAP) (3:28)

FRED DARIAN

*** Battle of Gettysburg-JAF 2020-This is a musical story of the Battle of Gettysburg as told by a Confederate soldier who served there. It's an exciting saga with a chance. (Balladeer, ASCAP) (2:22)

** Legend of the Ghost Stage-This tells the fancifu' story of a ghost stage that keeps riding at night, somewhat in the style of "Ghost Riders in the Sky." Interesting tune is sold well by Fred Darian. Good wax. (Balladeer, ASCAP) (2:05)

THE T-BIRDS

*** Green Stamps-CHESS 1778-A novelty blues, similar to past efforts by the Coasters. This cat gives out green stamps with his kisses. Cute wax, well performed. (Robin Hood, BMI) (2:20)

** Come on, Dance With Me-A routine rocker, done in okay fashion. Flip has more interest. (Robin Hood, BMI) (2:15)

JACK JUDGE

*** Yea - De - A - Hay - COLUM-BIA 41917-Funny little fast-moving ditty vocal group assists. (Orborne, BMI) (2:05)

*** Tenderly He Watches - Inspira- | ** Boomerang-A story of lost loves | ** Wholeheartedly - A slow ballad in running around with others-all very close sung pleasantly Flip is stronger, (Rayven,

DEAN BARLOW

** '* It's All in Your Mind-WAR-WICK 618-A slow, pulsing rockaballad, with a tender and expressive vocal by Barlow, a new artist. He sings with a vocal group in support. Nice wax and a good chanter who deserves exposure. (Selma,

** Friendly People-A rocker with a happy, upbeat feeling. Flip is the better side, however. (Selma, BMI)

JO ANN PERRY

*** Cool Cat - GLAD 1005 - Blues novelty. Chick delivers a lively lyric, to a sharply accented instrumental backing. Side has cute touches, such as occasional sharp falsettos, Watch it. (Ragtime) (2:00)

* Indifferent-The ballad contrasts with the flip, but is not as effective. (Am. Zen. ASCAP) (1:45)

*** MODERATE SALES POTENTIAL

POPULAR ***

LONNIE

** Need Your Lovin'-MOHAWK 122 -Feelingful wailing by Lonnie on emotionpacked bluesy item. (Patricia, BMI) (2:24)

** Beeline-Lively folk-flavored ditty is sung with humor and bouncy showmanship. Smart arrangement helps. (Sequence, ASCAP) (2:33)

BOB AND LARRY

*** Ginger My Love - KING · 4890-Wistful blendwork by boys on okay rockaballad. (Lois, BMI) (2:25)

** I Want to Love You-Lively r.&r. ditty is sung with showmanly charm by

THE CASTELLS

*** Romeo-ERA 3038-Pleasant teen-*** Sack o' Woe-COLUMBIA 41940 appeal ditty is wrapped up in melodic vocal

> ** Little Sad Eyes-Wistful theme is handed pretty group vocal treatment. (Bamboo, BMI) (2:22)

COUNT YATES

** The Golden Key-REGIS 1-Count Yates bows on the new label with a tender performance on a touching rockaballad. Good wax sparked by the singer's performance could get some action. (Monorco, ASCAP) (2:14)

** Chimpanzee-He and his girl go to the zoo every afternoon to feed the chimpanzee, is the theme of this wild rocker. Cute. (Monorco, ASCAP) (1:57)

JULIE LONDON

** Send for Me-LIBERTY 55300-From the thrush's new album of the same title comes this side by Julie London, which she handles pleasantly over wild backing by chorus and orchestra. (Winneton, BMI) (2:20)

** Evenin'-On this side the chantress sells the listenable ditty with much emotion while the backing swings behind her. (Mills, ASCAP) (2:40)

BAT CARROLL

** Come On Home-ACE 612-Bright rocker receives a smart performance by Carroll over happy support by the ork. Side has a good feeling and has a chance. (Modern, BMI)

** Funny-The Ray Charles tune provides a good vehicle for Carroll over a listenable backing by the large string ork. Triplets in the arrangement add a good touch. Side could catch coins. (Progressive,

THE SUPREMES

*** Fidgety-APT 25055-Jumping blues material here might strike a responsive chord with some customers. Boys sing it in dri-'ng style. Tune has to do with a "Fidgety" dance step. Could get plays. (Ampco, ASCAP) (2:09)

** Another Chance to Love - Lead singer with the group does a quivering job as soloist on this rock-ballad with the rest of the boys and a small combo assisting. (Miller, ASCAP) (2:37)

JOEY SILVA

*** Cimarron - DECCA 31205 - From the film of the same title, this is material with that wagon-trail Western quality. Vocal with ork. (Robbins, ASCAP) (2:22)

*** Roamin'-Vocal with chorus and plucked string backing has a folk quality. (Camirillo, BMI) (2:40)

(Continued on page 72)

Reviews and Ratings of New Records

Continued from page 71

POPULAR ***

THE SHEPPARDS

*** Feel Like Lovin' - APEX 7762-The group swings well on this up-tempo profession of love. High tones by-one of the boys adds a certain amount of excitement and the accompanying combo keeps thin: moving. (Josette, BMI) (2:18)

** Tragic-Odd-minor sound of this side adds much appeal. Also on the plus side are the stacatto accents of the boys behind the lead singer. Organ and rhythm accompaniment adds to the scene. (Josette, BMI) (2:28)

DAN BELLOC

** The Misfits - SPECTRA-SOUND 1500-From the film of the same title, this is an instrumental with a sombre moody melodic line. (United Artits, ASCAP) (1:58)

*** Boogie Flute - Boogie instrumental featuring flute. Interesting novelty for decjay programming. (Spectra-Sound, ASCAP) (2:00)

MAC REBENNACK AND HIS ORK ** Sahara-ACE 611-The combo plays this moody instrumental with warmth with the horns lending a plaintive touch. Tune is in a stroll rhythm. (Pontchartrain, BMI)

** Good Times-Fair instrumental effort is handled in pounding fashion here by the combo. (Pontchartrain, BMI)

JOHNNY DAY

** Lights Out-DORE 582-The boy sings a rocking tune about the party that put out all the lights. Jumping combo and vocal group assist. (Hilary, BMI) (2:01)

** Winter Night-The lad sings about HANK MARR that winter night with his love on this ballad. (Hilary, BMI) (2:17)

HAZY OSTERWALD SEXTET ** Schlub-a-Dubb-Dub — DECCA 31202 -Recorded by Deutsche Grammophon, this is a tango, with German lyric. Lively

novelty. (Hollis, BMI) (2:25)

** Coco Mit Dem Schwarzen Chapeau-Novelty, recorded in Germany with German lyric. Ditty is in cha cha tempo, and enlivened by cowbells and lively instrumentation. Cut by Deutsche Grammophon. (Hollis, BMI) (2:40)

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EVEREST RECORDS

DAVE JOHNSON

*** Teen-Age Jamboree-APT 25054-Jumping and shouting that takes place with the teen-age level is the subject matter of this stomper sung by Johnson who is helped by vocal chorus and driving tenor sax. Strong wax here. (Pamco, BMI) (2:13)

** Angel of Mine-Johnson sings a ballad here of his sweetheart while vocal chorus and combo do the backing. (Pamco, BMI)

TEDDY AND THE ROUGH RIDERS *** Thunder Head - TILT 778 - Blues instrumental. Arrangement includes a strong beat plus funky strings. (Dove, BMI) (2:36)

** Tomahawk-Blues-oriented instrumental, featuring strong percussion. (Dove, BMI) (2:04)

JERRY ADAMS

** All Around This Heart-FRATER NITY 874 - Attractive chirping by the canary on a bouncy ditty with an effective arrangement. (Sunfran, BMI) (2:25)

*** Ivory Tower - Pretty multi-track piping by the gal on a wistful oldie. (Melroso, ASCAP) (2:12)

DAVE BARTHOLOMEW

*** People Are Talking - IMPERIAL 5724 - Dave Bartholomew comes through with an okay performance here on a slow rhythm effort with a bluesy feeling. Might get spins. (Travis, BMI) (2:00)

** Yeah Yeah-The chanter sells this novelty effort in a fair manner aided by the combo with a solid beat. (Travis, BMI) (2:20)

** The Push - FEDERAL 12403-Catchy instrumental side with solid organ, guitar and sax solo work. (Avenue BMI) (2:27)

*** Ram-Bunk-Shush-Same comment. (Dornix, BMI) (2:14)

ALAN KNIGHT

*** (I Get) Chills-TIDE 0016-Listenable rocker is handed a pleasant performance by the chanter over a happy backing. (Cepha, BMI) (1:43)

*** Here With Me-A warm ballad re ceives a fair vocal performance from Knight aided by a large ork and chorus. Worth spins. (Cepha, BMI) (2:35)

DONNIE OWENS

** Stormy-TREY 125-The girl's name is Story and Donnie Owens tells of the love affair that followed. Boy sings nicely in double-track on this happy up-beat ballad. (Gregmark, BMI) (2:09)

*** What a Dream-This is also in the soft rock-ballad groove with the boy doing a nice reading against an easy guitarrhythm background. (Gregman, BMI) (2:10)

THE PENTAGONS

*** Down at the Beach-DONNA 1337 -Lead singer with the group takes the spotlight on this jumping side. Shout and answer chorus and jerky rhythm could make this one go. (Gele, BMI) (2:10)

** To Be Loved (Forever)-one of the boys takes over the lead and does a pleasing job on this ballad side. Listenable wax. (Gele, BMI) (2:25)

DIZZY DIXON AND THE DEACONS *** Hapsburg Serenade (Twist)-SPAR-

KLE 110-A fast-moving and colorful instrumental with piano and sax in the lead and supported by an organ. It's a melange of Latin rhythm with a rather exciting quality. (Grand, ASCAP) (2:22)

RICK McKEE

*** Nervous Guitar-LE CAM 713-Basically this is country blues. McKee hands it a good reading, but the material is not the strongest. (LeBill, BMI) (2:13)

*** What Went Wrong-A ballad, accompanied by organ. McKee gives it a dedicated quality and the melody has moderate appeal. (LeBill, BMI) (2:03)

GRADY MARTIN AND HIS GUITAR ** The Fuzz-DECCA 31211-Honking sax adds an interesting sound to this driving instrumental effort which is dedicated to the Fwds, also called the fuzz by the hippies. Side moves and the disk makes for solid listening. (Cigma, BMI) (2:24)

*** Tippin' In-Here's the old swing favorite in modern style by Grady Martin, his ork and combo and it has a good

swingin' sound, with the voices, horn lead and strings making for a good blend. Listenable side. (Advanced, ASCAP) (2:18)

JERRY HOLMES

*** Red River Sally - RCA VICTOR 7843-Another rewrite on the old "Red River Valley" theme. This is done in a fairly hip style by Holmes-akin to the Darin "Mack the Knife" approach. This could pull plays. (Monorco, ASCAP) (2:23)

*** Our Language of Love-Here's a tune from the smash legit' musical, "Irma La Douce," and it's done for pleasant baritone effects by Holmes. A good song that can, eventually break out. (Chappell, ASCAP) (2:19)

DIANA TRASK

** I Loved You Once in Silence-COLUMBIA 41943-Diana Trask performs the lovely ballad from "Camelot" with feeling over good support from the Glen Osser chorus and orchestra. (Chappell, ASCAP) (2:30)

** Waltzing Matilda - The familiar Australian ditty receives a fine reading here from the thrush and the side moves. Could get a lot of exposure. (Fischer, ASCAP) (2:50)

EARL SINK -

** Supermarket - WARNER BROS. 5197 - This jumping tune by Boudleaux Bryant tells the story of love found in the super mart. Chicks assist here. (Acuff-Rose, BMI) (2:10)

** Look for Me (I'll Be There)-Bouncing tune has the boy telling the chick to keep an eye out for him. Chorus of chicks chirp in the background. (Acuff-Rose, BMI) (2:08)

LOU RAWLS

*** 80 Ways - CANDIX 312 - Lively r.&r. ditty is sung with verve by Rawls. Dual market item. (Sildix, ASCAP) (1:56)

*** When We Get Old-An infectious theme is wrapped up in a solid vocal with catchy tempo. (Dixsil, BMI) (2:08)

PETER SELLERS AND SOPHIA LOREN *** Goodness. Gracious Me-CAPITOL 4505-A bright ditty from the picture "The Millionaire." The artists turn in an effective job on the big British hit. (Hollis, BMI)

** Bangers and Mash-The British actor and Miss Loren trade banter on this novelty side. Cute but flip has an edge. (Hollis, BMI) (2:34)

JOHNNY VANELLI

** Star Girl-NAME 4-This boy gets off nicely on a Latin-styled ballad. Instrumental combo and chorus do the backing. (Lizann, BMI) (2:33)

** Something Made You Cry-A slow ballad nicely handled. Flip is stronger, however. (Lizann, BMI) (2:25)

PATTI LASALLE

** How Many Times?-MCI 1027-Multiple tracking and strong piano and rhythm add some strength to this pushy side. (Desert Palms, BMI) (2:08)

** For the Love of Mike-A brash rocker. Done for moderate effects. (Desert Palms, BMI) (1:47)

PENNY AND JEAN

** I Forgot More Than You'll Ever Know-RCA VICTOR 7844-The fem duo turns in a harmony reading of the ballad. There's a strong country feel about the material and the gals give it a fervent weeper quality. Fiddles lend nice backing. (Fairway, BMI) (2:27)

** How Come I'm Crying Now?-A moderate rhythm effort by the girls. Flip side, however, has more appeal, (Sito, BMI)

*** MODERATE SALES POTENTIAL

JAZZ ***

SIL AUSTIN AND RED PRYSOCK *** Kenny's Blues (Parts I & II-PRYSOCK 71683-The two tenor men trade choruses nicely on this easy-walk blues by guitarist Kenny Burrell. Besides the strong tenor work, there are spots of nice guitar and rhythm. (Actual, BMI) (2:13, 2:46)

**** STRONG SALES POTENTIAL

COUNTRY & WESTERN ***

*** Lovin' in Vain-DECCA 31205-A weeper and it gets a vibrant reading by the fine country thrush. The effort has a bouncy rhythm with an accented drum beat. Can get good play in country areas.

(Vidor, BMI) (2:14) (Continued on page 84)

BILLBOARD MUSIC WEEK

FOR WEEK ENDING FEBRUARY 5

T¥0 SE TITLE, Artist, Company, Record No. 4 26 — HOOCHIE COOCHIE COO, Hank Ballard and the Midnighters, King 5430.. 3 17 — I COUNT THE TEARS, Drifters, Atlantic 2087...... 2 18 21 26 HAPPY DAYS, Mary Johnson, United Artists 273...... 8 (n)

21 — — GEE WHIZ, Innocents, Indigo 111 2 20 (22)

14 15 4 ARE YOU LONESOME TONIGHT, Elvis Presley, RCA Victor 7810......10

27 10 13 RUBY, Ray Charles, ABC-Paramount 10164 8

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Capitol	1
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Columbia	C-12
Columbia	C-128
Decca	OPS-1
Decca	DP-56
Decca	SM5/0U
Decca	DPS-20
Electron	65
Electron	64
Electrophono & Parts	423/11
Emerson	935
Emerson	946
anon Electronic	510
anon Electronic	620
anon Electronic	630
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Mitchell	6016
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Philco	139.60

- LINE	200		
dmiral	Y4049	Portable	
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Decca	DP-330	Console	
Decca	DP-238	Portable	
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Electron	65	Portable	
Emerson	938	Porteble .	111
Fanon	740	Portable	
Fanon	750	Portable	
eral Electric	RP 1135	Portable	
Hagnavox	1-50242	Portable	
Major	550	Portable	
Major	500	Portable	1
Major	15X	Portable	A
Mitchell	6023	Portable	A
Motorola	\$F15	P,ortable .	Au
Glympic	RP-9	Portable	AU
Olympic	SA185	Portable	Aut
Olympic	727	Console	Auti
Philco	1425	Portable	Ma
Phonola aters Conley)	1760	Portable	Auto
Steelman	409	Portable	Auto
Sylvania	45P18	Portable	Auto

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RADIO-TV PROGRAMMING . RECORD-PHONOGRAPH MERCHANDISING . COIN MACHINE OPERATING THE BILLBOARD PUBLISHING COMPANY • Billboard Music Week Overseas Edition—Amusement Business—Vend—High Fidelity

> Announcing BILLBOARD MUSIC WEEK's 1961 WINTER PHONO BUYING ISSUE

Remember Billboard's Phonograph Directory, published in the September 19, 1960 issue? This annual feature is probably the record-selling phono dealer's one most valuable equipment buying guide.

And now, in 1961, Billboard Music Week's February 20 Winter Phono Buying Issue will take a detailed check of all of the new phonographs introduced by manufacturers since early fall, and package them into the same kind of ...

· A CONVENIENT UP-TO-THE-MINUTE

PHONOGRAPH BUYING DIRECTORY

Like the master list, it is certain to be read...and kept...and used...for both buying and selling purposes for months and months--right into next fall, when the new 1962 directory is published.

That's real exposure -- factual, practical exposure of the kind that stimulates genuine buying interest and

May we suggest that you make plans now to dramatize your phonograph sales story in a strong dominating advertisement in Billboard Music Week's Winter Phono Buying Issue? The date is February 20...the ad deadline, February 15.

Sincerely, Commo

Dan Collins New York Office

2"x18" (4		
4"x20"	(45 lbs.)	\$149.95
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B"x32"x1	-10	\$119.95
(CALL	(33 lbs.)	\$139.95
-	(45 lbs.)	\$139.95
'x24"x	1694"	\$139.9
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Researcher Recommends Disk Library Up-Dating

tion record libraries are sorely in need of improvements and standardization of catalog systms for filing disks, according to preliminary research conducted here by William J. Spangler, a student at the Drexel Institute Library School. In a preliminary survey of the catalog systems and filing systems used by eight Philadelphia stations, Spangler reports that each station uses a different system.

"In all cases," he adds, "the rec-

DJ's to Play Larger Part In RFE Push

NEW YORK—Disk jockeys will play a vital role in the 1961 campaign of Broadcasters for Radio Free Europe, according to Chairman of the Broadcasting Committee Donald H. McGannon, Westinghouse Broadcasting president.

Four trips to Europe will be awarded to the two radio and two TV stations offering the greatest general support (on-the-air activity and community promotion to the 1961 campaign during its two- for possible solutions to these prob- programming format for radio and week saturation period, February lems. 1-14.

McGannon noted that last year a Hollywood deejay deviated from the regular procedure of urging people to send their RFE contributions to a regular post office box. Instead, the jock asked them to send contributions directly to him, and he, in turn, forwarded them to the RFE. The results, said McGannon, were so rewarding that he hopes other deejays will adopt similar tactics his year.

In each major community across the country a local RFE campaign chairman will shortly contact all radio and TV stations in his area to set up an RFE campaign committee and a disk jockey committee. Jocks will also receive a detailed report on the copy platform, plus special spots. Any spinner not directly reached by RFE chairmen or committees should contact RFE directly for information and tools.

Soviet Premier Nikita Krushchev's anti-U. S. statements ("We will bury you" and "Your grandchildren will grow up under communism") will be stressed as the theme of the special radio and TV spots. It is estimated that Krushchev will make 3 billion radio-TV impressions on the American public-an all-time record-during the campaign.

CBS Grant Aids Philharmonic Tour

NEW YORK-CBS is making a financial grant to help the New York Philharmonic and Conductor Leonard Bernstein make their first visit to the Orient this spring.

The visit to Japan will cover the presentation of 10 concerts in five Japanese cities. In all, 20 concerts will be presented in 13 cities on the tour which runs from April 17 through May 15, and includes the Philharmonic's first appearances in Alaska and concerts in seven U. S. cities and in Canada. CBS Radio has aired the Philharmonic's weekly concerts for 31 years and has featured the orchestra on CBS-TV for the past four years.

PHILADELPHIA — Radio sta- ord librarians were interested in improving their catalog systems to give their disk jockeys more insame time keeping costs down. Their biggest interest was trying to develop a title catalog, something which seems impossible with the present-day flood of records."

As a result of his preliminary study-believed to be the first of its kind—Spangler has been given permission by the Institute to extend his research to cover stations across the country, and he is presently attempting to contact librarians at key outlets in other cities -particularly those noted for the efficiency of their disk catalog sys-

Spangler plans to use his findings to develop a system which would standardize the information on a catalog card. He also hopes to interest record manufacturers in doing "cataloging at the source," providing stations with practical catalog cards for all their releases. Once his information is assembled, Spangler plans to make it available to station and participating librarians in manual form. His research covers the size of a station's library, number of records circulated a week, amount and type (45, LP's) added each year; information included on catalog cards; and the three greatest problems faced by

CMA Huddles At Lunch With **Agencies' Brass**

NEW YORK - The Country formation and service, but at the Music Association, huddling this weekend at the Park Sheraton here, kicked off its basic liaison with important advertising time buyers in a luncheon meeting held Friday. The select group of agency representatives attending included: Marie Janice (Cunningham & Walsh); John Wellington and Bil Whitman (Young & Rubicam); Charles Ryan (Charles Ryan agency): Roy Passman (J. M. Mathes); Mel Furney (D. P. Brother), and Tom McDermott (N. W. Ayer).

> The two and one-half-year-old CMA history was outlined by Connie B. Gay of Connie B. Gay Broadcasting Corporation, as president of CMA. Gay outlined its growth to 500 key individuals and organizations in all facets of country music.

At press time, CMA was deliberating a national promotion week which would highlight country music. In addition a membership drive will kick off with a brand-new brochure on CMA being prepared by Mrs. Dorothy Gable, Knoxville songwriter-publisher. Still to be discussed is an important comprehensive market research which would become the basis for an educational manual on how counlibrarians today with suggestions try music can be utilized as a basic

Ia. Program Director Raps Jocks' Disk Service Gripes

IOWA CITY, Ia. - Protesting a recent Billboard Music Week article (wherein deejays complained about disk service), program director Bob Shellady, KXIC, here, writes, "If these are the typical comments from the more vocal disk jockeys, the record manufacturers must think that we are — at best — naive, and — at worst — incompetent and lazy."

The executive adds, "Those

Milt Grant Bid To FCC Fails

WASHINGTON — Deejay Milt Grant, of the Metropolitan Broadcasting Company, here, has failed to get Federal Communications Commission approval of his claim to collect \$10,000 in compensation for expenses encurred in a broadcast application. Although the deejay produced bills in excess of \$23,000 in legal and engineering fees, FCC examiner Cunningham said the amounts were not sufficiently itemized to-prove that the costs were "legal and prudent," as required under the 1960 amendments to the Communications Act. (The Billboard, December 19,

FCC denial means that the competing applicant, Interurban Broadcasting Corporation, will not have to pay Grant the \$10,000 for costs As TV Sales Chief of GAC incurred in the withdrawal of his application for a Laurel, Md., radio station. Grant would have received the full sum, while his partner, James Bonfils, got a token payment of \$10. FCC dismissal of the Grant-Bonfils application is made

who request greater self-screening of releases by the companies themselves would be the first to raise a hue and cry at the numerical reduction of releases and the elimination of the right of local selection of air material.

"The second most - expressed opinion (by the jocks)," opines Shellady, "concerning inequity of sample service, particularly the gratis type, seems to be one of short sight and limited self-appraisal. . . Lethargic sample service, is, with little exception, a reflection of lethargic program policy, and/or personnel unqualified to accurately judge the market they service in the area of music selection.

"Why," asks the broadcaster, "should the distributors service outlets that either don't wield enough influence to give them a fair return at the retail level, or who fail to broadcast at least a fair percentage of material received in the hope of attracting buyers?

"As for governmental regulation of record distribution, that is too asinine to even counter with a rational argument. Isn't the FCC, with its Dodo-bird efficiency, enough of this type of regulation to endure?" Shellady concludes, "Please accept this for what it is: an honest opinion of an irked program director."

Rush Replaces Jack Sobel

NEW YORK - Herman Rush, Official Films, has replaced Jack eral Artists Corporation.

Sobel has resigned the post to join the TV film firm, Screen "with prejudice," which means they
(Continued on page 75)

Gems. Rush is a nephew of the late Manie Sacks.

DJ PROGRAMMING CHA

Here, for DJ's, program directors and librarians, are four ready-to-use programming features which can be integrated into record shows during the coming week.

CHART CLIMBERS

The week's most exciting sides, these records have made the biggest upward jump and have been named Star Performers as the fastest movers on this week's Hot 100 chart.

Chart Climber Rank	Hot 100 Rank	Title, Artist, Label
1	8	Emotions, Brenda Lee, Decca
2	17	I Count the Tears, Drifters, Atlantic
3	20	Pepe, Duane Eddy, Jamie
4	21	There's a Moon Out Tonight, Capris, Old Town
5	22	Wheels, String-A-Longs, Warwick
6	26	There She Goes, Jerry Wallace, Challenge
	30	Where the Boys Are, Connie Francis, MGM
7	31	Pony Time, Chubby Checker, Parkway
9	33	All in My Mind, Maxine Brown, Nomar
10	34	Spanish Harlem, Ben E. King, Atco
11	35	Baby Sittin' Boogle, Buzz Clifford, Columbia
12	40	If I Didn't Care, Platters, Mercury
13	41	Don't Believe Him, Donna; Lenny Miles, Scepter
14	42	Good Time Baby, Bobby Rydell, Cameo
15	43	I'm Learning About Love, Brenda Lee, Decca
16	44	Tear of the Year, Jackie Wilson, Brunswick
17	46	The Story of My Love, Paul Anka, ABC-Paramount
18	47	Dedicated to the One I Love, Shirelles, Scepter
19	49	At Last, Etta James, Argo
20	51	No One, Connie Francis, MGM
21	52	What a Price, Fats Domino, Imperial
22	59	Ain't That Just Like a Woman, Fats Domino, Imperial
23	62	You Can Have Her, Roy Hamilton, Epic
24	63	Them That Got, Ray Charles, ABC-Paramount
25	67	Ebony Eyes, Everly Brothers, Warner Bros.
26	72	Don't Worry (Like All the Other Times), Marty Robbins, Columbia
27	73	Ram-Bunk-Shush, Ventures, Dolton
28	77	(I Wanna) Love My Life Away, Gene Pilney, Musicor
29	78	Close Together, Jimmy Reed, Vee Jay
30	81	Cherry Pink and Apple Blossom White, Jerry Murad's Harmonicats, Columbia
31	84	Dance by the Light of the Moon, Olympics, Arven
32	86	Leave My Kitten Alone, Johnny Preston, Mercury

DEBUT DISKS

These sides, which entered the Hot 100 for the first time this week, are making their first national bid for chart honors.

Rank Title (Publisher) - Artist, Label

43. I'm Learning About Love (Cedarwood, BMI)-Brenda Lee, Decca 62. You Can Have Her (Big Billy, BMI)-Roy Hamilton, Epic

67. Ebony Eyes (Acuff-Rose, BMI)—Everly Brothers, Warner Bros. 72. Don't Worry (Like All the Other Times) (Marty's, BMI)-Marty Robbins, Columbia

77. (I Wanna) Love My Life Away (Sea Lark, BMI)—Gene Pitney, Musicor

78. Close Together (Conrad, BMI)—Jimmy Reed, Vee Jay

86. Leave My Kitten Alone (Medal, BMI)-Johnny Preston, Mercury 96. Gee Whiz (Look at His Eyes) (East, BMI)—Carla Thomas, Atlantic

98. Honky Tonk, Part II (Billace, BMI)—Bill Doggett, King

99. Bye, Bye, Baby (Jobete, BMI)-Mary Wells, Motown

100. Wait a Minute (Progressive-Trio, BMI)—Coasters, Atco

PICK HITS

From all the releases of the week, these are the selections of Billboard Music Week's review panel as the records with the best chance of success. For comment on each of these Spotlight winners, see the singles reviews in this issue.

POP

BOBBY VEE: Stayin' In (Acuff-Rose, BMI) (2:03)—More Than I Can Say (Crickett-Simon Jackson, BMI) (2:27) Liberty

BOBBY DARIN: Lazy River (Peer, BMI) (2:30)-Oo-Ee-Train (Adaris, BMI) (2:03) Afco KATHY YOUNG & THE INNOCENTS: Happy Birthday Blues (Blue Indigo, BMI) (2:57)—Someone to Love (Blue Indigo, BMI) (1:55) Indigo

JANE MORGAN: In Jerusalem (English & French) (Ashland, BMI) (3:53) Kapp JOHNNY MASH: Some of Your Lovin' (And, BMI) (2:24) ABC-Paramount BARRY MAN: Happy Birthday, Broken Heart (Aldon, BMI) (2:30) ABC-Paramount

SAMMY SALVO: A Mushroom Cloud (Acuff-Rose, BMI) (1:45) Hickory CHARLEY McCOY: Cherry Berry Wine (Cedarwood, BMI) (2:37)—Little Woman (Cedarwood, BMI) (2:45) Cadence

CURTIS LEE: Pledge of Love (Lin-Da, BMI) (2:16) Dunes TERESA BREWER: Older and Wiser (Willow, ASCAP) (2:38)—Whip-Poor-Will (Cedarwood, BMI)

TOMMY EDWARDS: One and Twenty (Jimskip, BMI) (2:20)—Vava Con Dios (Ardmore, ASCAP) (2:24) MGM

COUNTRY AND WESTERN

WILMA LEE & STONEY COOPER: I Gotta Laugh (Acuff-Rose, BMI) (2:05)-Train, You Took My formerly with Flamingo Films and THE STANLEY BROTHERS: The Wild Side of Life (Commodore, BMI) (2:12)—The Window Up Above (Glad-Starday, BMI) (2:37) King Sobel as head of TV sales for Gen- CONNIE HALL: Sittln' Out the Last Dance (Skinner, BMI) (2:40)—Sleep, Baby, Sleep (Tree-

RHYTHM AND BLUES

IKE & TIMA TURNER: I'm Jealous (Saturn, BMI)-You're My Baby (Saturn, BMI) Sue

Champion, BMI) Decca

VOX JOX

By JUNE BUNDY ...

CLASSICAL CORNER: Station KQAL-FM, Omaha, recently donated its entire advertising revenue in one day to aid the city's Civic Music Association's month-long drive to raise \$20,000 for the Omaha Symphony. The station programmed special music, commentary and interviews from 9 a.m. on a Sunday to 1 a.m. the following day-all programming designed to spark increased public interest in and support of the Omaha Symphony. Pleskach & Smith, a local advertising agency, donated its time to solicit advertisers for the "Salute to Symphony Day," and no agency commission was paid on KQAL-FM commercials that day.

Also contributing to the longhair cause this month was WHEB, Portsmouth, N. H., which presented the the University of New Hampshire's Music Department with more than 3,000 classical albums, valued at between \$8,000 and \$10,000. Complete with file catalog, the library includes some "real collector's items," according to Harold H. Segal, general manager of WHEB. Professor Karl H. Bratton, chairman of the University's music department, describes the library as "a contribution upon which it is impossible to place a monetary value when one considers the future benefits it will bring to the hundreds of students whose music study will lead to teaching, performing and cultural appreciation."

GIMMIX: Here's an advance tip for Valentine's Day programming. Station KOIL, Omaha, is asking dialers to send in names of people who "deserve a Valentine's Day gift." On February 14, KOIL will send them heart-shaped boxes of candy.... Wally Thornton, billed as J. Walter Beethoven on KJR, Seattle, celebrated last Friday the 13th by awarding a 14-year supply of broken mirrors to the listener who wrote the interesting letter about the luckiest thing that every happened to him on a Friday the 13th.

As announced in The Billboard last month, Don French, formerly program director of Crowell-Collier Station KDWB, Minneapolis, has been moved to New York to act as program director of C-C's newly purchased outlet WMGM. Ted Randel, formerly with C-C outlet KEWB, San Francisco, takes over French's p.d. post at KDWB, February 1.

British disk jockey Jimmy Savile, is in Hollywood for a 10-day visit to tape interviews with recording artists for use on his shows. He is also conferring with Warner Bros. Records brass since he conducts a weekly (Tuesday) half-hour show on Radio Luxembourg devoted entirely to WB releases. . . . Contest on Catalina, Calif., Station KBIG conducted on early-morning jockey Joe Niagra's show: "New Year resolutions I wish for my neighbors," expense-paid Las Vegas holidays for the two best write-ins. . . . Jockey Ed Young's "Young in the Afternoon" afternoon jazz show on KNOB-FM, Hollywood, is being extended from one hour to two hours daily. Program's special feature is Young's humorously irreverent comments and analysis of the music he plays.

CANADIAN CARAVAN: Bob Wood has moved into CHED, Edmonton, taking over from Vic Armand. . . . Bill Calder fills in for Allan Small at CFRB, Toronto, after Small moves from the morning trick to the all-night Small Hours show. . . . Bill Brady, has moved from Boston to CKSL, London, and Jack Gracie has left CKGM, Montreal, for CJRH, Richmond Hill. . . . CJRH is shooting for 10,000 watts. . . . Two of CHUM, Toronto, personalities became fathers to boys. First, Mike Darrow's wife, Cathy, presented him with a nine-pounder, their first. Then Al Boliska's wife, Shelia, became mother to a sixpounder, their second child.... CHUM promotion Manager Phil Stone was installed as chief barker of the Toronto Variety Tent No. 28. This is the first time a radio man has headed the club. Stone used to be on air, but he was appointed to public service director about a year ago.

CHANGE OF THEME: The Government of India Tourist Office in New York is sponsoring a new music-narration series, "Reflections of India," over WQXR, New York, from 7:30 to 8 p.m. Saeed Jaffrey, actor, writer, and radio personality from India, will emsee the new program.... Bill Fitzpatrick has returned to WTSV, Claremont, N. H. ... Sid Grubbs, Weirton, W. Va., who has done several remote deejay shows in his area, is looking for a permanent position as a r.&r. jock. He writes: "I am a personality-type deejay. I wear a turban, beard, and robe—the works. I call myself the Mad Dad From Baghdad."

Buck Leigh, WRTC, Elkhart, Ind., is leaving that station after three and a half years. He is returning to Chicago, where he will participate in some new activities with Del Clark, WIND, Chicago, who was his business partner in 1957. He will headquarter in Chicago at DeBu Features.... Bob Payne, formerly a full-time deejay at KTLN, Denver, has been promoted to full-time spinner status. At the same time all KTLN deejays-Henry Busse Jr., Arch Andrews, Ray Durkee, Johnny Rowe, and Mark Stephans — have inked three-year contracts with the station.

Walloping) Wayne Coleman, formerly with WTUP, Tupelo, Miss., | m u s t s: (1) a has moved to WSUH, Oxford, Miss., in the 1-5 p.m. time slot. . . . Dan Ingram, formerly production director of WIL, St. Louis, has been featured artist; (2) date of session; ing of various fees he had paid, appointed program director of that outlet. Ingram joined the Balaban stations as a morning deejay at KBOX, Dallas.... Larry Wilson, brief bio of maestro; (4) if show CJQC, Quebec City, Canada, who at 19 is the youngest jock in town, needs wax. . . . Bob Russell, ex-production manager-deejay at WAKY, Louisville, has joined WMAK, Nashville, as program director. He will date; (5) reason why various tunes the fees were both "legitimate and lost to the deejay on his broadcastalso emsee a disk show for the outlet.

PROGRAMMING PANEL

If you have a provocative question to ask the nation's disk jockeys, please send it to this department, 1564 Broadway, New York 36, N. Y. Your name will be credited when it appears.

THE QUESTION

What kind of album liner note information do you find most helpful?

THE ANSWERS

NORMAN WAIN WDOK, Cleveland

Because of the number of albums received during



an average week, the thing that would most help us in liner notes is a description of the type of music within as well as the other details of interest and timing. While background material

on the artists and the composers is of interest, we cannot use too much of this material in our programming.

> **BOB MACTAVISH** KARM, Fresno, Calif.

Album liner note information

should depend upon the type of album. On show tune albums, I prefer a synopsis of the plot. On jazz or pop albums I would rather read about the performers and their musical backgrounds. On mood al-



bums, a discussion of the place is appropriate whether it be "Gay Paree," "Blue Hawaii," or "Sunny

Italy."

CHUCK LINDSLEY KHIP, San Francisco

Since KHIP caters to the jazz mores of a dis-



cerning yet critical FM audience, the liner note information I find most helpful is: a. Running time for each selecb. A11 tion. playing personnel given credit along with their respective

instruments. c. Arrangers should be included. d. All jazz soloists on each composition should be so designated. e. A concise review of each orchestration, giving one the mood and feel of each cut.

> ART FORD WNBC, New York

Some of the fancy rhetoric so

casually sprinkled on the back of albums is no doubt impressive in a literary sense — but of doubtful aid to the disk jockey. As a humble table of requests may we suggest the following brief bio of the



(3) description of orchestra with tunes are featured, name of show composer-author and opening night were chosen.

TV JOCKEY PROFILE

Television disk jockeys and the TV record and dance party formats have become increasingly important. Each week, this feature will provide details of an outstanding

RECORD HOP

Starring Jim Lounsbury WBKB-TV, Chicago

Saturday 10-11:30 a.m.



Jim Lounsbury

"Record Hop" was originated by Jim Lounsbury on WGN-TV. Chicago, June 1, 1954. The show, which moved to WBKB-TV in August, 1957, was the third one of its type in the nation, and the jock believes he has been doing a TV record hop program longer than any other disk jockey.

Lounsbury also serves as producer with John Harkins as director. The show features a dance party format with dance contests, guest appearances by record stars and, of course, dancing on camera by teen-agers to top pop and rock and roll records. Approximately 20 records are played on each show. Lounsbury usually selects 16 from the top 50 and four outstanding new releases.

Although his. TV show is only a weekly one, Lounsbury works closely with teen-agers throughout the entire week-emseeing an average of six record hops a week in ballrooms, high schools, churchs and roller rinks. "Roller rinks," notes the jock, "have proved to be natural spots for "Record Hop's" teen dances, particularly on weekday nights when business isn't too good for a rink. I'm running in three rinks on a weekly basis-Wednesday, Thursday and Sunday nights."

In 1960, Lounsbury believes he established a new record for record hops-both on and off TV. Totaling the time he spent on his Saturday "Record Hop" TV show and at off-camera hops during the week, plus a summer guest shot stint on Dick Clark's ABC-TV show, "American Bandstand," Lounsbury estimates he put in 1,0411/2 hours in hop activities last year.

"The trend here in the Chicago area," reports Lounsbury, "is to lots of new dances the kids are dreaming up, and I am finding them a top feature on our television show."

Due to the heavy emphasis on sports these days by the ABC-TV network, "Record Hop," formerly aired from 3:30 to 5 p.m., has moved into a morning time period. It will probably move back into its old time period after the baskethall season is over and stay there until the 1961 football season starts.

However, it is also possible that Lounsbury will remain in the morning time period. "A key to this," says the deejay, "is in sponsor acceptance of a morning time period.

The response from the kids has been just as great, if not better. Our mail is even bigger than ever, and the studio is jammed at 10 a.m. Saturdays, so there is no problem getting the kids out to dance early Saturday morning."

Sponsors on "Record Hop" have included 7-Up, Mason Candy, Clearasil, Parker Pens, Papermate Pens, Sardo, Lashbrite and a Bridal Fashion Shoppe. The last named was a particular success in terms of sales response sparked by Lounsbury's commercials.

Station WBKB-TV covers a wide listenership area—reaching 75 miles beyond Chicago into Michigan, Indiana, Illinois and Wisconsin. According to a Neilsen survey, half of "Record Hop's" audience is adult, and the show has considerable over-all family appeal.

Milt Grant Bid to FCC Fails

Continued from page 74

cannot reapply for any broadcast | facility for one year.

During earlier prodceedings, Grant had told the Commission he was withdrawing from application for the Laurel outlet because Metropolitan Broadcasting, owner of WTTG-TV, which presents the "Milt Grant Show," had ruled out ownership of broadcastings interests by its personnel. The station "specifically exempted" Grant's application from the new rule, but the deejay said he preferred to drop out of the broadcast application, fearing to "jeopardize longterm interests" with his own station, or with other stations or networks.

Commenting on the Grant showor stilled owed, in applying for the Laurel station, FCC examiner Cunningham said the evidence was "grossly insufficient" to show that prudent."

By an ironic coincidence, engineer George W. Davis collected \$4,034 for his service, and filed suit for an additional \$6,764 for 'expert service rendered in the deejay's application hearing of May 1960 — at the very period when a parade of deejays was telling congressmen of their "expertise" fees, during the Harris (D., Ark.) payola hearings.

Additional breakdown on charges to the deejay included: attorney fees of \$2,354 collected, and an additional \$6,250 owing, plus \$276 for "out of pocket" expenses. Land leasing cost Milt Grant a total of over \$2,957, of which he is still said to owe \$1,400. Finally, a stenographic transcript of the Laurel application hearing for \$476, is still due. Total paid so far, \$7,945; still owed by the deejay, \$15,166 -making a grand tally of \$23,111 buying venture.

FROM BILLBOARD MUSIC WEEK SALES DEPARTMENT

FREDDY CANNON, the young man from Lynn, Mass., who sold a million copies each of Tallahassee Lassie and Way Down Yonder in New Orleans, is on the scene with a bright vocal interpretation of the vibrant oldie, Muskrat Ramble. A talented singer, guitarist and composer.

PERRY COMO, long a favorite in show biz, lends his lush baritone to a group of "Young" tune themes in an album titled For the Young At Heart. The spinnable line-up includes, Like Young, Hello Young Lovers, Young Love, etc. Billboard Music Week rates it a Spotlight Winner.

DION's second release as a solo performer without the Belmonts is Havin' Fun b/w North End Of The Corner, two strong sides with teenappeal rhythm. Billboard Music Week picked it as a Spotlight Winner. The 20-year-old singer is on the same tour with Bobby Vez which kicks-off at the Coliseum in Ottawa, Canada, Feb. 3-4; Town Hall, Messina, N. Y., Feb. 5; Watertown, N. Y., Feb. 6; C.I.O. Hall, Schenectady, Feb. 8, and then back to Canada, Feb. 10 & 11.

BIRTHDAYS OF THE WEEK:
Jan. 30, Ruth Brown, Roy Eldridge,
Jan. 31. Eddie Cantor, Mario
Lanza (deceased). Feb. 1. Don
Everly (Everly Bros.), Bill Hayes;
famed composer, conductor Victor
Herbert (deceased): Hildegarde and
George Beverly Shea. Feb. 2,
Stan Getz. Feb. 3, Macine Andrews (Andrews Sisters), Russell
Arms, Shelley Berman, Reg Owen.

CONNIÉ FRANCIS, currently making her film debut in MGM's "Where The Boys Are," is doing very well on the turntable, too. Both sides of her newest, No One and Where The Boys Are, are fast climbing Star Performers on Billboard Music Week's Hot 100 this week, Connie heads up Boston way soon when she opens a week's engagement at Blinstrub's on Feb. 20.

BILLIE JEAN HORTON, widow of former Columbia Records' artist Johnny Horton, has been persuaded by Johnny Horton's personal manager and his many friends to make her first recording. She bows on 20th Fox Records with a country ballad, Angel Hands, done with warmth and sincerity. Flip is I'd Give the World (To Have You Back Again).

BERT KAEMPFERT, in the number one position on Billboard Music Week's Hot 100 for the past three weeks with his hit record Wonderful By Night, makes his bid for the *1 chart position with his newest. Cerveza, bubbling under the Hot 100 this week. Kaempfert has arrived in New York from his home in Germany to receive a gold disk from Decca for Wonderland By Night.

Of My Love, a first-rate vocal of the big British hit. The arrangement is big and loaded with strings. Flip is Oh, How You Lied, a pleasant tune penned by the singer. Steve and his wife, Eydie Gorme, just concluded a record-breaking engagement at Miami Beach's Americana Hotel. They next headline the show at the El San Juan Hotel in San Juan, Puerto Rico, starting Feb. 11 for two weeks.

LOLITA's recording of Sailor (Your Home Is in the Sea) is one of the few German disks to reach the million-seller mark. The lass came through with two fine follow-up sides, Cowboy Jimmy Joe, a bright novelty, b'w Theme From A Summer Place, sung in German. Lolita, whose real name is Ditta, hails from Vienna and was a kindergarten teacher before she turned to recording.

for the new film The Great Imposter. In addition, he has a new RCA Victor single, Theme From The Great Imposter. It's a bright, catchy theme with his ork and chorus in smart fashion. Flip is Love Music, from the same film. The talented artist's previous hits include the best-selling LP's Peter Gunn, More Music From Peter Gunn and Mr. Lucky.

TOBIN MATTHEWS, the Ruby Duby Du man, is back with a nice, satisfying rhythm tune, Steel Guitar Rag. A good guitar and horn work creates a good bit of excitement on this side. Flip is The Irish Washerwoman, the familiar oldie melody done to a rockin' rhythm. Chief is the label.

PATTI PAGE, who is on the record scene with Don't Read The Letter, is currently at N.Y.C.'s Copa Club, her first date there in years. Patti is packing them into the big nitery with her excellent performance of This Is My Song, Night and Day and her trademark, Tennessee Waltz.

RAY PETERSON: Although no longer on the RCA Victor label, the newest Ray Peterson release, I'm Tired b/w My Blue Angel, is on that label via some material RCA had in the can. I'm Tired is in the country flavor, while Angel is a melodic ballad. His new affiliation is Dune Records. Folks in the Philadelphia area can hear Peterson at the Uptown Theatre, Feb. 17-26.

Or Angel and Rubber Ball—are featured in a new Liberty Records' LP, Bobby Vec. The package also includes of lively chatter material on the hottest and most popular recording artists—those "Spotlighted" by Billboard Music Week's review staff, as well as those featured by the record companies in their major Billboard ad promotions.

A weekly column

To help you spot the ones you need, when-you need them, all artists items are carried in strict alphabetical sequence.

.....

Mister Sandman and Long Lonely Nights, etc. Bobby Vee begins a tour of Canada and New York State, Feb. 3 through 11.

The VENTURES, Don Wilson, Bob Bogle, Nokie Edwards and Howie Johnson, are hitting again via their latest for Dolton Records, Ram-Bunk-Shush. The boys were recently chosen "The Most Promising Instrumental Group Of 1960" in Billboard Music Week's Deejay Poll, and their recording of Walk—Don't Run, "Favorite Instrumental Single."

KATHY YOUNG, the Cinderella Girl Of Show Business, follows her smash, A Thousand Stars, with a new Indigo Records' release. Happy Birthday Blues. Versatile Miss Young also is a songwriter, arranger and plays the guitar.

PROMOTION DAYS & WEEKS: Jan. 30 through Feb. 5 is National Youth Week. February is Catholic Press Month, and Heart Month, Feb. 3 begins Take Tea and See Week.

HAVE A GREAT WEEK

Tom Rollo.

Money Records

. . . an alphabetical listing of the records manufacturers are backing with special feature treatment in big-space Billboard Music Week ads.

SINGLES

BANNED IN BOSTON-Mery Griffin Carlton
EBONY EYES-Everly Brothers
FUNKY-The Cavaliers
ILLUSION-Nat Cole
LITTLE BOY SAD-Johany BurnetteLiberty
THEME FROM TUNES OF GLORY-
The Cambridge Strings and SingersLondon

ALBUMS

FOR THE YOUNG AT HEART-Perry Como RCA Victor

According to statistics maintained over a period covering thousands of releases...

7 out of 10 will reach Billboard Music Week's "Hot 100" in the weeks ahead!

Every week... disk jockeys all over the nation help spark up their record shows with this fresh, lively material furnished exclusively by Billboard Music Week. Watch for it next week.

LP PROGRAMMING

A description of the LP programming philosophies and techniques of leading radio broadcasters with specific illustrations of how these are put into practice. Stations with original approaches to the use of LP's for programming are invited to submit details for publication here to Lee Zhito, Billboard Music Week, 1520 N. Gower St., Hollywood 28, Calif.

When an announcer joins Los Angeles' Radio Station KFAC, he is asked to follow a style of "informal dignity." This term best describes the station's programming and its personality.

KFAC has created and carefully maintained this "sound image" by a consistent adherence to its basic programming principles. General Manager Cal Smith has refused to compromise, despite business pressures in this radio-heavy area, and the lure of attractive accounts.

It is safe to say that KFAC was basically an album station long before the advent of the long-playing record. It pioneered the extensive programming of serious music in this market, and most of it consisted of selections taken from albums. Today, almost all of the music it broadcasts comes from LP's.

The last regularly scheduled pop show went off the station in 1948 with the exit of Ira Cook's "Lucky Lager Dance Time," a 10 p.m. to midnight across-the-board disk jockey program. Since that time, KFAC's full 24-hour broadcast schedule has been free from pop in the true sense of the word. Some may creep in as part of its lighter programs. Such shows as "Continental Varieties" (5:30-6 p.m. nightly) are programmed exclusively from foreign recordings, and, as Smith explains it, "carry a classical flavor."

Program Director Howard Rhines prefers to use the term "concert music" in describing the station's programming fare, rather than "serious" or "classical." This encompasses such lighter programs as KFAC's "Sunday Theater" which often includes selections from Broadway musicals, and programs devoted to the folk music of this and other lands.

Among the rigid rules followed in its programming is one which guards against frequent repetition of selections. A composition cannot be repeated at any time during its 24-hour day for 10 days. A minimum of two months must separate its use on the same program. Rhines explains the necessity for this as follows:

"We must remember that we are not dealing with a body of repertoire that changes every few months, as is in the case of popular music. There is only a specific amount of music within our 'concert' realm, and we must take great care not to overuse that which is our stock and trade."

The station prides itself in effectively co-ordinating its commercial policy with that of the music it programs. It will not accept singing commercials, jingles, sound effects, or musical background for its commercials. "You can't go out of Beethoven and into a rhythmic jingle," is Rhines' explanation. The only explanation. The only exception to this rule governing musical backgrounds to commercials is when the product advertised is one which happens to be a musical product. For example, a concert piano theme is used behind the commercial of a piano dealer's program.

Also, the station refuses to load its shows throughout the day with spot announcements. Instead, it strictly adheres to a "strip programming" policy. Sponsors must buy a full program and carry it on an across-the-board basis.

In this way, Smith claims, a sponsor becomes identified with a given program, and is not lost in a fast shuffle among other spot buyers. Furthermore, it spares the listener the discomfort of being exposed to a barrage of varying commercials. Sponsors who insist on using only spots can run them during station break periods. Also, a program in the afternoon has been opened for spot users, but these are the only times during the station's 24-hour period.

Another unique but rigidly followed programming rule concerns its all-night fare. KFAC will program only instrumental music after 1 a.m., sparing its listeners' tender ears from exposure to open or other vocal offerings.

KFAC's meticulous attention to its programming details has built for it a loyal following among listeners and sponsors alike. Similarly, the strong sponsor identification with its programs has kept many of the area's time buyers among KFAC's year-in-year-out users.

Oldest consistent sponsor is the Southern California Gas Company which has been on the station with a two-hour nightly program since October, 1939. The Slavick Jewelry Company has been on KFAC from 4 to 5 p.m., daily and Sunday, for the last 18 years.

A typical KFAC lighter program is its "Sunday Theater," for Sunday, January 15:

- 1. Overture to "Candide"—Bernstein; Louis Lane and the Cleveland Pops Orchestra. Epic.
- 2. Pantomime From "El Amor Brujo"—Falla; Andre Kostelanetz and his Orchestra. Columbia.
- 3. "Wunderbar" Cole Porter; "Oklahoma" Richard Rodgers-Oscar Hammerstein; The Robert Shaw Chorale. RCA Victor.
- 4. "The Gingerbread Heart"—Ballet Suite—Baranovich; Kreshimar Baranovich and the Belgrade Philharmonic Orchestra. London.
- Acadian Songs and Dances From the Film "Louisiana Story"—Virgil Thompson; Thomas Scherman and the Little Orchestra Society, Decca.

6. "Hallelujah" — Vincent Youmans; The Robert Shaw Chorale. RCA Victor.

BOOMING HISTORY ZOOMING HISTORY

"THE MOST BEAUTIFUL WORDS"

By

Della Reese



"WHAT WOULD I DO" Mickey and Sylvia 7811

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



ARTISTS' BIOGRAPHIES

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

LENNY MILES

The young Scepter recording artist Lenny Miles was born in Fort Worth December 22, 1934.

The vocalist has experienced all phases of the entertainment field, including television, where he had his own local TV show in Columbus, Ohio. Miles was also the featured vocalist with the Buddy Johnson ork for five



His hobbies include playing guitar and writing his own material. "Don't Believe Him Donna" is one of the songs he wrote along with Luther Dixon. This debut disk as a solo on the Scepter label is currently moving up on the

Miles is presently on a cross-country personal appearance tour promoting his disk.



THE RAMRODS

The instrumental group known as "The Ramrods" first took form in 1956 as a sort of family affair. Brother and sister, Richard and Claire Lane teamed up with cousin Eugene Mooro and Vincent B. Lee to form the group. They played around their local area in Connecticut at record hops and club dates until one of their disks came to the attention of Amy Records.

They were immediately signed by the diskery, and their waxing of "Ghost Riders in the Sky" is advancing on the "Hot 100."

Richard Lane is tenor sax; Claire Lane, drums; Mooro and Lee play guitar. Claire Lane also writes all their arrangements. Their personal manager is Leo Rogers, and the group will appear on Dick Clark's "American Bandstand" the week of January 29.

YESTERYEAR'S HITS

Change-of-pace programming featuring the hottest disks in the land five and 10 years ago this week, from Billboard's charts.

5 Years Ago FEBRUARY 4, 1956

- 1. Memories Are Made of This, Dean Martin, Capitol
- 1. Great Pretender, Platters, Mercury
- 3. Rock and Roll Waltz, Kay Starr, RCA Victor
- 4. Sixteen Tons, Tennessee Ernie Ford,
- 5. Lisbon Antiqua, Nelson Riddle, Capitol
- 6. Band of Gold, Don Cherry, Columbia
- 7. See You Later, Aligator, Bill Haley, Decca
- 8. It's Almost Tomorrow, Dream Weavers,
- Decca 9. Dungaree Doll, Eddie Fisher,
- RCA Victor 10. No. Not Much, Four Lads, Columbia

10 Years Ago FEBRUARY 3, 1951

- 1. Tennessee Waltz, Patti Page, Mercury
- 2. My Heart Cries for You, Guy Mitchell-Mitch Miller, Columbia
- 3. Be My Love, Marie Lanza, RCA Victor
- 4. The Thing, Phi Harris, RCA Victor
- 5. If, Perry Come, RCA Victor
- 6. You're Just in Love, Perry Come and the
- Fontane Sisters, RCA Victor 7. So Long, Gordon Jenkins and
- the Weavers, Decca
- 8. Roving Kind, Guy Mitchell-Mitch Miller,
- 9. Bushel and a Peck, Betty Hutton and
- Perry Come, RCA Victor 10. Tennessea Waltz, Guy Lombardo, Decca

Best Selling Sheet Music in U. S. Tunes are ranked in order of their current national

selling importance at the sheet music	jobber level.	B
Secretario de la companya del la companya de la com		10
1. EXODUS (Chappel)		1895
2. CALCUTTA (Pincus-Symphony House) .	3	- 5
3. WONDERLAND BY NIGHT (Roosevelt)) 2	8
4. LAST DATE (Acuff-Rose)	4	12
5. THEME FROM THE APARTMENT (Mi	lls) 5	28
6. ARE YOU LONESOME TONIGHT (Bourne-Cromwell)	6	5 9
7. NORTH TO ALASKA (Robbins)		6
8. GREEN LEAVES OF SUMMER (Feist)	8	3 13
9. SAILOR (YOUR HOME IS IN THE SEA (Garland Music)	.) 11	. 7
10. A THOUSAND STARS (Bryden)) 5
11. MANY TEARS AGO (Roosevelt)	9) 5
12. MISTY (Octave)	12	2 33
13. THEME FROM RAT RACE (Famous)	-	- 1
14. HEY, LOOK ME OVER (Morris)	–	- 1
15. CLIMB EVERY MOUNTAIN (Williams	on) 14	4 50
The Paris		

PROGRAMMING TIP OF THE WEEK

Deejay Chuck Marsh, WELL, Battle Creek, Mich., has set up a deal with a local sponsor-Scherer News Company-Read-Mor Bookstore whereby Marsh presents from four to six free record hops for local youth groups and schools each week. The organizations raise money with the hops, yet Marsh gets paid for his time.

The sponsor bankrolls the hops to build good will among local high school and college students. In return, Marsh attaches a large sign to the front of his hop sound system-copy reading: "this hop is brought to you through the courtesy of Read-Mor Bookstore." The sign also explains how schools and other deserving youth groups may have Marsh do any number of fund-raising hops at no charge to them.

Every Monday night Marsh emsees a two - hour WELL show (7:30-9:30 p.m.) from the window of the Read-Mor store. The program is entirely sponsored by the bookstore. During the show Marsh reports on upcoming hops he will present and promotes the idea that his services are available gratis for such events if the cause is a good one. Marsh, who also has a daily 3-6 show on WELL, is presently booked up for hops through May 7.

JOCKEYS

By BILL SACHS

Jane Wren, recently named promotion director of Yonah Music Company, says she has available to deejays who'll write in sample etchings of Lewis Pruitt's new one on Decca, "Crazy Bullfrog"; "Shorty," by Jimmy Smart on Plaid Records, and "Why Does Everything Go Wrong?" by Ott Stephens on the Peach label. Miss Wren's address is Box 147, Louisville, Ga. Street, Rhinelander, Wis., is anxious to contact Bill (Hossman) Allen, who formerly handled the night more general interest line. stint at WLAC, Nashville. . . Ole Cactus Bill, of WPTS, Pittston, Pa., sends out an S.O.S. for country and gospel records. Same goes for Tom Conners, of WCPA, Clearfield, Pa.

Singer-writer Tony Senn is co-writer of both sides of Curly Culpepper's new c.&w. release on McDowell Records. Cedarwood is doing the publishing on both. Deejays are invited to write to Senn at Mc-Dowell Records, 828 S. Laurence, Montgomery, Ala., for sample copies. . . . Jocks needing a copy of Buck Owens' "Foolin' Around," may obtain same by dropping a card to Claude Caviness, 9652 Winchell, Pico Rivera, Calif. . . . Cimarron Records, 115 S. Second, Rogers, Ark., has a supply of samples on Leon Mc-Auliff's new release, "Orange Special" b.w. "Cimarron (Roll On)." Drop 'em a card.

In addition to conducting his own c.&w. platter show on WFHA-FM, work in the New York and New K-Ark Records, 2302 Pestalozzi presently sending out deejay sam- West Poplar, San Antonio.

BASCH URGES DISKERIES HIT DJ GIVE-AWAY

NEW YORK-It's time for record promotion men and manufacturers to take a stand on record give-aways by stations and deejays, according to veteran disk promoter Buddy Basch.

Practicing what he preaches, Basch this month said "no" to Jack Sterling, program director of WNAK, Wilkes-Barre, Pa., in answer to Sterling's request for 25 copies of Basch's latest plugplatters for inclusion in a WNAK "Hit Kit." The station awards about 25 "Hit Kits" (containing a flock of the latest releases) to listeners every week.

In turning down the promotion, Basch wrote, "It has been the policy of this office for many years to not give out any of our artists' records to those people who are potential buyers. I don't mean I'll never give a record or an LP to a bandstand-type show as a dance contest prize. But it seems to me that as a regular thing we would be defeating the very thing we are attempting to accomplish - namely, sales of our clients' product at the consumer level.... I am happy, even anxious, to cooperate with you boys who have helped me so much through the years, but I'm sure you'll agree the welfare of the client comes first."

Lectern Label **Goes National**

LOS ANGELES — Gene Landy and Ric Gold, who started Lectern label, a spoken word recording firm here a year ago, have enjoyed sufficient success in three they are spreading the Lectern wings nationally.

Working through their own outlet in this area, and Record Distributors, Chicago, and BG Distributors, Portland - Seattle, they have a catalog of seven LP albums, ranging from such subjects as "Cultural Anthropology," and "Impressionism and the History of Modern Art" to "Physical Properties of ... Peter Herrick, of 1016 Pinos Dental Materials." They recently added Eureka label, with first artist, Bob Grossman, teeing off the

Fowley-Paxton Team Form Paxley Label

NEW YORK — The Kim Fowley-Gary Paxton "Alley-Oop" team have formed their own label. The new diskery, called Paxley Records will be distributed by Liberty Record Sales. The team also owns Mayerick Music.

First to sign with the new company are the Hollywood Argyles and Richard Berry.

In addition to Paxley, the team has also opened a subsidiary label, K & G Records, and first release is "Need Your Love" by Doug and Freddy. It's being played in the San Francisco-L. A. area. K & G will also be distributed by Liberty.

ples on Onie Wheeler's new one, "You're Getting All Over Me" b.w. "All Day, All Night, Always"; a new blue-grass tune, "Banjo in the Hollow" b.w. "You're on My Red Bank, N. Y., Mark Raymer is Mind," by Joe Noel and the Dixie doing country music promotion Ramblers, and "Wait Until I'm Sixteen" b.w. "When I Get the Blues," Jersey sector. . . . John Capps, of by Karen Wheeler. . . . If you've missed in the mailing on Billy Dea-"You're Getting All Over Me" b.w. ton's new one, "Two Hearts at the jockeys to write in for listing on Altar" b.w. "Until I Met You," the firm's mailing list. Firm is drop a line to TNT Records, 1422

Pierce Makes **Europe Flight** To Plug C.&W.

NEW YORK - Don Pierce, president of Starday Records, Madison, Tenn., and secretary of the Country Music Association, which held its first quarterly meeting of the year at the Park Sheraton Hotel here Friday and Saturday (27-28), planed out of here Sunday (29) for London for a meeting with the heads of London and Lark, Ltd., London publishing firms affiliated with the Starday operation.

During his London stay, Pierce will host a party for English trade people interested in American country music. He also plans to effect a new set-up for the release and exploitation of Starday masters in England. Pierce will also work with publishing and recording company executives in Germany and France before returning to the States early in March.

Another purpose of the trip, Pierce says, is to broaden the European market for American country music and to co-ordinate the activities of the overseas people interested in broadening the scope of country music in England and on the Continent.

Stereotape Label's New Pre-Recorded Tape Line Issued

HOLLYWOOD — A new prerecorded tape line is being issued in two and four-track forms under the Stereotape label, Initial release consists of a diversified catalogue of some 30 titles in the pop and jazz fields.

Stereotape acquired the product from the Audio Arts here who owned the tape rights to the sessions conducted at its studios. Stereotape principals include Burt market areas so that they announced Harris, president of the Harriscope Productions TV film firm, and Stan Freeman of Greentree Electronics.

> The line is priced at \$4.95 in four-track form, and \$6.95 and \$7.95 for the two-track versions. Distribution will be handled through sales reps now being appointed.

NEW YORK-Bert Kaempfert, the German maestro whose disking of "Wonderland by Night" on Decca has been riding the top of the charts for several weeks, arrived here last week with his wife for a two-week stay. Decca people here have worked out a full schedule of radio and TV appearances for Kaempfert during his stay. He will also be presented with a gold record for his "Wonderland" recording.

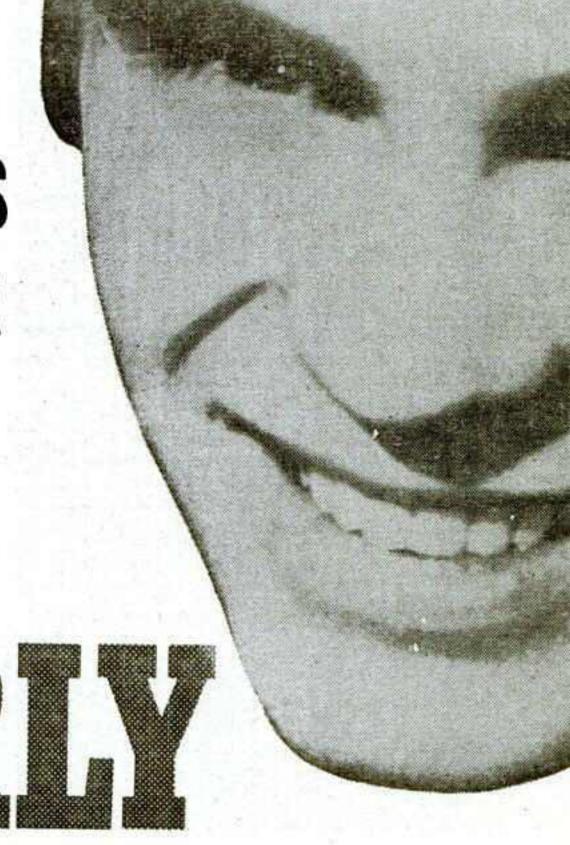
STATION BANS DEEJAY'S TUNE

ANAHEIM, Calif. — Deejay Johnny Gunn is also a recording artist, and all the Los Angeles stations are currently playing his new Warner Bros. disk "Juan y Maria" (A Latinaccented version of the old novelty hit "John and Marsha")—all, that is, but one outlet, Gunn's own station, KEZY here.

Adding to the irony is the fact that Gunn is "the official record listerner-to-er" at the station. "If records are too wild or too dead or too anything," notes Gunn, "I reject them." In this case, however. Gunn reports, "the boss banned it." Possibly one reason for KEZY's conservative programming policy is that the station broadcasts from the Disneyland Hotel here, which caters to a sizable kiddie crowd.



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



DECEMBER 5

"WALK RIGHT BACK"



the first name in sound
WARNER BROS. RECORDS

BURBANK, CALIFORNIA

ORDER FROM YOUR NEAREST DISTRIBUTOR

#5199

CHICAGO DEALER GROUP HUDDLES TO AIR CO-OP BUYING PROSPECTS

Also Ponders Over SALES CO-OP Pricing Structures FIGHTS DISK Of LP's & Singles

· Continued from page I

merchandising methods throughout the industry; 3. Reduced price structure of LP's and singles; 4. More effective advertising methods.

The Chicago operators said singles should be dropped to 59 cents each, two for \$1, and albums reduced approximately \$1 per unit.

Spokesmen indicated this would "take the water out of the market -and tighten up the industry in general."

Members of the group cited the practice of record clubs in selling disks at reduced prices and pointed out that the "clubs were able to buy disks at a lower price than the dealers,"

(Several Chicago dealers currently have a suit pending against RCA Victor, Columbia, and Capitol and their wholly owned distributors, charging the defendants with selling to club members at lower prices than those offered dealersa practice which the dealers contend is illegal.)

Spokesmen for the Chicago group point out that, previously, dealers often had as many returnprivilege deals as the number of labels they dealt with. They said some improvement had been made Reverb-O-Plex in this area following the two-yearold ARMADA proposal.

Regarding the group's proposal for better advertising methods, spokesmen contend that too much manufacturer advertising had been No. 603-T, known as the Rever-Odirected at the club level, and that Plex is designed to be added to dealers would prefer to see more institutional advertising, "aimed at the quality of the product (records), not the price." This is an obvious reference to club discounting.

The dealers further contended that in the area of better merchandising, much more could be done to aid the dealer. Among suggestions were, having uniform dividers to separate disks into categories for easy selection in the stores; and the uniform placing of record-serial numbers and price in the same spot on the covers as a step in speeding up customer selection.

The meeting tomorrow of the Chicago operators will be held at the city's Hoe Sai Gai restaurant at 6 p.m. Although not billed as an "open meeting," spokesmen indicated that any interested dealers or other industry representatives would be welcome.

GLEASON PICKS GO TO DEALERS

SAN FRANCISCO — Each year at this time The San Francisco Chronicle gets out a helpful aid to dealers in the form of a list of the top jazz albums of 1960 as picked by syndicated columnist Ralph Gleason. The list is compiled from LP's reviewed in Gleason's "The Rhythm Section" column and is composed of what the noted columnist picks as the best of the year in five categories: vocal, reissues, big bands, special and small groups.

List contains some 67 titles which are sent to some 400 dealers in Northern California. the dealers then display the listing prominently on the walls of their listening booths.

DISCOUNTING

SEATTLE — A selling rather than a buying co-op is the answer for the problems of discounting in dealer ranks, according to Barry Ware, of Ware House of Music, here.

Ware is a member of what he calls a dealer selling co-op here, known as Key Record Shops. The stores, with the help of distributors, co-ordinate all of their specials, sales and promotions and run a single ad in local papers carrying the name of each dealer member. "We've been operating five months," Ware said, "and we are bettering our stores and our relationships with customers. This is better merchandising and it's good for everyone.

"A buying co-op cannot be very successful," Ware went on, "because it is trying to do the same thing already being done by distributors with short cuts. This can only alienate distributors and result in confusion for everyone."

HOLLYWOOD - What is claimed to be the first all-transistorized add-on reverberation system was announced here by Calbest Electronics. Calbest's Model any phonograph or amplifier. The unit is compact, and plugs into any 110-120 volt, 60-cycle power outlet. It has a single on-off volume control and a concealed pilot light as an on-off indicator. The unit, available in walnut or maple cabinet, retails at \$109.50.

Concord Ups 4 New Stereo Tape Players

NEW YORK - The Concord Electronics Company has debuted four new stereo tape recorders which it will add to its already established line. They are led by a stereo version of the company's 107 recorder which has a companion amplifier and speaker and is called the 107 SA. Also introduced is the self-contained stereo recorder, the Concord 880. This will retail for \$399. The 401 is another of the new units being introduced by Concord. In addition, the company is bowing a batteryoperated recorder, known as the

Del. Valley Show Due At Philly in the Fall

PHILADELPHIA - The Delaware Valley Music Show will be held in Philadelphia this fall. The show will be supported by dealers, distributors, manufacturers' representatives and other interested audio parties. All are being invited to participate by an invitational letter being sent out this week. The show is being planned to follow the New York and Chicago shows. Announcements and tickets are being made available through the available-such as the extra dis-Harry Bortnick Advertising Agency | count, dated billing blandishments which is actively sponsoring the often offered during fall selling show.

East's Dealerships Cast Conflicting Views on Co-Ops

· Continued from page 1

public at the same prices, smaller record dealers have to pay distributors for their product. We are planning a meeting shortly and I'm sure the matter will come up for discussion." Bondy added that he was now strongly considering joining a local New Jersey co-on, known as Dealers in Sound, Inc. (DISC).

Meanwhile, Irving Randolph, head of the DISC organization, withheld official comment on the projected Los Angeles co-op. Randolph noted that a meeting of his group will take place Tuesday evening (31) in Newark, at which time some discussion of the Coast operation can be expected.

Lou Shapiro, treasurer of the national dealer body, SORD, took issue with the Coast project. Shapiro, a dealer in Jersey City, N. J., referring to a resolution calling for a summit conference of dealer and industry groups, adopted last summer by SORD, asserted, "The timing is bad. It's no time to antagonize our distributors and manufacturers when we are hoping to still arrange our summit meeting.

"Mr. Marek (George R. Marek, vice-president of RCA Victor and current president of the Record Industry Association of America) has pointed out his hope for a better dealer relationship and his willingness to discuss problems with us. I don't feel that co-ops right now will help us bring about the conference we all hope for. We should try to effect a better climate of feeling."

Mark Rubinstein, well-known disk dealer in Philadelphia's mainline suburban area in Wayne, Pa., gave the new movement his unqualified support. "I think it's a wonderful thing," said Rubinstein. "It's the only answer. Manufacturers seem willing to bypass distributors and co-ops can perhaps get that kind of service. Dealers aren't getting anywhere with vocal complaints but maybe co-ops can provide the solution."

In the Boston area, Pete Oppenheim of Peter's Music in suburban Lexington, Mass, greeted the idea with only faint enthusiasm. "The deals you can get through your co-op set-up can't really be that much better than we can get ourselves through good relationships with local distributors. And I don't believe it pays to alienate distributors, which co-ops will undoubtedly do.

"Our basic problem in this business is a matter of ethics. We dealers can holler all we want to about ethics in the business and maybe we try to improve them among ourselves. But this matter of ethics has to come from the top. It has to start way up there with the manufacturers and work down to our level in the distribution pattern."

Meanwhile, other dealers who asked that their names be withheld, indicated a strong liking for a less formal type of co-op buying set-up, in which three or four dealers in one area would get together and make a single heavy purchase from a distributor when a deal was plans.

DEALER INVENTORY CHARTS

Dealers will find these charts a reliable weekly guide to more profitable inventory and display of records, playback equipment and related merchandise.

BEST-SELLING PHONOGRAPHS

These are the nation's best selling phonographs by manufacturer, based upon results of a month-long study using personal interviews with a representative national cross-section of record-phono dealers. A different price group of phonos will be published in this chart each week.

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

PHONOS LISTING BETWEEN \$81 AND \$100

RANK	BRAND %	OF TOTAL
1	Magnavox	31.0
2	Columbia	14.6
3	Webcor	13.4
4	Capitol	11.2
5	Motorola	10.8
6	Decca	6.0
7	Voice of Music (V-M)	4.9
8	Philco	3.7
8	Ambassador	3.7
	Others	0.7

BEST BUYS IN RECORDS

These records, of all those on the Hot 100, have begun to show NATIONAL sales breakout action this week for the first time. They are recommended to dealers and all other readers as having the greatest potential to go all the way. Previous Billboard Spotlight Picks are marked (*).

BABY SITTIN' BOOGIE Buzz Clifford (Reis, BMI) Columbia 41876 *DON'T BELIEVE HIM, DONNA Lenny Miles (Ludix, BMI) Scepter 1212 *STORY OF MY LOVE Paul Anka (Spanka, BMI) ABC-Paramount 10168 DEDICATED TO THE ONE I LOVE Shirelles (Arnfo, BMI) Scepter 1203

*AT LAST Etta James (Feist, ASCAP) Argo 4003

*WHAT A PRICE

(Travis, BMI)

*AIN'T THAT JUST LIKE A WOMAN . . Fats Domino (Cherio, BMI) Imperial 5723

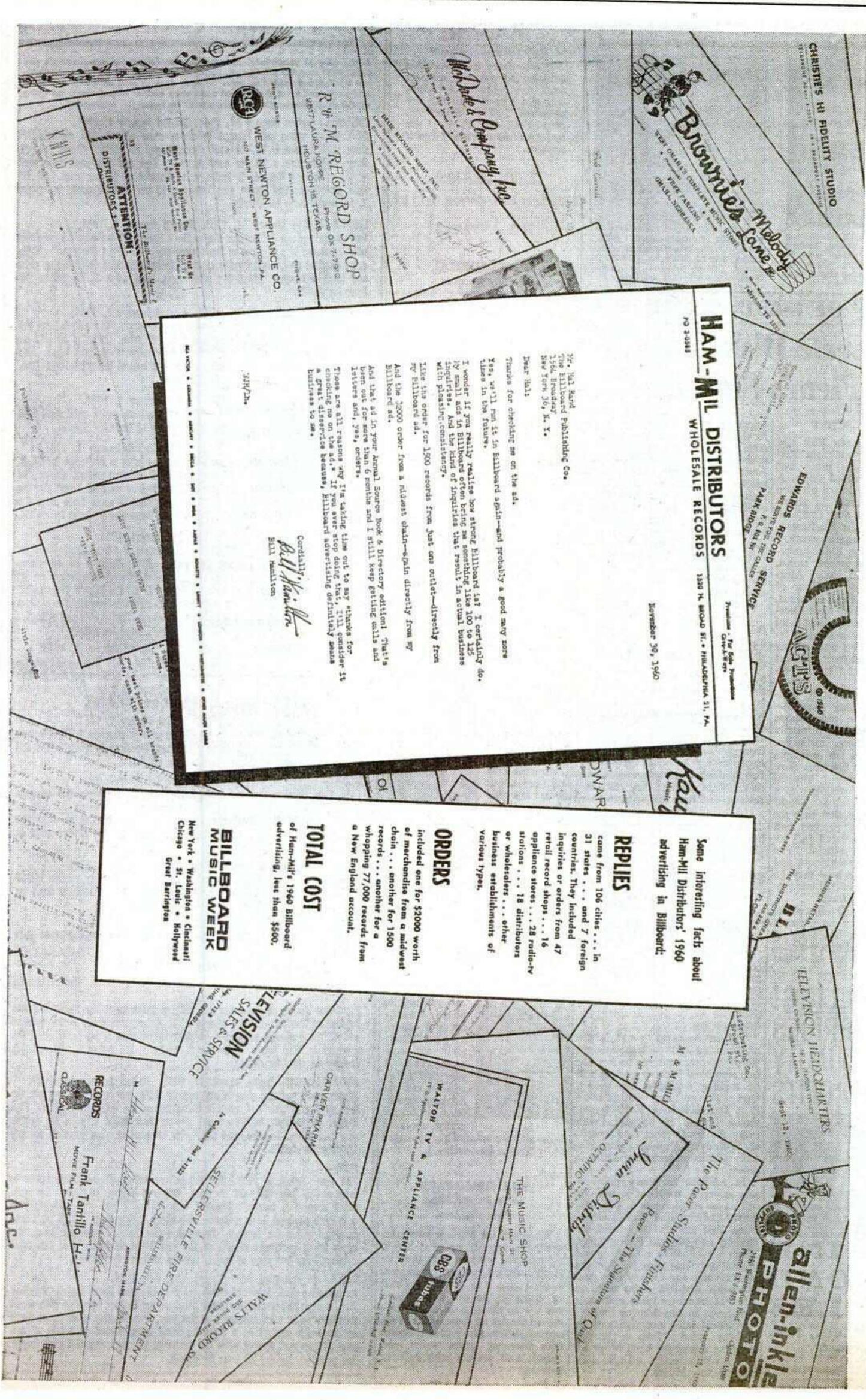
No selections this week.

R&B -

- *HOOCHIE COOCHIE COO . Hank Ballard and the Midnighters (Stebrita, BMI) King 5430
- *AT LAST Etta James (Feist, ASCAP), Argo 4003
- ALL IN MY MIND Maxine Brown
 - (Figure, BMI) Nomar 102

speaking of ad results.

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



ALBUM COVER OF THE WEEK



THE VOICE OF HAWAII-William Kealoha Orchestra & Chorus, Roulette R 25135. Inviting tropical scene in vivid blues and greens. Photo by Worner Stoy/F.P.G. Prime display Item.



T'AI CHI CH'UAN-Sophia Deiza, Colpix CP 413. Eye-catching cover depicting oriental figure on gold background. Cover designed by Ernest Socolov: photo by Bernard Cole.

WONDERS OF WEST BERLIN

Elaborate Disk Store **EMI Firm's Showcase**

By ROBERT SCOTT

Berlin, torn between East and West, is a city of contrasts. Perhaps nowhere is this more true than in the city's record stores. A comparison can be drawn between the attractive, brightly lit showrooms of Electrola and Deutsche Grammonphon or the Kurfurstendamm, the main shopping street of West Berlin, and the ill-lit, understaffed government-owned stores, Das Gute Buch and No. 1 Alexanderplatz, in the Soviet Zone of the city. To American retailers, both operations seem to have Alicein-Wonderland qualities about them -the West, where the service, facilities, demonstration and variety seem too good to be true; the East with its shortages and lack of efficiency.

West Berlin has literally hundreds of stores selling recordssome of them little radio shops with a few albums kept primarily as a sideline; others, elaborate, high-rent operations in principal shopping areas. The Electrola store was set up by Electric & Musical Industries' German subsidiary in a building renovated since World War II "to act as a showcase for our company and our product, and as an experiment in retailing," according to an EMI official. "The store tries out new techniques and new products to see how they go before we recommend that our regular distributors try them."

The stereo listening booths at the rear of the store are an example of the new ideas we try. They include a turntable and arm mounted with a stereo cartridge, into what

BEST SELLING LOWEST PRICES HIGHEST QUALITY BIGGER PROFITS



GENUINE - DIAMOND NEEDLES

TRANSCRIBER CO., INC.

WRITE DEPT. C, P.O. BOX 478, ATTLEBORO, MASS., FOR ORDERING INFORMATION

resembles a modern coffee table. At the side of the table is a receptacle holding two white units which resemble the handpiece of an American telephone. "There is one earpiece for each channel," explained a store salesman. "The customer simply holds one in each hand and listens to the record he has selected. Because he uses earpieces, he can listen without disturbing others. And if two people want to listen to a record, whether it's stereo or monaural, they can each take an earpiece."

Listening Plays Big Part Listening plays a big part in West Beriin record retailing. "Whether it's popular or classical," a store spokesman explained, "people have to spend more money on records here than they do in America, and they insist on hearing what they're getting. We could never get away with selling pre-packed items, for years ago at example. A 12" stereo record here great expense so costs \$6.50; monaural records cost from \$4 to \$6 for a 12" record. Even an EP sells for about \$2. People think twice before spending that kind of money; they read the reviews, and they still want to hear (Continued on page 85)

Webcor Sets Hefty Spring 'Zero' Promo

CHICAGO-Webcor, Inc., has completed plans for a spring promotion program of saturation proportions, based on the theme "Zero in on Webcor." A hefty budget of \$900,000 has been earmarked for the campaign.

The reference to "zero" in the program has to do with the amount (zero) the customer has to pay for the premiums Webcor dealers will be making available this spring. One of the most important of these is a free Keystone K-20 8-mm. movie camera to be given with every Regent Coronet tape recorder. With every Holiday model portable phono, a transistor radio is

In addition to heavy point-ofsale material, the firm is running full pages and spreads in Life, Esquire, Coronet and Sunset magazines. Ads are also scheduled for Holiday and Modern Photography. There are extensive advertising and promotion plans also set for the Webcor high-end Galaxy tape console with AM-FM radio unit; an AM-FM transistor radio and other new items in the Webcor line.

A novel sales incentive plan by Webcor titled "Take a Break," meaning a long weekend break for two at various resort areas, is being readied for dealers.

RETAILING PANEL

If you have a provocative question to ask the nation's retail music-phonograph dealers, please send it to this department, 1564 Broadway, New York 36, N. Y. Your name will be credited when it appears.

THE QUESTION Pilferage: How do you fight it?

THE ANSWERS

JOE GOLDBERG Variety Records Wheaton, Md.

We have a large store in a shopping center area, so it is a problem.



During the Christmas holiday period we have a uniformed national detective bureau man on duty 30 hours a week. He just strolls around the store and it has helped. Otherwise, we try to a close eye on

customers, particularly the kids. Their school books make our job difficult. We lose 2 to 3 per cent of single sales that way.

> FRANK CARIE John Wade, Inc. Cleveland, Ohio

With any customer, we check their parcels up front. This includes

the books that kids bring in, too. We also remodeled several we could see all parts of the store. We have a time with kids and singles, but adults are the LP thieves. If anybody comes



in with a sack of groceries or a suit box big enough for an LP, we watch them carefully.

> HARRY CALLAWAY Thearle Music Co. San Diego, Calif.

We maintain a watchful eye, we use detectives, we have employees trained by the



police and we use mirrors. We also put singles where employees and experienced "detectors" are concentrated. A year and a half ago we cut out listening booths (classical buyers prefer unplayed

disks) and our volume has increased and pilferage has declined.

> BILL HEMILFARB Bill's Record Shop Phoenix, Ariz.

Whenever we catch a youngster stealing a record, we give him a lecture. We tell him next time he wants a record bad enough to steal it, we'll give it to him free. Or if he wants to, he can have it and pay us a dime a week. We've moved singles up front, close to the cashier. We've also replaced booths with listening posts, using earphones and players with reduced volume.

DISK DEALS FOR DEALERS

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

COLUMBIA—Expires January 31, 1961. Started January 1, 1961. All Columbia mono sets (except Broadway show albums and multiple LP show sets) feature a 10 per cent discount, and all stereo albums (except show sets) feature a 20 per cent discount. Two and four-track tape also qualify. Harmony Records is featuring a discount of 15 per cent. All EP disks, both mono and stereo, also feature a 15 per cent discount. See page 3, January 9 issue for details,

LONDON—Expires January 31, 1961. Started January 1, 1961. Two separate plans: 1. "Surplus Stereo Stock Program," Includes 66 specially selected stereo LP's at 50% of the normal cost. 2. "SP-61 Program." 10% extra discount on general London catalog. Includes special dated billing plan and local newspaper advertising allowances. See page 8, December 31 issue for details.

ROULETTE—Expires January 31, 1961. Started January 1, 1961. Special fifth anniversary half-price bonus sales program. One album from the catalog at half-price with one purchased at full price. Includes all LP's on Roulette, Tico and Roost, plus all new January releases on each label. Also there is an extra 10% discount allowed on purchases of low-price Forum line. See page 3, December 31 issue for details.

VERVE—Expires January 31, 1961. Started January 1, 1961. Known as "61 Prep Plan." Extra 15% discount on entire catalog of 800 LP's (stereo and mono). See page 6, December 31 issue for details.

WARNER BROS.—Expires January 31, 1961. Started January 1, 1961. Dealers can turn in obsolete merchandise on any label in exchange for W. B. product ordered. For every \$5 worth of W. B. product ordred, dealer can turn in \$1 worth of old disks. Price schedule figured on dealer cost. Applies to all Warner Bros. catalog except the two Newhart LP's. In these cases the ratio is 10 to 1 instead of 5 to 1. See page 3, December 31 issue for details.

EPIC—Expires January 31, 1961. Started January 1, 1961. "Epic January Sales Program." Offers distributors a 10% discount on all classical and popular monaural LP's and a 20% discount on all stereo classical and popular LP's. Also 10% discount offered distributors on all 4-track tapes. Deal also applies to all Perfect LP's. The "Lanin Plays Latin" album is being offered to consumers at \$2.98 stereo or monaural as part of this program. Dealers will receive full list markup. Dealer aids and extensive promotions included. See page 2, December 31 issue for details.

UNITED ARTISTS—Expires January 31, 1961. Started January 9, 1961. Distributors are offered a special restocking deal. Buy five copies of the same LP and get one free. Plan applies to entire UA catalog but not to UA's Sound Series, Ultra Audio, which is being offered on a one-for-six program, through January 31. See page 2. January 9 issue for details.

ELEKTRA—Expires January 31, 1961. Started January 1, 1961. Get one album free with every 10 Elektra albums purchased. Plan covers complete catalog except for January releases, the Aero Progress series and samplers. See page 3, January 9 issue for details.

LIBERTY—Expires February 13, 1961. Started January 9, 1961. 10% extra discount all items ordered during period, Including new releases. 100% exchange plus deferred billing 90 days, equal payments due 10th of March, April and May. Dealers must order minimum of seven or eight new releases in any combination of stereo and mono to qualify. See page 3, December 31 issue for details.

MERCURY—Expires February 15, 1961. Started January 9, 1961. One album free for every 10 albums purchased in Mercury catalog including new January releases. See page 52 and insert in January 9 issue for

TIME—Expires February 15, 1961. Started January 1, 1961. For every \$5 worth of album product purchased, \$1 worth of obsolete stock can be returned. Dated billing 30-60-90 days. See pages 18-19, January 9 issue for details.

CAMEO, SWAN and PARKWAY—Expires February 24, 1961. Started January 16, 1961.

Promotion deal is on five albums in catalog; three by Bobby Rydell and two by Chubby Checker. Dealers offered 15% discount on every album ordered and 100% exchange privileges. A sixth album soon to be included in the program is "The International Pop Orchestra." See pages 8, 12 and 13, January 16 issue for details.

ABC-PARAMOUNT-Expires March 31, 1961. Started January 16, 1961. Winter merchandising plan offers straight 121/2 per cent discount off the face of the invoice and specific dated billing for qualified dealers. Plan applies to 11 new ABC-Paramount albums, four Initial LP's in the label's new jazz series, Impulse, and Chancellor LP product. See page 4, January 16 issue for details.

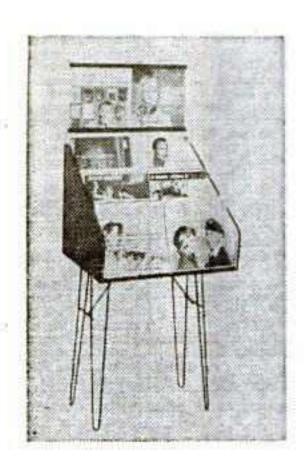
MGM-

"21 Gun" Salute to 1961. Distributors are being offered 20% bonus In merchandise (buy 100, get 20 free). Deferred billing: 30-60-90 days, provided account is current. Discount with dating: 2 per cent cash discount with each payment, in accordance with above dating plan. 100% exchange privilege within the January "Twenty-One Gun Salute" release. Terms also apply to all purchases of LP's in the new MGM, Metrojazz and Cub label catalogs. See last page of insert, January 16 Issue for details.

DECCA-No expiration date: Started January 1, 1961. An Incentive plan, details of which are available from Decca factory branches. Also, a new 10 per cent exchange privilege for dealers, effective with album purchases on or after January 1 of this year. Plan applies to all Decca, Coral or Brunswick product on a dollar-for-dollar basis. Complete details of new plan will be sent dealers when the exchange becomes available next July 1. See page 16, January 23 issue for details.

NEW DEALER PRODUCTS

Browser Utilizes Available Space



A Promotional Browser has been devised by the Freedman Arteraft Engineering Corporation of Charlevoix, Mich., which is designed to fit any and all dealer display needs. The unit holds 154 LP's and is 23% inches deep, 26% inches wide and 37 inches high with top sign. It weighs 50 pounds.

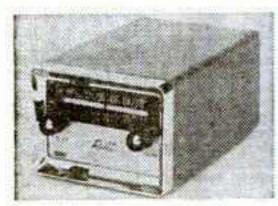
A number can be used in bank form or can be turned into a series of individual displays for heavy traffic areas during special promotions. It may be used as a singles record center in stores where other merchandise is also sold. The Browser's relatively small size makes it useful to dealers with a minimum of floor space.

French Accent on Portable Phono

The young lady shown here is demonstrating the portability of one of the members of a new, imported French line of portable phonographs being marketed by the Jonard International Corporation of New York City, The model shown is the "Transit," an all-transistor, four-speed set that operates on six flashlight batteries. The machine is available in four finishes of fextured, plastic, pigskin, parchment, check or tartan plaid. The weight of the unit is eight pounds and it sells for \$69.95.



Converts AM Auto Set to FM



Boston's Radio Shack has produced, under its Realistic banner, a unit that allows for FM reception on AM auto radios. The converter contains seven tubes and is designed for 12-volt operation only. It is 7 by 35% by 5½ inches and is installed below the dashboard of most automobiles. The set is being sold at the five Radio Shack stores and is orderable by mail from the firm in Boston.

The Care & Handling of Customers

"Satisfying Customers for Profit," is the very matter-offact title of a new booklet being sold by the Howard W. Sams Company of Indianapolis. The text deals specifically with service-type businesses, and there are 25 field tested case histories included which are likely to confront radio and TV service businessmen. At the end of each chapter or episode, questions are asked which refer back to the episode text to refresh the reader's memory. The list price of the book is \$1.25.

Other new titles from Sams are "Rapid Auto Radio Repair," and "Servicing Transistor Radios."

Turntable in Kit; Cartridge Deb

The Fairchild Recording Equipment Corporation has introduced a new version of its latest two-speed turntable, the 440-2K. The unit sells for \$55 and contains precut mounting boards.

The same firm has also debuted its de luxe SM-2 stereo cartridge. The new cartridge comes in a special point-of-purchase package and features removable stylus assembly. This unit sells for \$37.50. The company is also releasing a separate component version of its 500-tone arm-transport. The arm is referred to as the 500A and sells net to the user at \$28.

'Cannister' Adds Speaker Depth

A new Dimension Cannister which adds depth to speaker installations was demonstrated by the Barber Sound Laboratory of Bartlesville, Okla. The new unit has electronic parts sealed in a half-pint capacity container which is wired to loud speaker systems and controls their sound diffusion. The new cannister comes with two jacks built in. With plugs, it can be inserted into the sound systems of car and home radios of all types, TV, consoles, portable or table phonos and tape recorders.

- STORE-TESTED PROFIT POINTERS FOR DEALERS

Specialized Sales Hike Tape Recorder Volume

By ROBERT LATIMER

Picking specific markets for recorder rentals, and then making every aggressive effort to appeal to the people concerned, is an approach to tape recorder success which is selling over 500 units per year for Lloyd Berman, of Lloyd's Camera Exchange, Hollywood.

"There are a lot of people who can benefit from tape recorder ownership who don't know that they can do so," Berman said. "Accordingly, it's our job to implant some interest in the subject, and to use the rental department to capitalize on it."

The centerpiece of Berman's promotional program is a sign in one window given over to tape recorders at the big downtown Hollywood store. The sign asks simply "Confused?" At the left side of the sign, attention is invited from writers, teachers, music lovers, salesmen, contractors, actors and students. The notation at the bottom suggests

"If you don't know, rent your choice and buy!"

Carrying 16 brands of tape recorders, all the way from tiny low-priced imports, up to professional-level tape players for broadcasting purposes, Berman doesn't worry as to whether he has the recorder which any of the people in these classifications can use. His inventory has been shaped entirely by long experience with various types of renters, and he knows that as long as the rental department is doing business, sales will naturally follow.

The California dealer rents the average tape recorder at \$5 for the first day, charging \$2.50 per day thereafter. At least six out of every 10 renters wind up buying a machine, enough at both the low end and high end of the scale to produce an average sale of \$150, and 500 units per year. Berman feels that at least three-fourths of this number would never have bought

a tape recorder had it not been for the rental service.

"We are aggressive about ietting the public know that rentals are available," Berman said. "Our five sales people make it a point to ask every customer who comes in what his profession is. If he's an actor, a minister, a teacher or just an ordinary businessman, we immediately ask whether he has considered the value of a tape recorder toward polishing his techniques toward saving time in business operations. Usually, this sort of approach puzzles the customer, but it gives us the ideal opportunity to point out the separate tape recorder department in the right front corner of the store, and suggest that he rent a machine. Almost everyone, we have found, has been at least briefly exposed to a tape recorder at one time or another, and wants to experiment with one. That's the important point-getting it into his hands.'

Rentals usually cover a period of three or four days, during which time the customer will realize the multiple use of tape recorders as dictating machines, for music, for writing reports. Quite often, the customer wants to buy the actual machine which

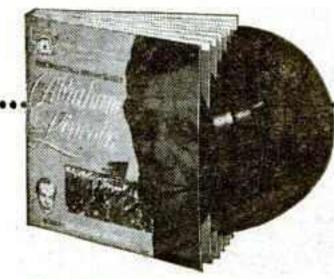
(Continued on page 84)



Promote these Audio Book albums during this year's

Civil War Centennial!

This year marks a century since the outbreak of the Civil War. In remembrance, a great many memorial activities are being planned throughout the country. Here's your big chance to really profit during this centennial year! Promote these two Audio Book Albums of historic significance and gain greater sales! Hurry, start your big promotion today! Ideal sellers for Lincoln's birthday, too!





Write for Complete Catalogs



A total of 108 speeches, letters, poems and miscellaneous writings of our great forefather are magnificently read by the famous artist, Raymond Massey.

8 Ultra-Microgroove 16 rpm Records — \$8.95 List

001m 1 00

THE RED BADGE OF COURAGE

The supreme stress of battle on the individual soldier is herein expressed by Robert Ryan. Complete and unabridged. 6 Ultra-Microgroove 16 rpm Records — \$6.95 List

CALL YOUR DISTRIBUTOR - TODAY!

AUDIO BOOK COMPANY

St. Joseph, Michigan

"Great Literature in High-Fidelity"

Reviews and Ratings of New Records

Continued from page 72

COUNTRY & WESTERN ***

★★★ I Fall to Pieces-A strong ballad performance by Miss Cline, absent recently from the singles picture. Here she is heard with a male vocal group. Good spinnable wax. (Pamper, BMI) (2:47)

*** MODERATE SALES POTENTIAL

COUNTRY & WESTERN ***

GENE DAVIS ** A Little Boy Cried-SUPER-SONIC 1001-Plaintive warbling by Davis on touching weeper. (Satalee, BMI)

** The Rains Fell - Same comment (Saralee, BMI)

CURLEY MONEY *** Don't Judge My Love-RAMBLER 3400-Okay ballad material in the weeper style. Side is done with a lot of echo as Money sings with the Rolling Ramblers group. (NuClear, BMI) (2:30)

** Pins and Needles-The old hit by Roy Acuff is given a fair go. (Milene, ASCAP) (2:46)

FERLIN HUSKY *** Cotton Pickin' Heart-KING 5434 -Pleasant chanting by Husky on a ballad in the traditional style. It's an older side and the arrangement fails to sparkle. (Four Star, BMI) (2:10)

** Irma - Okay upbeat material for Husky, again from the older wax works. (Four Star, BMI) (2:10)

JIM AND JESS ** The Flame of Love-COLUMBIA 41938-Boys wail effectively on a haunting country item. (Sure-Fire, BMI) (3:02)

** Gosh, I Miss You All The Time-Bouncy country ditty is chanted with personable sincerity by the duo. (Cole, BMI)



Breaking for the Top 101

JIMMY CHARLES AGE FOR LOVE

Follow the Swallow

Promo #1003

ADDIT RECORDING CORP. 165 West 46th St., New York, N. Y.

Starting to Bust! BIRDLAND **HULLY GULLY**

> Georgie Young C #1069



JIM BOBO AND HANK MIZELL *** Two Minds So Different - KING 5445-Heartfelt chanting on a moving country weeper, (Lois, BMI) (2:30)

*** What Is Life Without You-Plaintive warbling by the pair on an okay country weeper. (Lois, BMI) (2:15)

LEON MCAULIFF * :* Orange Blossom Special-CIMAR-RON 4049-Lively country hoe down tempo marks this bouncy instrumental with solid guitar work. (Miller, ASCAP) (2:40)

*** Cimarron (Roll On)-Relaxed Western theme is wrapped up in pleasant instrumental treatment. (Peer Int'l, BMI) (1:46)

JOHNNY HARDY ** In Memory of Johnny Horton-J & J 003-Nostalgic tribute to the late Johnny Horton with sage-type lyrics about his career and death. Should pull jockey pla . (Dogwood, BMI) (2:19)

** Wasting My Time-Okay warbling by Hardy on a routine country item. (Dogwood, BMI) (2:30)

* * * MODERATE SALES POTENTIAL

RHYTHM & BLUES ***

CLARENCE PAUL ** I'm Gonna Lore You, Lore You Til I Die-FEDERAL 12402-A good love ballad in moderate tempo. It's the blues and Paul hands it considerable feeling. (Avenue, BMI) (2:23)

** Baby Don't You Leave Poor Me-A rockin' blues by Paul in dual track style. Also good sound here. Two worthwhile sides. (Avenue, BMI) (2:58)

TOMMY LEE ** Farewell to Love-TIDE 0014-Lee offers a medium beat teen-slanted ballad with a fem chorus adding interest. This one has much of the earlier r.&r. quality with crazy high pitched voices floating in the backing. Interesting wax. (Cepha. BMI)

** Somebody Like You - A Latinish ditty in medium tempo. Fair performance again in the teen groove. (Cepha, BMI)

**** STRONG SALES POTENTIAL

IVELTY ****

* * The Touchables-MARK-X 8009-Funny take-off on TV ganster series, utilizing bits of hit records to tell story. Could pull play. (Rori, BMI) (2:04)

* Martian Melodies-Speeded-up voices intros so-called "Martian" music for so-so result. Flip is funnier. (Rori, BMI) (1:31)

* * * MODERATE SALES POTENTIAL

INTERNATIONAL ***

JIM APOSTOLOU *** Nina Nac Nac - ARISTOPHONE 802-This imported disk contains native melodies and rhythms indiginous to Greece. Music should appeal to dealers handling foreign records, or those who are located in Greek-speaking areas.

** Maritsa-Same comment.

SACRED ***

STANLEY BROTHERS ** The Angel of Death-KING 5441-Brothers wall with sincerity on moving weeper. (Lois, BMI) (3:03)

** Jordan-Boys warble with feeling on reverent country sacred item. (2:01)

when answering ads . . .

SAY YOU SAW IT IN BILLBOARD MUSIC WEEK

LIMITED SALES POTENTIAL

POPULAR

RICHARD PETERS HAGUE Dry Bones - The Ballad of the Salt Spreader, HAPPY HEARTS 115. MAGGI WOODWARD

I Never Loved Before-Gou Gou Gou. BEC 1001.

BILL FRAZIER Be True to Yourself-You Don't Know. MERCURY 71758.

SLICK SLAVIN Hey: Mr. Khrushchev - Alladio's Lamp. COMMANDER 5003. TOMMY DIMARKEE

Lost Love - Don't Look at Me. TIC TOC 1. BILLY HINES The Old Master Painter-Bring Back Your

Heart. BALL, 509. DEL-TONES Seegrams Part 7-Taboo. STORM 982. THE BISCAINES

Menagerie-Blue Skies-YUKON 101 DAMIAN CORY Foolishly-in the Eyes of the Young.

LLOYDS 1007

COUNTRY & WESTERN

JACK NEWMAN Out in the World Alone-Make Room for One More. TNT 183. BILLY DEATON

Two Hearts at the Altar-Until I Met You. TNT 182. THE THREE DUCES

How Strange - Give Me Your Love. HOLLY 101.

RHYTHM & BLUES

SONARS Ramblin' Man-Who's That Knocking. VULCO 2. BOBBY MARTIN Blue-My Heart Is Thumpy, TIDE 0015.

Specialized Sales

Continued from page 83

has been rented to him, and Berman goes along with this as far as possible. This accounts for the fact that most of his rental machines are near-new, in tiptop condition, and do an effective job of selling themselves.

Something which the average tape recorder retailer is likely to overlook is the fact that just as selling a machine usually creates two or three prospects among the friends of the purchaser, renting a machine likewise creates new markets. "It isn't anything unusual for a customer coming in to ask to see a specific brand and model of tape recorder, saying that he had used one a few days previously, at the home of a friend," Berman said. "Probably the machine was rented, and was being used for a party or a bit of dramatics. The more tape recorders are being used, the more prospects are being created, and so, we go out of our way to keep the rental department inventory turning over."

Even in credit-conscious Los Angeles, where every aspect of time - payment purchases has been refined again and again, Berman surprises himself by selling 85 per cent of his tape recorders for cash. "We have a reputation for a good, complete line, for the rental services, which means that anyone can get exactly the tape recorder he needs at almost any time," he said. "For some reason, this seems to add up to cash buying in most customer's minds. Even though we make it plain that the customer can benefit by any of a number of credit plans, most of them apparently want to come up with the total payment in cash."

Berman, naturally, must contend with many trade-ins in tape recorder merchandising, now up to around 25 per cent of the total. The Hollywood dealer offers his customers equitable trade-in allowances, which are | eled metal superstructures, fabbased on what the used recorder | ric cases, metal surfaces. Since

LETTER LIST

Letters and packages addressed to persons in care of The Billboard Publishing Company will be advertised in this list two times only. If you are having mail addressed to you in our care, look for your name EACH WEEK. To be listed in following week's issue, mail must reach Cincinnati office by Tuesday morning.

Abbott, Charles Emoryl Fowler, R. W. Ada-Ash (Strong Act) Adams, Barney Adams, George P. All American Shows Allegretti, Frank F. Allen, Jack Allen, Louis Anthony, Michael B. &

Armond, Billy Armstrong, Charles F. Armstrong, William E. Arnold, Richard Arnold, Woodrow Auskings, Clarence Austin, Buddy Ayers, Maurice C. Backus, Eddie Baldwin, Jim & Mrs. Ballow, Mrs. Anna Barr, Clyde Barry, A. J. Baxevanis, Kastos Beachman, Jerry Beckwith, Gerald Berryman, Pete Bodin, Johnny Boyer, Ray & Peggy Bramblett, James Briggs, A. R. Brown, H. E. & E.

Browning, Frank Bryan, Kathey Bydairk, Albert Caloian, C. A. Campi, John (Fingers) Campnelli, Bill Carey, Lee Carlyle, M. Carman, James R. Carnohan, James Cash, James Chaine, Mrs. Diane Lynn Chamberlain, C. S. Chaudion, Jay Christiansen, George Cochran, Donald Ray Conners, Jerry (Flying

Cooper, Asia Couls, Herbert & Mrs. Cox, Frances Cox, Tommy Craun, Frank & Mrs. Cray, H. M. Cuthbert, Charles Dale, Chickie Dare, Lonnie Darlington, C. W. Darnell, Bubbles Davis, Bud Davis, Edward Davis, Joe M. De Heily, Vern De Lock, David Deveraux, Norman Diggs, Edgar Dobson, Virginia Donatto, Lillian Dooley, Danny Doolittle, H. Rushmor Downing, Wilbur E. Doyle, Henry M. Dubois, D. B. & Mrs. Eagles, Johnnie (Red) Earle, Beatrice Edsel, Roy English, P. G.

Evans, Skip Fairbanks, William Farrington, Herber (lowa

Feldman, Wm. Fields, Harry Fine, Murray Followell, Leonard M. Forrest, Russell J. Forrester, Paul (Agent Fortinberry, Clyde Fowler, Mrs. Leonard

er to trade.

Fraker, Marion Frawley, Dennis Freedmen, Henry Frisbie, Lowell Eugene Fritz (Boss Canvasman) Froboess, Harry Geer, F. Geiger, Rose Gerber, Dennis Keith Gesner, Charles H. Gilespie, Patrick J. Gill, Frank Golden, George A. Good, Oran Goodleaf, A. Goodwin, G. T. Gordon, Hank Grant, Benjamine A. Gray, Nathaniel Grayson, Floyd

Green, Tommy J. (c/o Russell Green) & Mrs.) Grove, Glen Hackett, Edw. J. Hagen, O. L. Hall, Albert Hall, Duke & Mrs. (Singing Winds Hamrick, W. T. Hancock, Howard Hanson, Dave Hanson, John & Mrs. Hanson, Louis T. Harris, Fred L. Harris, Pocket Book

Haworth, Joseph Hayes, Buster & Helen (Chimps) Helms, Chuck & Mrs. Hendrix, Tommy (Great Southern Shows) Hill, Bill (Boss Canvasman Hilton, Jo Ann

Hoban, R. A. Hoffman, Harry M. Hoffman, Harry N. Hoge, Mack & Mrs. Holder, Richard Huggins, Bobby F. Hunt, Ralph (Hunt Amuse. Hunter, Charlie

Ilmo, Sr.

Keeler, Bob

Inman, Maurice Earl Irby, Thomas E. Isenhower, George (Rock City Shows Jackson, John B. Jackson, L. C. Jennings, Arthur S. Johns, Frank Johnson, David G. Johnson, Dick (Snakey Keating Jr., Robert Keck, Edward G.

Keen, Foster Kelly, Mrs. Albert M. Kelly, Catherine Kernes, James Alvin King, J. M. (Duke) Kingsley, Ralph E. Knight, James E. Konyot, Diretta Kramien, Stan Kriel, Richard La Pearl, Jack Lacy, Charles Monoe Lairson, Donald

Lamb, Lloyd R. Le Bianc, Jack Lebertew, Bedford Lee, Anna or Sylvia Lee, Francis Harley

will sell for, retention of a 20

per cent mark-up, plus advertis-

ing costs. The remaining figure

amounts to a healthy allowance

which customers appreciate, and

which is undoubtedly responsi-

ble for the fact that at least one-

fourth of all new tape recorder

customers have an older record-

To keep used recorders turn-

ing over, Berman has taken a

page out of the used car deal-

ers book, in depending upon

classified newspaper advertising

to create a separate market for

used recorders. Daily, he runs

a classified newspaper ad under

the heading "Trader Lloyd"

which gives merely the store

address, and lists five or six typi-

cal bargains in trade-ins. Al-

ways being careful to include

several brands in each sample

list of used tape recorders has

had a powerful effect on the

market, with the result that

very few trade-ins remain with

Berman for more than a week.

in merchandising used recorders,

Berman has found, are the tubes

of preservatives which are in-

cluded with each packet of

Polaroid Land Camera film.

While the liquid contained was

designed originally to proof Po-

laroid prints against yellowing or

becoming brittle. It also provides

a brilliant shine over all sur-

faces of tape recorders-enam-

Incidentally, a valuable asset

Legget, Sandra Levitan, Maurice Lewis, Willie Lilly, Harold J. Little, Robert F. Livesay, Richard Long, Peter McClenahan, D. W. McGarry, John McGee, Mrs. Mary McGill, Mike McGowan, Eria McGrain, Bert McInturff, Shirley McKenrow, Adrian McLendon, Leon McRorie, Arthur Sykes Mabry, Larry Eugene Mace, Don S. Great Southern Shows Mannuza, Thomas Mantin, Leo Marks, Bob Marks, John H. (Shows)

Matthews, George (Clown) Matticks, Don Mayberry, Wayne Maynard, Red (Canvas) Meador, J. Patrick Meredith, Hoze Clogell Meyer, Andrew Milanese, Joseph Miller, Allen D. Miller, Joseph Miller, Mrs. Katherina Minard, Archie L. Mitchell, Lee Moffett, Harry D. Monk, Jeff Monroe, Jim Moore, Frank (c/o Mrs. Bee Qualls) Moorhead, C. W.

Moran, Billy Morgan, James N. Morgan, Ted & Butch Morris, Roy (Agent) Morton, John Robert Mott, C. W. or Ildrie Mott, Lucky or Sandy Murphy, Edward Murray, Joe Musante, Albert Naramore, Charles &

Nathan, Fi Fi or Chuck Neal, Ton Newcomer, Lewis E. Niel, Paul Edward Norris, Bill O'Haver, Jack O'Leary, Betty O'Riley, Betty Oliver, Blackie Parkes, Vicki Peeka Boo Perkins, W. R. Perry, Ralph Keeler Jr., Charles O. & Pettersen, P. M.

> Phillips, Phil Phillips, Robert T. Phinney, Margaret M. Pierce, Curly Poole, Forrest O. (Gladstone Shows) Poole, William Porter, Bill Radcliff, Vern Rader, Kenneth & Mrs. Radford Jr., Ronell A. Raney, George E. Rawlings, Pete

Phillips, Mrs. Artie

Agent) Raymond, Al & May Redman, Paulina Repman, Wm.

Ray, Jimmy (Press

Leeright, J. R. (Leeright Reid, W. E. (W. E. Amuse. Co.) Reisinger, Albert N. Reynolds, Rollomo R. Richards, Franklin Riley, Raymond A. Riley, William Ringler, Harold W. Roberts, Leonard H. Rochman, Al Rochman, Mrs. Ethel Rodgers, John Roe, Larry Rosenheim, Mr.

(Cont. Agent)

Rosenthal, Roy Rothman, Herr. J. Rubens, Si Ryder, Robt. Lee Sadler, John Salvatore, Steve Saunders, Larry Schilling, Herbert Schneider, C. E. Schofield, Blackie Schreffler, Morton L. Scifers, Fred Wm. Searles, George Shamrock, Mr. Shelton, Walter J. Short, James Leo Sloat, Mrs. Edna Anaya

Smith, C. C. (Circus Agent) Smith, Floyd Smith, Harold Leon Smith, Hayes W. Smith, J. A. Smitt, Billi Snellings, William Snow, Melen R. Solo, Dennis John Sonner, Robert R. Stein Bros.' Circus Stein, Mrs. Jack

Stewart, Al Stoltz, L. F. (Prom. Agent) Stratton, Thomas Duke Sturmack, Arthur & Sullivan, Edward M. Swanson, Harold E.

Taylor, Henry Tennis, D. Thomason Jr., G. Tobell, Allen Tolley, Virgil Tomblin, L. L. Tomkins, Lou Townsend, Tom Travers, Charles &

Trenholm, Joseph A. Vilcko, Paul Villemarie, Jos. R. Vinson, Evelyn Vinson, Jack E. Vogstad, George Wadsworth, John S. Walker, Samuel Warren, Jess & Mrs. Watson, Jack R. Webb, Mrs. Pauline Russell (Mrs. Claude)

Webster, James Claude West, Ronald Whitmore, Harold Wiggins, Roscoe Williams, Charles &

Williams, Fred Williams, Jimmy Williams, Joe P. Williams, Joseph Williams, Wm. E. Wilson, Clyde Wilson, Jimmie R. Wilson, Robert Eugene Witham, Benjamin Wong Troupe York, Carl

Audio News Briefs

CHICAGO-Motorola, Inc., announced completion of its largest single facility in the United States, a new \$71/2 million administration building located in Franklin Park,

The structure will house the company's corporate executive offices with its consumer and automotive products divisions, plus engineering, development and research facilities.

Most of the personnel formerly located in Chicago will be housed in the building. The evacuated Chicago building will house the company's communications division and Motorola International, S. A.

Edward J. Gaiden succeeds Pat A. Calobrisi as the national director of service of Motorola, Inc. Calobrisi moves into the product planning managership of the company's consumer products division where he will be responsible for the coordination of new product schedules within the firm. . . . Allen H. Center is Motorola's newly elected vice president in charge of public relations.

he always has plenty of these on hand, Berman polishes every trade-in tape recorder, after it has been thoroughly checked at the repair bench, with this high-gloss material, and finds that it exercises a tremendous effect on the sales appeal of each recorder.

The Wonders of West Berlin

Continued from page 82

browser bins and tries to pay for them is likely to be met with an incredulous "But don't you want to hear them?" from the salesgirl.

personnel. There may be as many as five salesgirls on the floor at a time, plus the manager and an assistant manager. "We pay our girls alightly better than do other types of shops," this reporter was told, "and we expect them to know our merchandise — both popular and classical. We try to hire sales help who know and like music.

Although the store consists of one large selling area, with listening booths at the rear and a manager's office to one side, definite areas have been set up by using browser bins devoted to specific types of records. Two bins back-to- Accordingly, a few minutes after a back, devoted entirely to stereo, customer begins browsing, he'll be and do demand a 3 per cent rebate

as well as records of all types.

for themselves." in fact, the visiting | greet the customer as he enters the American who simply selects his store. Directly behind them are records from the sectionalized two devoted to singing and operation recitals ("there's a great deal of interest in opera this year"). Adjacent to the bins on the wall is a display of complete opera sets. There is no shortage of sales Further back, the customer will find bins containing more classics. American jazz and popular music, current German pops and folk music. Toward the rear along the front of the store, where he pays wall are spoken word sets, including a few English language sets by Caedmon.

Clerks Fast and Efficient

Although much of the store's inventory is on display in the bins, mounted on the wall or on attractive display racks, there's always the possibility that the customer may want something he doesn't see.

there's something she can get him. These girls are fast and efficientso much so that the customer with a shopping list must be careful. No sooner has he read the first item off the list than the girl has disappeared in search of it. Seconds later, she's back with a fresh copy. and the customer asks for the next item. Again the girl disappears. This procedure lasts as long as there are items on the list; and can be unnerving to Americans used to helping themselves.

When the customer has selected all the items he wants, he takes them to a checkout counter at the for them. As one clerk rings up the purchase, another inspects each record for scratches or defects. Then they're wrapped in a bag with a selection of literature not only about Electrola products, but about Telefunken-Decca, Amadeo and other labels.

No Discounting

Although there is no such thing as discounting, even in this company-owned outlet, customers can

approached by a salesgirl asking if for paying cash. "This is standard retail businesses) is an assortment retailing practice throughout Germany," a store official explained. "We do it because all our competitors do it. But if we discount any further, we would be unable to buy records to sell. Other dealers could even put pressure on Electrola not to sell us. Besides, why should we give our profit away?"

The Electrola showroom features a tasteful decor in light and dark grays, white walls, modern chairs and store fixtures. Much of the store is illuminated by small spotlights in the ceiling which are aimed at the white walls.

In-store and window displays lean heavily on the artwork of album covers, with few props used to add effect. A popular afterhours display (used in many Berlin

of record jackets spread out checkerboard-fashion on the carpeting inside the glass front door. "It serves two functions, actually-it gives us additional area to display ne " records, and burglars trying to break in would have to disarrange

Stereo is prominent in the displays of both stores. "We push stereo," says the EMI spokesman, "even though it doesn't account for much of our business yet. At present stereo runs perhaps 10 per cent of total sales, with items like complete operas and the American pop albums by Frank Sinatra and Nat King Cole accounting for the bulk of that.

(Next week-A look at an East Berlin store)

The man who knows how to get ahead (and stay ahead) in businessgets his information and inspiration from the pages of his businesspaper. Nothing else you read is so filled with the news, the facts, the fresh ideas so vital to your success in business as the advertising and editorial pages . . . in your businesspaper.



Where there's business action, there's a businesspaper

. . . where there's record/phono business, there's

BILLBOARD



One of a series of advertisements prepared by the ASSOCIATED + BUSINESS PUBLICATIONS

\$8 DOUBLE

Circulars Free DANCE & CLOWN COSTUMES

For all occasions get in touch with THE COSTUMER

Crowds of record buyers mill around many of the music and record stores in West Berlin. Typical of these throngs is the one pictured here, outside the attractive Electrola retail outlet, operated by the German EMI subsidiary. Lighting is used effectively to draw interest of passers-by. CALIFORNIA'S



Famous Resort overlooking the Blue Pocific where Wilshire meets the sea. Twenty minutes from International Airport. 450 lexurious rooms and bungalows, all with television and radia. Complete convention facilities. Banquet rooms for up to 2,000, air-conditioned. Exciting new Venetion Room and Contoness Room.

Swimming pool Beautiful grounds and landscaped gardens. Rotes from \$8.

Across the U.S.A. and in HAWAII MASSAGLIA CREST OF GOOD LIVING

JOSEPH MASSAGLIA, JR., President

MASSAGLIA HOTELS . SANTA MONICA, CALIF. Hotel Miramer LONG BEACH, CALIF. Hotel Willes GALLUP, N.M. Hotel El Rancho ALBUQUERQUE, Hotel Franciscas DENYER, COLO. Hotel Park Lane

 WASHINGTON, D.C. Hotel Releigh
 HARTFORD, CONN. Hotel Bond
 FITTSRURGH, PA. Hotel Sherryn
 CINCINNATI, O. Hotel Sinton . HONOLULU Hotel Walkiti Billmon

World-famed hotels Teletype service—Family Plan

NEW YORK CITY

for important business and leisurely pleasure

for round-the-clock entertainment and city-wide convenience

ALBERT FERNANDEZ, General Manager for topflight accommodations & service--Cocktail Lounge & Restaurant

129 WEST 43 ST. SINGLES: \$6-8

DOUBLES: \$10-13 for full color brochure

for immediate confirmation of your Woodstock reservation

************************************ In New York It's the New HOTEL

143 WEST 49th ST., NEW YORK

400 ROOMS from \$5 SINGLE

Walking Distance to Radio City TV Center, Theaters and Restaurants. NAT SALTZMAN, Owner & Mgr.

U. S. Bills Blast Gaming Device Shipments

By DOLORES NEWCOMB POE

WASHINGTON—Legislation that would outlaw the shipment of gaming devices in inter-State or foreign commerce, and tighten up the Johnson Act, was introduced in both houses of Congress last week.

On the Senate side, S. 524 was introduced by Sen. Alexander Wiley (R., Wis.), while Rep. William C. Cramer (R., Fla.), introduced H.R. 3024 in the House. Both proposals were introduced at the request of outgoing Atty. Gen. William P. Rogers. (BMW, January 23.)

The bills are much like those introduced in the last several sessions of Congress. They would amend the Johnson Act to outlaw shipments of many types of gaming

devices, in addition to fruit machines already covered by the act.

New wording would read as follows: "Any other machine or mechanical device (including, but not limited to, roulette wheels and similar devices) designed and manufactured primarily for use in connection with gambling, and (a) which when operated may deliver, as the result of the application of an element of chance, any money or property, or (b) by the operation of which a person may become entitled to receive, as the result of the application of an element of chance, any money or property, provided that the provisions of this subsection shall not apply to parimutuel betting equipment or materials used or designed for use at race tracks where betting is legal under applicable State laws."

The bills would amend Section 2 of the Johnson Act to outlaw the shipment of gaming devices in foreign as well as domestic commerce. Shipments would be allowed, however, to States or "subdivisions of States" where gaming is legal. This means that the devices could be shipped to Nevada, and several counties in nearby Maryland. .

Finally, the new proposals would tighten up the registration requirements of the act, and make it possible for agents of the Federal Bureau of Investigation to have access to records kept by those engaged in "manufacturing, repairing, reconditioning, dealing in, or operating" such devices.

The bills have been referred to the Senate and House Commerce Committee for study and comment. Similar proposals have died in these committees in the past.

Canteen Music Operation Begins; Eyes Game Field

Continued from page 1

AMI juke boxes, while Rowe vend- | Canteen sales would reach a recto operators, as they have in the about \$6 million.

fewer of its eggs in the food and inroads in what Schuster terms "service vending."

By service vending, he means juke boxes, background music, kiddie rides, bill changers and coinoperated laundries and dry cleaners.

Bombshell

While Canteen's entry into the juke box operating field had been considered inevitable by industry leaders, the suddennes of its announcement, coupled with the disclosure that the giant firm will also operate games, is something of a bombshell.

Historically, vending machine operator have attempted to divorce themselves from juke box and game operations—making the distinction between selling goods and dispensing amusement.

However, this distinction has become increasingly blurred in the last three years. Seeburg is now firmly established in full-line vending manufacturing. Bally has a strong division making vending machines. Williams acquired vending properties, which it is selling to Rock-Ola, already established in the vending field.

Major Push

and game operating.

Partially on the basis of expansion in juke box and game operat- seas expansion will be in Asia and ing, Schuster predicted that 1961 the Near East.

ing machines will be sold directly ord \$200 million, with earnings of

For the fiscal year ended Octo-All of these statements mean ber 31, Canteen sales hit a high that Canteen is putting fewer and of \$173,263,071. However, net earnings of \$3,924,015 were down drink vending basket and making from the \$4,698,781 of the previous year.

One of the reasons for the decreased earnings was the showing of AMI. Schuster explained that automatic phonograph sales were off, and that development costs of AMI entering the background music field were substantial.

Also, AMI now manufacturers at its Grand Rapids, Mich., plant Canteen vending equipment involving electronic devices. The cost of setting up this manufacturing installation contributed to the loss incurred by AMI.

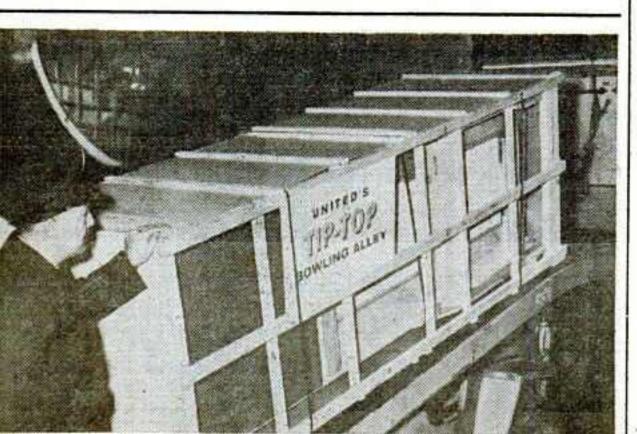
Schuster predicted that the AMI subsidiary would "return to profitable operations during the 1961 fiscal year."

Canteen also intends to become a factor in coin machine financing, although Schuster said the firm's two wholly owned finance subsidiaries would limit its Canteen paper to 25 per cent of their volume.

The Canteen Finance Division includes the Commercial Discount Corporation and the Hubshman Factors Corporation. These finance houses will also lease equipment.

Increased emphasis will be placed on Canteen International S. A. of Geneva, a wholly owned And now Canteen, which al- subsidiary of the company, Schusready owns AMI and Tonomat (a ter said. CI makes the Tonomat German juke box manufacturer) is juke box in West Germany, while to make a major push in juke box | Canteen Automatenbau makes and sells juke boxes and accessories.

Schuster said that the next over-



THE FIRST OF A SIZABLE SHIPMENT of United's Tip-Top bowling alleys are being shipped via Air-France to the firm's newly named French distributor, Paris-Swings, Paris. Representatives of the firm, Jean Paricat and Frank Francois, have spent the past week in the U. S., touring the United plant, visiting with officials and getting acquainted in general with the American coin trade.



SAM LEWIS

ewis Resigns And CMC Post

CHICAGO-Sam Lewis, vicepresident of Williams, and a director of the Coin Machine Council, last week resigned his post with both organizations and indicated he plans to leave the coin machine industry.

The announcement caught the local trade here completely by surprise. Lewis, at 38, is a veteran of 12 years in the coin machine industry and is generally thought of as one of the industry's leading young figures. In addition to his Williams post, Lewis was one of the founders of the recently formed Coin Machine Council, public relations arm of the industry, and has long been active in numerous industry projects.

Lewis indicated his immediate (Continued on page 88)

GISSER SHIPS TO 7 NATIONS IN ONE WEEK

CLEVELAND - Cleveland Coin Machine Exchange Company's shipments of music and game machines to seven foreign countries in little more than a week may set some sort of record for the industry, officials believe. Boatloads of bowling and gun games and assorted music boxes were labeled for Johannesburg, South Africa; Cape Town, South Africa; Australia; Tokyo, Japan; Hong Kong, China; Belgium and Greece. The shipments included more than 200 pieces. "Now that the Port of Cleveland is closed for the winter, we have to again rely on ports along the East Coast," said Morris Gisser, Cleveland Coin president. Machine Exchange reached the seven countries through the ports of New York, Baltimore, Savannah and Houston. Equipment is trucked to these ports for overseas shipment.

Rock-Ola Bows 100-Play Box; Buys Wms. Venders

Continued from page 1

dent, E. G. Doris, said the firm strong that the firm will acquire week.

The purchase gives Rock-Ola the highly reputed IVI coffee machine, which Williams had acquired from Schroeder industries about a year

The move leaves little doubt that Rock-Ola intends to go all the way in the vending field. Previously the firm acquired the Fred Hebel Corporation, manufacturer of ice cream machines, and presently Rock-Ola is in production on hot drink, cold drink, and bulk milk machines. The likelihood is now

would have an announcement next | cigaret and candy machine properties within the year. Games

Williams, a subsidiary of the Consolidated Sun Ray Corporation (a publicly held firm listed on the American Stock Exchange), will now concentrate solely on amusement game production.

Rock-Ola's new 100-selection wall phonograph is the first stereo model of its kind in the industry. Rock-Ola previously manufactured a wall-model juke box, but in a monaural model.

(Continued on page 88)



THE BALLY SHARPSHOOTER features three rows of targets.

Bally Introduces Air-Powered Gun Game With Moving Targets

CHICAGO—A new air-powered | are registered, but the player may and bonus scoring feature, was announced last week by Bally Manufacturing Company.

game features three rows of targets—stationary rabbits, scoring 10 points each; moving squirrels, three large ones for 10 points and three smaller ones for 20 points; and a jumping fox that appears and disappears in eccentric patterns, scor- range is of plexiglas, with the sides ing 40 points.

until a clock registers 40. The clock location - testing with excellent is adjustable to 50. No free plays results.

gun game with movable targets shoot again if a required high score of 600 is attained.

The gun is a realistically designed, air-powered pistol that Called Bally Sharpshooter, the shoots plastic balls at the targets. The player can squeeze off individual shots or hold the trigger down for repeat action.

The cabinet is of wood, decorated in attractive yellow, red and white designs. The front of the glass. Bally general sales manager, The player is guaranteed 20 Bill O'Donnell, noted the game had shots, but may shoot extra balls received an extensive program of Copyrighted material



DEAN McMURDIE, Seeburg Western sales representative, addressed SAILOR (YOUR HOME IS IN THE SEA), Lolita, Kapp 349 nearly 75 music operators, their wives and record suppliers at a regional sales meeting hosted by Michael Distributing Company at the Roosevelt Hotel, Seattle. McMurdie conducted a similar meeting in Los Angeles some months ago. He said others will be held, with the next probably in Portland, Ore. Ray Galente and John Michael, of the local distributorship, greeted the guests.

United Awarded \$6 Mil U. S. Contract; to Expand

turing Company was last week market for both juke boxes and awarded a \$6 million government games, United named distributors contract as the firm announced an in Belgium and France and renewed expansion program that includes an agreement with Industria Elecsetting up of the government con- tro Mecanica for expanded assemtract division, expanded promotion bly of United Phonographs in and marketing for overseas music and game interests, and promotion of key personnel.

Roy Kraehmer and Glenn Johnson were named vice-presidents of United Manufacturing Company and will head the new contract division. The pair will also continue in their present posts, heading juke box sales for United Music Corporation.

Williams Bows 5-Ball Pin Unit Bonus Scoring

CHICAGO-Bo-Bo, a new fiveball single-player pin game with bonus scoring, and a circus clown theme, was introduced last week by Williams Electronic Manufacturing Corporation. Bo-Bo features the new modernistically designed cabinet and raised light box, recently bowed by the firm.

Purpose of the game is to earn single, double or triple bonus scores on both a yellow and green target scoring field. The player advances the yellow and green scores by hitting two contact rubbers at the top. Bonus scores are made by knocking out a series of numbers, one to six, in sequence.

The first four numbers can be scored with a single skill shot bouncing from side to side. Getting all four gives a double bonus, all six gives a triple bonus. Numbers 1 and 2 are top bumpers, 3 and 4 are side bumpers, and 5 and 6 are side contact-rubbers. Side rollovers can also be lit for free plays.

insertion, aluminum trim on the Mrs. Albert S. Kaufman, and three cabinet sides, and Williams' new grandchildren, all of West Hart-"Life Guard" plastic playfield.

CHICAGO - United Manufac- | As a move toward expanding the ANGEL ON MY SHOULDER, Shelby Flint, Valiant WB 6001

The Novelta Company, Antwerp, was named exclusive distributor in Belgium. Paris Swings, juke box and game distributor and operator in Paris, was named exclusive distributor for France.

Two representatives of the Paris firm, Jean Paricat and Frank Francois, are currently spending the week at the United factory and will look over U. S. coin machine facilities. First shipments of a sizable order of bowling alleys were dispatched last week by United to the firm via Air France.

Announcement of the government award came from the Midwestern regional office of the U. S Army Signal Supply Agency, which listed the contract at \$6,039,936. United was one of 23 firms which submitted bids in response to solicitation made of 111 firms. Actual equipment involved is a "1241 each Terminal Telephone Type AN-TCC-7 less power supply."

United Vice-President Bill De-Selm said that as a result of extensive market research in recent months, the firm's promotion program on Bowl-A-Rama will be expanded. Plans will be announced in the near future.

A. S. Warner, Veteran Cigaret Operator, Dies

W. HARTFORD, Conn-Alexander S. Warner, 58, president of Warner Self Service, Inc., Hartford cigarette vending machine business, died January 20 at his home here. Born in Russia, he had lived in Hartford for 40 years. He was in the vending machine business since 1938.

Survivors include his widow, Claire; a son, Marshall; a daughter, Bo-Bo has 10-cent and 25-cent Mrs. Gerald N. Sciarra; a sister, ford.

PROGRAMMING GUI

Record sides in the chart below are broken down into basic categories for easy programming. They are derived from this week's "Hot 100" and "Bubbling" charts. When a side falls into more than one category, it will have a multiple listing.

EASY LISTENING:

ARE YOU LONESOME TONIGHT, Elvis Presley, RCA Victor 7810

BLUE TANGO, Bill Black's Combo, Hi 2027

CALCUTTA, Lawrence Welk, Dot 16161

CHERRY PINK & APPLE BLOSSOM WHITE.....Jerry Murad's Harmonicats, Columbia 41816

CORINNA, CORINNA, Ray Peterson, Dunes 2002

EXODUS, Ferrante and Teicher, United Artists 274

EXODUS, Mantovani, London 1953

EXODUS SONG (THIS LAND IS MINE), Pat Boone, Dot 16176

IF I DIDN'T CARE, Platters, Mercury 71749

LAST DATE, Floyd Cramer, RCA Victor 7775 MAGNIFICENT SEVEN, AI Caiola, United Artists 261

MY EMPTY ARMS, Jackie Wilson, Brunswick 9-55201

MY LAST DATE (WITH YOU), Skeeter Davis, RCA Victor 7825

MY LAST DATE (WITH YOU), Jon! James, M-G-M 12933

TROUBLE IN MIND, Nina Simone, Colpix 175

WHEELS, String-A-Longs, Warwick 603

WHEN I FALL IN LOVE, Etta Jones, King 5424

WHERE THE BOYS ARE, Connie Francis, M-G-M 12971

WONDERLAND BY NIGHT, Bert Kaempfert, Decca 31141

WONDERLAND BY NIGHT, Louis Prima, Dot 16151

WONDERLAND BY NIGHT, Anita Bryant, Carlton 537

TFFN RFAT.

APACHE, Jorgen Ingmann, Atco 6184

A THOUSAND STARS, Kathy Young and the Innocents, Indigo 108

ANGEL BABY, Rosie and the Original, Highland 1011

BABY, O' BABY, Shells, Johnson 104

BABY SITTIN' BOOGIE, Buzz Clifford, Columbia 41876

CALENDAR GIRL, Neil Sedaka, RCA Victor 7829

C'EST SI BON, Conway Twitty, M-G-M 12969

CHARLENA, Sevilles, J. C. D. 116

DANCE BY THE LIGHT OF THE MOON, Olympics, Arvee 5020

DEDICATED TO THE ONE I LOVE Five Royales, King 5453

DEDICATED TO THE ONE I LOVE, Shirelles, Scepter 1203

DOLL HOUSE, Donnie Brooks, Era 3028

EBONY EYES, Everly Brothers, Warner Bros. 5199

EMOTIONS, Brenda Lee, Decca 31195

FLAMINGO EXPRESS, Royal Tones, Goldisc 3011

GEE WHIZ, Innocents, Indigo 111

GEE WHIZ, Carla Thomas, Atlantic 2086

GHOST RIDERS IN THE SKY, Ramrods, Amy 813

GINNIE BELL, Paul Dino, Promo 2180

GOODTIME BABY, Bobby Rydell, Cameo 186

HE WILL BREAK YOUR HEART, Jerry Butler, Vee Jay 354

HOOCHIE COOCHIE COO

HONKY TONK, Part II, Bill Doggett, King 5444

I COUNT THE TEARS, Drifters, Atlantic 2087

I REMEMBER, Maurice Williams and the Zodiacs, Herald 556

I'M HURTIN', Roy Orbison, Monument 433

(I WANNA) LOVE MY LIFE AWAY, Gene Pitney, Musicor 1002

JIMMY'S GIRL, Johnny Tillofson, Cadence 1391

LAST DATE, Floyd Cramer, RCA Victor 2775

LEAVE MY KITTEN ALONE, Little Willie John, King 5452

LEAVE MY KITTEN ALONE, Johnny Preston, Mercury 71761

LONELY TEENAGER, Dion, Laurie 3070

LOST LOVE, H. B. Barnum, Eldo 111 LOVEY DOVEY, Buddy Knox, Liberty 55290

MANY TEARS AGO, Connie Francis, M-G-M 12964

MUSKRAT RAMBLE, Freddy Cannon, Swan 4066

NO ONE, Connie Francis, M-G-M 12971

ONCE IN A WHILE, Chimes, Tag 444

PEPE, Duane Eddy, Jamle 1175

PONY TIME, Chubby Checker, Parkway 818

PONY TIME, Don Corvay & Goodtimers, Arnold 1002

RAM-BUNK-SHUSH, Ventures, Dolton 32 RUBBER BALL, Bobby Vee, Liberty 55287

SOUND OFF, Titus Turner, Jamie 1174

STAY, Maurice Williams and the Zodiacs, Herald 552 SUGAR BEE, Cleveland Crochet, Goldband 1106

THE STORY OF MY LOVE, Paul Anka, ABC-Paramount 10168 THERE SHE GOES, Jerry Wallace, Challenge 59098

UTOPIA, Frank Gari, Crusade 1020

WHAT A PRICE, Fats Domino, Imperial 5723

WHAT AM I GONNA DO, Jimmy Clanton, Ace 607

WAIT A MINUTE, Coasters, Atco 6186

YES, I'M LONESOME TONIGHT, Thelma Carpenter, Coral 62241

YES, I'M LONESOME TONIGHT, Dodie Stevens, Dot 16167

YOU ARE THE ONLY ONE, Ricky Nelson, Imperial 5707

COUNTRY & WESTERN:

YOU'RE SIXTEEN, Johnny Burnette, Liberty 55285

ARE YOU LONESOME TONIGHT, Elvis Presley, RCA Victor 7810 DON'T WORRY (LIKE ALL THE OTHER TIMES).

..... Marty Robbins, Columbia 41922

EBONY EYES, Everly Brothers, Warner Bros. 5199

LAST DATE, Floyd Cramer, RCA Victor 7775

MY LAST DATE (WITH YOU), Skeeter Davis, RCA Victor 7825

MORTH TO ALASKA, Johnny Horton, Columbia 41782

WINGS OF A DOVE, Ferlin Husky, Capitol 4406

RHYTHM & BLUES:

A THOUSAND STARS, Kathy Young and Innocents, Indigo 108

AGE FOR LOVE, Jimmy Charles, Promo 1003

AIN'T THAT JUST LIKE A WOMAN, Fats Domino, Imperial 5423

ALL IN MY MIND, Maxine Brown, Nomar 102

ANGEL BABY, Rosie and the Originals, Highland 1011

ARE YOU LONESOME TONIGHT, Elvis Presley, RCA Victor 7810

AT LAST, Etta James, Argo 5380

BABY, O' BABY, Shells, Johnson 104

BLUE TANGO, Bill Black's Combo, Hi 2027

BYE, BYE, BABY, Mary Wells, Motown 1003

CHILLS AND FEVER, Ronnie Love, Dot 16144 CLOSE, TOGETHER, Jimmy Reed, Vee Jay 373

DANCE BY THE LIGHT OF THE MOON, Olympics, Arvee 5020

DEDICATED TO THE ONE I LOVE, Five Royales, King 5453

DEDICATED TO THE ONE I LOVE, Shirelles, Scepter 1203

DON'T BELIEVE HIM, DONNA, Lenny Miles, Scepter 1212

FIRST TASTE OF LOVE, Ben E. King, Atco 7185

GEE WHIZ, Carla Thomas, Atlantic 2086 HE WILL BREAK YOUR HEART, Jerry Butler, Vee Jay 354

HOOCHIE COOCHIE COO Hank Ballard and the Midnighters, King 5430

HONKY TONK, Part II, Bill Doggett, King 5444 I COUNT THE TEARS, Drifters, Atlantic 2087

I REMEMBER, Maurice Williams and the Zodiacs, Herald 556

IF I DIDN'T CARE, Platters, Mercury 71749

LAST DATE, Floyd Cramer, RCA Victor 7775

LEAVE MY KITTEN ALONE, Little Willie John, King 5452 LOST LOVE, H. B. Barnum, Eldo 111

MY EMPTY ARMS, Jackie Wilson, Brunswick 9-55201

MY GIRL JOSEPHINE, Fats Domino, Imperial 5704 ONCE IN A WHILE, Chimes, Tag 444

PONY TIME, Chubby Checker, Parkway 818

PONY TIME, Don Corvay & Goodfimers, Arnold 1002

RAM-BUNK-SHUSH, Ventures, Dolton 32

SHOP AROUND. Miracles, Tamla 54034

SOUND OFF, Titus Turner, Jamie 1174

SPANISH HARLEM, Ben E. King, Atco 6185

STAY, Maurice Williams and the Zodiacs, Herald 552

TEAR OF THE YEAR, Jackie Wilson, Brunswick 55201

THEM THAT GOT, Ray Charles, ABC-Paramount 10141

THERE'S A MOON OUT TONIGHT, Capris, Old Town 1094 (WILL YOU LOVE ME) TOMORROW, Shirelles, Scepter 1211

TROUBLE IN MIND, Nina Simone, Colpix 175

WAIT A MINUTE, Coasters, Atco 6186

WHAT WOULD I DO, Mickey and Sylvia, RCA Victor 7811

WHEN I FALL IN LOVE, Etta Jones, King 5424

WHAT A PRICE, Fats Domino, Imperial 5423 YES, I'M LONESOME TONIGHT, Thelma Carpenter, Coral 62241

Rock-Ola Bows 100-Play Box

Continued from page 86

The current machine features 331/3 and 45 r.p.m. intermix play, Rock-Ola's new Reverba-Sound, two-button selection system, and a miniaturized record magazine, designed specifically for the compact model. The miniature magazine is Rock-Ola outlet in the area. Westpatterned after the firm's traditional floor model phonographs.

phonograph and extension speakers | there. can be hooked up for stereo play. The phonograph has three playing positions: monaural, utilizing the phonograph speakers only; stereo, utilizing extension speakers only; extension speakers and the phonograph speakers.

Other features include simplified fold-out servicing, with the top and bottom of the cabinet folding out for easy access to the mechanism; new coil-less selector; dual channel Seeburg outlet there. amplification; and an attractive cabinet design, with chrome trim,

The phonograph can either be mounted on a wall, or on a stand that Rock-Ola is offering with the machine. The unit weighs 165 pounds and measures 40 inches high, 23 inches deep and 32 inches wide.

Distribs

Rock-Ola's new distributors are the Arizona Amusement and Vending Company, Tucson, Ariz., and the Western Distributing Company, headed by Michael J. Stanley, Seattle.

The Arizona firm will cover the State with the exception of Gila, Graham, Greenlee and Cochise counties. Heading the distributorship are Virgil Kirby and W. J. Ballard, the latter a 16-year veteran with the Minthorne Music Company, Seeburg outlet in Phoenix.

The Arizona firm replaces Cop-

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RADGAING FOD THE WEEK

B DAK	CAINS	TUK	INE	MEEK
United	Handicap	Shuffle		\$250.00
	DeLuxe .			
Clipper	DeLuxe .			125.00
Regulat	ion			195.00
Regulat	ion DeLu	ex		210.00
Lightnis	ng	and the same of the same of		145.00
Lightni:	ng DeLuxe			165.00
Top-Not	ch			175.00
Mercury	l			90.00
Congres	s			195.00
Congres	s DeLuxe			
ABC				
ABC De	Luxe			245.00
L. L. 1	Sowling T	eam		125.00
. C. R	ocket (2	Player).		100.00
U-U-K	ocket (1	Player) .		75.00
	Advance			
United	League (D FI. I	powier)	645.00
United	Handicap			
These New.	Bowlers Have Be	Recon en Use	dition d Ver	ed Like y Little.
All Ec	vipment	Subje	et Pri	or Sale.
	2	-	die see	-
		70	E. Se	
	200	Ur	1.0	H ARE
	1			1 665
DIST	RIBL	TOR	S,la	

2315 Olive Street, St. Louis 3, Mo.

Phone: MAin 1-3511; Cable: "Cendist"

per State Amusement Company, Phoenix, which formerly handled the Rock-Ola line in the State.

In Seattle, Western Distributing Company replaces American Shuffleboard Sales, Inc., as the ern's head, Michael J. Stanley, also heads the M. J. Stanley Company Monaural speakers come in the in Alaska, Rock-Ola distributor

Stanley's two firms will now handle Alaska, Washington, with the exception of Wahkiahum, Cowlitz, Clark and Skamaina counties; and the following counties in and reinforced stereo, use both Idaho: Boundary, Bonner, Benewah Kootena, Lotah, Lewis and Nez Perce.

Stanley, a veteran of some 15 years in the coin machine industry, was formerly head of the Seattle territory for R. F. Jones Company,

and eye-level, light selection panel. NARM Supports 33 Single Mart

NEW YORK - The National Association of Record Merchandisers (NARM) will throw its full weight behind the merchandising of the compact 33 single. NARM is composed of about 50 large record rack jobbers throughout the country. The decision was taken at a meeting of the board of directors here.

Olan Jackson's Hdgrs. To Stuttgart, Ark.

Jackson, owner of Jackson Amusement Company at Brinkley, Ark., near Little Rock, moved his main office here from Brinkley last week and will continue to operate both at Brinkley and Stuttgart.

Jackson also bought City Cab Company of Stuttgart. Price was not disclosed.

Jackson has a fairly large route spread over several counties in Southeast Arkansas, mostly phonographs and games, with some vending.

Lewis Resigns

• Continued from page 86

plans are not definitely formed but that he probably will remain in the selling and marketing field. Lewis told Billboard Music Week that his aim is "toward acquiring some equity in a growing business."

Lewis said his decision to leave was not motivated in any way by Rock-Ola Manufacturing Company's purchase of the Williams coffee vending interests (see separate

In announcing his resignation, Lewis said, "I leave the industry with a good deal of regret." He noted he had "quite a few years' experience and a host of friends," and that he had "acquired a certain knowledge throughout the years," his wings, and this is basically what he was trying to do."

with the coin machine industry as assistant sales manager of Chicago Coin in 1948. In 1953, when Chicago Coin bought Genco, Lewis became a vice-president of the Avron Gensburg. Genco was an active producer of arcade machines.

In 1955, Lewis left Genco to join Exhibit Supply as executive vice-president, where he was instrumental in starting the bumperpool game. Later in the year, he was made president of Exhibit.

directors.

Coin Machine Exports

October, 1960

	New	Phonographs	Used	Pho	uographs	Amusement Games			T	otals
Country	No.	Value	No.		Value	No.	Value	No.		Value
United Kingdom	238	\$147,136	23	\$	1,600	1,090	\$324,965	1,351	\$	473,701
West Germany	460	276,589	85	motio	32,115	400	111,690	945		420,394
Belgium	263	156,353	349		98,405	519	100,694	1,131		355,452
Australia	29	18,748	35		9,440	321	79,592	385		107,780
Canada	69	42,681	22		4,500	634	37,857	725		85,038
France	2	3,195			netogram	195	76,495	197		79,690
Switzerland	84	50,061	****		-	34	10,597	118		60,658
Venezuela	38	23,111			-	100	37,521	138		60,632
Norway	-53	33,600	-		-	425	23,814	478		57,414
Nan Islands	39	27,524	5		2,250	19	4,000	63		33,774
Phil. Rep	38	27,297	14		5,350	9	-	52		32,647
Mexico	26	23,645	11		2,685	-	_	37		26,330
Netherlands	10	8,000	22		5,730	26	3,710	58		17,440
Other Countries	75	56,094	75		33,785	172	55,763	322		145,642
Totals	1,424	\$894,034	641	5	195,860	3,935	\$866,698	6,000	\$1	,956,592

Games Spurt Boosts Oct. Exports

NEW YORK—Game exports from the U.S. surged ahead in October, pushing over-all dollar volume of game and juke box shipments ahead of the previous month.

October shipments racked up a hefty \$1,956-592 in value compared to a slimmer September run of \$1,788,689.

Volume in new juke boxes held its own while used juke box volume dropped off in October; but the game total of \$866,698 compared to September's \$663,888 spelled the difference.

New juke box shipments climbed from a September total of \$866,704 to \$894,034 in October, while used boxes dropped from \$258,097 to \$195,860.

With reports from the U. S. Department of Commerce for the 1960 year still due for November and December, the year has thus far failed to live up to advance expectations. It started good, with a few \$2 million months, then slackened off.

The current "big three" in the import field-Belgium, United Kingdom and West Germany-STUTTGART, Ark. - Olan changed places in October. The United Kingdom shot to the top on a relatively low total for a

leader — \$473,701. West Germany trailed with \$420,394, while Belgium, the September leader, managed \$355,452.

The major strength of the British imports was in games, the market taking \$324,965 worth. It was the biggest market for games in October. The other two leaders, West Germany and Belgium, however, were also both over the \$100,000 mark in game imports.

West Germany led the importers of new juke boxes, with a relatively modest \$276,589 run. United Kingdom and Belgium also figured high in this category, taking \$147,136 and \$156,353, respectively.

Belgium was the major October market for used juke boxes, with a \$98,405 figure. Next best was West Germany's \$32,115.

There were no real surprises in the October export figures. Australia continued its drive toward the top, retaining its newly won position in fourth place, mainly on the strength of its heavy game imports. At the same time, Canada continued to drift downward on the market ladder, and Switzerland was not as strong as in most other months.

Canteen Formula May Set Pattern For Europe's Coin Machine Trade

By OMAR ANDERSON

HAMBURG—The acquisition of firms in West Germany, England and Sweden by the Automatic Canteen Company of America has produced ex-

BILLBOARD NEWS ANALYSIS MUSIC WEEK

citing speculation in this country of coming coin machine "superoperations" on the Continent. Most of the speculation concerns Automatic Canteen's next moves. For it is now taken for granted here that the American firm has embarked on a policy of building a gigantic integrated

Continental operation patterned closely after that in America.

The speculation is being accompanied by searching analysis of Canteen's U. S. operations in the hope they will provide clues point to Canteen's coming moves on the Continent.

Canteen's method of integrated operation is new to Europe, but it is peculiarly keyed to the European business mood. For the type of operation Canteen conducts in the U. S. is that long common to other fields of European business and industry, where integrated operations are the rule.

As every German coinman who has done his home work now knows, Canteen is America's largbut that he had to "start spreading est operating firm. Canteen first acquired Rowe Manufacturing Company, one of the two largest U. S. manufacturers of vending machines and AMI, Lewis first became associated Inc., one of the major juke box producers.

European Formula Canteen seems intent on conquering the Continent with almost the same formula. Canteen began investing heavily in operating equipment in Europe. Next, it purchased the Tonomat Company, a leadnewly acquired firm along with ing European producer of automatic phonographs, with a modern plant at Neu Isenberg, near Frank-

> Tonomat's production facilities were then expanded to accommodate Canteen's own production program of AMI juke boxes and Rowe vending machines. Now, with its production base secure, Canteen has resumed the acquisition of Continental firms in the operating field.

When Exhibit ceased game pro-duction in 1958, Lewis joined Wil-Rehblock, GmgH, until now a distributor for AMI liams as general sales manager. In equipment; in England, Canteen acquired full con-1959, he was made vice-president trol of Rowe Automatic Merchandising Company, and a member of the board of London; and in Stockholm, Canteen took full control of Automat-Forsaljning-AB.

Rehbock, at present a distributor, is expanding to include a complete vending operation in the Hamburg area. Canteen will establish operations in Cologne, Bochum and Stuttgart to mesh with its present operations in Frankfurt, Wiesbaden and Mulheim.

Canteen's surge into the European market is leaving European coin machine companies no alternative but to reorganize and battle the American giant with its own techniques. More and more European coin machine executives are coming to recognize that to survive they must expand—and expand fast.

The disagreement at this point is not so much over the concept of expansion as to the form it should take. It is only recently that the compartmented European industry has broken down the walls of separating juke boxes and coin games from vending machines.

Now Canteen's vigorously applied formula of integrated operations, producing the equipment and operating it, has supplied still another "think-big" challenge which boggles a good many European coinmen, even coin executives who operate from the king-size format.

From the European viewpoint, the most discouraging feature of Canteen's Continental invasion is its effortless success. It seems that the Canteen formula was cut for the Continent; all the dire prophecies voiced against the Canteen-type operation at the outset of its entry into Europe have proved baseless.

Nothing succeeds like success, and Canteen expects to do \$4 million worth of business from the Continent and England in 1961.

Canteen is in the process of working a revolution in Continental coin machine operation, and its latest acquisitions seem to have carried the U.S. company-and the Continent-past the point of no return.

For it must be realized that Canteen is altering drastically the traditional European pattern of coin

machine business. In the U. S., particulally all equipment, games and automatic phonographs are made by the manuturer and sold to the distributor, who then sells to the operator. In the case of vending equipment, the manufacturer most often sells direct to the operator.

But in most European countries the machines are sold direct to the location; servicing operations exist, or the location does its own servicing.

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!

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 resistence 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.

could have sent a pin operator to general in application. the penitentiary for life, was approved in both chambers of the ceeded in removing the unconsti- policy until final adjudication.

Marion County (Indianapolis) 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 Penitentiary. make the bill unpassable.

But precisely such a proposal with life imprisonment and all -1955 and signed by the then Gov. sion of 1959. George N. Craig. Its constitutionality challenged, the statute was killed by the Indiana Supreme Court a few months after the Legislature adjourned.

organizations were exempted from the provisions of the Act. That, in The first formidable drive for the opinion of the tribunal, renthe enactment of such legislation dered it unconstitutional in that was waged in the session of 1951. the Indiana State Constitution A bill which, if made into law, provides that all laws must be

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 lastminute 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

Attempts to "toughen" the law even further, to emasculate it, to invalidate it, to repeal it directly was adopted by the Assembly in or by indirection, failed in the ses-

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 Social, fraternal and patriotic 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 In 1955, the Legislature suc- could not pursue an enforcement

	GAMES	
	Duchess Write	
	CC 6 Game Write	Ü
	Un. Atlas\$350.00	ß
	Un. Niagara 350.00	
	Un. Eagle 350.00	Ü
	Bally Super Deluxe ABC 295.00	8
í	Bally Mystic 75.00	12
	Un. Rainbow 75.00	ĕ
	Un. 31th Frame 75.00	į,
	Un. Deluxe Banner 95.00	į,
	Un. Royal 50.00	6
	CC Flash 95.00	
	CC Feature Frame 85.00	Û
	CC Super Frame 75.00	d.
	CC Advance 60.00	
	CC Triple Strike 195.00	V
	Un. Select Play 175.00	19
	Un. Clipper	
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BILLER 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.

MUSIC	1500 (104), 1952s		UNITED		GOTTLIEB	30	Reno 10/57		10/20	•••	St. Christopher (Muto)	
/	1500A (104). 1953 1600A (48). 1954		Advance 6/59S Atlas Shuffle Alley	625	Ace High 2/57 S Add A Line 7/55		Rocket 11/59 Satellite 6/58	125	Dodge City (Fran)	100	Satellite Tracker	195
AMI	1700 (104), 1954	255	9/58	405	Annabelle 8/59		Sea Wolf 7/59	175	12/58	100		395
D-40 (40), 1951\$ 95 D-80 (80), 1951 130	1800 (104), 1955	320	Bonus Bowling Alley 3/58	510	2 Around the World 7/59	300	2 Shamrock 1/57 Smoke Signal 9/55	100	Drivemobile (Muto) 6/54	135	Scramball (Keen)	195
E-40 (40), 1953 130	2000 (200). 1956		Bowling Alley 11/58		2 Atlas 5/59		Soccer Kick-Off	,,	5th Inning (Un) 6/55.	125	8/38	35
E-80 (80), 1953 170 E-120 (120), 1953 185	2100 (200). 1957		Build-Up 5/56 Capital Shuffle Alley	200	Auto Race 9/56 2 Brite Star 4/58	70	3/58 Spot Pool 6/59	125	Golf Champ (Bally)		Shooting Gallery (Exhib) 5/54	70
F-40 (40) 1954 200	2250 (200), 1957	575	6/55	195	A SECURE OF THE PROPERTY OF TH		Startire 3/57	100	0,00	175	Shortstop (Wms)	415
F-80 (80). 1954 270	2204 (104), 1958	610	Clipper 4/55	150		315	Steeple Chase 11/57	110	Grandma Fortune 5/56	140	4/58	215
F-120 (120), 1954 305 G-40 (40), 1955 250	2200 (200). 1958	645	Cyclone 10/58 Deluxe Bowling Alley	400	2 Continental Cave	155	Super Score 9/58 4 Suri Rider 7/56	90	Gun Club (Genc)		(Wms) 4/55	70
G-80 (80), 1955 330	2300 (200). 1959	815	7/57 Deluxe Flash 6/59		Criss Cross 3/58	155	3-D 11/58	130	1/58	300	Sky Raider (Un) 10/58	275
G-120 (120), 1955 365 G-120-1 (120), 1956 365	2304 (104), 1959	745	Deluxe Shooting Star	313	Derby Day 5/56 2 Double Action 1/59	100	Three Deuces 8/55 Tic Tac-Toe 1/59	75 160	4/59	220	Sky Rocket (Genc)	VIII.
G-200 (200), 1956 350	2310 (100), 1959	810 790	0/00	130	2 Duette 3/55	80	Tim Buc-Tu 1/56	90	Heavy Hitter (Bally) 3/59	285	5/55	60
G-200-1 (200), 1956 350			Dualar 11/59	600	Lasy Aces 12/33	110	Top Hat 2/58	135	Hercules (Wms)	-200	Space Age (Genc)	195
G-200-2 (200), 1956 350 G-200-3 (200), 1956 350	BOWLERS & SHUFFE	ES	121P.0125-2007-1470-20010-030-1200-1200-1200-1200-1200-120	365	a Polatoff 11/57		Turi Champ 8/58 Wonderland 5/55	170 50	3/39	335	Space Gunner (Bally)	1
G-200-4 (200), 1956 350	BALLY		Flosh 8/59	450	2 Flag-Ship 1/57	145		14046	Hi-Fly (Genc) 4/58 Horoscope Fortune	35	5/58	150
G-200-5 (200), 1958 350 H-200 (200), 1958 535	ABC Bowler 7/55 S ABC Bowling Lanes		4-Way 11/59	555	Frontlersman 11/55 2 Gladiator 1/58	105	ARCADE & NOVEL	TES	Teller (Genc) 9/57.	150	-Baseball (Wms)	
H-120 (120), 1956 475	ABC Champion	225	Handicap 9/58 Handicap 11/59	250 745	2 Condoline 8/58	210			Hydro Duck (B&W)	120	Spook Gun (Bally)	50
H-100 (100), 1956 440	9/57	410	Hi-Score 6/57	220	Gypsy Queen 2/55 Harbor Lites 3/58	65 60	All-Star Baseball	0	Jet Fighter (Wms)	130	9/58	170
H-200M (100), 1957 445 I-200 (200), 1957 650	Bowler 9/57	290	Jumbo Bowling Alley 8/57	435	H1 Diver 4/59	190	(Wms) 4/54\$ Aqua Duck (Cons)	60	10/54	125	Sportland Shooting Gallery (Exhib)	
1-200 (200), 1958 630	6/57	315	Jupiter Shuffle Alley	ALCOH:	4 fubilee 5/55	150 255	2/55	(1755)-1	Jet Pilot (CC) 5/59	220	11/54	85
I-120 (120). 1957 575 I-100 (100). 1957 520	All-Star Bowler	115	9/58	185 725			Auto Photo Model 9 . Auto Photo Model 11.	1,845	Joker Ball (Mid) 10/59	200	Squoits Water Polo (Aqua) 5/57	360
	All Star Deluxe 2/58.	125	Lightning 2/55	145	11/59	305 250	Auto Test (with sound)	1551	Jolly Joker (Wms)	200	Sportsman (Keen)	555
J-200 (200). 1958 750	I Dally Speed nowier	45	Midget Bowling Alley 3/58	150		110	(Cap) 9/56	295	Jumbo Ten Pins	50	11/54	85
J-120 (120), 1958 700 J-100M (100), 1958 580	11/58	390 150	Niagara 11/58	385	2 Picnic 8/58	220	sound) (Cap) 9/58.	245		75	Star Slugger (Un)	125
J-200M (200). 1959 620	Challenger 9/59	805	Pixie Bowle: 7/58 Playtime 6/58	175 635	Queen of Diamonds 6/59	225	Auto Test Turnpike Tournament (Cap)		Jumbo Ten Strike (Wms) (3/58	100	State Fair (Genc)	773
J-120 (120), 1959 695 J-100 (100), 1959 580	Congress Bowler	102003	Regulation 11/55	240	2 Race Time 3/59	250	9/56	1,295	Jungle Gun (Un) 7/54	100	Steam Shovel (CC)	180
[1일 [1일 [1] [1] [1] [1] [1] [1] [1] [1] [1] [1]	7/55 Deluxe Club Bowler	220	Royal Bowling Alley	415	Rainbow 12/58 4 Register 10/56	100	10/59	325		i i	5/58	95
Santa de la companya della companya	3/59	520 135	12/57 Select Play 5/58	165	Rocket Ship 5/58	100	Balloonomat (Cap) 12/54	85	7/54	175	Super Big Top	175
ROCK-OLA	Jumbo Bowler 9/55	CHECOLOGIC	Shooting Star 4/58	7.0	Rote Pool 7/58 Royal Flush 5/57	160	Bang-O-Rama (Muto)		Jr. Auto Test (Cαp) 12/56	150	(Genc) 12/55 Super Home Run (CC)	175
1436 (120). 1953\$ 85 1438 (120). 1954 220	Lucky Alley 8/58	535	Shuffle Playmate 2/59		2 Sea Belles 9/58	110	Bat-A-Score (Evans)	75	Kaye Hockey (Kaye)	L-10-02	3/54	50
1442 (50), 1955 225	Monorch 11/59	380 490	Simplex 4/59	W.C. 1977	Silver 10/57	155	2/54	75	King of Swat (Wms)	125	Super Pennant Base- ball (Wms) 1/54 .	50
1446 (120), 1955 260 1448 (120), 1956 370	Pan American 6/59 Speed Bowler 11/58.		Six-Star 11/57 Super Bonus 9/55	-010011	Sittin' Pretty 11/58 Sluggin' Champ 4/55	-	Batter Up (CC) 4/58 . Batting Practice	150	5/55	110	Super Slugger (Un)	22
		345	Team Bowling Alley	11日本日本日	Southern Belle 6/55	60	(Bally) 8/59	300	Kiss-O-Meter (Exhib) 12/58	***	7/55	55
1402 (00), 1550 270	Super Bowlet 1/58	250 120	4/57		Straight Flush 12/57 Straight Shooter	155	Big Inning (Bally) 5/58	210	League Leader (Keen)	• • •	Super Star Baseball (Wms) 1/54	50
1454 (120), 1957 415 1455D (200), 1957 460		445	3 Way 8/59	500	2/59	200	Big League (Wms) 6/54	35	4/58	95	Swami (Muto) 4/55	350
14558 (200). 1957 450	CHICAGO COIN		Top Notch 11/55 Venus 4/55	205 125	Sunshine 9/58 4 Score-Board 4/58.	185	Big League Baseball		Major League (Wms) 4/54	50	Target Roll (Bally)	145
1458 (120), 1958 540		COLUMN TO SERVICE STREET	Zenith 5/59	455		200	(CC) 5/55 Big Top (Genc) 11/54	155	Model 500 Shooting		10 Commandments	110
1462 (50), 1958 375 1465 (200), 1958 570	Blinker 8/55 Bonus Score 5/55	150		-	4 Sweet Sioux 9/59 2 Toreador 6/58	303	Bike Race (Munv)		Gallery (Exhib)	100	(Muto) 12/57	195
		465 140	Committee of the Commit	_	2 Tournament 8/55	105	5/58	495	Moon-Raider (Bally)		Ten Pins (Wms.) 12/57	110
1458 Stereo (120). 1959 730	Bull's-Eye Bowler		BALLY		Twin Bill 1/55	55	3/55	325	7/59	350	Ten Strike (Wms.)	12 2 2 2
1475 (200), 1959 755	Championship 11/56.	250	Balls-A-Poppin		2 Whirlwind 2/58	235	Bull's-Eye (Bally 3/55	150		170		110
1475 Stereo (200). 1959 830	Bowling League 7/57 Criss Cross Target	215	10/56	60	Wishing Well 9/55	THE STATE OF THE PARTY OF	Burp Gun (Dale) 5/57	245	1957 Baseball (Wms)	225	Test Pilot (Cap) 12/57	310
OSDOWN DESIGNATION	1/55 Double Feature	901	Bally U.S.A. 7/58 Beach Beauty		World Champ 8/57	105	Carnival Gun (Un) 10/54	135	4/57 Pan-O-Rama 800		Titan (Wms) 8/59	395
SEEBURG	12/58	395	11/55	55	WILLIAMS Arrow Head 7/57\$	85	Champion Baseball	75	(Cap) 12/56	200	3-D Kiddle Theater (Rite) 354	125
M100B (100), 1950\$ 220 M100C (100), 1952 265	aing Bowler	11/2/001	Beach Time 9/58 Big Show 9/56	70	Casino 8/58	135	(Genc) 7/55 Circus Rifle Gallery	"	Peep Barrels (Exhib) 12/58	75	3-D Pix (Cap) 2/54	125
	3/59 Lucky Strike 1/58	330	Broadway 12/55	อบ	2 Circus Wagon 10/55	75	(Genc) 3/57 Coon Hunt (Seeb)	250	Peppy the Clown		3-D Theater (Rite)	
HF100G (100), 1953 360	Miami Shuffle 10/58 Monte Carlo 1/59	200	Carnival 10/57 Carnival Queen 11/58	240	Club House 10/59	185	2/54		(Wms) 12/56	0,000,000	Treasure Cove	145
V200 (200). 1955 330	Player's Choice		Circus 8/57	80	Crossword 5/59 Cue Ball 4/57		Crane (Wms) 3/58 Criss Cross Hockey	85	Photomatic (Muto) 2/54	295	The same of the same of the same of	130
	Rebound Shuffle	545	County Fair 11/59 Crosswords 1/56	650	2 Fiesta 12/59	295	(CC) 9/58	2000	Pinch Hitter (Wms)	310	Twin Hockey (CC) 5/58	175
K200 (200). 1957 485 L100 (100). 1957 540	11/58	00	Cypress Gardens	The same of the same of	4-Star 7/58 4 Fun House 10/56	ALL STREET	Crossfire (Wms) 3/57 Davy Crockett	195	3/59 Pirate Gun (Un)		Two-Player Basketball	Testeral a
201 (200). 1958 805	Rocket Ball 2/59 Rocket Shuffle	185	5/58	220	4 Gay Paree 6/57	95	(Genc) 10/55)	155	10/58		(Genc) 3/54	135
161 (160), 1958 760 101 (100), 1958 690	2/58	100	Fun-Way 9/59	425	Golden Bells 9/59	200 110	Deco Grandma (Deco) 8/54	175	Playland Rifle Gallery (CC) 8/59	445	United Deluxe Base- ball (Un) 2/59	360
220 (100), 1958 825	Player 4/58	135	Gay Time 6/55	40	Gusher 9/58 Hi-Hand 8/57	100	Deluxe Crusader	- 1	Polar Hunt (Un) 4/55	1, 1000	Vacuumatic Card	
	Score-A-Line 9/55 Shuffle Explorer	145	Gayety 4/55 Key West 12/58	70	Hot Diggity 8/58		(Wms) 5/59 Deluxe 4-Bagger		Quarterback (Genc)	50	Vendor (Exhib) 5/54	110
200SR (100), 1959 920	4-4	951	Lotta Fun 9/59	303	Jig Saw 12/57 Kings 8/57	85	(Wms) 5/58	150	9/55		Voice-O-Graph	
222DH (160), 1959 900	Star Rocket 5/59	233	Miami Beach 9/55 Miss America 1/58	130	2 Naples 9/57	160	Deluxe Ranger (Keen) 3/55	534 (1922)		12.020	(Muto) 2/57 Voice-O-Graph	595
VERNING AND VERNING STOLEN		130	Night Club 3/56	60	Perky 11/56	75	Deluxe Skill Parade (Bally) 1/59	90	Rifle Gallery (Genc)	200	(Muto) 11/54	290
WALLES OF BRIDGE OF THE	t a powittid reading		Parade 6/56 Sea Island 2/59	90	Peter Pan 4/55 2 Piccadilly 5/58	75	Deluxe Vanguard	27.7	8/55	85	Wild West (Genc)	165
1250 (48), 1950\$ 55	11/57 Twin Bowler	230(Show-Time 4/57	80	4 Race-the-Clock		(Wms) 10/58 Derby Roll (Un)	285	5/58	50	Yankee Baseball (Ua)	TEATH
1400 (48). 1951 80		400	Sun Valley 7/57	150	Regatta 10/55	50		125	Salari (Wms) 1/55	120	2/59	280
		,	(A)	23	M _a		10	J	W	1	Gopyrighted i	materia
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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.



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INDIANAPOLIS—A bill to outlaw the possession of pinball machines with public or concealed recording devices is being studied by a committee of the Indiana State Senate.

Introduced by State Sen. David Rodgers of Bloomington, the measure, entered on the records as Senate Bill 153, has been referred to the Committee on Organization of Courts and Criminal Code.

The committee assignment came as a surprise. Normally, such legislation is referred to the "liberal" Public Policy Committee where its chances of survival would be slight.

Obviously, it was to save it from sudden death that Lt.-Gov. Richard O. Ristine, the presiding officer of the Senate, channeled the bill to the Organization of Courts Committee.

A former legislator, Ristine is a long-time supporter of "tough" anti-pin laws.

The Indiana General Assembly has been in session since January 5. Unless the Rogers proposal is adopted by March 6, when the Legislature must adjourn by constitutional limitation, the status of Indiana pin operations will remain unchanged for at least another two years or until the Assembly meets again in January, 1963.

Buddy Kaye to Quit Irving Kaye Firm

NEW YORK-Buddy Fox. general sales manager of the Irving Kaye Company, coin pool table and game manufacturer, will resign his post Wednesday (1). Fox is also general sales manager for Activaire Devices, a Kaye subsidiary manufacturing hand driers.

The 34-year-old coin machine executive said that he plans to remain in the coin machine industry. but that he is not yet ready to announce his next move.

Before joining Kaye, Fox was connected with Runyon Sales, the ing. local AMI distributor.

Masked Bandits Rob Gunn, Indianapolis Op

INDIANAPOLIS — Richard W. Gunn, owner of the Gunn Music Company of Indianapolis, was robbed of \$2.600 by two masked bandits Saturday (21).

After binding him with rope on his firm's premises, the robbers fled with the contents of an unlocked safe—\$800 in cash and checks and \$1,800 in small change taken from the juke boxes and cigaret machines distributed by the company.

Gunn said that the bandits, who entered the establishment carrying .32 caliber automatic pistols, taped his eyes, wrists and mouth and then abandoned him on the basement stair landing. He freed himself by rubbing the adhesive tape on a pipe.

Ind. Senate Group Italian Experience Is. Good Argument Studies Bill to Ban Certain Type Pins For Operator Ownership of Machines A poll by the association three type of patronage as a simple mat-By OMER ANDERSON

ROME — The anonymous coin machine executive who sparked the operator-location ownership controversy can have a Roman holiday, courtesy of Italian operators.

Italian operators believe the best answer to Mr. X's proposal for the location ownership of juke boxes, with the operator reduced to a servicing role, would be to subject him to an extensive tour of European locations.

Mr. X should start his tour in Italy, according to Italian operators, and they are willing to finance his on-the-spot inspection, subject to only one condition—that he discard his anonymity and sail to and through his Roman holiday under proper colors.

"Let him come to Italy, and let him see in our country just how location ownership has worked out," proposed Giacomo Paternostro, a major Roman operator.

"The man must be mad — or, more likely, he has never seen his theory in actual operation. Well, believe me, it has been in operation in Europe, and particularly in Italy, ever since coin machines became big business, and with results that speak for themselves.

Stone Age

"It is said that, contrasted to coin machine operation in America, we are still in the stone age. If so, blame our location system of operation."

What Paternostro means is that Italian coin machine operation has "grown like Topsy." The operator is still struggling to get on his feet. to win the recognition and enjoy the prestige which the U.S. and West German operators take as their due.

The Italian coin machine operation has been a case of "doing what came naturally," and the natural thing, as is emphasized by Mr. X's proposal, was to sell to locations.

Switch to Operators

The Italian juke box boom began with the switch from location to operator ownership. The operator is flourishing in Italy, as the juke box boom continues expand-

The Italian Association of Music Box operators says Italian locations are disinterested, by and large, in coin machine operation, and would full responsibility.

years ago indicated that 62 per ter of location prestige. cent of location owners at that time

Flipper Fiasco

A further poll last summeronly a few months before the "Mr. X" proposal — showed that the number of pro-operator location owners had jumped to around 75 per cent. The spurt is attributable to the Italian "Flipper" fiasco, which, as far as Italian operators are concerned, says all that needs be said about location operation of coin machines.

The U. S. pinball machine caught on rapidly and handsomely. Called flippers by Europeans, the pinballs boomed the Italian market for juke boxes and coin games generally, as well as for the flipper. As they now concede in retrospect: the coin machine moguls in Italy permitted the flipper boom to get out of hand.

It was the illustration par excellance for the Mr. X theory. Every location owner elbowed his way into the flipper act. Servicing was neglected, supervision ignored, and replacement of machines rejected.

Flippers Blamed

There occurred an unfortunate juxtaposition of flippers and juvenile delinquency - juvenile delinquents whiling away the idle hours with the flippers. The juvenile delinquents also whiled away idle hours in the movie houses, at soccer matches, and other public places. But the police focused on operating since I began doing althe flippers, as did the Italian most all my own repair work.

and cry for outlawing the pinballs, but Allegretti's point is that most and this in due course was done. With the banishment of the flippers, the entire Italian coin machine industry suffered a setback.

Italian operators are not so naive be reduced to a black-and-white case against location ownership. But they make these points:

have removed the sting from public | tion comes naturally for them. criticism by proper servicing and replacement of machines, squelching criticism of alleged "gangster-

he observed the concentration of Italy we believe in putting the juvenile delinquents at his ma- whole family to work, mama and prefer to have an operator accept chines, would have insisted that all the bambinos who are old the location owner discourage this enough."

3. A responsible operator would favored operator operation of juke have insisted on a fair shake from boxes and games on their premises. the press and police in the matter of criticism that flippers inspired juvenile delinquency. As it developed, the location owners did little or nothing to counteract the lethal publicity.

Root of Evil

Italian operators believe, therefore, that "Mr. X" is off on the wrong foot. They believe that more "operation" by the operator is needed — not less. By this they mean that the operator should tighten his procedures and do more of his work himself. The root of all operating evil, they say, is the overhead which flourishes all too luxuriantly over most operator enterprises.

At least one Italian operator asserts that many small operators could—and should—be doing their repair work solo. In Milan, Vittorio Allegretti prides himself on his doit-vourself operation.

Allegretti asserts, "What I can do, every small operator anywhere can do-and get more satisfaction, as well as profits, from his business. I was schooled as a salesman and had no notion of mechanics or electronics until I became a coin machine operator.

"But now I have my own small workshop, and I do all my own repair work on juke boxes, games and payout machines. I found it wasn't difficult to learn the basics, and I am having more fun out of

Obviously, the big operator can-There began a monstrous hue not handle his own repair work, operators can shave expenses by dispensing with pomp and concentrating on fundamentals.

The small operator can do his own repair work and use his wife as to claim the flipper fiasco can as his secretary and put his sons on his route making service calls. The Italians are a family-minded nation, and the "cheaper by the 1. A responsible operator would dozen' way of coin machine opera-

As one hard-working Italian coinman, the father of seven children, put it, "You can't look for pizza in the sky-only hard work 2. A responsible operator, when will solve our problems. Here in

N. Y. UJA Coin Div. to Honor Irving Holzman

president of the Black Distributing | board member of the Music Opera-Company and local United Distri- tors of America. Parkoff is presibutor, has been selected by the dent of Atlantic-New York, the United Jewish Appeal's Coin Machine division as the 1961 guest of honor for that organization's victory dinner, to be held at the Plaza Hotel. May 3. Holzman was general chairman of the drive last year.

A! Denver, former chairman and guest of honor, will be co-ordinating chairman of the drive, while Meyer Parkoff, another former guest of honor, will be dinner chair-

Denver is president of the Music

DON'T PUT ALL YOUR CHICKENS IN ONE COOP

Brooklyn operator, The Coin Ma-

local Seeburg outlet.

RISON, Ark .- Cleve Reed, owner of Cleve Reed Amusement Company, began raising chickens on the side a few vears ago and found that for his area it was good diversification to go along with his music and game route. He had to build a shelter for the business. He kept making additions because his markets kept growing. He turned out good frying chickens. Last week the chicken house burned to the ground. Lost with it were 2,500 chickens. Origin of the fire is unknown. Reed had insurance and plans to rebuild.

NEW YORK—Irving Holzman, Operators of New York and a chine Division's executive committee holds its next meeting at the Hotel Astor, February 1.

The following regional chairmen were named: Al (Senator) Bodkin, Named as co-chairman for the Queens; Car' Pavesi, Westchester; event is Harry Siskind, prominent Lou Boorstein, Manhattan; Mrs. Amelia McCarthy, Hudson Valley: Eli Kasper, Nassau and Suffolk: Irving Morris and Oscar Parkoff, New Jersey and Abe Fish and Mac Perlman, Connecticut.

Honorary chairmen, all former guests of honor, are Mike Munves, Al Simon and Barney Sugerman.

Little Rock Op Enters Factory Vending Field

LITTLE ROCK - Robert Kirspel, president of Kirspel-Hollenberg Music Company, announced last week the entrance of his company into the vending field, with a major location at a bicycle factory with 400 employes.

Vending equipment installed included that for coffee, candy, cold drinks, eigarets, soup, sandwiches, crackers, and other foods for a complete industrial food vending set-up.

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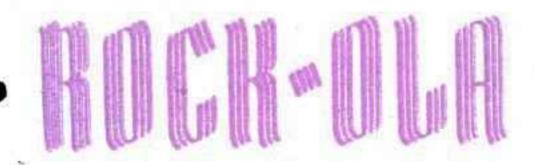
WVMOA Ops Holding First 1961 Meet Tues.

LOS ANGELES-The Western Vending Machine Operators Association will hold the first meeting of 1961 at the Nickabob Restaurant here Tuesday (31), W. D. Coombs, secretary, said. Dinner will be served at 7 p.m., with the meeting at 8. He said all bulk vending machine operators are invited to the dinner or the meeting or both.

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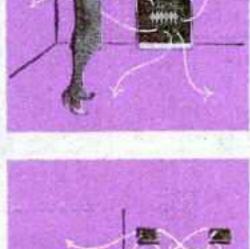
The external beauty of the all new 1961 Regis in itself makes this machine most distinct among today's phonographs.

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 dualchannel amplifiers as standard equipment to play either stereo or monaural music at the flipof-a-switch as required by your needs.

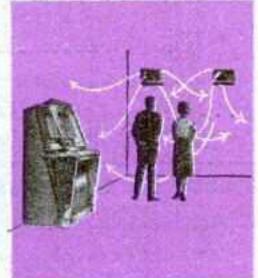
All Regis dual-channel amplifiers have three built-in test circuits to allow in-unit testing of gain for each channel. A Rock-Ola "serviceability" exclusive for your increased profits!





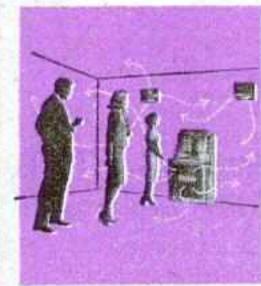
Position "TRI-FONIC"
Switch Gives Instant
Conversion from
Monaural to
Stereo Play!
POSITION "A"

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



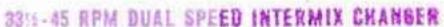
POSITION "B"

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.



The Rock-Ola built dual speed intermix changer is another proof of Rock-Ola's complete operating flexibility. 331/3 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.

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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.

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2-color plastic

vacuum plated with white heads!

1 to 4m\$12.50 per thou.

5m and up 11.00 per thou.

bulk vending route in the Rocky Mountain States which operates directly through IBM stock control at any time. methods is the 200-odd unit operation in Miller's Super Markets, in many varieties of bulk vending ma-Colorado.

The Miller Super Markets, which pair and maintenance problems. only recently became part of National Stores, went into bulk vending some eight years ago, when the Denver supermarket pioneer President Morris Miller took time out to study the peculiar problem | vending machines to children and

est men on the face of the earth. gum-and adults, who have a sweet

DENVER - Probably the only | They have little provision for dropping everything to co-operate with a route operator who can come in

chines meant a multiplicity of re-

Credit Side

On the credit side of the ledger, realized the importance of bulk affecting the bulk vending industry. adults alike. Youngsters who are Among the more important con- peevish over being told, "Don't clusions he arrived at was the fact touch this," and "Don't touch that," that supermarket managers and are easily mollified with a penny their assistants are among the busi- or two in bulk-vended candy or

tooth, get a habit to enjoy the same, while shopping through the store.

BULK

The net results of these studies was the decision to install either Another factor was the fact that three or six bulk vending machines in every Miller store, to be operated by the store manager or any one of three assistants which the Miller stores average.

Star Novelty

Miller buyers went to Star Novelty Company, where veteran distributor Andy Anderson sold the chain sufficient Topper machines, all finished in blue, all 1-cent models, to implement the new program.

The machines, without exception, are located immediately off the turnstiles through which all customers enter the shopping area, where they are among the first things seen.

Here, as mothers come in with children, or sweet-toothed adults arrive, a huge percentage of each store's customers dig in their pockets for the needed pennies.

Central Warehouse

All of the machines are serviced from the big central Miller warehouse, with fill, including ball gum and, bridge-mix primarily, regarded exactly as if it was another shelf item, according to Rip Steiger, who was appointed buyer for the bulk vending department shortly after it was established.

Ordering is on a perpetual inventory basis, controlled by the IBM cards, with the manager of each store free to requisition additional fill as required.

As the smoothly operating system functions, however, it is very seldom that an extra order for fill must be sent in.

Under contract with suppliers, all fill comes in five-pound bags, equivalent to the capacity of the usual vending machine. Busy as they are, managers are expected to keep an extremely close check on the stock in every bulk machine and to make its fill complete so that the entire five pounds goes in at

This not only means a more sanitary, eye-appealing and fresh stock, but does away with an annoying problem—the fact that an opened, but not emptied sack of bridge-mix is likely to be consumed by the

store's employees.

Peanuts are the only item vended in the big Denver supermarkets which are not "IBM controlled." To insure absolute freshness, Steiger contracted with a Denver nut distributor who has excellent roasting facilities, to deliver the nuts, likewise packaged in fivepound, grease-proof bags, on order from individual stores.

Because the nuts have often been roasted the same day or the day before they are ordered, an exceptionally high degree of quality is maintained, the store can be sure that flavor and eye-appeal are at their best and that no customers will be complaining over a penny's worth of nuts.

Maintenance

Machine maintenance is up to the individual market manager, who, as pointed out above, now averages three assistants, instead of the one assistant which was general when the program began. In most stores, carry-out boys are detailed to wipe down the machines regularly, while store inspectors, who visit each outlet on the average of once per week, have the responsibility to see that machines are vending the proper amount per penny inserted, and that any mechanical repair needs are carried out.

Miller's incidentally, is consider-(Continued on page 100)

I to 4m\$8.75 per thou. 5m and up 7.75 per thou.

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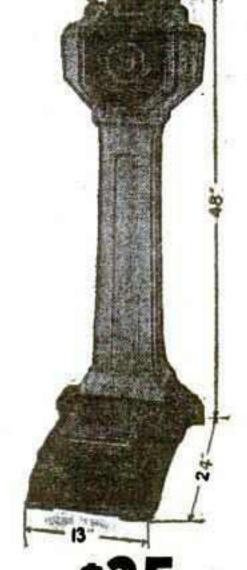
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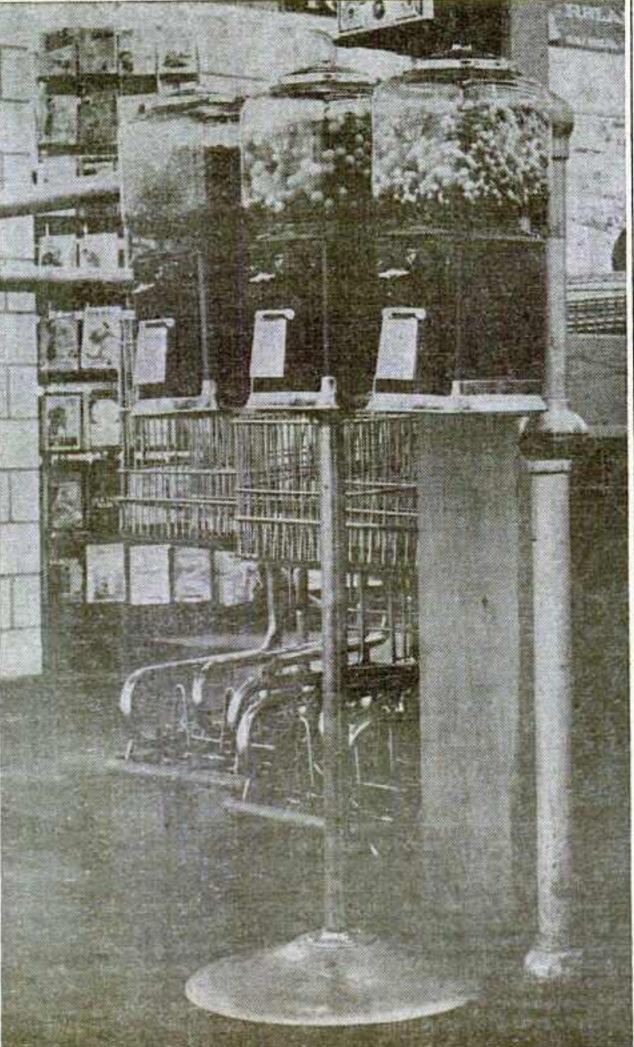
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NVA Convention to Feature Open End Forum, Talks by Raynor & Guggenheim

NEW YORK-An "Open End" | Leaf Brands; Ted Raynor, NVA | as he registers. The questions will forum discussion; a featured talk attorney; Roger Folz and Harold be studied by the panel, and the on public relations and local trade associations by an outstanding public. Y.; Moe Mandell, Northwestern them will be selected for discuslic relations counsel, and addresses Distributors; Sam Eppy, New York by Ted Raynor, National Vendors charm manufacturer, and George Association counsel, and Bob Guggenheim, New York charm manufacturer, will highlight the annual convention of the NVA, to be held at the Sheraton-Towers Hotel, Chicago, March 16-19.

Another featured speaker will probably be announced before convention time.

The convention agenda was determined at the Hotel Tuscany here gates. Bob Guggenheim will dis-Wednesday (25) at a meeting of the NVA program committee, with Bob Guggenheim, chairman presiding.

Participating were Jane Mason,

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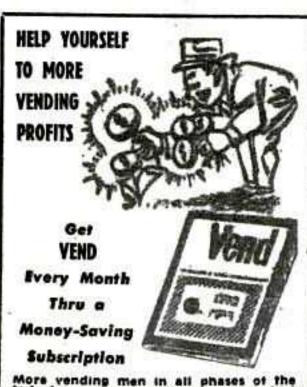
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Occupation!

Eppy, Samuel Eppy & Company. Exhibits Open

Exhibits will open the afternoon of March 16, with the business sessions getting under way the following day.

Rolf Lobel, Leaf Brands, will be convention chairman. He will machine editor of Billboard Music introduce Everett Graff, NVA president, who will welcome the delecuss the motivation of children in buying charms, at the March 17 session. Guggenheim's talk will be based on federally sponsored studies at the University of North Carolina. These studies, based on charm buying habits of youngsters, will soon be published in full.

end panel. The format calls for Mitchell, Raynor & Mitchell, ineach operator turning in a question stalling the officers.

Panel Members

Seven trade representatives three operators, three manufacturers and a distributor-will constitute the panel. Their names will be announced as soon as acceptances are received: Panel moderator will be Aaron Sternfield, coin Week.

The public relations speaker will discuss the role of the local trade association with regard to the national group, how local groups can create a more favorable public image of the operator, and what a national association can do to enhance its public image.

The afternoon session will see the nomination and election of Also set for that day is the open NVA board members, with Don

Colorado Operator Signs Up 33-Store Supermarket Chain

DENVER-One of the largest nental Music Company. Negotiachain.

each of 33 Safeway Stores in location. Northern and Central Colorado. Mounted on heavy stands which combine hardwood shelves and chromium legs, the six units will vend 100-count gum, plus 1-cent and 5-cent capsules.

All Acorn equipment will be used, according to Don Akin, partner with Bob Rothberg in Conti-

Logan Sending Sales Force to

CHICAGO-Logan Distributing Company, local bulk vending distributor and Midwest outlet for the Du Grenier line, will be sending a sales force of five to Philadelphia next week for the coinoperated laundry and dry cleaning is, of course, the shopper who has

of four laundry supply venders chewing a ball of gum as part of and Logan will represent the Midwestern territory at the conclave. The show is the National Institute of Dry Cleaning Convention, February 1-5.

The meeting is aimed at laundry and equipment dealers throughout the country. Jack Nelson, Logan head, indicated there had been considerable interest in this area from traditional vending clientele.

Going to the Philadelphia meeting besides Nelson are Dick Boylan Logan's sales manager; Herb Bidenkap, George Witt and Marion Glass, all district sales people. Holding down Logan's Chicago office will be Don and Wayne Smith, Whitey Lehrter, Helen Hewitt and Lee Cavallo.

BUSINESSPAPERS MEAN BUSINESS

bulk vending operations in the tions for these prize locations had West was created in a single day been going on for more than a here, when Continental Music year, according to Akin, before the Company, with headquarters in contract was ultimately let on a Denver, signed contracts with Safe- bid basis. Under terms of the conway Stores, huge supermarket tract, Continental Music Company will install and service the ma-Under terms of the contract, chines and conduct merchandising Continental Music Company will operations designed to maintain install six-head multiple stands in maximum sales volume at each

260-Unit Order

Machines for the new locations were ordered through Jerry's Nut House, Denver Acorn distributorship, amounting to as many as 260 units in a single order. Each of the stands going on location is equipped with three 400's across the top row, and half-cabinet, plastic front units on the lower shelf.

There are no plans for 10-cent capsule venders, since Akin, one of Denver's youngest operators, believes that 5-cent capsules are accepted while 10-cent capsules might cause some resentment.

The primary market, he pointed out, in supermarkets, is the large numbers of children shopping with their parents, and clamoring for candy. Such youngsters can be pacified with a penny's worth of candy, and in this way perform a real service for weary parents.

An important secondary market a sweet tooth of her own, and who Du Grenier will display its line enjoys munching confections or the shopping trip.

While plans are still in the formative stage, it is believed that Continental will add a Metro stepup truck, for service facility, to its existing equipment. This, incidentally, represents Continental's first entry into vending, having formerly concentrated entirely on phonographs and amusement ma-

NY Ops Slate Feb. 1 Meeting

NEW YORK-Members of the New York Bulk Vendors Association will hold their regular monthly meeting Wednesday (1) at Stratton's Restaurant, 71st Road and Queens Blvd., Queens.

On the agenda is the pending Cornecticut vending machine tax and a major medical insurance plan for NYBVA members. A representative of the Connecticut operators is scheduled to speak.

The proposed major medical plan would provide the following coverage: The first \$300 would be paid by the insuree. The next \$3,500 would be paid 80 per cent by the insurance company and 20 per cent by the insuree. The next \$3,500 be paid 100 per cent by the insurance company.

Cost for members under 40 would be \$74 a year. Premiums would be scaled upward for older members.

Import Blasted By Guggenheim

NEW YORK - Bob Guggenheim, president of Karl Guggenheim, Inc., New York charm manufacturer, joined in the protest about foreign charms invading the American bulk vending market (BMW, January 23).

Guggenheim cited one instance where an imitation of the firm's Chattering Teeth was held together with cellophane tape rather than with metal clips.

He charged that the tape came off in the globe, thereby causing the machine to jam.

Guggenheim added that most imports are imitations of American products and that few actually provide American operators with new

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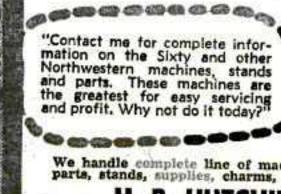
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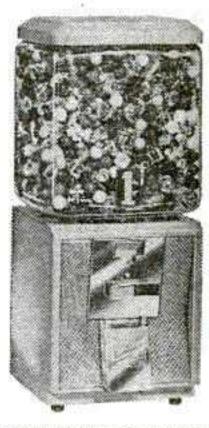
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Vac. pack fins, per ib.

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Cashew, Whole

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N. J. Stop Owners Balk at Op Cig Price Hike

owners have balked at the plan of cigaret machine operators to raise the price of king-sized packs of smokes from 30 to 35 cents.

Operators announced this move to make up for the loss of a "bonus" penny when the State upped its tax per pack from 5 to 6 cents a few weeks ago to pay for new institutions.

The machine price for cigaret selling over the counter for 28 cents was 30 cents. But when the price was hiked to 29 cents, this meant the operators would lose one of the two "bonus" pennies they have been pulling in.

It looked as if it would mean thousands of dollars per year loss to coinmen, but then they came up with the idea to raise the price to 35 cents.

Monroe A. Lewis, executive director of the New Jersey Tobacco Distributors Association, said there was "terrific" dealer resistance to the move. He said it has resulted in a "chaotic" situation on cigaret prices in the State.

"Some operators would like to give the public 2 or 3 cents change with each pack of cigarets," Lewis said, "but the problem with this

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throw them in a jar and let them | cent per carton. accumulate and they are thereby taken out of circulation.

problem," Lewis went on, "is to at a few cents under the "going" make more pennies available. But rate of 29 cents. officials at the mint tell us they won't be available in good supply for at least another year,"

Loss of Business

Lewis said many location ownthe 35-cent price on machines in pense involved. their stops because they are afraid their customers will go elsewhere and save 6 cents per pack across the counter. "We would lose our business this way," a luncheonette man said.

The tobacco unit boss said the operators were granted a discount buy cigarets . . . no matter what when the tax was boosted, but it the price."

TRENTON, N. J. - Location | is the lack of pennies. Most people | amounted to only one-third of a

An additional problem to operators is the fact that many large "The only way to resolve the chain stores are selling the cigarets

> There are 25,000 retail cigaret outlets in the State and 30,000 cigaret vending machines.

One operator said he was against putting pennies in the packs beers are not letting operators put cause of the time, bother and ex-

> When the plan to hike the cigarets a nickel was uncovered by Billboard Music Week one coinman said he expected some opposition from the public but thought it would last only a few weeks.

"People," he said, "will always

At least one operator—Bob Kan-

tor, one of the country's leading

strong statement (see separate

story) supporting the Folz and Eppy

stand. Kantor, however, admitted

avoided buying anything that was a

Paul Crisman, King and Compa-

ny, one of the city's two major dis-

tributors, was noncommittal, point-

ing out that his firm handled very

few items -- mostly those you

couldn't buy here, such as squirt

guns, metal compasses, metal har-

monicas and mirrors with pictures

No Comment

Company, the other major distribu-

tor here, had no comment on the

question. He said his firm was sell-

ing some foreign charms because

operators "liked them, requested

them and bought them." He said

some of the import items were not

And at National Vendors Associ-

ation, Don Mitchell, counsel, issued

a strongly worded statement saying

operators should support the Amer-

ican manufacturer but added a caution that a certain amount of

importing had always been done,

and would probably continue, as it

was healthy for the bulk industry as

well as the American economy in

arose from an interview with Sam

Eppy in last week's issue of Bill-

board Music Week (January 23), in

which Eppy claimed that continued

dependence on foreign-made

charms by American operators and

distributors could spell doom for

the American bulk vending

Inroads

particularly those from Hong Kong —his firm now produces only about one-third the new items it did a few

He said that due to the inroads of foreign charm manufacturers-

The Eppy view was underscored

by Roger Folz, who argued that

American charm manufacturers,

knowing their ideas will be copied,

haven't come up with as many new

al in the same issue pointed out

that operators certainly shouldn't

limit their buying to American

products, "but as long as the im-

ported charms fail to provide these

(Continued on page 100)

elements of originality and quality,

A Billboard Music Week editori-

charm ideas as they should.

industry.

The entire foreign charm issue

available in this country.

Jack Nelson, Logan Distributing

copy of a domestic piece.

on the back.

EUROPEAN NEWS BRIEFS

Seeburg Sets European Drive

BINGEN, West Germany-Seeburg is beginning volume delivery of its 1961 juke boxes to the German market through Loewen-Automaten, the Seeburg distributor for West Germany and the Benelux countries. Seeburg is pressing for its biggest German sales year ever. The campaign is based on the new variable-speed box-45 and 33-which is being promoted as "the box of the future." Promotion for the 33 record is making much of the agreement with RCA and 22 other U. S. platter producers to restrict stereo to 33's. In effect, operators are being left to infer that if they buy any box but one playing 33's as well as 45's they risk an obsolescent box. Loewen is hailing the Seeburg production program as the firm's biggest since 1948. German operators generally are completely apathetic to the 45 versus 33 controversy. They find the 45 completely satisfactory and wish the producers would leave what they regard as well enough alone. However, under impact of the "obsolescent" sales promotion the operators feel compelled to take an interest in the controversy.

Germany's Rising Blood Pressure

MUNICH—West German operators are displaying lively interest in the importation of blood pressure coin machines from the United States. Surveys in this land of fun and foam indicate an immediate market for up to 500 machines. It is estimated that Germany over-all could provide a market for several thousand machines. The blood pressure testing coin machine is new to Germany, but the market analysts find the potential market here, on a per capita basis, could be even larger than in the U.S. The reason is the German girth explosion. Beer and sausages are taking their toll. The prosperity posterior has become not only a German status symbol, but also a symbol of the nation's declining health.

Wurlitzer to Expand

ZURICH—Wurlitzer looks for its present reorganization and expansion program to make it one of the top selling American firms in the European market. Company officials are predicting that Wurlitzer will dominate the European market by 1963. Their optimism is based on the founding of Wurlitzer Overseas AG, with headquarters in Zug, Switzerland, which will take charge of Wurlitzer sales and promotion in Europe and the Middle East. Equally important, the founding of a German manufacturing company will provide badly needed Wurlitzer production capacity. Hans Scheideeger, Wurlitzer's veteran European sales manager, will take charge of Wurlitzer Overseas AG. Wurlitzer's new German subsidiary, Deutsche Wurlitzer GmbH, will provide the first Wurlitzer production facilities in Germany. This is important, as heretofore Wurlitzer has been at a disadvantage in competing with Rock-Ola and AMI, which have production facilities in Germany. The new Wurlitzer plant is being constructed at Huellhorst, with Dr. Wilhelm Voelkel as construction chief. The German plant will provide Wurlitzer with a production base for sales in the Common Market, together with Notomat, at Leghorn, Italy, which produces Wurlitzer under license. And Wurlitzer Overseas AG, in Zug, will handle sales to the European Free Trade Association, the seven-nation rival trade bloc to the Common Market.

Coin Machines Banned

ROTHENBURG, West Germany—This medieval turreted town, one of Europe's top tourist lures, has banned the operation of all coin machines within the city limits. The city council has given coin machine operators 30 days in which to remove juke boxes, coin games and vending machines. More than that, to demonstrate the city's sincerity, the council also has decreed the removal of parking meters and traffic lights. "We haven't anything against coin machines, or traffic lights either," a city our peculiar business, which is tourists. This town lives off tourists, and whenever we can't attract them any longer, then Rothenburg will die as a town."

Rock-Ola Sets Vending Push

HAMBURG—Rock-Ola's purchase of vending assets of the Williams Electronic Manufacturing Corporation is producing a strong reaction in West Germany, which has become the main beachhead for the American invasion of the overseas vending machine market. Rock-Ola is represented in Germany by A. W. Adickes, whose Nova coin machine company of Hamburg is a top firm in the German field, Adickes has been preparing for aggressive entry into the booming German vending field. The German vending field is still frontier coin machine country in this land, and the stakes, therefore, are proportionately bigger here than almost anywhere else. For the firm that moves fastest and with the most imagination has excellent opportunity to sew up the market. This is all the more true because the German vending industry still has not make up the ground lost during the war and postwar years. Companies with access to American equipment have an enormous competitive advantage.

Foreign Charms Comments Fan Colorful Pros and Cons

CHICAGO — Comments last a lower price. But there the agreeweek by Sam Eppy, New York ment ends. charm manufacturer, and Roger Folz, New York operator, against the buying of foreign charms have fanned some colorful pro and con operators and a leader of National comments from industry leaders Vendors Association-issued a

Adding fuel to the controversy are rumors that at least one importer of foreign charms might exhibit at the forthcoming National buying imports, but emphasized he Vendors Association convention here in March.

M. Pressner, New York importer of charms, and the Agress Nut and Seed Company, New York nut importers, were recently accepted by NVA as associate members, and the trade is now speculating that the pair could well be included on the convention exhibit roster. NVA officials had no comment on the matter.

Reaction

In general, reaction to the entire foreign charm question covers a wide range of sentiment. Basically, the trade here is opposed to the buying of so-called copied items items introduced by an American manufacturer, immediately copied by a foreign firm, and sold here at

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REPORT FROM BRITAIN

By BINGO BEAUFORT

Spare Parts Service

LONDON-The Jennings and Kenney factories have announced the establishment of a new United Kingdom-wide distribution service for Jennings and Keeney spare parts and assemblies, furnished by Universal Spares Limited, London. An airlift shipment of Jennings 6d. conversion kits is reported to be on its way. Also, nine main distributors have been announced for a new Keeney upright, "made for the British market," the Fruit Cocktail. This machine is on single-coin play, actively dropping coins up to a 400-coin jackpot. The area distributors get their supplies from World Wide Amusements, Ltd., which is sole concessionaire in the U. K. for this Keeney console fruit.

Betting and Gaming Act

LONDON-The Council of the Working Men's Club and Institute Union-a powerful body representing a large number of clubs in the U. K .- recently made the recommendation at its convention that member clubs should not install fruit and other gaming machines, despite the favorable provisions of the Betting and Gaming Act.

The Amusement Trades Association has taken up the matter by sending the following letter to the Union's headquarters in London. It is signed by A.T.A. Chairman Harry Oliver:

"Sir — It is reported in the National and Trade Press that you have advised your affiliated clubs that automatic gaming machines are undesirable in workingmen's clubs.

"It is a matter of regret to us that you should have arrived at this conclusion, since we feel itis based on incorrect premises. Many forms of gaming have been indulged in clubs generally, albeit, illegally, before the coming into force of the Betting and Gaming Act 1960, which, subject to certain conditions, legalizes gaming by means of automatic machines. In essence there is no difference between one form of gaming and another, and gaming by playing bingo, which is extensively and commonly indulged in in your clubs, and which appears to enjoy considerable status, is no better and no worse than gaming by means of automatic machines such as the so-called "fruit" machines upon which you frown.

"We feel it is possible that the members of your executive committee have been influenced against machines by recent sensational and unfavorable news treatment in the National Press. The Press attitude has, in the main, been quite irresponsible and has given no credit to the integrity of very many longestablished dealers in coin-operated machines. The industry is not exactly a new one; machines have been operated in your affliated clubs during that period. To condemn them out of hand would, we think, create unnecessary hardship for your affiliated clubs and difficulties for our own members.

"In fact, a fruit machine of the most modern type is an extremely fair machine; the player receives plentiful and liberal pay-outs and a long run for his money. It is also a game which the individual can play on his own, as distinct from party games such as bingo, and there is no enticement to play, the decision to play being entirely a matter for personal inclination.

"Furthermore, there can be do doubt that many clubs have been able to provide facilities and amenities for their members out of profits from machines. If, as we think it must be, your aim is to continue and encourage these improvements, such machines provide the simplest method of raising the necessary revenue. The alternatives such as members' direct levy or heavier subscriptions or increased charges would hardly be likely to meet with your members' approval."



Midwest

DETROIT TOPICS

Mrs. Grace Ziegler, owner of the Ziegler Music Company, was the installing officer—and chaplain—for the annual banquet of the Ladies' Auxiliary of the Michigan Showmen's Association. She also appeared Monday before the Detroit Common Council, in protest against the projected demolition of the City Hall.... Ruby Widger, cashier and acting manager of the arcade at Edgewater Amusement Park, Detroit, for owner Al Young, is the retiring president of the Showmen's Auxiliary.

Lester Rieck, general manager for the phonograph division of Rock-Ola, was a visitor here in connection with negotiations for the appointment of a new distributor for the organization. Frank Fabiano, former distributor, surrendered his franchise to concentrate his activities at Buchanan, Mich., where he makes his home. Hal Reves

CLEVELAND CLOSE-UPS

Walter Demeduk of Shaffer Music Company of Cleveland has been sent to the Seeburg factory in Chicago to receive special training in the new cold drink equipment, according to Larry Hornbeck, manager |

of Shaffer Music. His training included study of refrigeration and icemaking equipment.

Bill Miller of J. B. Music Company, Perry Hachbart of Monroe Coin Machine Exchange Company, Stanley Naromy of Coin Vending Company and Buddy and Comer Crew of Kenny's Amusement Company attended a recent Shaffer Music Company service school.

Harvey Norton, head of O & O Amusement Company, has not been in the best of health lately. He is going to take things easier for a while, reported one of the firm.... Prospect Phonograph, headed by George Zollos, astounds the industry here with a report of a 15 per cent increase in business for last year over 1959. The coin machine business in Cleveland is stumbling along about 15 per cent behind. He merely applies more vigor in spotting records, changing equipment and servicing his locations.

Cleveland Coin Machine Exchange Company showed a 25 per cent increase in sales last year. Sales of used equipment outweighed new merchandise about 60 to 40, according to Morris Gisser, president. ... Helen Dugan, head of Dugan Music, and Fred Witt, chief serviceman and associate, leave for a month-long stay in Acapulco, Mexico, Sunday, February 5. They will travel by jet.

Edward Curry, head of Edward J. Curry Music Company, complains that 33-play records cannot be judged a success or failure in today's economy. With collections so slow, we just don't know how good the 33's are yet. They haven't had a fair trial, he believes. . . . On the other side of the coin, Max Faler, boss of F & T Novelty & Music Company, predicts a definite pickup in 33's this year.

"Higher over-all volume is the only remedy for the bind placed on operators who are squeezed by rising servicing costs and price hikes in new equipment," said Arnold Lief, head of Lief Music Distributors. ... Sidney Amder, president of Metro Music Company, Inc., reports that about 75 per cent of his locations have dropped behind their average in takes.

Reporting difficulty in collecting service fees from some locations is James Ross, president of J. R. Music Company. It seems that those with service bills piling up need more help in equipment maintenance. This puts all in a dangerous financial position: equipment must be in top shape or it won't earn enough to pay for its earlier "doctoring" bills.... Albert Liggins is anxiously looking forward to the start of spring. His A & I Music Company reports the business outlook as bleak in January and February as the weather.

Jack and Herman Cohen, top men at J. C. Music Company, report not even a "nibble" when they test reactions to 33-play equipment. There are not enough good records out for the present, they claim. . . . Stephen's Cigaret Company, only three years old, reports good times ahead. The investment in equipment is now beginning to pay off. Bob Sudyk

(Continued on page 98)

Pa. Coinmen See Long Court **Battle Over Lotta Fun Seizures**

are waiting for a decision on a suit | couldn't decide on the legality of filed by two operators in this area the seizure and sent the case on against local authorities to bar them from seizing the Bally Lotta question. Fun pinball machines.

Judge Edward J. Griffiths heard testimony on the injunction plea and announced his decision would be forthcoming.

But coinmen see a long, drawnout court battle looming on the Lotta Fun. As one put it, "No ma'ter who wins the decision, the case will no doubt be appealed. And that means money."

Granted Injunctions

The operators, the Tri-County Amusement Company, of this city, have been granted temporary injunctions. They are operating the machines without fear of having them seized. This will remain in effect until the case is finally settled and all appeals exhausted.

In their suit, the operators sought to bar Mayor Richardson Dilworth, the district attorney and a magistrate from interfering with the operation of the machine in question.

The case was touched off when four of the machines were picked

BABIES WORK FOR WURLITZER

NORTH TONAWANDA, N. Y — Operators and servicemen throughout the country are receiving baby photos mailed in an antique envelope with a cellophane window large enough for an occupant to look out. The mailing is part of a promotion by the Wurlitzer Company to push the company's 1961 line and to bring operator's problems out into the open. The message is carried on the reverse side of the photo. This mailing is the first of a series.

PHILADELPHIA — Coinmen up on tavern stops. The magistrate to court for a decision on this

WANTED TO BUY

Will pay cash for large route of music, amusement games, cigarette, etc. Write Box 329, Billboard Music Week, 1564 Broadway, New York 36, N. Y.

FOR SALE **Auto Photo Machine**

MODEL 11 Now on location. Clean, perfect condition. Brand-new transmission. \$1,550.00 F.O.B. San Diego. FUNLAND ARCADE 334 West Broadway, San Diego, Calif.

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SAME DAY SERVICE

THE MUSICAL SALES (O.

The Musical Sales Bldg Baltimore 1. Maryland

N. ILLINOIS, N. INDIANA and IOWA OPERATORS—GET

GOTTLIEB'S GREAT NEW FOTO FINISH

More in it for the Player-More Profits for You!

WEEKLY SPECIALS!

Williams OFFICIAL BASEBALL

Like New! \$375

Completely Reconditioned GOTTLIEB 1-PLAYER LIGHTNING BALL....

GOTTLIEB 1-PLAYERS Completely Reconditioned SITTIN' PRETTY 165 HI DIVER 175 UNIVERSE 195 QUEEN OF DIAMONDS 225 MISS ANNABELLE 225 WORLD BEAUTIES 245 WAGON TRAIN 275 DANCING DOLLS 275

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SEEBURG 161	WURLITZER 2300	WURLITZER 2200	A.M.I. G-200
\$725 EA.	\$650 EA.	\$450 EA.	\$24. EA.
3	3	4	2
Available	Available	Available	Available

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1/3 Dep., Bal. C.O.D. or Sight Draft

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11-Col. NATIONAL (Mod. III Slant)\$185 22-Col. EASTERN 135 13-Col. NATIONAL 195 12-Col. EASTERN 115 10-Col. EASTERN CONTINENTAL CORSAIR "20".... 215

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PHONOGRAPHS

AMI-E-120				.\$125.00
AMI J-120				595.00

WALL BOX SPECIALS See. 200 Sel. W. B. . . \$67.50

See. 200 Sel. W. B. . . \$67.50 50 Sel. Rock-Ola W. B. 10.50 AMI 120 39.50

5-BALL MACHINES

Gush	er	+			÷	*		*		*	.\$	85.00
Criss	C	0	31	*		*	*	+	*	٠	•	165.00

UPRIGHTS

Pointmaker						\$295.00
Big Horn .						
Circus Days						
Wagon Whe	e	1				145.00

ARCADES

C.C. Rocket Shuffle	65.00
Genco Motorama	195.00
Bally Strike Bowler	165.00
Un. Deluxe Bonus Gun	145.00
Undersea Raider	95.00
Speedway Bomb Sight	95.00
Bally Magic Shuffle .	85.00
Williams Safari	165.00
C.C. Playland Gallery	325.00
Genco Big Top	165.00

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GIVE TO DAMON RUNYON CANCER FUND

Minn. Cig Bill Branded Unjust

ST. PAUL—A bill (H.F. No. 15) that would, in effect, outlaw cigaret machines in most Minnesota locations, was recently brought before the Legislature here.

The measure, introduced by Representative Murk (District 29), renders it "unlawful for any person to sell or display for sale cigarets, cigars, or tobacco in any form by means of a vending machine in any place of business which persons under the age of 18 are permitted by law to patronize."

Members of the National Automatic Merchandising Association claim the bill unjust, as it is "based on the untrue assumption that cigaret machines foster illegal sales of tobacco to minors." In addition, say NAMA officials, it discriminates against one form of retail selling, and relies on "allegations more easily believed than proved."

The bill is identical with one proposed by Representative Murk in 1959, at which time it was defeated after a serious struggle in the Legislature.

When queried as to what operators intend to do regarding the present bill, John Insalata, NAMA counsel, said members, as yet, have taken no organized stand, but they will "take action as the situation dictates."



MEN WHO READ BUSINESSPAPERS MEAN BUSINESS

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GAMES

United Lightning S.A \$
United Clipper S.A
United Mercury S.A
United Super Slugger B.B
United Regulation S.A 1
United 6 Star Regulation S.A 2
United Atlas S.A 2
United Eagle S.A 2
United Dual S.A 2
Keeney League Leader B.B
Bally Blue Ribbon S.A
Bally ABC Bowler S.A 1
Bally Speed Bowler S.A 2
Bally Lucky Shuffle S.A
Sandy Moore Jumbo S.A
C.C. Bull's-Eye Drop Ball 1
C.C. Bowling League Bowler 1

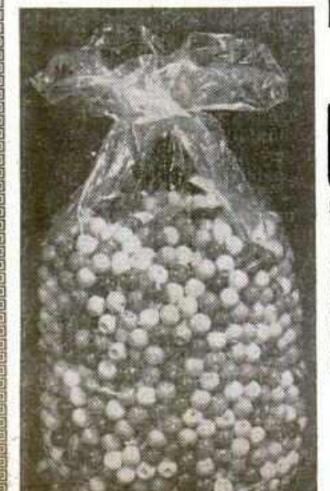
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AMI																											
F-120																											95
G-200	100		٠																							1	95

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Write for our new low prices also a few choice territories still available on an exclusive distributorship basis.

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Continued from page 97

Leslie Reder, L. R. Distributing Company, is receiving congratulations on the recent wedding of his daughter... Mrs. Alice Antezak, veteran front office gal for Banaco Music, is on maternity leave. She was blessed with a daughter last week.

Disk shoppers hunting for late hit items for their music routes at the Radio Doctors one-stop this week, according to Stu Glassman, included Jack Zimmerman, Watertown; Clyde Fessler, Sheboygan; Val Andreas, Oshkosh; Harry Kososki, Niagara, and Elmer Schmitz, Hilbert.... Experiment with records featuring comedians on 33 r.p.m. disks is being closely checked by his staff, reports Perry London, Seeburg distributor.

Clarence Smith, Milwaukee Amusement Company, reports his route takes are continuing to show improvement, despite numerous reports by other operators that business has slumped. "We're putting in a few gun games and bowling units to spice interest in dull locations," explains Smith. . . . Ken and Art Zastrow, Milwaukee Amusement Company route staffer, report excellent weekend ice fishing at Beaver Lake.

The word from Harry Cisler, Cisler Music, is that he is "holding right" until business improves over the next few months... Jerome (Red) Jacomet, Red's Novelty Company, claims he is successfully bucking the downward trend by more frequent moves of games. "Putting a different game in a slow spot always stimulates receipts. This is the time of the year to shift your equipment around among. your locations," says Jacomet.

South

AROUND ARKANSAS

Hot Springs News: Phil Marks, Phil Marks Coin Machine Company, is in Miami visiting his son, Dr. Bernard Marks, a physician. . . . J. Earl Gill, Gill Amusement Company, getting his route in good shape in anticipation of big business during the February racing season at the Oaklawn horse racing track here. . . . W. E. Lewis, Lewis Novelty Company, bagged a big buck deer in the Ouachita Mountains during the recent hunting season.

Duane Faull, Faull Amusement Company, vacationed recently at Wichita, Kan. . . . R. G. Jennings, R. G. Jennings Coin Machine Company, cleaned the equipment on his route recently, readying it for the racing season. . . . Van Eddinger, Van Eddinger Amusement Company, likewise expects top business during the racing season, when fans flock in from all over the country. . . . Wilbur Green, Spa Amusement Company, expecting out-of-town guests during the races.

C. E. (Tuffy) Toliver, Lepanto Novelty Company, Lepanto, is clearing the ground getting ready to rebuild his night club at Trumann,



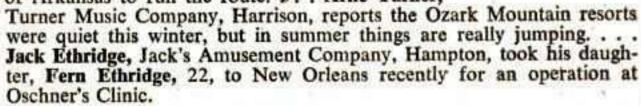
Elmer Womack

which burned a few months ago. He had a loss of \$30,000 to \$40,000 and partial insurance. . . . Billy Bledsoe, Chico Amusement Company, Lake Village, killed three deer during the recent hunting season. . . . Johnny Keller, Keller Amusement Company, Joiner, spent a recent vacation at Las Vegas, Nev. . . . Elmer V. Womack, Womack Music Company, Jonesboro, has an arcade next door to Arkansas State College, reports it is doing well. It has penny, nickel, dime machines. . . . Nathan Wheeless and Bobby Joe Adams, Service Amusement Company at Jonesboro, were both in Memphis recently on a buying trip. . . . Warren Smith, S. & D. Amusement Company, Hoxie, was also in the Tennessee city on an equipment and supply-buying trip.

C. O. Temple

C. O. Temple, Hope Novelty Company, Hope, was out quail hunting when the Billboard Music Week scout went through. His

daughter, Dora Temple, who is with a public relations firm in New York which represents Lena Horne, Connie Francis, Paul Anka and other big names in the entertainment world, was home visiting. . . . Morse Gist, Gist Amusement Company, Helena, was in Memphis on a buying trip recently. . . . Leo Tanner, route manager for Helena Amusement Company, expects a business boom when the bridge across the Mississippi River from Helena to Friars Point, Miss., is completed in a year or so. . . . James Akers, Akers Music Company, Harrison, suffered a stroke recently, was in bed several weeks, had to call his son, James Akers Jr., 20, home from the University of Arkansas to run the route. F. . Arlie Turner,



Bill Poland, Poland Music Company, Forrest City, is operating the route of Mrs. Fred Swan, Swan Amusement Company, and doing a good job. Fred died a few weeks ago of a heart attack. . . . Tom Sinclair, Crown Music Company, West Memphis, Ark., is diversifying. He recently added 50 cigaret vending machines to his music and game route. . . . Gurt James, James Novelty Company, Thornton, ended up the deer season with a total of three deer bagged. He hunted in the southeast part of the State near Camden.

Ernest Vathis, Twin City Amusement Company, Texarkana, is expanding his vending by adding more cigaret machines. . . . Lynn Farr, Central Music Company, Texarkana, was a proud father who gave two daughters in marriage within one week recently. The daughters are Ivanne Farr, 21, and Linda Farr, 23. One wed a law student and a week later the other married a disk jockey at Dallas. Both gals are beauties.

Elton Whisenhunt

Wurl. Final Qtr. Sales \$10 Mil

CHICAGO — The Wurlitzer Company reported that sales for the third quarter, October through December, were \$10,477,538—a 12 per cent decrease from \$11,869,825 in the same quarter last year. Net earnings were \$302,847, or 34 cents per share, whereas last year's earnings for the same quarter were \$364,272, or 41 cents per share.

The firm stated the reduction was due in part to the sales of defense items, which were lower than projected. Shipments of pianos during 1960, however, were the highest in the company's history.

Wurlitzer also said that though sales in defense products were not up to expectations, the firm would continue to expand its research and engineering program in electronics for defense items.

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SAY YOU SAW IT IN
BILLBOARD MUSIC WEEK

Mystery Bill to Banish Pinballs From Tenn. Appears & Disappears in State Legislature

By ELTON WHISENHUNT

NASHVILLE — A threat to legsalate pin games out of existence has materialized in the Tennessee Legislature.

The bill was introduced in the Lower House by Rep. Millard V. Oakley of Livingston.

Next day, without explanation, he withdrew the bill for amending and resubmission. He did not say what he would change nor why before he reintroduced it.

Free Plays

The present law allows pin games to record free plays by mechanical device whereby if free games are won, a button is pushed and the free games played off. The present law describes these free plays to be "without value."

The amendment proposed by Representative Oakley would delete the phrase, "which award anything other than an immediate and unrecorded right of replay," and substitute this language:

"including those which award money, property, the right of privilege of replay or any other thing of value."

This is the part of the law which allows pin games and free plays. But the language Representative Oakley proposes would outlaw amusement games which give free plays. The amendment, as worded, would not affect other amusement games, such as shuffleboards, bowling games, baseball games.

The second and last change of Representative Oakley's amendment would change the classification of a free play from a thing "without value" to constitute a "thing of value," which could construe pin chande, Ex-Chief Atelier, Electro- my material. games as gaming devices.

This would mean they would have to take the \$250 federal gam-

COMPLETELY

RECONDITIONED

UPRIGHTS

Keeney Criss Cross Diamond. . 245

Games Inc. Skeet Shoot.........\$125 Games Inc. Double Shot...... 125 Games Inc. Super Wildcat...... 395 Keeney Little Buckaroo....... 245 Bally Skill Score (new)...... 195

Bally Skill Derby (fs) 295 Auto Bell Circus Play Ball...... 115 Auto Bell Circus Wagon Wheel..... 115 Auto Bell Galloping Dominoss..... 125

Auto Bell Horoscopes (fl. samp.).... 125 Buckley Point Maker (late model).. 445

MUSIC

Rock-Ola 1432 (45 rpm)\$ 75 Rock-Ola 1485, 200 sel. (new).... 795 Wurlitzer 2000, 200 sel. 345 Wurlitzer 2200, 200 sel. 495

speed read program holder)..... 245

ARCADES

Bally Lucky Alley, 11'\$375 Baily Trophy Bowler, 14'..... 325

Bally Strike Bowler, 14'...... 195 Bally Champion Shuffle Bowler, 81/2'. 75

Bally Jet Shuffle Bowler, 81/2' 65 Bally Club Bowler, 81/2' 395 Bally Golf Champ..... 95 United Royal Bowling Alley, 13'... 245 Wms. Super World Series 45

Bally Twin Pony (floor sample).... 445

Rush deposit to:

Seeburg V-200 (conv. to YL with

Games Inc. Wildcat.

ing stamp, and such a con- phis sent this correspondent a copy struction of the law would legislate of the proposed bill and wrote this pin games out of use in Tennessee, for operators say none pay enough to provide a \$250 tax.

This is the language Representative Oakley would delete:

"but in the application of this definition an immediate and unrecorded right of replay mechanically conferred on players of pinball machines and similar amusement devices shall be presumed to be without value."

above:

"and in the application of this definition any right or privilege of tery. replay conferred mechanically or be held to constitute a thing of value."

note on it:

"Supposedly, this would do away with pinball machines. Why? I wonder.

"This bill is being withdrawn for amending and resubmission. I shall forward to you the revised bill when introduced. Needless to say, I frown on such a bill as this."

Over the weekend White returned to Memphis and this correspondent His amendment would substitute talked with him. The correspondthe following language for that ent gathered that the introduction of the bill, then its withdrawal, was surrounded, somewhat, in mys-

Neither White nor anyone else otherwise on players of pinball who could be reached knew why machines and similar devces shall Oakley withdrew the bill, what he planned to change or why he introduced it as written, then de-Rep. Frank L. White of Mem- cided so soon after to change it.

CMC Office Surmounts Ups, Downs of French

months of operation, the Coin Ma- difficult." chine Council, public relations arm of the coin machine industry, has already achieved international penetration - at times with puzzling and sometimes humorous (cq), to give me a list of electric problems.

Witness a recent letter that CMC received from Pierre Delahaur of France, who according to his business card is "Officer Mecanicien de Ire Classe, Marine Mar- would like to renew and augment Mecanique."

Pierre Delahaur's letter was in French. And in CMC's sizable staff, quite a few languages besides English are spoken, but not French.

Solution

An elevator operator came up with a solution: Why not ask the automatic machines." French girl on the 19th floor?

CHICAGO - In its few short | cause he writes so, you know,

However, she did arrive at this translation:

"Sirs: "Is it possible for you, plese billards to be sold in the popular brand names, machines being new and second handed. (cq)

"I own (cq) 22 billards and help to repair other merchants (cq) and

"I would be very grateful if you could send me catalogs, pictures and documentation concerning the electric billards.

"Thanking you in advance, I remain very sincerly yours,

(signature) "P.S. Is there a revue on the

This done, CMC's French trans-She was asked. She said: "He lator had one question: "Do you must be a very important man, be- understands (cq) my English?"

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Joe Ash says . . .

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C.C. 14'-BOWLING LEAGUE. 175

Un. 14' BOWLING ALLEY 178

C.C. 16' CLASSIC 375

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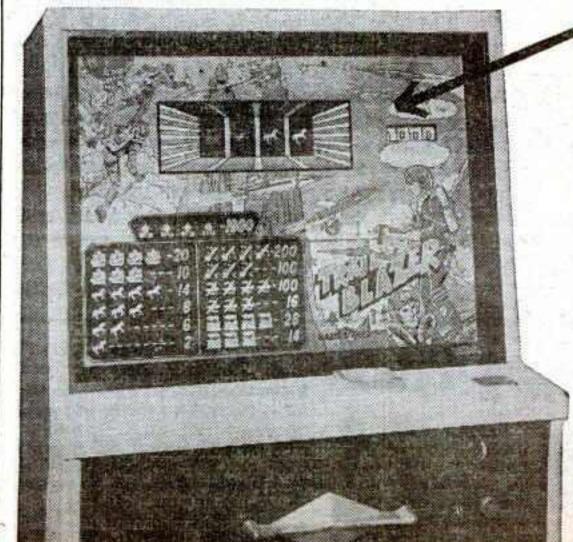
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Joe Kline & Wally Finke CHICAGO 22, ILLINOIS . Dickens 2-0500

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ALL STARS WILD

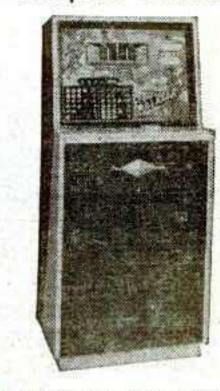




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Originators of Electric Upright Free Play Games LOCATION TESTED

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AMUSEMENT CO 314 East 11th St. Eric Pa. Phone Glandale 2-3207

Well-Organized Stock Control

Continued from page 94

ably more generous than usual in mum amount of brightwork to conthe amount of product vended per tend with, the appearance recondipenny—a simple touch which adds tioning job is a simple one. much good will, it has been found.

All repair and upkeep work is maintained by the store's engineering department, with several mechanics trained to handle each aspect of bulk machines. It is primarily a matter of parts replacement, according to Steiger, who has suffered very little damage to machines except for occasional knocking over of a stand by a heavilyloaded grocery cart. In such instances, the globe often breaks, and the fill is a complete loss. However, by backing the machines up against a heavy pipe rail which separates the shopping area from the turnstiles, the danger of topeliminated.

Easy to See

same department when needed, them easy to see and with a mini- tions in it are contemplated.

Managers of each store are free to use their own initiative in developing extra advantages from the bulk machines. For example, in one large store the manager, during the back-to-school period and on weekends, boosted his sale of chalk, pencils, tablets and school supplies by moving the vending machines to the center of a mass display.

Here, youngsters going out of their way to use the vending machines, were reminded of school needs, and parents simply added the latter to their shopping list.

"Complete control of the situation, as well as profit," was given pling has been almost altogether as the principal reasons for company - owned bulk machines by Steiger. Even though the super-Machines are repainted by the market ownership has changed hands, this bulk vending system has using a bright blue, which makes worked out so well that no altera-



featuring . . .

VALLEY'S FAMOUS SEPARATE, FAST CUE BALL RETURN . . .

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State

in the news West

LOS ANGELES ANGLES

Ed Wilkes

Cecil Ellison, of the Desert Operating Company, in Lancaster, visited Los Angeles and was glad to get away from the cold in that California town. He reported that one day they had a 52-degree span

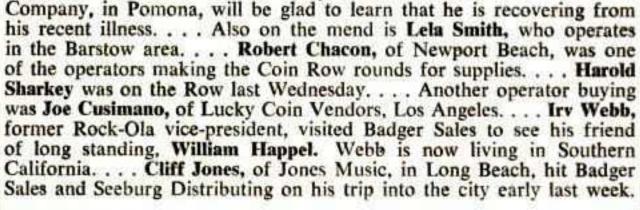
in temperature and that at night the thermometer got down as low as 11 degrees above. . . . Also concerning the weather is the report from Jack Leonard, head of the parts department at Badger Sales. Last year his father, Lou Leonard, visited California and found unusually cold weather. This winter he ducked California for Miami. In a telephone conversation the other night, Lou told Jack they were having plenty of rain in Southern Florida. California weather? It has been about 85 degrees during the day, and clear. The nights have been upward of 52 degrees. . . . Jimmy Wilkins, of Paul A. Laymon, Inc., has been on the road with Jack Barabash, Rock-Ola factory engineer from Chicago. . . . Ed Wilkes, Paul A. Laymon, Inc., manager, was host to his

parents, Mr. and Mrs. F. E. Wilkes, on the occasion of his mother's 75th birthday. The Wilkeses and Ed's uncle and aunt, Mr. and Mrs. R. L. Davis, are visiting in Long Beach from their homes in Galesburg, Ill. . . . Don Peters, of the Laymon service department, was host to relatives from the East during the holidays.

Marilyn Milder, of the Seeburg Distributing Company secretarial staff, has set the date for her wedding to Gilbert Abrams, aeronautical electronics engineer, for June. It will be held in Los Angeles at Larchmont Hall. Following a honeymoon in Acapulco, Mexico, Marilyn will return to her job at Seeburg. A native of Brooklyn, she has been on the West Coast since August. . . . Other news at Seeburg is that George Mahlum, who has the San Diego territory, is in the Los Angeles office

for a spell. . . . Dean McMurdie, Seeburg factory sales representative, is back in town from a business trip to San Francisco and Seattle. Ralph Cragan and Stan Googins, of Seeburg, are back at home base following tours of their assigned areas. . . . John Ruggiero, Seeburg branch manager, said he is looking forward to the shipment of cold drink machines with ice. At present, Ruggiero has staffers seeking storage space. . . . Charles Mullineaux has joined the Seeburg auditing staff, serving with Bill Luther and Jim Crosby. . . . Dee Steiger is back on the job at Seeburg as telephone receptionist following illness.

Harry Duensing, who operates the Newport-Balboa Music Company in Newport Beach, was in town to pick up records for his route. . . . The many friends of S. L. Griffin, of Valley Coin Machine



DENVER DOINGS

When Elton Deines, former owner of Deines Music Company in nearby Boulder, Colo., sells a business he really sells out! In transferring his long-established music and games routes to veteran operator Ben DeGarmo, of Denver, Deines sold not only the equipment and good will, but his house as well. DeGarmo, faced with a 44-mile round trip every day, immediately moved his headquarters to the Colorado university town. With an enrollment of over 10,000 students, the local university supplies a worth-while music market.

Dale St. John and Lyle Campbell, operators of C & S Vending Company here, have sold the candy division to new owners Jack Carter, Howard Volz and Tom Ramum. St John and Campbell were concentrating on cigaret vending while the new owners, already ranking high in Colorado vended candy, will take over the candy division using the same locations and equipment.

Frank Huber and Glenn Pierce of Century-Supreme Music Company in Denver are busily preparing a list of New Year's resolutions for location owners. Although the resolutions are mostly humorous, they make a strong bid for location-owner co-operation in the matter of encouraging play and keeping machines clean and attractive.

An epidemic of colds slowed things down the first month of the new year. Most music operators were either laid up themselves or were operating with skeleton crews of collectors and mechanics, all bitten by the "bug." Bob Latimer

Seeburg Profits

CHICAGO-The Seeburg Corporation experienced a decrease in profits for 1960 against 1959 de- the vending industry."

spite a substantial increase in sales. Earnings for the year ended October 31 totaled \$915,262, or 70 cents per share, against \$1,929,770. or \$1.64 per share. Sales were \$27,175,865 against \$22,632,567.

D. W. Coleman, president, said the decline in earnings reflected "substantial costs incurred in en-

Foreign Charms

Continued from page 96

the American operator is wiser in buying the American product."

Ax Grinding

Local comments range everywhere from those stating that Eppy, as a charm manufacturer, has an ax to grind, to vehement endorsement of the peppery charm manufacturer's comments.

Underneath it all, however, is the cold fact that virtually every major distributor in the country carries imported items and every major operator uses them to some degree.

Nor is this anything new to the bulk industry. Charms have been imported-not only from Hong Kong-but also from Japan and numerous European countries, including Germany, for many years.

Mfrs. Import

Some American charm manufacturers have, in fact, imported items from abroad for distribution here.

Don Mitchell, NVA counsel, pointed out that "certain items that aren't made here have traditionally been imported."

Mitchell said, however, "the real harm, it would seem to me, is the taking of an American item-an original American item-to a cheap labor market and having it duplicated in an inferior manner, so as to compete directly with the American manufacturer."

Exhibit

Mitchell said there were NVA members who were now importing foreign charms but that he didn't know if any firms who were solely importers would exhibit at the next NVA convention.

Mitchell cautioned that NVA recognized that "there is an increasing problem facing the American operator today. In using foreign charms, he may ultimately be doing his industry a disservice, inasmuch as he personally is being supported, through NVA, by domestic manufacturers, distributors and opera-

"The charm industry," continued Mitchell, "is basically one of novelty and it can't be denied that the continued new idea is basic to the industry's continuance.

Wm. Happel

Originality

"The spark of originality in this field seems native to our American manufacturers. If the spark is to remain, the American manufacturer must continue to receive the great majority of the charm business."

Asked about the phrase, "great majority," Mitchell said, "there have always been imports in the business—this is nothing new, and a certain percentage of imports is not harmful."

"Basically," continued Mitchell, "I think the operator should support the American manufacturer because the American manufacturer is supporting him, but trade is important and certainly there is no objection to an operator buying overseas what he can't buy here. No Restriction

"I feel certain that a number of our charm manufacturers are exporting," noted Mitchell, "and we certainly feel that no restriction of any kind should be placed on their (U. S. manufacturers) exports"—an obvious reference to mutual trade between countries.

Paul Crisman, King and Company, said his firm was handling a few imported charms-"mostly stuff we can't get anywhere else," and that this was nothing new, his firm had been doing it "all along."

Crisman, however, gave a strong boost to the American manufacturer, saying "with the charm industry as it is today, you don't have to use import items. Variety

"I have over 200 different kinds of bags-each with a variety of charms-offering every conceivable kind of merchandise."

He said he tended to shy away larging the company's position in from foreign items, unless abso-

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MILWAUKEE MENTIONS

Jay Albrent, former routeman for Cisler 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."

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;

for new pool tables has emerged in recent weeks, according to

Chester Manhardt, Hazelhurst, and Nellie Tompkins, Manitowoc. Orville Carnitz, Badger Novelty Com-

Jerome Jacomet

pany, 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 331/3 r.p.m. disk spots with good results. "The problem of getting enough current hit single records on 331/3 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

Sam Cooper, Paster Distributing Company.



Doug Opitz

Benn Ollman

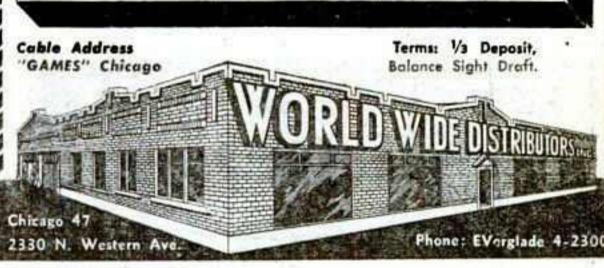
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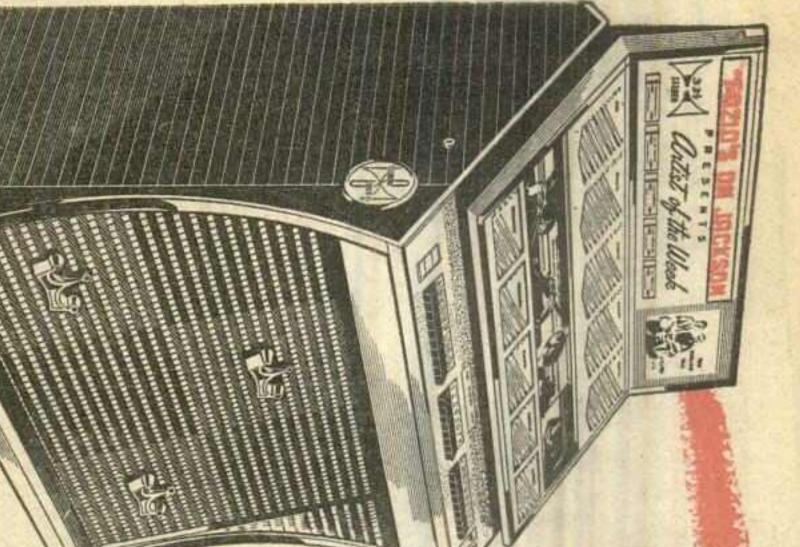
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