

# BILLBOARD MUSIC WEEK

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

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## German Juke Box Ops Want Lower Disk Tabs

By OMER ANDERSON

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

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

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

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

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

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

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

*(Continued on page 70)*

## CANTEEN MUSIC BID WATCHED BY RECORD BIZ

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

## CANTEEN BEGINS MUSIC OPERATING; EYES GAMES

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

By AARON STERNFIELD

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

Frederick L. Schuster, Canteen



FREDERICK L. SCHUSTER

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

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

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

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

*(Continued on page 86)*

## CHICAGO DEALER GROUP HUDDLES TO AIR CO-OP BUYING PROSPECTS

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

By NICK BIRO

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

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

Also on the agenda is the almost equally provocative subject of

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

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

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

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

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

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

*(Continued on page 80)*

### East's Dealerships Cast Conflicting Views on Co-Ops

By REN GREVATT

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

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

*(Continued on page 80)*

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

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

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

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

Confirm

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

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# Twenty Years of Service to Music

1940  
1960

See pages 12 to 48



# Wallichs' Music City Lifts Policy; to Cut LP Prices

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

By LEE ZHITO

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

These monthly sales will be restricted to the releases of only one or two labels. Wallichs said he will go out of his way to pick those albums with the greatest sales appeal in a sincere effort to give customers a legitimate price break. A sale will not be used to push

obsolete or slow-moving product. Furthermore, all titles to be placed on sale will be stocked in depth so that customers attracted by the sale will not be disappointed to find the desired items out of stock.

### Sales Kick-Off

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

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

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

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

## Tab Hunter to Dot Exclusively

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

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

## MIKE CATCHES CORN BEEF SET

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

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

## Expected Talk Of Merc., Disk Stars Not Held

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

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

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

### New Question

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

Label attorneys, however, pointed out that the label's a.&r. head had in past made arrangements and picked parts, that Williams had historically sung lead on about 50 per cent of Platter sides, (Continued on page 66)

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

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

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

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

theme for the forthcoming movie, "Something Wild."

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

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

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

The new Leiber and Stoller operation fits in with the ever-growing trend of production of records by outside a.&r. men or teams. Instead of these free-lance a.&r. men operating casually, they now are becoming more and more organized, so that they offer a whole production package, including the artist, the songs and the a.&r. (Continued on page 66)

## BMI's Black Tie Affair Pulls 300 Pubbers, Writers

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

Seventy-nine song awards were handed out to writers and publishers of hits during 1960. These, in alphabetical order, ranged from "Alley-Oop" to "You've Got What It Takes." Speakers at the annual shindig were BMI President Carl Haverlin, the chairman of the (Continued on page 66)

## Jo Stafford Parts With Col. Records; Has Commitments

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

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

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

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

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

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

Caedmon Records, and the Caedmon Sales Corporation.

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

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

## BILLBOARD MUSIC WEEK

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# Off-B'way Musical Scores Attract Biggie Publishers

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

By JUNE BUNDY

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

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

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

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

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

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

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

# Disk-Fed Fire Cuts Quarters Of Records, Inc.

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

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

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

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

# FIRST BOY FOR TWO A.&R. MEN

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

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

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

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

### Surprise Slip

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

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

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

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

### Big Stereo Year

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

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

By REN GREVATT

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

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

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

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

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

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

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

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

### Dion Makes It

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

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

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

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

## PRI to Add 3 Labels to Roll

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

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

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

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

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

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

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

(Continued on page 70)

## LIBERTY ADDS DRAMA TOUCH

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

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

### LATE BILLBOARD SPOTLIGHTS:

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

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



## Mitch Miller on March To Still More Victories

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

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



MITCH MILLER

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

### Early Success

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

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

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

(Continued on page 51)

## 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.

## Big 3: Make Music More Accessible for TV Films

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

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

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

Synchronization license levies 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 in some cases.

Scopp pointed out that if good music is restricted through an excessive 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 Kassner for eight years, the last two as managing director. Eddie Kassner has appointed Ronnie Brohn to take his place, with Max Diamond continuing as professional manager. Although he has been in the music business for more than 30 years, Brohn moves to his new post after only two years in publishing, both spent with Kassner.

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

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

### Andy Williams Due in Ont.

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

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

The production company will number 60.

## Shapiro-Bernstein Launching Indie British Pubber Firm

By DON WEDGE

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

Exact date is not yet known, but

## STATION'S C&W FORMAT PAYS

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

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

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

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

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

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

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

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

## MUSIC AS WRITTEN

### New York

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

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

### Chicago

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

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

The current contract litigation between Tony Williams and Mercury Record Corporation has two old college roommates in opposite corners: Leonard Levin, Mercury attorney on one side, with Buck Ram, Platters' manager, on the other. The pair, at one time, pledged the same fraternity. . . . Allen Mink, Mercury's Cleveland promotion manager, was married Sunday (29) to Gloria Lee Meizlik, in a ceremony at Farrell, Pa. . . . Earl 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 and final floor of our building burn down." Nick Bfio

### Hollywood

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

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

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

(Continued on page 51)



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## COL. RECORD SESSION TAB SHARED BY CANADA BODY

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

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

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

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

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

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

## Cap Readies 2d Four-Track Tapes

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

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

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

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

## Argo Issues Five New LP Packages

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

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

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

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

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

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

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

## Chi's NARAS Chapter Ready

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

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

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

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

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

## MULTIPLEXING DEMO SET FOR WASHINGTON HI-FI SHOW

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

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

## 'Max' Set for L. A. Opening

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

## Capitol Lines Debut 31 LP's

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

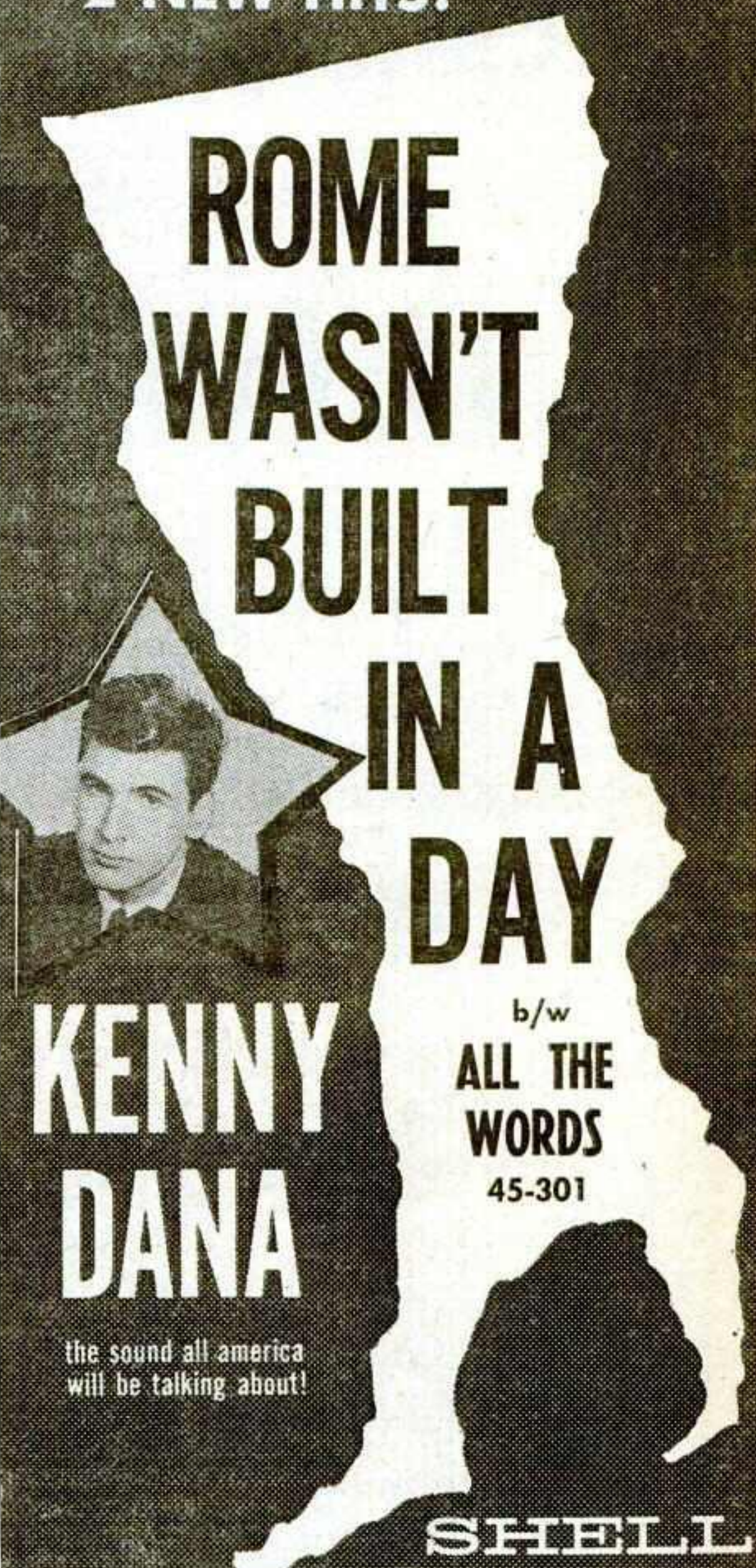
Of the 16 pop albums to be issued, a dozen are new releases and four are reissues in the label's "Star Line" series. The new product release is highlighted by the latest Kingston Trio album. Its eighth for the label. Other LP's feature Ray Anthony, Bob Bain, June Christy, Glen Gray, the debut of drummer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

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

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

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

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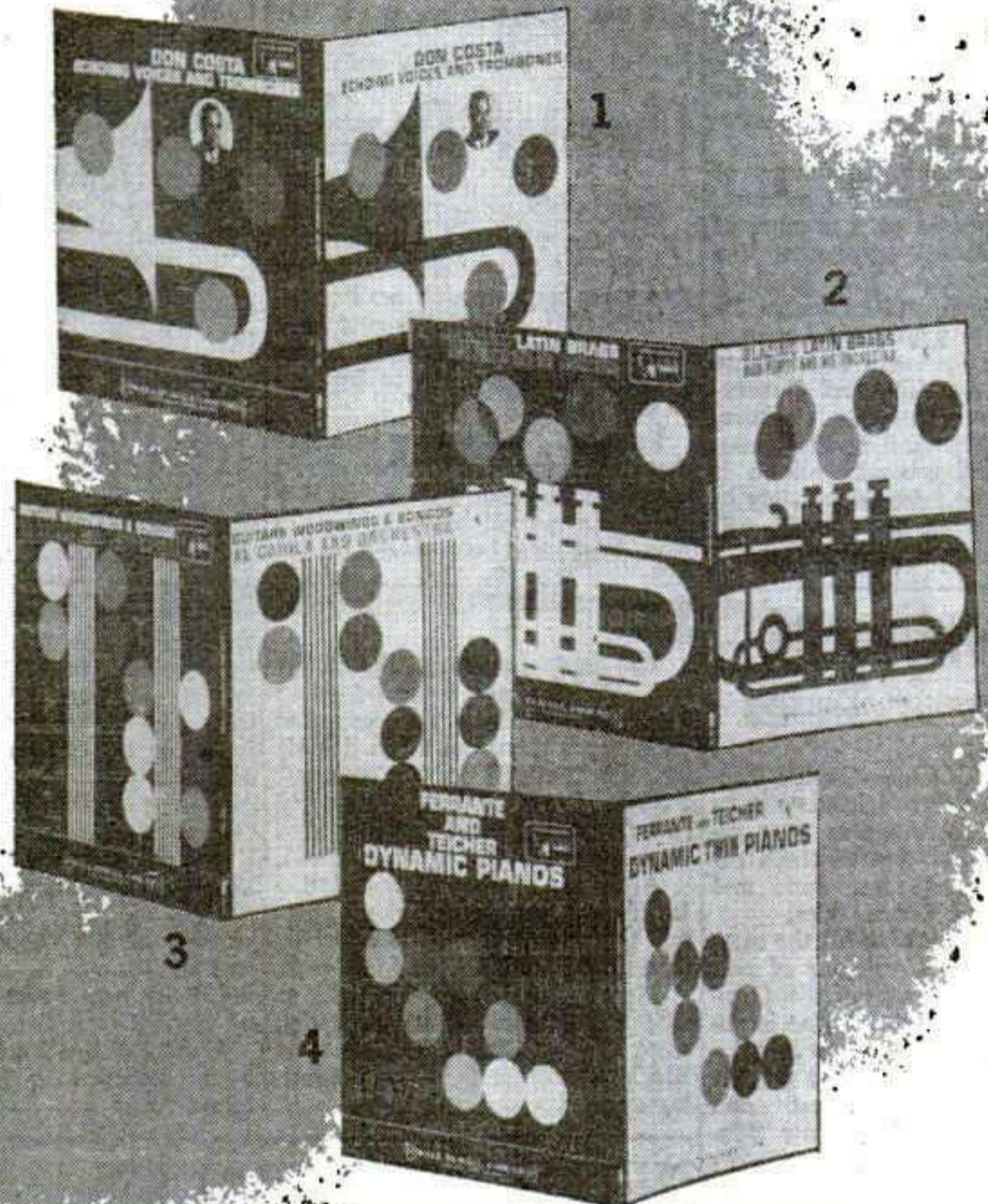
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Twenty-five thrilling voices blended against the smooth background of 5 trombones. An exotic interweaving of tone colors and rhythms.  
**WW 7501 (Mono.) WWS 8501 (Stereo)**
- 2 BLAZING LATIN BRASS—NICK PERITO**  
Rich, brilliant brass powered by the 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 startling adventure in duo piano sound—each note full, distinct, and vibrant in a thrilling two-channel bounce interpretation of striking music.  
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RADIO CORPORATION OF AMERICA



**TALENT REVIEW**

**Toscanini Back as Sales Winner**

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

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

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

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

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

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

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

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

★ ★ ★

**MUSIC TALENT REVIEW**

**Kelly's Crowd Likes Nancy Wilson**

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

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

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

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

**Roulette Changes Two Distributors**

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

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

**FLYING START FOR EVEREST**

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

**Columbia Debts 25 New LP's**

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

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

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

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

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

**Top Rank Records Still Seeks Buyer; Rumors Circulating**

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

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

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

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

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

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

**SHAKIN' UP THE CHARTS!**


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

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



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

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





## An Editorial

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

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

### DEPTH OF CHANGE

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

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

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

### A RICHER ART

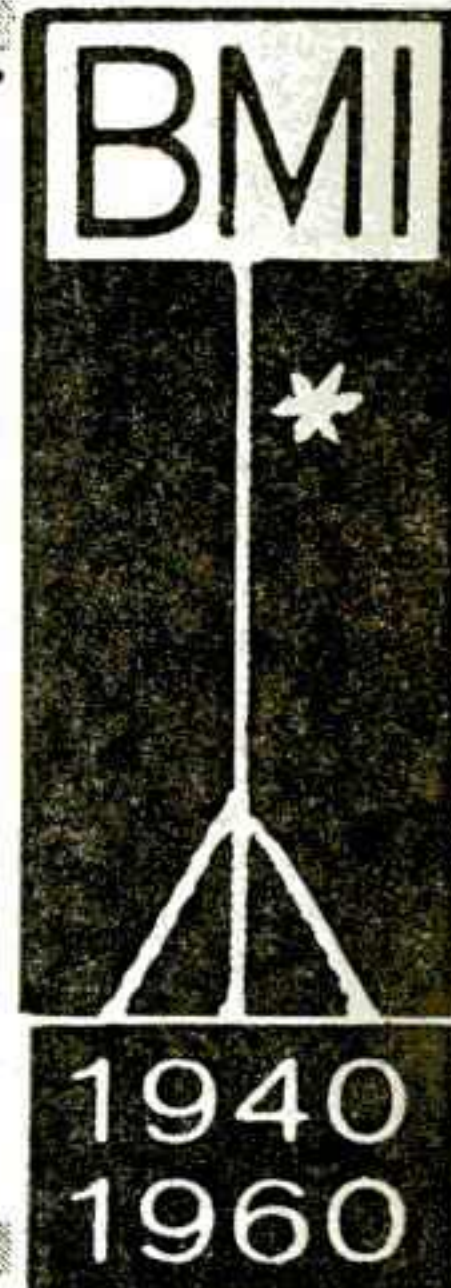
Yet, in our view, this competition has resulted in a richer musical art and a more progressive music business. This we feel is true not only in the fields of concert and jazz music, but also in the pop category where BMI has been most strongly attacked by adherents of the older music business. We feel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

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

# BROADCAST MUSIC, INC.

1940 - 1960

*A Story of 20 Years of Growth and Accomplishment*



## Haverlin Notes Musical Growth

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

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

### CONCERT MUSIC GROWTH

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

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

### MUSIC SCENE ENRICHED

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

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

**CARL HAVERLIN**  
President, BMI

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# Music Custodian Role Seen Prime Factor of BMI Guiding Philosophy

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

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

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

any kind of sustained life for such a fledgling organization.

### A Challenge

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

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

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

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

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

*(Continued on page 23)*

# FACTS ON BMI LOGGING AND MEMBERSHIP NOTED

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

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

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

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

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

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

### Logging System

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

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

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

### IBM Tallies

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

# War, Strikes Marked BMI Start

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

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

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

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

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

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

Among the very earliest of

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

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

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

### Band Leader Firms

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

*(Continued on page 22)*

## BASIC DATA ON AMERICAN MUSIC

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

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

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

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

The above information has been drawn from

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

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

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



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

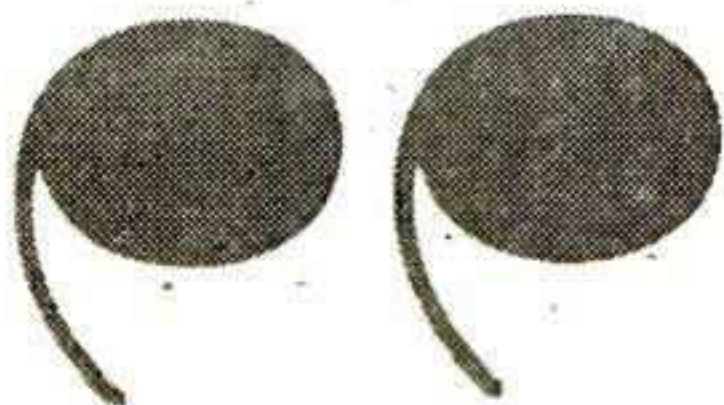


**SYDNEY M. KAYE**, one of America's outstanding copyright authorities and chairman of the board of BMI, has guided the organization as its chief counsel since its formation in 1940.



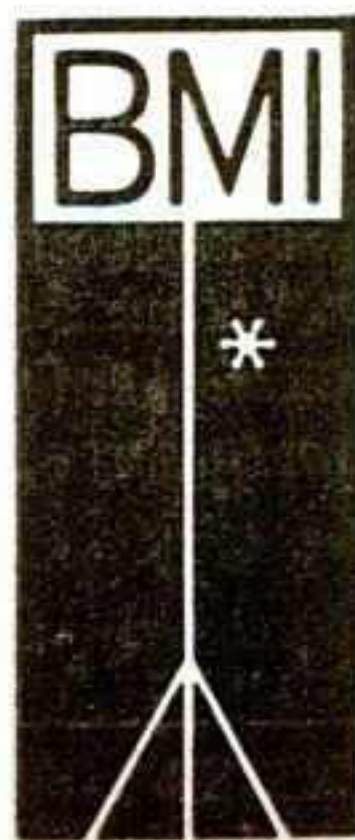
# ONE OF OUR PROUDEST POSSESSIONS

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



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

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



**BROADCAST  
MUSIC·INC.**

589 FIFTH AVENUE  
NEW YORK 17, NEW YORK





# The Music Of Our Time...

**F**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:

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

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SONGS FROM THE SOIL

# Grass Roots Music Burgeons Under Broad Music Aegis

## Rural Music Seen Major Pop Influence

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

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

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

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

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

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

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

*(Continued on page 49)*

## NATION'S MUSIC CULTURE TRULY ALL-AMERICAN

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

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

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

### Subsidization Factor

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

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

## Rhythm & Blue Music Wins Broad Market

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

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

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

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

### A Growing Force

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

*(Continued on page 23)*

# Leading Jazz Creators Win Logging Benefits

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

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

### Credits Sought

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

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

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

### Jazz Who's Who

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

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

# LATIN MUSIC KEY FACET OF VARIED SONG CATALOG

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

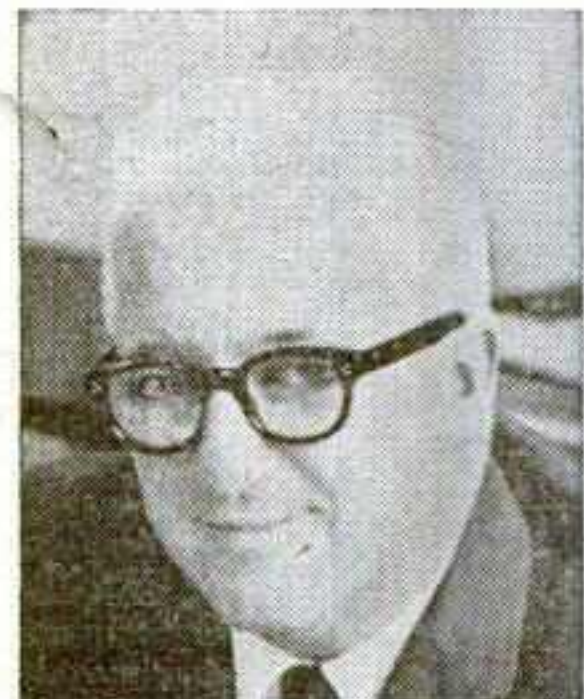
Latin American material had been successful in the United States prior to the acquisition by BMI of the Marks and Peer catalogs. The exciting and sensuous Latin rhythms—the tango, the rumba, the mambo and the cha-cha—appealed strongly to North Americans, especially dancers who frequented ballrooms and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

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

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

### Open Door Policy

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



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



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



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



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



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



ALL-TIME HIT SONGS BROADCAST MUSIC, INC.

1940-1960

1940 ACCIDENT'LY ON PURPOSE, D. McCray, E. Gold, GOWER MUSIC, INC. BREEZE AND I, THE (ANDALUCIA), E. Lecuona, A. Stillman, E. B. MARKS MUSIC CORP. EL CUMBANCHERO, R. Hernandez, PEER INTERNATIONAL CORP. I GIVE YOU MY WORD, A. Kavelin, M. Lynn, GOWER MUSIC, INC. I HEAR A RHAPSODY, G. Fragos, J. Baker, D. Gasparre, GOWER MUSIC, INC. IT'S A BIG WIDE WONDERFUL WORLD, J. Rox, GOWER MUSIC, INC. PRACTICE MAKES PERFECT, E. Gold, D. Roberts, GOWER MUSIC, INC. SAME OLD STORY, THE, M. Field, GOWER MUSIC, INC. THERE I GO, Hy Zaret, I. Weiser, GOWER MUSIC, INC. WE COULD MAKE SUCH BEAUTIFUL MUSIC, H. Manners, B. Sour, ROBERT MELLIN, INC. YOU ARE MY SUNSHINE, J. Davis, C. Mitchell, PEER INTERNATIONAL CORP. 1941 AMAPOLA, A. Gamse, J. M. Lacalle, E. B. MARKS MUSIC CORP. DADDY, B. Troup, REPUBLIC MUSIC CORP. DO I WORRY, B. Worth, S. Cowan, MELODY LANE, (PEER) PUB., INC. DO YOU CARE, L. Quadding, J. Elliott, CHERIO MUSIC PUB., INC. EVERYTHING HAPPENS TO ME, M. Dennis, T. Adair, EMBASSY MUSIC CORP. FLYING HOME, B. Goodman, L. Hampton, REGENT MUSIC CORP. FRENES, 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, B. Garrell, PEER INTERNATIONAL CORP. GREEN EYES, A. Ulferra, N. Mendez, E. Rivera, E. Woods, PEER INTERNATIONAL CORP. HI NEIGHBOR, J. Owens, GOWER MUSIC, INC. HIGH ON A WINDY HILL, J. Whitney, A. Kramer, GOWER MUSIC, INC. HUT SUT SONG, L. Killion, T. McMichael, J. Owens, BRENNER MUSIC, INC. I DON'T WANT TO SET THE WORLD ON FIRE, E. Durham, B. Benjamin, 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. Sour, GOWER MUSIC, INC. IT ALL COMES BACK TO ME NOW, H. Zaret, J. Whitney, A. Kramer, GOWER MUSIC, INC. JUST A LITTLE BIT SOUTH OF NORTH CAROLINA, S. Skylar, A. Shaftel, H. Cannon, PORGIE MUSIC CORP. LET'S GET AWAY FROM IT ALL, M. Dennis, T. Adair, EMBASSY MUSIC CORP. MARIA ELENA, L. Barcala, S. Russell, PEER INTERNATIONAL CORP. MAY I NEVER LOVE AGAIN, S. Marco, J. Erickson, GOWER MUSIC, INC. MY SISTER AND I, H. Zaret, J. Whitney, A. Kramer, GOWER MUSIC, INC. NIGHT WE CALLED IT A DAY, THE, M. Dennis, T. Adair, EMBASSY MUSIC CORP. NUMBER TEN LULLABY LANE, B. Warren, B. Carlton, WARREN PUB. OH LOOK AT ME NOW, J. Bushkin, J. DeVries, EMBASSY MUSIC CORP. PERFIDIA, A. Dominguez, M. Leeds, PEER INTERNATIONAL CORP. SO 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. B. 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 MUSIC, INC. THIS LOVE OF MINE, S. Parker, H. Sanicola, F. Sinatra, EMBASSY MUSIC CORP. 'TIL REVEILLE, S. Cowan, B. Worth, MELODY LANE, (PEER) PUB., INC. TIME WAS, S. K. Russell, M. Prado, G. Luna, PEER INTERNATIONAL CORP. TONIGHT WE LOVE, R. Austin, B. Worth, MAESTRO MUSIC CO. TWO HEARTS THAT PASS IN THE NIGHT (DAME DE TUS ROSAS), E. Lecuona, F. Brown, E. B. MARKS MUSIC CORP. WALKIN' BY THE RIVER, U. Carlisle, B. Sour, SHELDON MUSIC, INC. WISE OLD OWL, J. Ricardel, GOWER MUSIC, INC. YES INDEED, S. Oliver, EMBASSY MUSIC CORP. YOU WALK BY, B. Wayne, B. Raleigh, GOWER MUSIC, INC. YOURS (QUIEREME MUCHO), A. Rodriguez, S. Roig, A. Gamse, E. B. MARKS MUSIC CORP. 1942 DEEP IN THE HEART OF TEXAS, J. Hershey, D. Swander, MELODY LANE, (PEER) PUB., INC. I THINK OF YOU, J. Elliott, D. Marcotte, EMBASSY MUSIC CORP. PAPER DOLL, J. Black, E. B. MARKS MUSIC CORP. STRICTLY INSTRUMENTAL, S. Marcus, B. Benjamin, E. Seiler, CHERIO MUSIC PUB., INC. TICO TICO, Z. Abreau, PEER INTERNATIONAL CORP. WHEN THE LIGHTS GO ON AGAIN (ALL OVER THE WORLD), E. Seiler, S. Marcus, B. Benjamin, 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 INTERNATIONAL CORP. I 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 INTERNATIONAL CORP.

CHERRY, R. Gilbert, D. Redman, S. K. Russell, E. Drake, M. Enney, PEER INTERNATIONAL CORP. FELLOW ON A FURLOUGH, B. Worth, MARTIN BLOCK MUSIC, INC. I DON'T WANT TO LOVE YOU, H. Prichard, CHSELSEA MUSIC CORP. I DREAM OF YOU, M. Goetschius, E. Osler, EMBASSY MUSIC CORP. I'LL BE AROUND, A. Wilder, REGENT MUSIC CORP. KENTUCKY, H. Prichard, GOWER MUSIC CORP. MAGIC IS THE MOONLIGHT (TE QUIERO DIJISTE), M. Grever, C. Pasquale, PEER INTERNATIONAL CORP. POINCIANA (SONG OF THE TREE), N. Simon, B. Bernier, E. B. MARKS MUSIC CORP. TWILIGHT TIME, B. Ram, M. & A. Nevins, A. Dunn, PORGIE MUSIC CORP. WHAT A DIFFERENCE A DAY MADE (CUANDO VUELVA A TU LADO), M. Grever, S. Adams, E. B. MARKS MUSIC CORP. 1945 BAIA, A. Barroso, PEER INTERNATIONAL CORP. CALDONIA, F. Moore, CHERIO MUSIC PUB., INC. COME CLOSER TO ME (ACERCATE MAS), O. Farres, A. Stewart, PEER INTERNATIONAL 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., INC. WAITIN' FOR THE TRAIN TO COME IN, S. Skylar, M. Block, MARTIN BLOCK MUSIC, INC. WALKIN' WITH MY HONEY (SOON, SOON, SOON), S. Skylar, M. Block, REPUBLIC MUSIC CORP. YOU BELONG TO MY HEART (SOLAMENTE UNA VEZ), A. Lara, R. Gilbert, PEER INTERNATIONAL CORP. 1946 AH YES, THERE'S GOOD BLUES TONIGHT, E. Osler, A. Osler, EMBASSY MUSIC CORP. ALL THE CATS JOIN IN, E. Sauter, R. Gilbert, A. Wilder, REGENT MUSIC CORP. ARE THESE REALLY MINE, D. Saxon, S. Skylar, R. Cook, PORGIE MUSIC CORP. ATLANTA, GA., S. Skylar, A. Shaftel, ALGONQUIN MUSIC, INC. BEST MAN, R. Alfred, F. Wise, VANGUARD SONGS I DON'T KNOW ENOUGH ABOUT YOU, P. Lee, D. Barbour, PORGIE MUSIC CORP. I GUESS I'LL GET THE PAPERS (AND GO HOME), H. Kanner, A. Jarwood, H. Prince, D. Rogers, PORGIE MUSIC CORP. I LOVE YOU (FOR SENTIMENTAL REASONS), D. Watson, W. Best, DUCHESS MUSIC CORP. I'LL NEVER LOVE AGAIN, I. Esperon, eng. lyr.: R. A. Stewart, PEER INTERNATIONAL CORP. LAUGHING ON THE OUTSIDE (CRYING ON THE INSIDE), B. Wayne, B. Raleigh, GOWER MUSIC, INC. MY SHAWL (OMBO), X. 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. Lecuona, H. Ruby, E. B. MARKS MUSIC CORP. COME TO THE MARDI GRAS (NAO TENHO LAGRIMAS), M. Buihoes, M. DeOliveira, PEER INTERNATIONAL CORP. I WONDER WHO'S KISSING HER NOW, J. Howard, W. Hough, F. Adams, E. B. MARKS MUSIC CORP. IT TAKES TIME, A. Korb, ALGONQUIN MUSIC, INC. JUST AN OLD LOVE OF MINE, P. Lee, D. Barbour, PORGIE MUSIC CORP. LET'S BE SWEETHEARTS AGAIN, J. Marlowe, E. Maxwell, PORGIE MUSIC CORP. LOLITA LOPEZ, J. 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, H. Roubanis, COLONIAL MUSIC PUB. CO., INC. MY ADOBE HACIENDA, L. Massey, L. Penny, PEER INTERNATIONAL CORP. OPEN THE DOOR RICHARD, D. Howell, J. McVee, J. Mason, D. Fletcher, DUCHESS MUSIC CORP. SMOKE! SMOKE! SMOKE! M. Travis, T. Williams, AMERICAN MUSIC, INC. THAT'S HOW MUCH I LOVE YOU, W. Fowler, J. Hall, WALLACE FOWLER PUB. THERE'LL BE SOME CHANGES MADE, W. B. Overstreet, H. Higgins, E. B. MARKS MUSIC CORP. WE COULD MAKE SUCH BEAUTIFUL MUSIC, H. Manners, R. Sour, GOWER MUSIC, INC. 1948 BOUQUET OF ROSES, S. Nelson, B. Hilliard, HILL AND RANGE SONGS, INC. COOL WATER, B. Nolan, AMERICAN MUSIC, INC. CUANTO LE GUSTA, R. Ruiz, R. Gilbert, PEER INTERNATIONAL CORP. DELILAH, J. Shirf, H. Manners, REGENT MUSIC CORP. FOOL THAT I AM, F. Hunt, HILL AND RANGE SONGS, INC. I LOVE YOU SO MUCH IT HURTS, F. Tihman, 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 MUSIC CORP. YOU WERE ONLY FOOLIN', L. Fotin, D. Faber, F. Meadows, BARRON MUSIC CORP. YOU, YOU, YOU ARE THE ONE, T. Demsey, F. Wise, M. Leeds, COLONIAL MUSIC PUB. CO., INC. YOURS, A. Rodriguez, G. Roig, A. Gamse, E. B. MARKS MUSIC CORP.

YOU'VE CHANGED, B. Carey, C. Fischer, MELODY LANE, (PEER) PUB., INC. 1949 BALLIN' THE JACK, C. Smith & J. Burris, E. B. MARKS MUSIC CORP. BLUEBIRD ON YOUR WINDOW-SILL (THERE'S A), M. Clarke, MELLIN MUSIC, INC. CANDY KISSES, G. Morgan, HILL AND RANGE SONGS, INC. CROCODILE TEARS, B. Weber & J. MacDonald, JOHNSTONE-MONTEI, INC. HAWAIIAN SUNSET, S. Kaye & B. Kaye, REPUBLIC MUSIC CORP. I'M SO LONESOME I COULD CRY, H. Williams, ACUFF-ROSE PUB. IT'S A BIG WIDE WONDERFUL WORLD, J. Rox, GOWER MUSIC, INC. JEALOUS HEARTY, J. Carson, ACUFF-ROSE PUB. MAMBO No. 5, D. Prado, PEER INTERNATIONAL CORP. MISSISSIPPI FLYER, D. Marcotte, MELLIN MUSIC, INC. NOW! NOW! NOW IS THE TIME, G. Howe, B. Burns, 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 INTERNATIONAL CORP. SOMEDAY (YOU'LL WANT ME TO WANT YOU), J. Hodges, DUCHESS MUSIC CORP. WHILE WE'RE YOUNG, A. Wilder, M. Pallitz & 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, S. Gunter, JIM BULL-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, T. E. Gilkyson, AMERICAN MUSIC, INC. DADDY'S LITTLE BOY, B. Collins, CHERIO MUSIC PUB., INC. DADDY'S LITTLE GIRL, B. Burke, G. Gerlach, CHERIO MUSIC PUB., INC. DID ANYONE EVER TELL YOU, MRS. MURPHY, L. Worth, L. Sloan, K. Soessdorf, JOHNSTONE-MONTEI, INC. DO I WORRY, B. Worth, S. Cowan, MELODY LANE, (PEER) PUB., INC. DOWN THE LANE, G. Howe, B. Burns, GOWER MUSIC, INC. END OF A LOVE AFFAIR, E. C. Redding, DUCHESS MUSIC CORP. FROSTY THE SNOWMAN, S. Nelson, J. Rollins, HILL AND RANGE SONGS, INC. GOODNIGHT, IRENE, H. Ledbetter, J. Lomax, LUDLOW MUSIC, INC. 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. Jaquet, 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, INC. WANDERIN', S. Kaye, REPUBLIC MUSIC CORP. WEDDING SAMBA, THE (WEDDING RHUMBA, THE), A. Ellstein, A. Small, J. Liebowitz, DUCHESS MUSIC CORP. WE'LL BUILD A BUNGALOW, B. Bryant, S. Mayhams, MELLIN MUSIC, INC. WINTER WALTZ, THE, F. Foster, GALE & GAYLES, INC. YOU'RE ALL I WANT FOR CHRISTMAS, G. Moore, S. Ellis, PORGIE MUSIC CORP. 1951 BEAUTIFUL BROWN EYE, A. Smith & A. Delmore, AMERICAN MUSIC, INC. BECAUSE OF YOU, A. Hammerstein & D. Wilkinson, GOWER MUSIC, INC. CASTLE ROCK, A. Sears, J. Shirf & E. Drake, WEAMAR MUSIC CORP. COLD, COLD HEART, M. 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. I LOVE THE SUNSHINE OF YOUR SMILE, J. MacDonald - J. Hoffman, JOHNSTONE-MONTEI, INC. I WISH I HAD NEVER MET SUNSHINE, G. Aulry, D. Evans, O. Haldean, GOLDEN WEST MUSIC PUB. IF YOU'VE GOT THE MONEY (I'VE GOT THE TIME), L. Frizzell, J. Beck, PEER INTERNATIONAL CORP. I'LL HOLD YOU IN MY HEART, E. Arnold, V. Horton, T. Dilbeck, ADAMS-VEE & ABBOTT, INC. I'M YOURS TO COMMAND, R. Columbo, ALGONQUIN MUSIC, INC. IT IS NO SECRET, S. Hamblen, DUCHESS MUSIC CORP. KENTUCKY WALTZ, B. Monroe, PEER INTERNATIONAL CORP. ON TOP OF OLD SMOKY, P. Seeger, FOLKWAYS MUSIC PUB., INC. LONGING FOR YOU, W. Dana, B. Jansen, LUDLOW MUSIC, INC. ROVING KIND, THE, J. Cavanaugh, A. Stanton, HOLLIS MUSIC, INC. SENTIMENTAL MUSIC, B. Wayne, R. Carr, TOWN AND COUNTRY MUSIC CO. SIN (IT'S NO), G. Hoven, C. R. Shull, ALGONQUIN MUSIC, INC. SLOW POKE, P. King, C. Price, RIDGEWAY MUSIC SO LONG (IT'S BEEN GOOD TO KNOW 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 SONGS, INC. AUF WIEDERSEHN SWEETHEART, E. Storch, J. Turner, J. Sexton, HILL AND RANGE SONGS, INC. BERMUDA, E. & C. Strother, GODAY MUSIC, INC. BLACKSMITH BLUES, THE, J. Holmes, RUMBALERO MUSIC, INC. BOTCH-A-ME, E. Y. Stanley, R. Morbelli, I. Astore, HOLLIS MUSIC, INC. BUNNY HOP, R. Anthony, L. Aulatti, MOON-LIGHT MUSIC, INC. DON'T LET THE STARS GET IN YOUR EYES, S. Wille, FOUR STAR SALES CO., INC. GLOW WORM, P. Eincke, L. Robinson, J. Mercer, E. B. MARKS MUSIC CORP.

GUY IS A GUY, A. O. Brand, LUDLOW MUSIC, INC. HALF AS MUCH, C. Williams, ACUFF-ROSE PUB. HAMBONE, L. Washington, R. Saunders, RUSH MUSIC CO. HERE IN MY HEART, P. Genaro, I. 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. Milton, ALGONQUIN MUSIC, INC. IT'S IN THE BOOK, J. Stanley, A. Thorsen, MAGNOLIA PUB. CO. JAMBALAYA (ON THE BAYOU), H. Williams, ACUFF-ROSE PUB. JUST A LITTLE LOVIN' (WILL GO A LONG WAY), E. Arnold, Z. Clements, HILL AND RANGE SONGS, INC. KISS OF FIRE, L. Allen, R. Hill, DUCHESS MUSIC CORP. LULLABY OF BIRDLAND, G. Shearing, PATRICIA MUSIC PUB. CORP. MY ONE AND ONLY LOVE, G. Wood, R. Mellin, WRITER NIGHT TRAIN, J. Forrest, O. Washington, L. C. Simpkins, PAMLEE MUSIC CO. PERFIDIA, A. Dominguez, M. Leeds, PEER INTERNATIONAL CORP. PLEASE, MR. SUN, R. Getzow, S. Frank, WEISS & BARRY, INC. TELL ME WHY, M. Gold, A. Albers, SIGNET MUSIC CO. THAT'S ALL, B. Haynes, PORTRAIT MUSIC TOO OLD TO CUT THE MUSTARD, B. Carlisle, ACUFF-ROSE PUB. VANESSA, B. Wayne, MERIDIAN MUSIC, INC. 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. ANKA, R. Valro, W. Engvick, HOLLIS-MUSIC, INC. BIG MAMOU, L. Davis, PEER INTERNATIONAL CORP. CHANGING PARTNERS, L. Coleman, J. Darion, PORGIE MUSIC CORP. CRAZY MAN CRAZY, B. Haley, EASTWICK MUSIC CO. CRYING IN THE CHAPEL, A. Glenn, VALLY PUB., INC. DANSE RO, 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. Haynes, PORTRAIT MUSIC RICOCHET, L. Coleman, J. Darion, M. 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. Vincent, CAPRI MUSIC CORP. TILL I WALTZ AGAIN WITH YOU, S. Prosen, VILLAGE MUSIC CO. UNDER THE BRIDGES OF PARIS, D. Cochran, V. Scotto, J. Roder, HILL AND RANGE SONGS, INC. WISHING RING, A. Britt, P. Maddux, ACUFF-ROSE PUB. YOU, YOU, YOU, L. Ollas, R. Mellin, MELLIN MUSIC, INC. YOUR CHEATING HEART, M. Williams, ACUFF-ROSE PUB. YOURS (QUIEREME MUCHO), A. Rodriguez, G. Roig, A. Gamse, E. B. MARKS MUSIC CORP. 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 INTERNATIONAL CORPORATION. JILTED, R. Colby, D. Manning, SHELDON MUSIC, INC. JOEY, B. Salimira, S. Bernstein, J. Kriegermann, H. Weiner, LOWELL MUSIC CORP. LET ME GO, LOVER, J. L. Carson, A. Hill, RUMBALERO MUSIC, INC. MAN UPSTAIRS, THE, D. Morgan, H. Stanley, G. Manner, STARSTAN MUSIC CORP. MAN WITH THE BANJO, THE, F. Reichel, R. Mellin, MELLIN MUSIC, INC. MELANCHOLY ME, J. Thomas, H. Biggs, SHELDON MUSIC, INC. SH-BOOM, C. C. Feaster, J. Keys, F. McRae, W. Edwards, PROGRESSIVE MUSIC PUB. CO.-ST. LOUIS MUSIC CORP. SHAKE, RATTLE AND ROLL, C. Calhoun, PROGRESSIVE MUSIC PUB. CO. SWAY, M. Gimbel, P. Ruiz, PEER INTERNATIONAL CORP. THERE'LL BE NO TEARDROPS TONIGHT, H. Williams, ACUFF-ROSE PUB. THIS OLE HOUSE, S. Hamblen, STUART HAMLEN MUSIC CO. WHAT IS WAS, WAS FOOTBALL, A. Griffith, BENTLEY MUSIC CO. WHITHER, THOU GOEST, G. Singer, BRENNER MUSIC, INC.-KAVELIN MUSIC, INC. WOMAN (MAN), D. Gleason, STUDIO MUSIC CO. YOUNG AT HEART, J. Richards, C. Leigh, CHERIO MUSIC PUB., INC. 1955 AIN'T IT A SHAME, D. Bartholomew, A. Domino, COMMODORE MUSIC CORP. AT MY FRONT DOOR, J. Moore, E. Abner, TOLLIE MUSIC, INC. BALLAD OF DAVEY CROCKETT, THE, T. Blackburn, G. Bruns, WONDERLAND MUSIC CO., INC. BLACK DENIM TROUSERS, J. Leibner, M. Stroller, QUINTET MUSIC, INC. BREEZE AND I, THE, E. Lecuona, A. Stillman, E. B. MARKS MUSIC CORP. DANCE WITH ME HENRY, J. Otis, H. Ballard, E. James, MODERN MUSIC PUB., CO.-LOIS MUSIC PUB. CO.

DOMANI, U. Mincetti, T. Valena, MONTAUR MUSIC, INC. DON'T BE ANGRY, N. Brown, R. McCoy, F. Mendelsohn, REPUBLIC MUSIC CORP. SAVOY MUSIC CO. EARTH ANGEL, J. Balvin, DOOTSIE WIL-LIAMS PUB. HEARTS OF STONE, R. Jackson, E. Roy, GRANITE MUSIC CO.-REGENT MUSIC CORP. I HEAR YOU KNOCKIN', D. Bartholomew, P. King, COMMODORE MUSIC CORP. IF I MAY, C. Singleton, R. McCoy, ROOSEVELT MUSIC CO., INC. KO KO MO, F. Wilson, J. Porter, E. Levy, MERIDIAN MUSIC, INC. MAYBELLENE, C. Berry, R. Fratto, A. Freed, ARC MUSIC CORP. NO MORE, L. J. & D. DeJohn, MAPLE LEAF MUSIC PUB., INC. ONLY YOU, B. Ram, A. Rand, WILDWOOD MUSIC, INC. OPEN UP YOUR HEART, S. Hamblen, STUART HAMLEN MUSIC CO. PLEDGING MY LOVE, D. Robey, F. Washington, LION PUB. CO.-WEAMAR MUSIC CORP. POR FAVOR, N. & J. Sherman, WINNETON MUSIC CORP. ROCK LOVE, H. Glover, LOIS MUSIC PUB. CO. SEVENTEEN, J. F. Young Jr., C. Gorman, B. Bennett, LOIS MUSIC PUB. CO. SHIFTING, WHISPERING SANDS, M. Hadler, V. C. Gilbert, GALLATIN MUSIC CORP. SINCERELY, H. Fuqua, A. Freed, ARC MUSIC CORP. SIXTEEN TONS, M. Travis, AMERICAN MUSIC, INC. SUDDENLY THERE'S A VALLEY, C. Meyer, B. Jones, HILL AND RANGE SONGS, INC.-WARMAN MUSIC, INC. SWEET AND GENTLE, G. Thorn, O. Portal, PEER INTERNATIONAL CORP. THAT'S ALL I WANT FROM YOU, M. Ratha, F. Rotter, WEISS & BARRY, INC. TWEEDLE DEE, W. Scott, PROGRESSIVE MUSIC PUBLISHING COMPANY. 1956 BAND OF GOLD, R. Muses, J. Taylor, LUD-LOW MUSIC, INC. BE-BOP-A-LULA, G. Vincent, T. Davis, LOW-ERY MUSIC CO. BLUE SUEDE SHOES, C. Perkins, HI-LO MUSIC & HILL AND RANGE SONGS, INC. CANADIAN SUNSET, E. Heywood, N. Gimbel, MERIDIAN MUSIC, INC. CINDY, OH CINDY, B. Barron, B. Long, BRYDEN MUSIC, INC. DADDY O, I. Innis, B. Abner, C. Gore, LOIS MUSIC PUB. CO. DON'T BE CRUEL, O. Blackwell, E. Presley, ELVIS PRESLEY MUSIC, INC.-SHALIMAR MUSIC CORP. DUNGAREE DOLL, B. Raleigh, S. Edwards, E. B. MARKS MUSIC CORP. EDDIE, MY LOVE, A. Collins, M. Davis, S. Ling, MODERN MUSIC PUB. CO.-ROOSEVELT MUSIC CO., INC. FOOL, THE, N. Ford, DEBRA MUSIC CORP. GLENORA, R. Stanley, AMERICAN MUSIC, INC. GRADUATION DAY, J. Sherman, N. Sherman, SHELDON MUSIC, INC. GREEN DOOR, B. Davis, M. Moore, TRINITY MUSIC, INC. HALLELUJAH I LOVE HER SO, R. Charles, PROGRESSIVE MUSIC PUB. CO. HEARTBREAK HOTEL, M. B. Axton, T. Darden, E. Presley, TREE PUB. CO., INC. HONKY TONK, B. Doggett, S. Sheppard, H. Glover, B. Butler, BILLACE MUSIC CO. HOUND DOG, J. Leibner, M. Stoller, ELVIS PRESLEY MUSIC, INC.-LION PUB. CO. I ALMOST LOST MY MIND, I. J. Hunter, HILL AND RANGE SONGS, INC. I'M IN LOVE AGAIN, A. Domino, D. Bartholomew, REVEE MUSIC CO. I WANT YOU, I NEED YOU, I LOVE YOU, G. Mysels, I. Kosloff, ELVIS PRESLEY MUSIC, INC. I'LL BE HOME, S. Lewis, F. Washington, ARC MUSIC CORP. IT ISN'T RIGHT, R. Mellin, MELLIN MUSIC, INC. JUKE BOX BABY, J. Sherman, N. Sherman, WINNETON MUSIC CORP. JUST WALKIN' IN THE RAIN, J. Bragg, R. B. Riley, GOLDEN WEST MUSIC PUB. LONG TALL SALLY, E. Johnson, R. Penniman, R. Blackwell, VENICE MUSIC, INC. LOVE ME TENDER, E. Presley, V. Matson, ELVIS PRESLEY MUSIC, INC. MEMORIES ARE MADE OF THIS, T. Gilkyson, R. Dehr, F. Miller, MONTCLARE MUSIC CORP. MR. WONDERFUL, G. Weiss, J. Beck, L. Hollofencer, WRITER. PETTICOATS OF PORTUGAL, M. Durso, M. Mitchell, M. Kahn, BRENT MUSIC CORP. ROCK AND ROLL WALTZ, D. Ware, S. Allen, SHELDON MUSIC, INC. ROCK ISLAND LINE, L. Donegan, HOLLIS MUSIC, INC. SEE YA LATER, ALLIGATOR, R. C. Guldry, ARC MUSIC CORP. SINGING THE BLUES, M. Endsley, ACUFF-ROSE PUB. SOFT SUMMER BREEZE, E. Heywood, J. Spencer, REGENT MUSIC CORP. TEAR FELL, A. D. Burton, E. Randolph, PROGRESSIVE PUB. CO. TOO CLOSE FOR COMFORT, J. Beck, G. Weiss, L. Hollofencer, WRITER. WALK HAND IN HAND, J. Cowell, REPUBLIC MUSIC CORP. WAYWARD WIND, THE, H. Newman, S. Lebowksky, HILLARY MUSIC, INC.-BAMBOO MUSIC, INC. WHY DO FOOLS FALL IN LOVE?, F. Lyman, F. Santiago, G. Goldner, PATRICIA MUSIC PUB. CORP. 1957 ALL SHOOK UP, O. Blackwell, E. Presley, ELVIS PRESLEY MUSIC, INC.-SHALIMAR MUSIC CORP. ALMOST PARADISE, M. Petty, PEER INTERNATIONAL CORP. BANANA BOAT SONG, A. Arkin, B. Carey, E. Daring, BRYDEN MUSIC, INC.-E. B. MARKS MUSIC CORP. BE-BOP BABY, P. Lenghurst, TRAVIS MUSIC, INC. BLUE MONDAY, D. Bartholomew, COMMODORE MUSIC CO. BYE BYE LOVE, F. Bryant, B. Bryant, ACUFF-ROSE PUB. CINCO ROBLES, D. Wright, L. Sullivan, HILLARY MUSIC, INC.-BAMBOO MUSIC, INC. COME GO WITH ME, C. E. Quick, GIL MUSIC CORP.-FEE-BEE MUSIC. DARK MOON, N. Miller, DANDELION MUSIC CO. DIANA, P. Anka, PAMCO MUSIC, INC. DON'T FORBID ME, C. Singleton, ROOSEVELT MUSIC CO., INC. FOUR WALLS, G. Campbell, M. Moore, SHELDON MUSIC, INC. GONE, S. Rogers, DALLAS MUSIC CO., INC.-ELVIS PRESLEY MUSIC, INC. HAPPY BIRTHDAY BABY, M. J. Sylvia, G. J. Lopez, DONNA MUSIC PUB.-ARC MUSIC CORP. I LIKE YOUR KIND OF LOVE, M. Endsley, ACUFF-ROSE PUB. I'M WALKIN', A. Domino, D. Bartholomew, REVEE MUSIC CO. JAILHOUSE ROCK, J. Leibner, M. Stoller, ELVIS PRESLEY MUSIC, INC.



**BETWEEN YOU AND ME**, L. Cathy, J. Kollar, WINNETON MUSIC CORP.  
**BIGBOW SWEETER THAN WINE**, T. Siz, P. Campbell, J. Newman, FOLKWAYS MUSIC PUB., INC.  
**LITTLE BITTY PRETTY ONE**, R. Byrd, RECORDO MUSIC PUB.  
**LITTLE DARLIN'**, M. Williams, EXCELLOREO MUSIC CO.  
**LOVE IS STRANGE**, E. Smith, M. Baker, BEN-GHAZI ENTERPRISES, INC.  
**LOVE ME**, J. Leiber, M. Stoller, HILL AND RANGE SONGS, INC.-QUINTET MUSIC, INC.  
**MAMA LOOKA BOOBOO**, F. Alexander, DUCHESS MUSIC CORP.  
**MARIANNE**, T. Gilkyson, F. Miller, R. Dehr, MONTCLARE MUSIC CORP.  
**MELODIE D'AMOUR**, L. Johns, H. Salvador, M. Lanjean, RAYVEN MUSIC CO., INC.  
**MR. LEE**, H. Dixon, H. Gathers, J. Pough, E. R. Pough, L. Webb, PROGRESSIVE MUSIC PUB. CO.  
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**PARTY DOLL**, J. Bowen, B. Knox, D. Lanier, D. Allred, PATRICIA MUSIC PUB. CORP.  
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**ROSE AND A BABY RUTH**, A. J. D. Loudermilk, BENTLEY MUSIC CO.  
**ROUND AND ROUND**, L. Stallman, J. Shapiro, RUSH MUSIC CO.  
**SCHOOL DAYS (RING RING GOES THE BELL)**, C. Barry, ARC MUSIC CORP.  
**SEARCHIN'**, J. Leiber, M. Stoller, TIGER MUSIC, INC.  
**SEND FOR ME**, O. Jones, WINNETON MUSIC CORP.  
**SILHOUETTES**, F. Slay, B. Crews, REGENT MUSIC CORP.  
**START MOVIN'**, D. Hill, B. Stevenson, SHELTON MUSIC, INC.  
**TEEN AGE CRUSH**, A. Allison, J. Allison, CENTRAL SONGS, INC.  
**THAT'LL BE THE DAY**, J. Allison, B. Holly, N. Petty, NOR VA JAK MUSIC, INC.  
**TOO MUCH**, L. Rosenberg, B. Wainman, SOUTHERN BELLE MUSIC PUBLISHERS-ELVIS PRESLEY MUSIC, INC.  
**WAKE UP LITTLE SUSIE**, F. Bryant, B. Bryant, ACUFF-ROSE PUB.  
**WHITE SILVER SANDS**, C. R. Matthews, G. Reinhardt, FELLOW MUSIC-PEER INTERNATIONAL CORP.  
**WHOLE LOTTA SHAKIN' GOIN' ON**, S. David, D. Williams, MARLYN MUSIC PUB., INC.-COPAR MUSIC, INC.  
**WHY, BABY WHY**, L. Dixon, L. Harrison, WINNETON MUSIC CORP.  
**YOU SEND ME**, L. C. Cook, HIGUERA PUB. CO.  
**YOUNG LOVE**, C. Joyner, R. Cartey, LOWERY MUSIC CO., INC.-STARS, INC.

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**ALL I HAVE TO DO IS DREAM**, B. Bryant, ACUFF-ROSE PUB.  
**ARE YOU SINCERE**, W. P. Walker, CEDARWOOD MUSIC CO.  
**AT THE HOP**, J. Medora, A. Slinger, SINGULAR MUSIC PUB. CO., INC.-SEALARK ENTERPRISES, INC.  
**BEEP BEEP**, C. Cicchetti, D. Claps, PATRICIA MUSIC PUB. CORP.-H & L MUSIC CORP.  
**BIG MAN**, B. Belland, G. Larson, BEECHWOOD MUSIC CORP.  
**BIRD DOG**, B. Bryant, ACUFF-ROSE PUB.  
**BOOK OF LOVE**, W. Davis, G. Malone, C. Patrick, ARC MUSIC CORP.-KEEL MUSIC CO.  
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**DO YOU WANT TO DANCE**, B. Freeman, CLOCKUS MUSIC, INC.  
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**IT'S ONLY MAKE BELIEVE**, J. Nance, C. Twitty, MARIELLE MUSIC PUB. CORP.  
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**LA DEE DAH**, B. Crews, F. Slay, CONLEY MUSIC, INC.  
**LITTLE STAR**, V. Picone, A. Venosa, KEEL MUSIC CO.  
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**LONESOME TOWN**, B. Knight, ERIC MUSIC, INC.  
**LOOKING BACK**, B. Benton, B. Hendricks, C. Otis, EDEN MUSIC, INC.-SWECO MUSIC CORP.  
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**MY TRUE LOVE**, J. Scott, STARFIRE MUSIC CORP.  
**NON DIMENTICAR (DON'T FORGET)**, S. Dobbins, P. G. Redi, M. Galdieri, HOLLIS MUSIC, INC.  
**OH JULIE**, N. Bail, K. Moffitt, EXCELLOREO MUSIC CO.  
**OH, LONESOME ME**, D. Gibson, ACUFF-ROSE PUB.  
**ONE NIGHT**, D. Bartholomew, P. King, ELVIS PRESLEY MUSIC, INC.-TRAVIS MUSIC, INC.  
**ONE SUMMER NIGHT**, D. Webb, MELODY LANE (PEER) PUB., INC.  
**PATRICIA**, P. Prado, PEER INTERNATIONAL CORP.  
**PEGGY SUE**, J. Allison, N. Petty, NOR VA JAK MUSIC, INC.  
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**STOOD UP**, D. Dickerson, E. Herrold, COMMODORE MUSIC CO.  
**STROLL**, THE N. Lee, C. Otis, MERIDIAN MUSIC CORP.  
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**SUGARTIME**, O. Echols, C. Phillips, NOR VA JAK MUSIC, INC.  
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**SWINGIN' SHEPHERD BLUES**, THE M. Koffman, BENELL MUSIC PUB. CO.-KAMH MUSIC, INC.  
**TEQUILA**, C. Rio, JAT MUSIC CO.  
**TO KNOW HIM IS TO LOVE HIM**, P. Spector, HILLIARY MUSIC, INC.-BAMBOO MUSIC, INC.

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**26 MILES (SANTA CATALINA)**, B. Belland, G. Larson, BEECHWOOD MUSIC CORP.  
**TWILIGHT TIME**, A. Dunn, A. Nevins, FOLKWAYS MUSIC CORP.  
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**WONDERFUL TIME UP THERE**, A. L. Abernathy, WALLACE FOWLER PUB.  
**YAKETY YAK**, J. Leiber, M. Stoller, TIGER MUSIC, INC.  
**YOU ARE MY DESTINY**, P. Anka, PAMCO MUSIC, INC.

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**ALONG CAME JONES**, M. Stoller, J. Leiber, TIGER MUSIC, INC.  
**ANGELS LISTENED IN**, THE B. D. Smith, S. Faust, WINNETON MUSIC CORP.  
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**BATTLE OF NEW ORLEANS**, THE J. Driftwood, WARDEN MUSIC CO., INC.  
**BE MY GUEST**, F. Domino, J. Marascalco, T. Boyce, TRAVIS MUSIC, INC.  
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**(SORRY) I RAN ALL THE WAY HOME**, H. Giacasi, A. Zwirn, FIGURE MUSIC, INC.  
**STAGGER LEE**, L. Price, H. Logan, SHELTON MUSIC, INC.  
**SWEETER THAN YOU**, B. Knight, HILLIARY MUSIC CO.  
**TALL PAUL**, B. Roberts, B. Sherman, D. Sherman, MUSIC WORLD CORPORATION-WONDERLAND MUSIC COMPANY, INC.  
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**YOU WERE MINE**, P. Giacalone, DARA MUSIC CORPORATION-GOOD SONGS

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**(YOU WERE MADE FOR) ALL MY LOVE**, J. Wilson, B. Myles, PEARL MUSIC COMPANY, INC.  
**ALONE AT LAST**, J. Lehmann, PEARL MUSIC COMPANY, INC.  
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**IMAGE OF A GIRL**, R. Clasky, M. Rosenberg, ELDERADO MUSIC COMPANY.  
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**MY HEART HAS A MIND OF ITS OWN**, H. Greenfield, J. Keller, ALDON MUSIC, INC.  
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**ONLY THE LONELY (KNOW THE WAY I FEEL)**, R. Orbison, J. Melson, ACUFF-ROSE PUBLICATIONS.  
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**PUPPY LOVE**, P. Anka, SPANKA MUSIC CORPORATION.  
**A ROCKIN' GOOD WAY (TO MESS AROUND AND FALL IN LOVE)**, B. Benton, C. Otis, L. De Jesus, EDEN MUSIC, INC.-CONRAD PUBLISHING COMPANY, INC.  
**RUNNING BEAR**, J. P. Richardson, BIG BOPPER MUSIC COMPANY.  
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**SINK THE BISMARCK**, T. Franks, J. Horton, CAJUN PUBLISHING COMPANY, INC.  
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**SO SAD**, D. Everly, ACUFF-ROSE PUBLICATIONS.  
**STAIRWAY TO HEAVEN**, N. Sedaka, H. Greenfield, ALDON MUSIC, INC.  
**STAY**, M. Williams, WINDSONG MUSIC.  
**STEP BY STEP**, D. Jones, B. Smith, WINNETON MUSIC CORPORATION.  
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**THREE NIGHTS A WEEK**, F. Domino, TRAVIS MUSIC, INC.  
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**WALK, DON'T RUN**, J. Smith, FORSHAY MUSIC, INC.  
**WALKING TO NEW ORLEANS**, F. Domino, D. Bartholomew, R. Guidry, TRAVIS MUSIC, INC.  
**WHAT IN THE WORLD'S COME OVER YOU**, STAR FIRE MUSIC CORPORATION.

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# Concert Music Fostered By Heavy BMI Activity

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

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

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

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

### Serious Music Drive

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

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

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

### Scholarships

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

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

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

### Sponsorship of Concerts

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

In another development in 1953, BMI, in association with BMI Canada Ltd., sponsored a concert composed entirely of standard and new works of Canadian origin. Leopold Stokowski conducted the orchestra on this occasion. More than 100 works by new, young Canadian composers were submitted for consideration by the selection committee, chaired by William Schuman, president of the Juilliard School. This event was not only of assistance to the new writers whose works were selected for performance, but also was valuable to the cause of new concert music in general through unusually favorable critical acclaim.

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

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

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

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



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



# Annual Writer Income Increases Through Extensive Foreign Pacts

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

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

## European Representation

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

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

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

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

## Foreign Income Rises

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

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

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

## Outgoing Pool

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

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



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



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

## BROADCAST MUSIC, INC.

### Foreign Performance Rights Affiliations

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

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

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

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

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

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

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

**Saveltajain Tekijanoikeustaimisto Teosto, r.y. (TEOSTO)**  
Hietaniemenk 2  
Helsinki, Finland

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

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

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

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

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

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

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

**Norsk Komponistforenings Internasjonale Musikkybra (TONO)**  
Klingenberggt. 5  
Oslo, Norway

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

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

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

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

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

**Societe Des Auteurs, Compositeurs Et Editeurs De Musique En Israel (ACUM)**  
P.O.B. 11.201  
Tel-Aviv, Israel

## LEGITIMATE SHOWS

# BMI Writers Focus On Broadway Hit Scores

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

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

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

## Turning Point

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

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

BMI holds auditions frequently

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

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

## More Activity Noted

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

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

(Continued on page 22)



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



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



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





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## BACKGROUND SCORE ACTIVITY

Favorable Terms Attract  
Movie, TV Music Writers

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

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

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

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

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

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

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

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

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

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

## Writers Focus on B'way Scores

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-

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

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

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

## War, Strikes Marked BMI Start

Continued from page 14

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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



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



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



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



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



## Music Custodian Prime Factor

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

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

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

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

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

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

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

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

## Rhythm & Blues Wins Market

• Continued from page 17

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

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

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

### Allied Aspects

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

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

### Recognition From BMI's Own

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

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

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 old-line 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 copyrights.

Thus, labels such as Imperial, Chess, King, Atlantic and Savoy have all become important BMI-affiliated 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 1,500-word biographical essay, complete with a list of compositions and recordings, plus analytical notes and critical comments.

### Writers Spotlited

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

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

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

## Latin Music Key

• Continued from page 17

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

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

### Famed Latin Writers

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

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

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

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



## A great many

music publishers, writers and others have contributed importantly to the accomplishments of Broadcast Music, Inc., as chronicled in this edition.

Some of them have prepared special messages in which to detail their own philosophies, the important copyrights they control, the writers with whom they work, the scope of their operations, or other data of interest to one or more groups associated with the music industry.

The messages of these companies and people, as shown in the adjoining index, have been grouped by size and arranged alphabetically on the following pages . . .

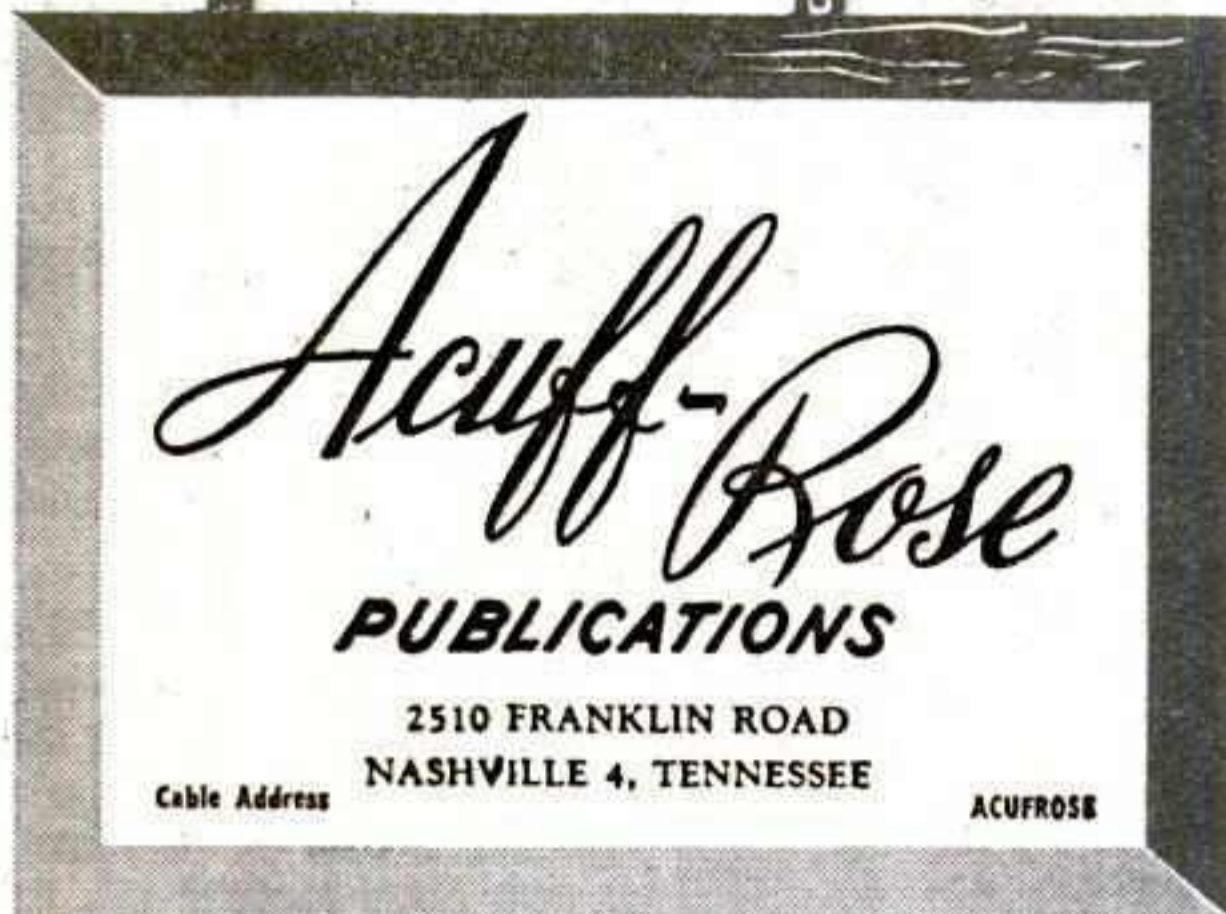
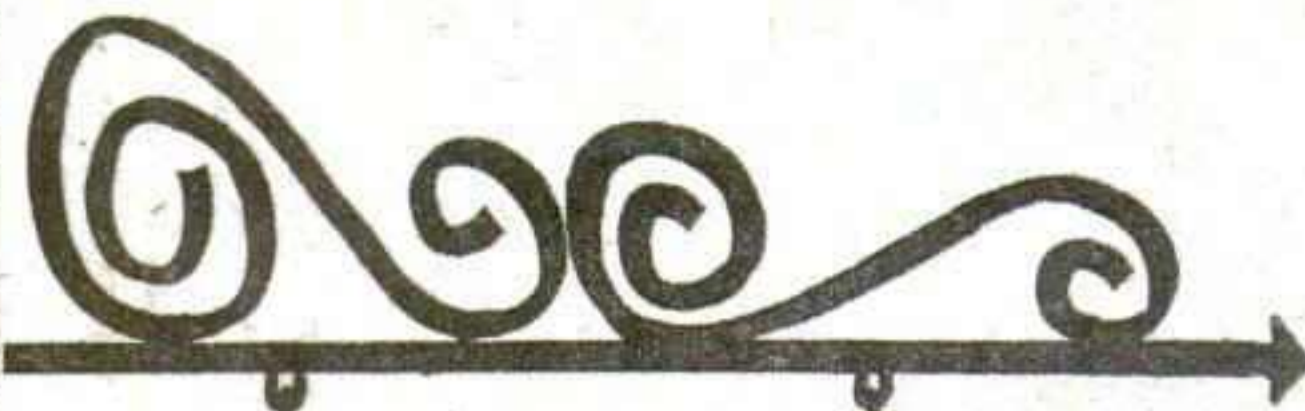
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BMI



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ZURICH, SWITZERLANDACUFF-ROSE SCANDIA  
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## Publishers of . . .

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Always It's You	My Last Date (With You)
Bird Dog	No Help Wanted
Blue Angel	Oh, Lonesome Me
Bonaparte's Retreat	Only The Lonely (Know The Way I Feel)
Bye, Bye Love	Poor Jenny
Cathy's Clown	Problems
Chattanooga Shoe Shine Boy	Satisfied
Claudette	She Was Only Seventeen
Cold, Cold Heart	She Wears My Ring
Devoted To You	Shenandoah Waltz
Fancy Pants	Singing The Blues
Full Time Job, A	So Sad (To Watch Good Love Go Bad)
Gee, But It's Lonely	A Star Is Born (A Love Has Died)
Gonna Find Me A Bluebird	Sugaree
Half As Much	Sweet Dreams
Have A Good Time	Take A Message To Mary
Hawk-Eye	Teen Angel
Hey, Good Lookin'	Teen Ex
Hey, Joe	Tennessee Waltz
I Can't Help It (If I'm Still In Love With You)	There'll Be No Teardrops Tonight
I Can't Stop Loving You	Too Old To Cut The Mustard
('Til) I Kissed You	Unpucker
I Like Your Kind Of Love	Uptown
I Love You Because	Wake Up, Little Susie
I Wonder If I Care As Much	When Will I Be Loved
I'm Hurtin'	White Sport Coat, A (And A Pink Carnation)
I'm Not Afraid	Wishing Ring
I'm So Lonesome I Could Cry	You Don't Owe Me A Thing
Jambalaya (On The Bayou)	You Two-Timed Me One Time Too Often
Jealous Heart	You Win Again
Just One Time	Your Cheatin' Heart
Knee Deep In The Blues	
Last Date	
Let's Think About Living	
Like Strangers	
Love Me To Pieces	

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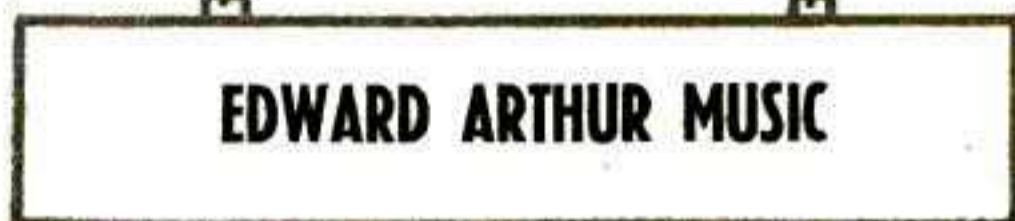
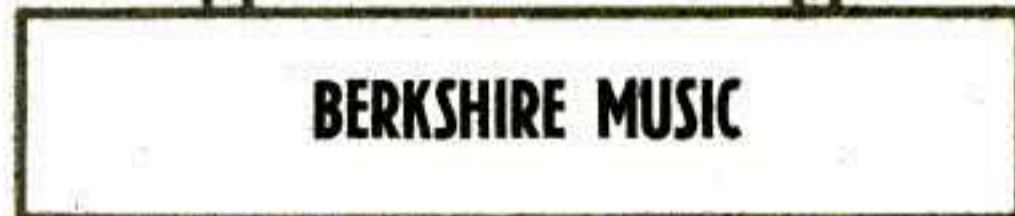
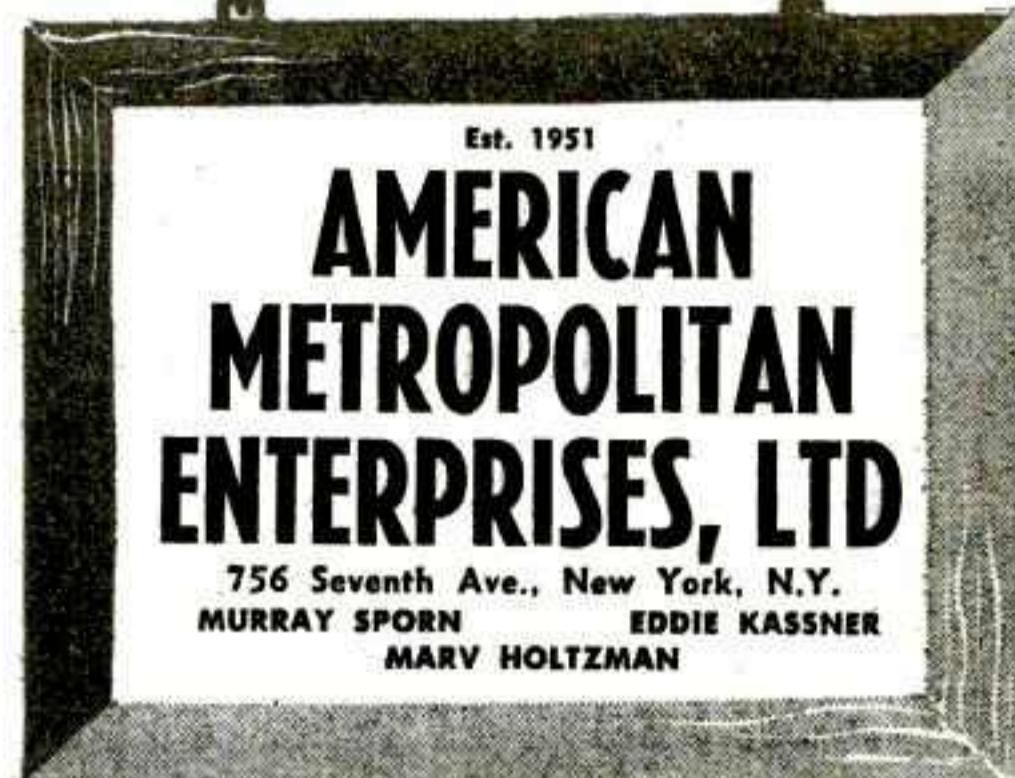


American Metropolitan Enterprises moves forward to a new musical frontier within an ever-expanding domestic economy rededicated in its emphasis to **ART** and commerce. Though the world is shrinking geographically, the prospect of a universal blanket of satellite television presents a challenge and a responsibility which AME will relish in its constant effort to communicate American creativity in words and music to the peoples of the world.

**Publishers of:**

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 A THING OF BEAUTY  
 BETTY & DUPREE  
 C. C. RIDER  
 CERVEZA  
 CLOSE FRIENDS  
 CLOSE YOUR EYES  
 DON'T DECEIVE ME  
 EENEY MEANEY MINEY MO  
 FIRST SIGNS OF LOVE  
 FROM THE BOTTOM OF MY HEART  
 GABBIN BLUES  
 HANG UP MY ROCK AND  
 ROLL SHOES  
 HAPPY TIMES  
 HOW MANY TIMES  
 I'LL MAKE YOU MINE  
 IMAGINE  
 IT'S TOO LATE  
 LET ME EXPLAIN  
 LOVE ME CHERRY  
 MY STORY  
 NIGHTS IN VERONA  
 OLD MACDONALD  
 OUT OF TOWN  
 PICK A PARTNER  
 ROUND AND ROUND  
 SEVEN COME ELEVEN  
 SOMEBODY ELSE'S LOVE SONG  
 SOUVENIRS  
 SUGAR, SUGAR  
 SWEETIE PIE  
 THAT TRAIN IS GONE  
 PORTRAIT PAINTER OF PAREE  
 SONG THAT BROUGHT  
 US TOGETHER  
 THINK ME A KISS  
 WEAR MY RING AROUND  
 YOUR NECK  
 WHAT AM I LIVING FOR  
 WHATCHA GONNA' DO  
 THAT'S MY HEARTSTRINGS  
 A GIRL AND BOY  
 ALL THIS IS MINE

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



SERVING MUSIC THROUGH BMI SINCE 1951

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SERVING MUSIC THROUGH BMI SINCE 1944



## AMERICAN MUSIC, Inc.

Located in the heart of Hollywood, Entertainment Capital of the World. Over 300 American Music songs have been used in Motion Pictures.

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### AMERICAN MUSIC, in its tradition of Pioneering, is proud to have discovered such writers as:

Merle Travis	Roy Rogers	Al Dexter	Johnny Horton
Bob Nolan	Ernest Tubb	T. Texas Tyler	Mitchell Torok
Tim Spencer	Alton and Rabon Delmore	Terry Fell	and many others
	Terry Gilkyson	Jim Reeves	

### AMERICAN'S current Writing Staff includes (in alphabetical order):

JEWEL AIKENS	EDDIE DANIELS	TYLER KARR	GENE PAGE
JIMMY BOWEN	TERRY FELL	PETER KNAUER	BILL POST
GLEN CAMPBELL	DALE FITZSIMMONS	MARSHA LEWIS	DOREE POST
JERRY CAPEHART	VANCIE FLOWERS	SAMMY MASTERS	JIMMY TIPTON
BOB CHILTON	FLOYD GUILBEAU	WAYNE MOORE	MERLE TRAVIS
DARRELL COTTON	JOE HULING	BILLY PAGE	ERNIE WILLIAMS

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."

## SYLVESTER CROSS, President

Professional Staff: DALE FITZSIMMONS, MITCHELL TABLEPORTER, JERRY CAPEHART, CARL TANDBERG, TERRY FELL, and SAM LAINE.

Office Manager: MARGARET MURRAY

9109 Sunset Blvd., Hollywood 46, Calif.





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THE JUKEBOX  
ALEGRE NAVIDAD  
ANGEL FACE  
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BIG BEAR LAKE  
BIG MAN\*  
BIG TRIANGLE, THE  
BIG TWIST  
BOBBY'S BLUES  
BOURBON STREET BOUNCE  
BOZO SINGS  
BUGS BUNNY AND THE PIRATE  
BUON NATALE  
CALLATE CORAZON  
CANCERIAN CONCERTO

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

DEE GEE MAMBO  
DON'T LET HER GO  
DUSTIN' OFF THE IVORY  
EASY TERMS  
EXCITEMENT  
FIVE BROTHERS  
FLAMINGO RUMBA  
FOR YOUR LOVE\*  
HIGH ROAD, THE  
HOLIDAY IN NAPLES  
I YUST GO NUTS AT CHRISTMAS  
I'M AVAILABLE  
JOY OF LIVING, THE (Know the  
Real Joy of Good Living)  
KISSES (From Your Heart)  
KON TIKI

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

ROAD TO PARADISE  
SCIU SCIU  
THE SECOND SPRING  
SPARKY'S MAGIC PIANO  
TANT DE VIOLONS  
TEN COMMANDMENTS OF LOVE  
TENNESSEE BLUES  
THINGS THEY SAY, THE  
(BACK IN THE U. S. A.)  
TOM HARK  
TONIGHT I'M A KING  
TWENTY-SIX MILES\*  
WALKIN' AND WHISTLIN' BLUES  
WANTED DEAD OR ALIVE  
WHEN THE TIME IS RIGHT  
YOU'RE THE REASON\*

**\*B.M.I. "CITATION OF ACHIEVEMENT"**

<p><b>"MOUNTAIN OF LOVE"</b></p> <p>Recorded by <b>Gerry Blaine</b></p> <p>on Arvee Record #5018</p>	<p><i>Current Record Releases:</i></p> <p><b>"TROUBLE ON A DOUBLE DATE"</b> and <b>"OVER AND DONE WITH"</b></p> <p>Recorded by <b>The Royal Galaxies</b></p> <p>on Capitol Record #4488</p>	<p><b>"WHEN JOHNNY COMES SLIDIN' HOME"</b> and <b>"CRUISIN'"</b></p> <p>Recorded by <b>The Hollywood Vines</b></p> <p>on Capitol Record #4511</p>
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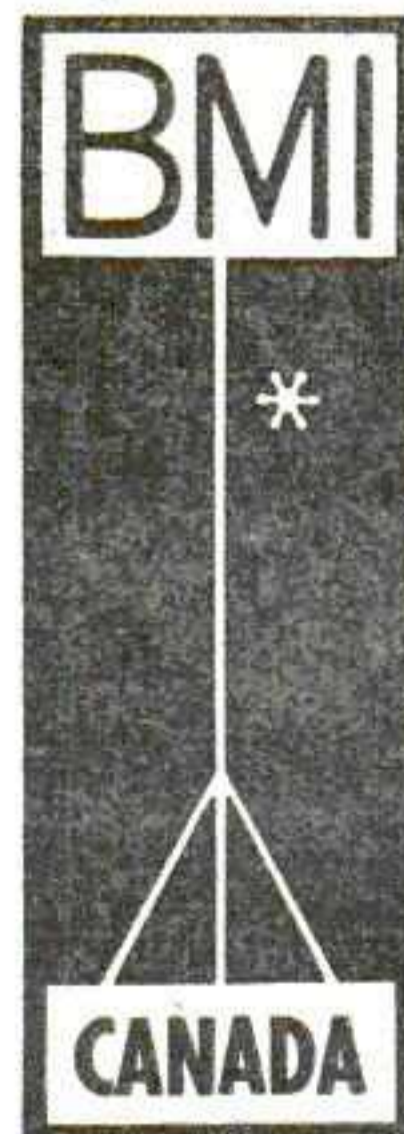
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published quarterly by THE CANADIAN MUSIC COUNCIL

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Jim Denny, Pres.



SERVING MUSIC THROUGH BMI SINCE 1953

**Publishers of These BMI Award-Winning Songs:**

- |                             |                           |                               |
|-----------------------------|---------------------------|-------------------------------|
| 1. I'M TIRED                | 12. ARE YOU SINCERE       | 23. JEALOUSY                  |
| 2. SLOWLY                   | 13. TEN THOUSAND DRUMS    | 24. LITTLE ROSA               |
| 3. I'VE GOT A NEW HEARTACHE | 14. PARTNERS              | 25. HOPING THAT YOU'RE HOPING |
| 4. BEFORE I MET YOU         | 15. A THOUSAND MILES AGO  | 26. YES I KNOW WHY            |
| 5. YOU'RE NOT MINE ANYMORE  | 16. WATERLOO              | 27. HOLIDAY FOR LOVE          |
| 6. I DON'T CARE             | 17. I AIN'T NEVER         | 28. KISSES DON'T LIE          |
| 7. IT'S BEEN SO LONG        | 18. LONG BLACK VIEL       | 29. WHY WHY                   |
| 8. I'M A ONE WOMAN MAN      | 19. GRIN AND BEAR IT      | 30. CRYIN' OVER YOU           |
| 9. ONE MORE TIME            | 20. LOVE, LOVE, LOVE      | 31. HONKY TONK MAN            |
| 10. NO LOVE HAVE I          | 21. HONKY TONK SONG       | 32. EMOTIONS                  |
| 11. AMIGO'S GUITAR          | 22. ACCORDING TO MY HEART | 33. LITTLE BOY SAD            |

**Cedarwood's Staff Writers:**

- |                 |                    |               |
|-----------------|--------------------|---------------|
| Wayne P. Walker | Mary Claire Rhodes | Charlie McCoy |
| Mel Tillis      | Webb Pierce        | Kent Westbury |
| Marijohn Wilkin | Buddy Johnson      | Danny Dill    |

**Cedarwood's Foreign Publishing Affiliations:**

**CEDARWOOD MUSIC, LTD.**  
(for England, South Africa and Australia)

**GLOBUS-MUSIKVERLAG**  
(for Germany, Austria and Switzerland)

**SOUTHERN MUSIC PUB., INC.**  
(Scandinavian Countries, Italy and France)





**SERVING MUSIC THROUGH BMI SINCE 1947**



**MOST NOTEWORTHY PUBLISHED SONGS:**

**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**

**Goin' to the River**

**I Can't Go On**

**I Hear You Knocking**

**I Still Love You**

**I Want to Walk You Home**

**I'm in Love Again**

**I'm Walkin'**

**It's You I Love**

**Jivin' Around**

**Lost Dreams**

**Love Me**

**More and More**

**My Love, My Love**

**Now We're One**

**One Night**

**Please Don't Leave Me**

**Splish Splash**

**Stood Up**

**String of Trumpets, A**

**That's All**

**That's the Way Love Is**

**Whole Lotta Loving**

**Wild Side of Life**

**You Said You Love Me**

**WRITERS:**

**Nick Acquaviva**

**Irving Ashby**

**Dave Bartholomew**

**Thomas Boyce**

**Alan Brandt**

**Billy Briggs**

**A. A. Carter**

**Bobby Darin**

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**John Dolphin**

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**Woody Harris**

**Bob Haymes**

**Erma Herrold**

**Merle Kilgore**

**Pearl King**

**Pearl Lendhurst**

**John Marascalco**

**Billy Mure**

**Jean Murray**

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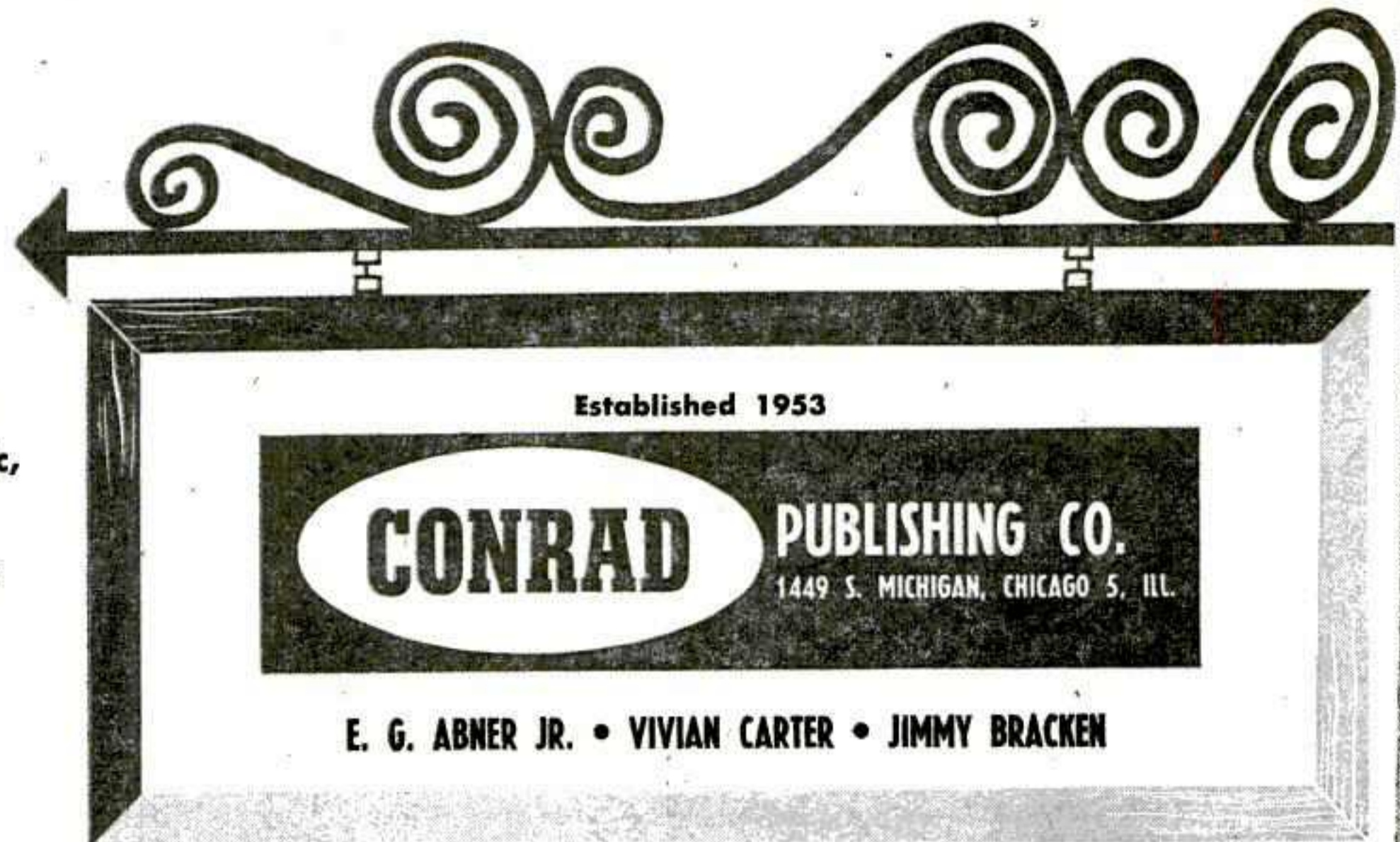
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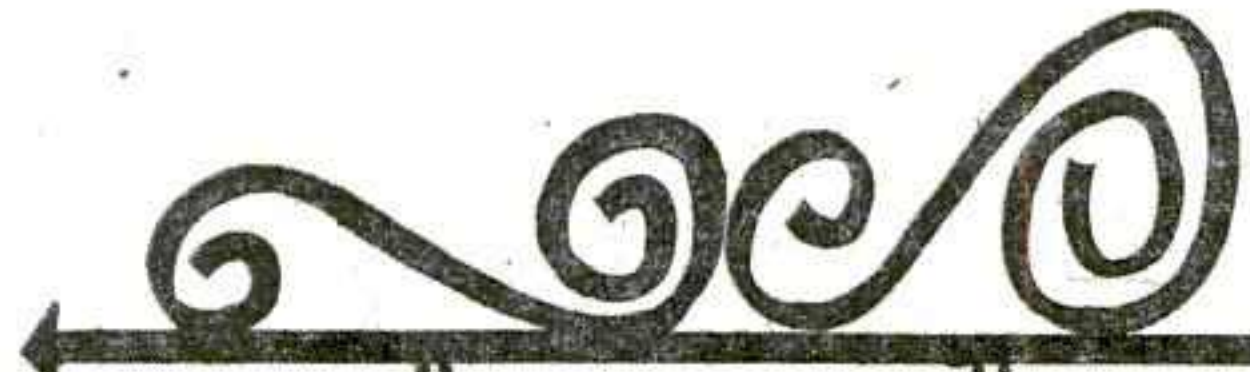
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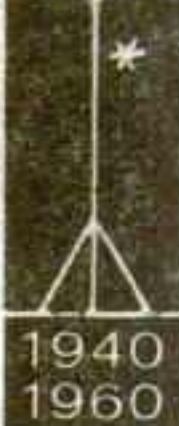
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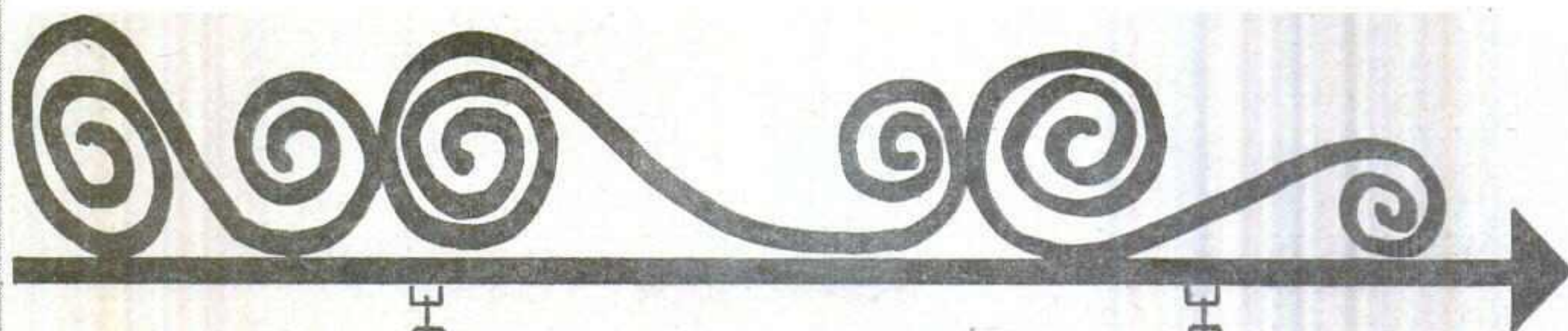
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Produced by **WILLIAM JEAN ECKART**  
Production Designed by **GEORGE ABBOTT**



### LITTLE MARY SUNSHINE

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  
ONCE IN A BLUE MOON  
EVERY LITTLE NOTHING  
COLORADO LOVE CALL

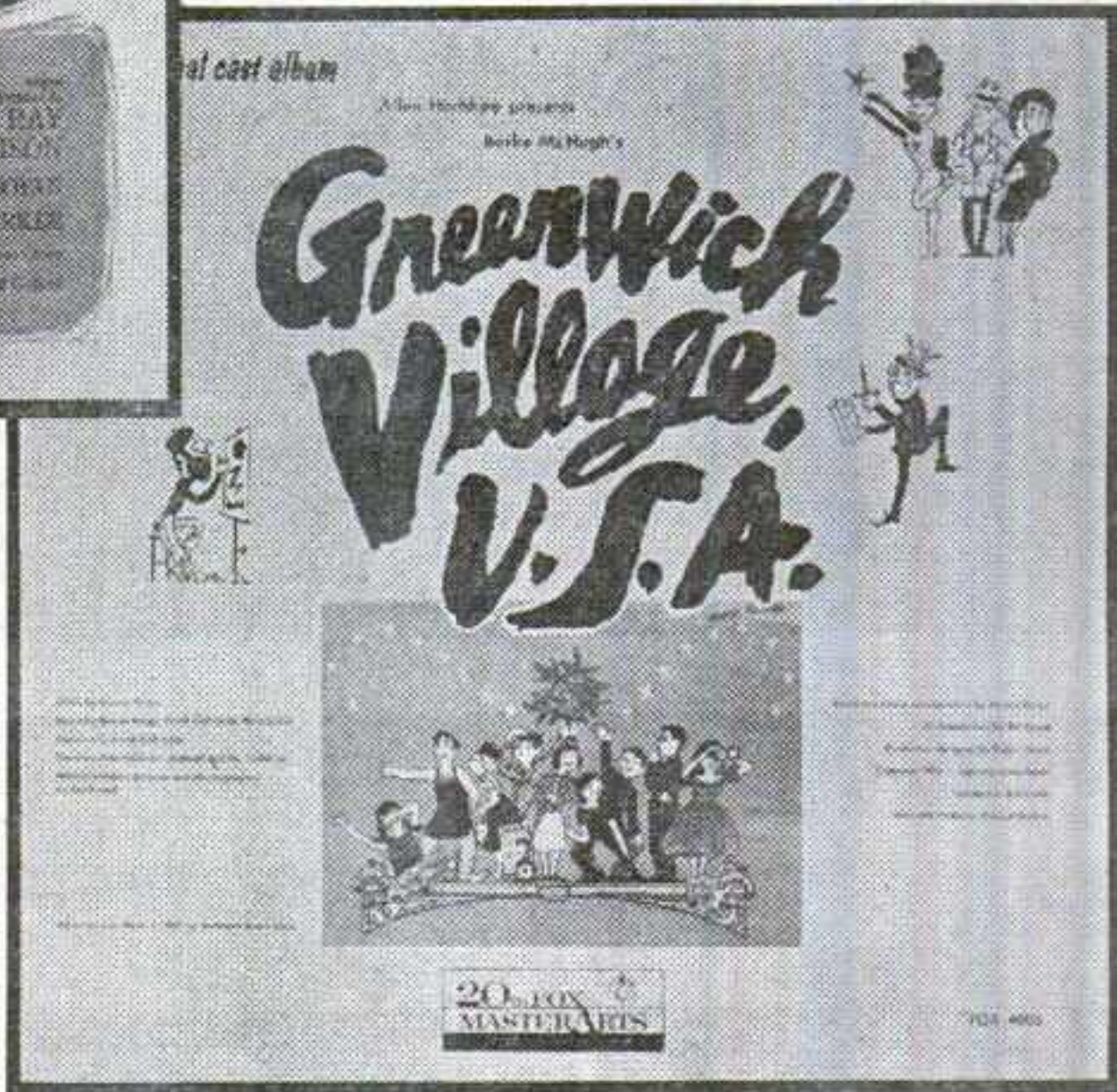
SUCH A MERRY PARTY  
NAUGHTY, NAUGHTY  
NANCY  
MATA HARI  
DO YOU EVER DREAM  
OF VIENNA?  
COO COO

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  
MISS HI-FIE  
SHOPKEEPERS TRIO  
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



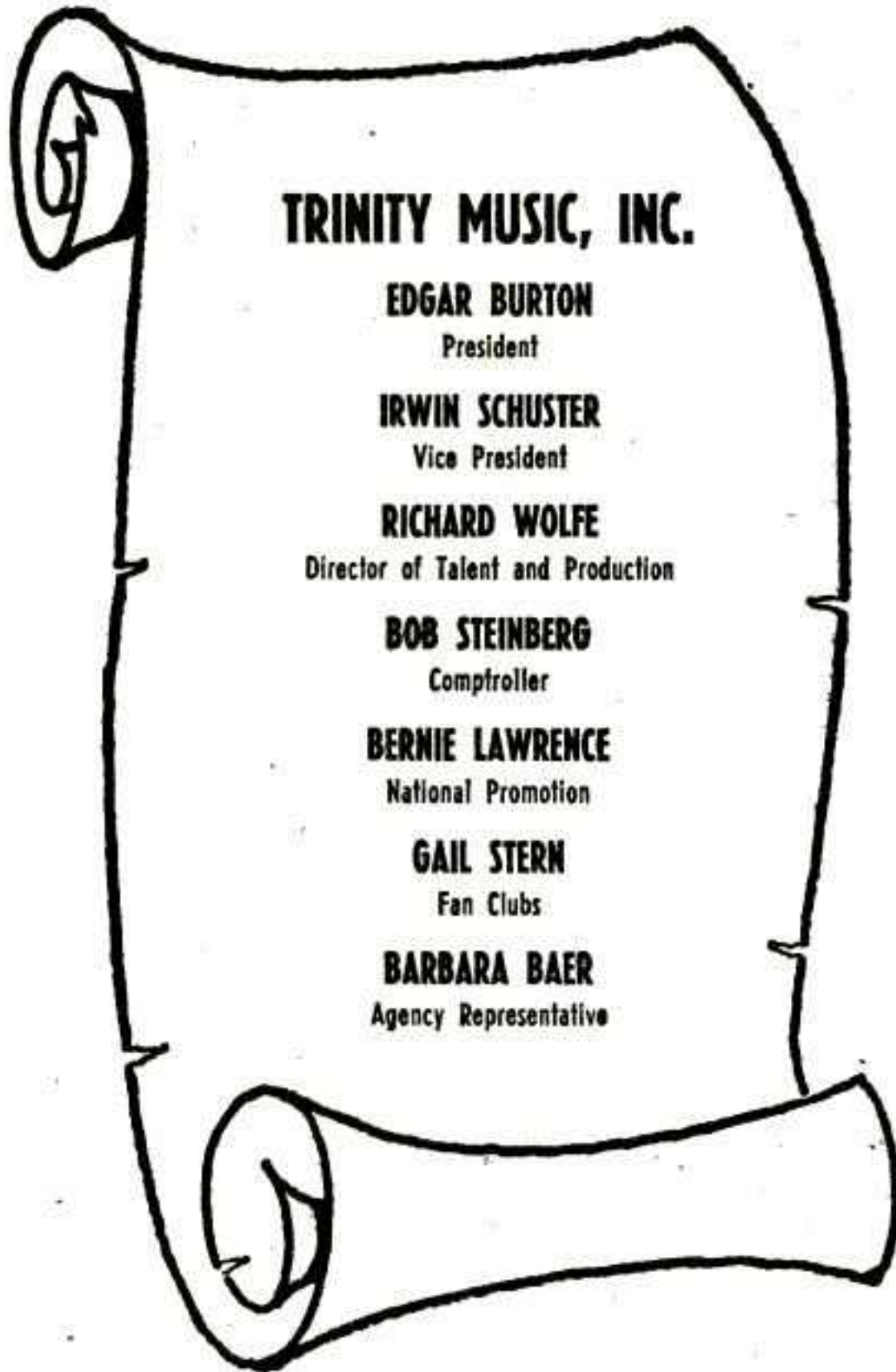
In Production  
**"BIGFOOT"**  
Words and Music  
by  
**Travis Edmonson**  
and  
**Allen Hodshire**

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

Published by—  
**SUNBEAM MUSIC CORP.**

1780 Broadway, New York, N. Y.  
JAY MORGENSTERN • ARTIE VALANDO • ARNOLD GOLAND





**TRINITY MUSIC, INC.**

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"As long as earnest hard-working music men are given the opportunity of searching out and developing young new writing and performing talent, American music will continue to prosper."



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

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

*Ed Burton*

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



**AND SOME OF THE COPYRIGHTS:**

**POPULAR**

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

**MOTION PICTURE SCORES**

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

**TELEVISION THEMES**

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

**SONGS CREATED FOR TELEVISION PROPERTIES**

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

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



**SERVING MUSIC THROUGH BMI SINCE 1953**



BMI

1940  
1960

SERVING MUSIC THROUGH BMI SINCE 1953



Est. 1953

# Winneton MUSIC CORP.

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

**CORONATION MUSIC, INC.**

**EDGEVINE MUSIC CORP.**



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President

WALLY SCHUSTER  
Gen'l Prof. Mgr.

MARVIN CANE  
Vice President

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

*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

*Writers Associated With Winneton Music and Its Affiliated Publishing Companies:*

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

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

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BEN RALEIGH  
BOB PERPER  
LINCOLN CHASE  
IVORY "JOE" HUNTER  
EDDIE HEYWOOD

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

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

Associated with  
music publishing  
organizations  
in the  
following  
countries:

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





**ORVILLE B. CAMPBELL**  
President

**A MEMO TO SOME FRIENDS—**

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

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

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

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

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

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

SERVING MUSIC THROUGH BMI SINCE 1953



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



*George Pincus*

**Publishers of . . .**

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

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

**PINCUS-GIL MUSIC LTD**

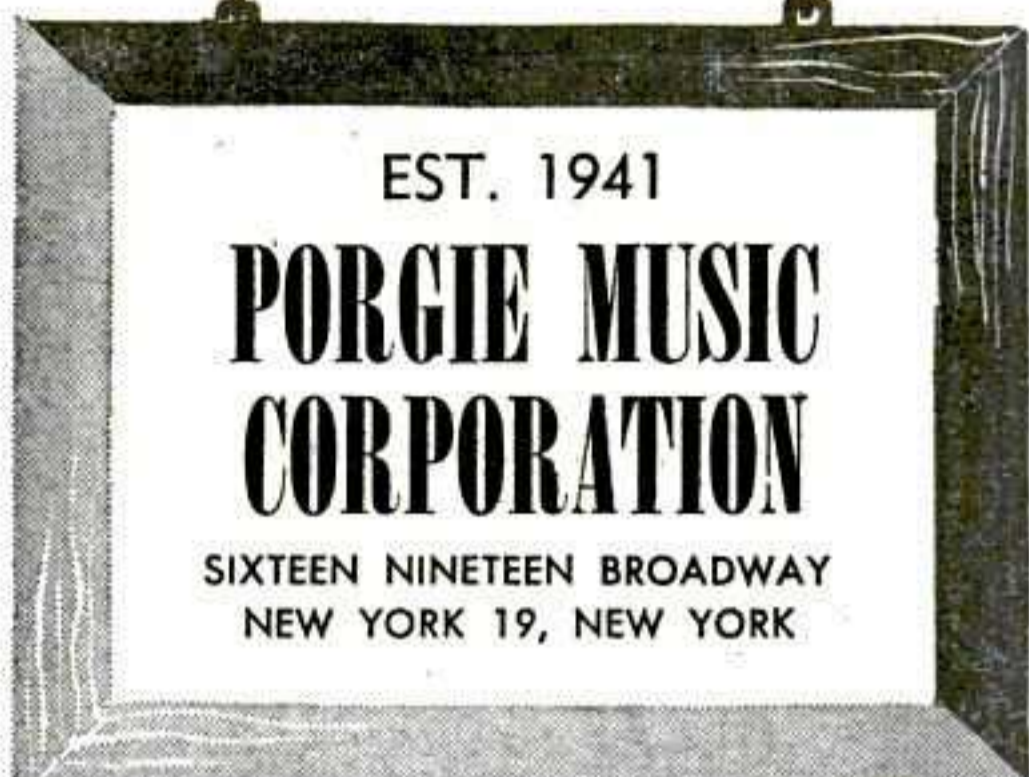
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| Gustav Freytag Strasse 11<br>Berlin, Germany | Galleria Del Corso 2<br>Milan, Italy       |
| 5 Queen Street<br>London, England            | 28 Boulevard Poissonniere<br>Paris, France |
| 324 Pitt Street<br>Sydney, Australia         | Regeringsgatan 45<br>Stockholm, Sweden     |
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SERVING MUSIC THROUGH BMI SINCE 1952





SERVING MUSIC THROUGH BMI SINCE 1941



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

**AL PORGIE**  
President

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

**TWILIGHT TIME**

**CHANGING PARTNERS**

**WHEN THE LIGHTS GO ON AGAIN**

**I DON'T KNOW ENOUGH ABOUT YOU**

**I HEARD YOU CRIED LAST NIGHT**

**REMEMBER WHEN**

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

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

**YOU'RE ALL I WANT FOR CHRISTMAS**



SERVING MUSIC THROUGH BMI SINCE 1949



**ATLANTIC MUSIC  
CORPORATION**

*Standards from  
ATLANTIC MUSIC CORPORATION*

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

**POP JAZZ**

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

Dizzy Gillespie—THE CHAMP

Chet Baker—FREEWAY

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

Buddy DeFranco—JAZZ CONCERTO FOR CLARINET

Art Tatum—TATUM POLE BOOGIE

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

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

Nellie Lutcher—HE SENDS ME, MY LITTLE BOY

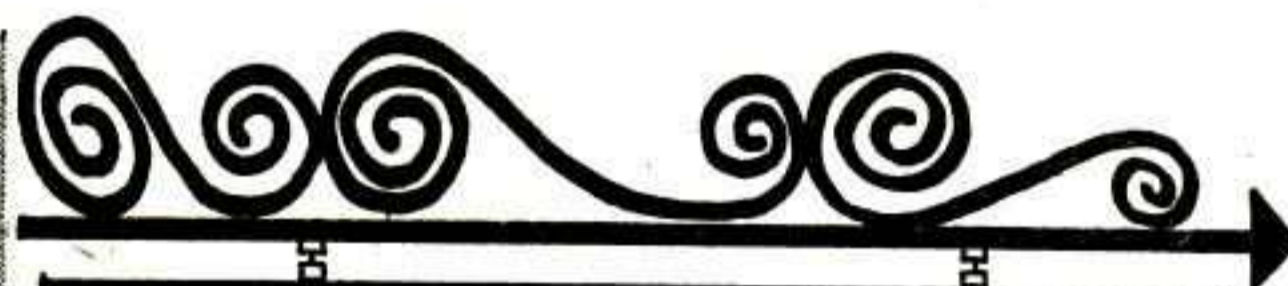
Lester Young—JUMPIN' WITH SYMPHONY SID

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

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



SERVING MUSIC THROUGH BMI SINCE 1954



Established 1954

**Excelloree Music Co.**

177 THIRD AVE., N.  
NASHVILLE, TENN.

Ernest L. Young, Pres.

**Publishers of:**

LITTLE DARLIN'

ROLLIN' STONE

HEY LITTLE GIRL

IT'S LOVE BABY  
(24 Hours A Day)

LATE LAST NIGHT

OH JULIE

RUN RUN LITTLE JOE

X-CELLO ROCK

BABY, LET'S PLAY HOUSE

**BMI Writers Associated with Excelloree Music:**

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ROBERT S. RILEY

KENNETH MOFFITT

NOEL BALL

MAURICE WILLIAMS

JAY D. MILLER

B. JOLIVETTE

EDNA COOKE

SULLIVAN PUGH

ARTHUR GUNTER





JACK GOLD

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

Publishers of . . .

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



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

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

SERVING MUSIC THROUGH BMI SINCE 1954

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



Current Releases

BUT MAYBE THIS YEAR

Jo Ann Campbell ABC-Paramount

SOMEHOW

The Ballads Ron-Cris

AND WATCH FOR

LOVE WAS MADE FOR EVERYONE

The Dappers Epic

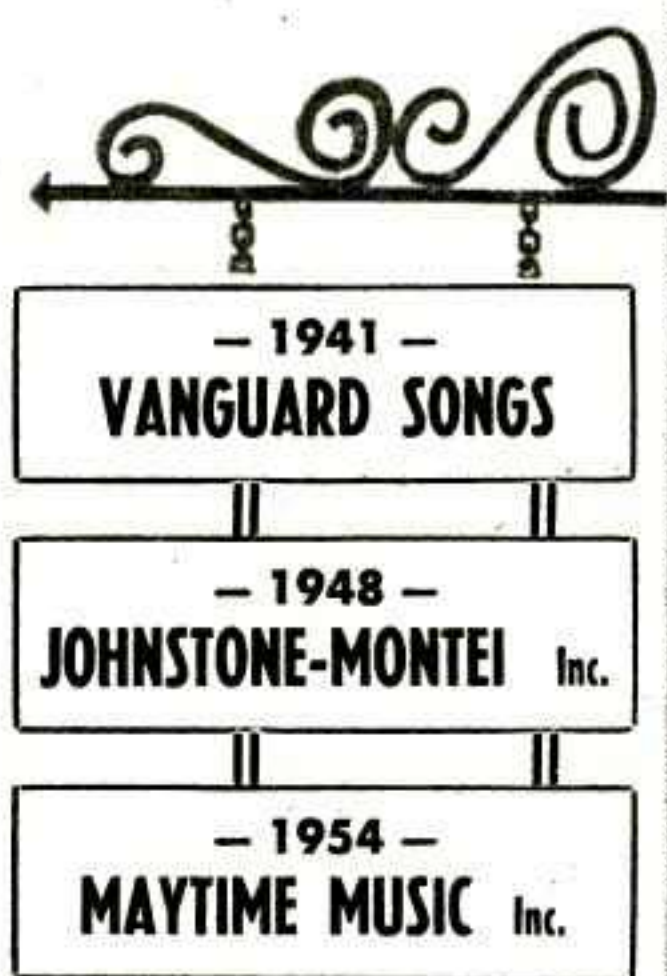
- Writers LES PAUL
MICHAEL MERLO
BILL ENGVICK
PATRICK WELCH
FRED EBB
IRV REID
IRA KOSLOFF

Associated Throughout The World

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

SERVING MUSIC THROUGH BMI SINCE 1953

Greetings! Herb Monte!



SERVING MUSIC THROUGH BMI SINCE 1941

Publishers of:

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

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

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6087 SUNSET BOULEVARD

HOLLYWOOD 28, CALIFORNIA

TUNES

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

WRITERS

RON HOLDEN • BRUCE JOHNSTON • GARY PAXTON



Serving Music Through BMI Since 1959

PUBLISHERS OF The GREAT RITCHIE VALENS MUSIC . . .

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




Serving Music Through BMI Since 1958





SERVING MUSIC THROUGH BMI SINCE 1950

Established 1950



**LION PUBLISHING COMPANY**  
*Incorporated*

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

DON MUSIC  
2809 Erastus St., Houston 26, Tex

**Publishers of:**

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

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

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

Joe Medwick Veasey  
James Booker  
Betty Flonnoy

Paul Perryman  
Charles E. Malory  
Joseph Wade Scott

Edward Frank  
Jerry Foster  
Sherrill Shipp

CURRENTLY NEGOTIATING IMPORTANT FOREIGN MUSIC PUBLISHING ASSOCIATIONS



SERVING MUSIC THROUGH BMI SINCE 1948

Established 1948

**LOIS MUSIC**

1540 Brewster  
Cincinnati 7, O.  
Sydney Nathan, Pres.

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

**Publishers of:**

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

Proudly Associated  
With the Following  
Foreign Music Publishing  
Organizations:

Lois Music, Ltd.	Tropicale	Albers
England	France	Australia



SERVING MUSIC THROUGH BMI SINCE 1952

Established 1952

**LOWERY MUSIC COMPANY**  
INCORPORATED



P.O. Box 9687  
Atlanta 19, Georgia



BILL LOWERY

# Wanna Music Inc.

1595 CROSSROADS OF THE WORLD • HOLLYWOOD 28, CALIFORNIA

OPEN LETTER  
TO

PUBLISHERS, ARTISTS, COMPOSERS, RECORDING FIRMS

Gentlemen:

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

TIM SPENCER  
PRESIDENT

**MANNA MUSIC, INC.**  
Are the Publishers of:

## 'How Great Thou Art'

by  
**STUART K. HINE**

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

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

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

**8 WONDERFUL BMI YEARS**



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

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

We have published with pride  
the compositions of

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

for '61 . . . WE PRESENT

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

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



## SPANKA MUSIC

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Publishers of . . .

- 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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All song activity is thru BMI only and we look forward to growing with BMI in the years to come.

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(Cowboy Copas)

#### PINBALL MACHINE

(Lonnie Irving)

#### A SATISFIED MIND

(Rhodes & Hayes)

#### SEASONS OF MY HEART

(Geo. Jones-D. Edwards)

#### JOHNNY REB

(Merle Kilgore)

#### Y'ALL COME

(Arlie Duff)

#### INVITATION TO THE BLUES

(Roger Miller)

#### I FOUND MY GIRL IN THE USA

(Jimmie Skinner)

#### WHY BABY WHY

(G. Jones-D. Edwards)

#### YOU ARE THE ONE

(P. Patterson)

#### SEA OF LOVE

(Baptiste-Khoury)

#### WINDOW UP ABOVE

(O. Jones)

#### WHY DON'T YOU WRITE ME

(V. Hollis)

#### COLOR OF THE BLUES

(G. Jones-L. Williams)

#### FAMILY MAN

(Bobe Balthrop)

#### DARK HOLLOW

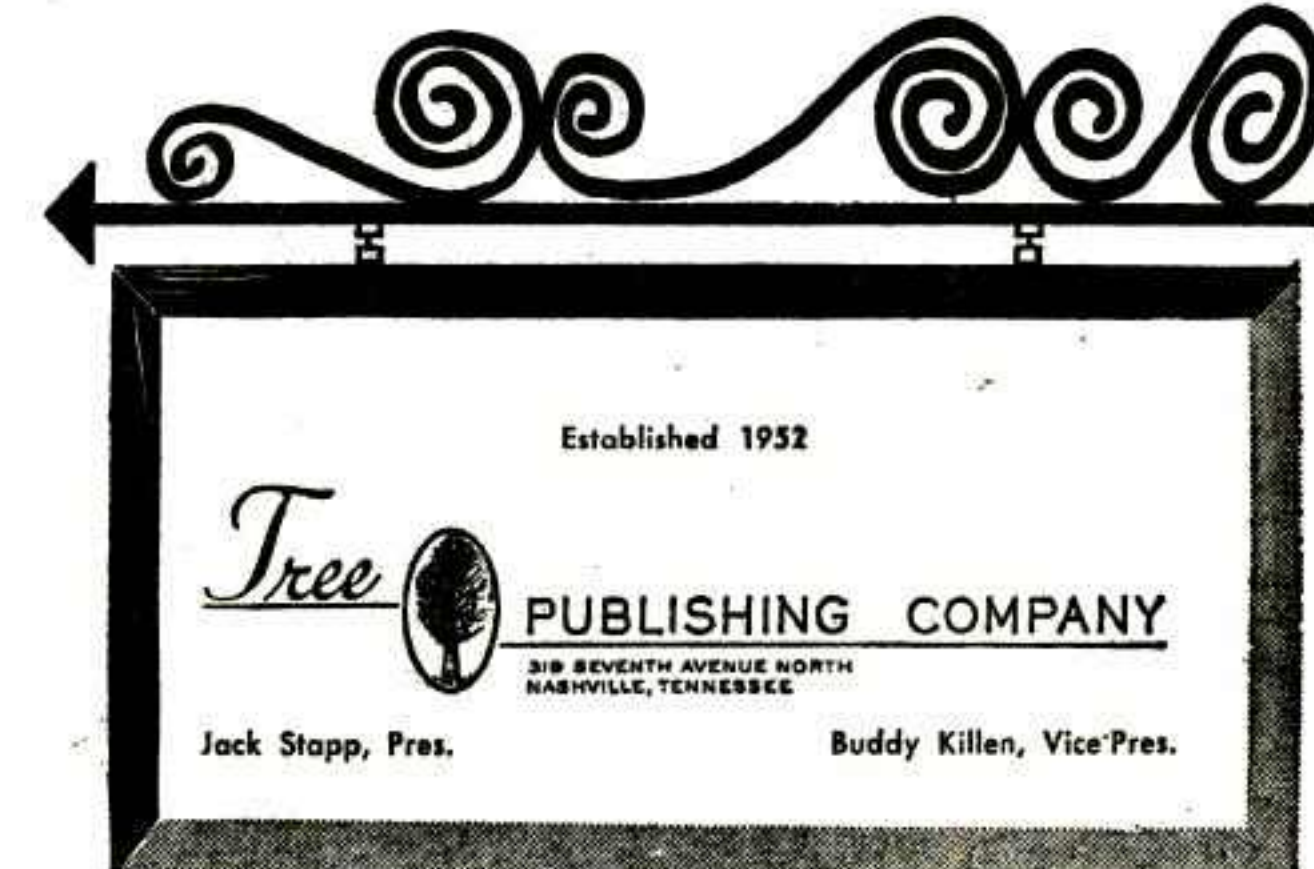
(Bill Browning)

#### WHO SHOT SAM

(O. Jones)

#### EVERYDAY I HAVE THE BLUES

(Chatman)



### PUBLISHING COMPANY

Jack Stapp, Pres.

Buddy Killen, Vice Pres.

Publishers of:

- HEARTBREAK HOTEL
- CRADLE OF LOVE
- FOREVER
- FALLEN STAR
- BILLY BAYOU
- I 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
- I 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

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

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# Best Wishes On the 20th Anniversary

of  
**BMI**

**Vidor Publications, Inc.**  
**Red River Songs, Inc.**  
**Laredo Publications**

## Best Wishes from

**Tex Ritter** ..... (Capitol Records)  
**Johnny Bond** ..... (Republic Records)  
**Joe Maphis** ..... (Columbia Records)  
**Larry & Lorrie Collins** .. (Columbia Records)

SERVING MUSIC THROUGH BMI SINCE 1953



**PUBLISHERS OF:**

BALLAD OF DAVY CROCKETT	MY HEART BECAME OF AGE
COMO ESTA USTED	OLD BETSY
DREAM BOY	SWISS FAMILY ROBINSON
FAREWELL	THEME
IT TOOK DREAMS	(My Heart Was an Island)
JO JO THE DOG FACED BOY	TALL PAUL
JOHNNY TREMAIN	THUMPER SONG
LET'S SING A GAY LITTLE	WHALE OF A TALE
SPRING SONG	WESTWARD HO THE WAGONS
LITTLE APRIL SHOWER	YALLER YALLER GOLD
LOVE IS A SONG	

**WRITERS Associated With Wonderland Music:**

Tom Blackburn	Terry Gilkyson	Henry Manners	Robert Sherman
George Bruns	Mel Levin	Richard Sherman	Bob Sour

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SERVING MUSIC THROUGH BMI SINCE 1951



**We are proud to be a member of a society which has immeasurably enriched all of American music.**

**Publishers of:**

MY LOVE, YOUR LOVE	OBSESSION
MANHATTAN SPIRITUAL	DOWN BY THE RIVERSIDE
ON AN EVENING IN ROMA	("QU'IL FAIT BON VIVRE")
BISTRO	GO NON STOP
LIGHTS OF VIENNA	APERITIF
CLOWN ON THE EIFFEL TOWER	BLUE CANDLELIGHT
SIESTA IN SEVILLE	WHISTLING SERGEANT
HANDS ACROSS THE SEA	SCHWEITZER KANTON POLKA
THE LITTLE LAPLANDER	GUTE NACHT, JOHNNY BOY

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SERVING MUSIC THROUGH BMI SINCE 1952



Harold W. (Pappy) Daily, President  
Gabe Tucker, Pro. Mgr.

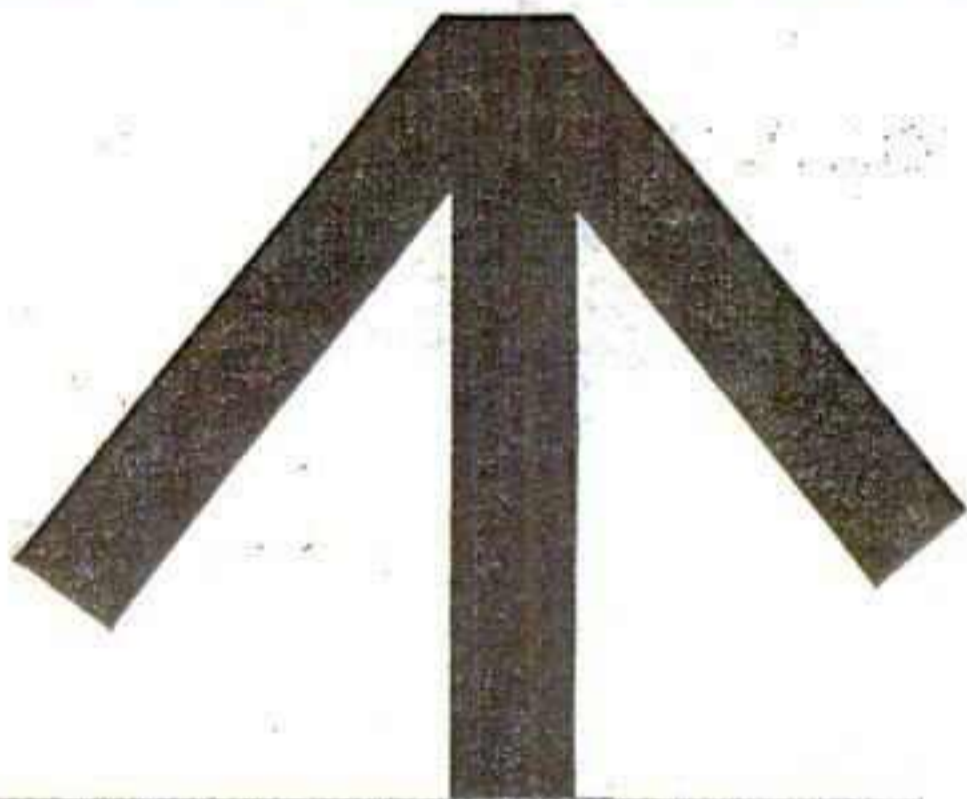
**Publishers of:**

Chantilly Lace	Your Old Standby
White Lightning	You Traveled Too Far
Life to Go	Yearning
Family Bible	Easy Money
Treasure of Love	Poor Man's Riches
Wondering Soul	Have Blues, Will Travel
Cup of Loneliness	Beggar to a King
Money to Burn	I've Been Known to Cry
Talk to Me Lonesome Heart	I Just Want To Be Alone
Jolie Blon	Taggin' Along



**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**

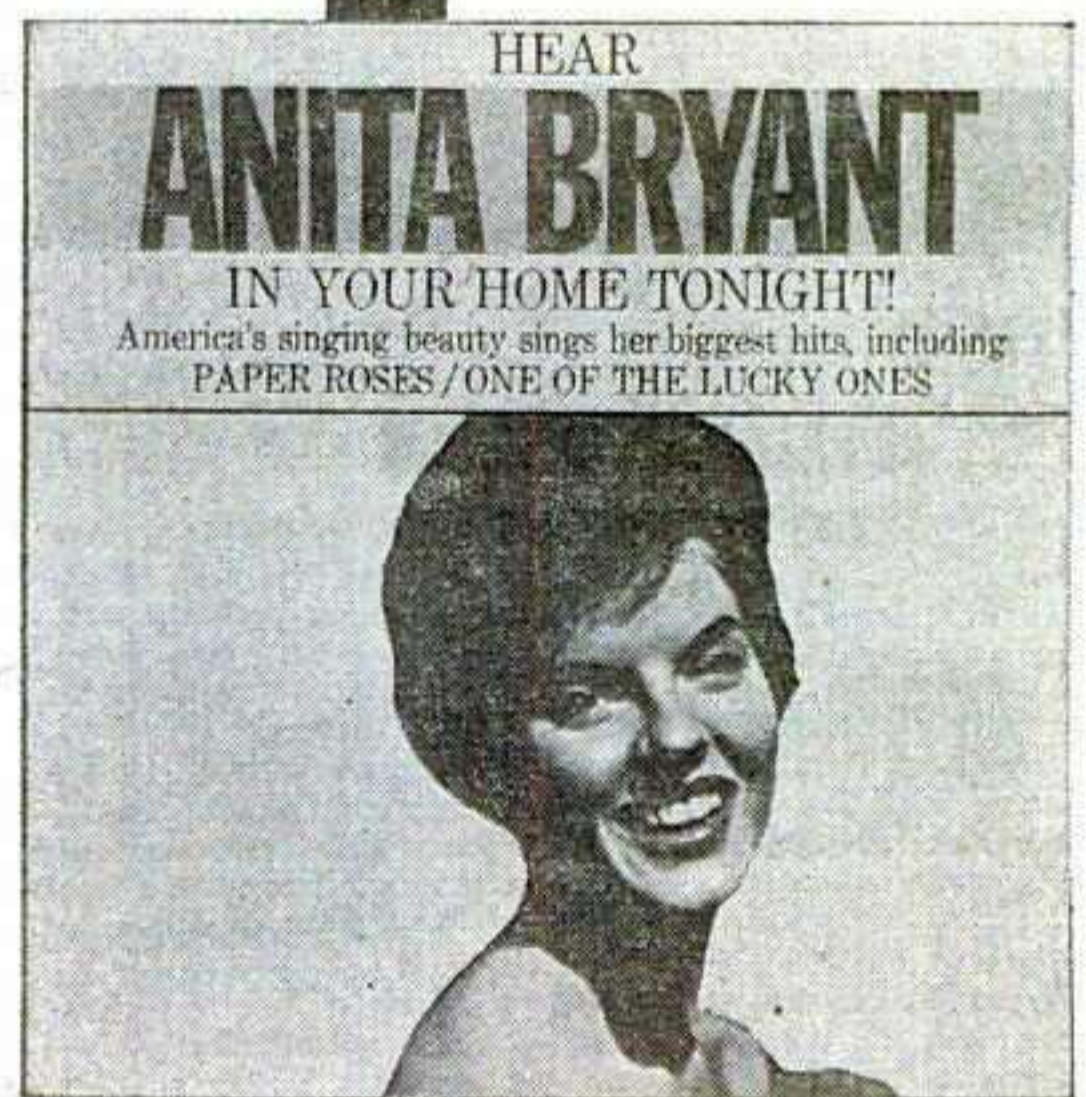
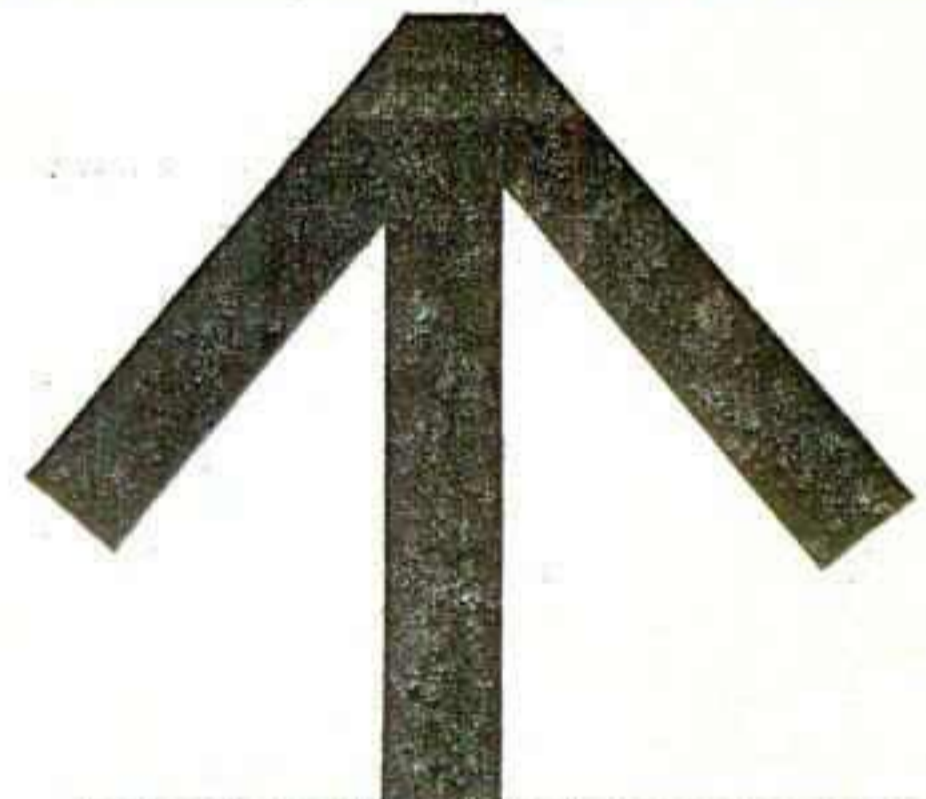
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**IN MY LITTLE CORNER OF THE WORLD**  
 LP 12/132 & STLP 12/132. In My Little Corner of the World/Moon Over Miami/I Love Paris/(Get Your Kicks) On Route 66/Autumn In New York/Ball Ha'!/Granada/Danny Boy/Hawaiian Wedding Song/Foggy Day In London Town/Canadian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


**NOW**  
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**charts!**

**300,000 singles...**  
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**HEAR ANITA BRYANT IN YOUR HOME TONIGHT**  
 LP 12/127 & STLP 12/127. Paper Roses/I Can't Do It By Myself/One Of The Lucky Ones / Be Good, Be Careful/Be Mine/An Angel Cried/He's Not Good Enough For You/Wonderland By Night/Pictures/Mixed Emotions/A Texan and A Girl From Mexico/Dance On/Six Boys and Seven Girls

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

**Call your Carlton  distributor now!**



# Rural Music Major Influence

• Continued from page 17

Virtually all of the noted country artists were either skillful, or truly great songwriters. The outstanding example was Hank Williams, who recorded for MGM Records and whose songs, published by BMI's affiliate Acuff-Rose, represent one of the treasure troves of American music. Included are such copyrights as "Half as Much," "Settin' the Woods on Fire," "Kaw-Liga," "Your Cheatin' Heart"; "Cold, Cold Heart" and literally dozens more.

Other examples of the singer-artist are Ernest Tubb, with "Walking the Floor Over You," and Marty Robbins with "A White Sport Coat and a Red Carnation," among many others.

In some instances, country-oriented talents emphasize their writing rather than vocal capabilities. Some examples are Boudleaux and Felice Bryant, a husband-wife team which has written numerous hits such as "Wake Up Little Susie," "Bird Dog" and "Bye Bye Love," and John Loundermilk, writer of "A Rose and a Baby Ruth," "Waterloo" and other noted copyrights in the BMI repertoire.

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While speaking of these artists and writers as country talents, it is very pertinent to note that many of the songs and singers mentioned scored tremendous successes in the pop field. This phenomenon documents the original point, namely, that Tin Pan Alley, the traditional fount of pop music, is now a nationwide concept, thanks in large measure to BMI's entry into the music licensing field.

Even in pre-BMI days, a coun-

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In the early 1950's, Hank Williams, both as a writer and singer, proved he could crack the pop field. His "Cold, Cold Heart," for instance, was a smash for Tony Bennett. Williams' "Kaw-Liga," sold as a pop record, as did many of his others. Today, the Williams repertoire is getting more performances than ever. Kapp Records, Roulette Records and Atlantic Records, among others, have recently issued LPs of Williams' material arranged in (1) a capella form, (2) with Latin backgrounds, and (3) with jazz arrangements. All the majors, of course, consistently use the repertoire.

More examples? Tubb's "Walking the Floor Over You" was a hit for Bing Crosby. "Waterloo" and "A Rose and a Baby Ruth" were smashes in the pop field, and so on ad infinitum.

What we have witnessed then, is a musical culture—the country field—developing to the point where it outgrows its boundaries and becomes an integral and major part of pop music, while still retaining its original flavor and orientation.

Dramatic evidence of this is to be found in an analysis of RCA Victor's single record hits during 1960. The label, far and away the leader in single record hits, produced more than 50 per cent of these hits in its Nashville studios, using "country" artists and "country" songs. These songs, of course, are BMI-published.

Currently, Nashville studio space is at a premium; new studios have been built; its most important BMI-publisher affiliates have world-wide distribution. Truly a remarkable musical saga of a city once regarded as the haunt of "pickers and singers," country fiddlers, the hoedown, the string orchestra and bluegrass music. All this, historians will note, is due largely to the presence of BMI in the spectrum of American music.

## Rhythm & Blues

• Continued from page 23

elements in today's pop field. A very large influence, for instance, is what is known in the trade as the "church sound." Artists such as Ray Charles on ABC-Paramount, and Sam Cooke on RCA Victor, reflect in their performances their familiarity with the Negro spiritual and gospel repertoire. Too, the blues persists as a dominant pop influence, both in uptempo "happy" versions and in more "soulful" renditions. Artists like Joe Turner and Jimmy Witherspoon, for instance, bring to the pop world an authentic touch of Kansas City and New Orleans blues. Again, true folk blues, as exemplified by the performances of such as John Lee Hooker, Lightning Hopkins, Muddy Waters, Howlin' Wolf, Bo Diddley and others, are receiving an increasingly broad acceptance by the pop market.

The compositions of these artists bulk as an important segment of the total BMI catalog. The BMI logging procedures, stressing broad sampling, of not only network, but local radio and TV and the BMI distribution system, emphasizing current performances as against other considerations, results in a continuous financial encouragement of artists, writers and publishers in this field.

# TALENT TOPICS

## NEW YORK

"Blue Hawaii" is the name of Elvis Presley's next film, part of his new deal with Hal Wallis for Paramount. . . . Bobby Darin's next flick will be "Too Late Blues." . . . Tony Bennett opens at the Pigalle in London April 16. . . . Eydie Gorme and Steve Lawrence headline the Intercontinental Hotel in Puerto Rico starting February 11. . . . The jazz world was saddened last week by the death of Lem Winchester, the young vibist from Wilmington, Del., who recorded for the Prestige label. . . . Eugene Ormady returned to the podium last Friday (27) for his first concert with the Philadelphia Orchestra since his automobile accident in December.

Adam Wade has been booked back into the Roundtable in New York for the May 7 prom week. . . . Marc Anthony is on the road plugging his new Axtel disk release, "Party Doll." . . . Cannonball Adderly and combo open tonight (30) at Storyville in Boston. . . . Teresa Brewer opens at New York's Waldorf Astoria February 6. . . . Shelley Berman reportedly cracked all records for Saturday night crowds at the Waldorf-Astoria's Empire Room in Gotham last week. . . . Tennessee Ernie Ford will return to his hometown of Bristol, Tenn., February 26, with Capitol a.&r. man Lee Gillette and conductor Jack Fascianato to record an album of hymns at the local Methodist Church there. Ford attended the church as a youth, and the chorus on the recording will be made up of his kinfolk and friends. . . . Singer-pianist Page Morton is featured on a 15-minute radio show over two stations in New York. On Saturdays her show is on WOR, and on Sunday the show is heard on WCBS. . . . Julius La Rosa is breaking in his new night club act. He is now at the Three Rivers Inn in Syracuse. After that he will appear at Clubs in Dayton, Ohio; Chicago, Boston and Philadelphia. Bob Rolontz.

## HOLLYWOOD

Seventeen-year-old Bobby Vee last week got court approval for his new five-year Liberty Records contract. The court's blessings provided for Vee to set aside 25 per cent of his record royalties for savings. Vee had been under option to Liberty during the past year, with the new contract representing Liberty's exercising of it option. . . . He was signed to film a TV commercial for Toter record-carrying cases.

The Lancers make their 100th recording of a commercial with their taping of a Burgermeister radio-TV single. Foursome is currently on a month's personal appearance tour of the West Coast. . . . Brenda Lee drew a 13,000 attendance during her two-day show stand at Canada's Edmonton Pavillion. Decca's 16-year-old songstress left for an Australian tour. . . . The Surfers are being held over at Los Angeles' Orchid Room. . . . Songstress Roberta Linn will tour the East during her March closing at Las Vegas' Stardust Hotel.

Conflict between the shooting schedule of 20th Century-Fox' "Voyage to the Bottom of the Sea" and an engagement at San Francisco's Fairmont Hotel has forced Frankie Avalon to bow out of the latter. He gets star billing in the flick. Pat Boone will replace Avalon in this three-week stand at the Fairmont.

You can expect Bud Dashiell (of the recently split Bud & Travis vocal duo) to bring his newly formed Kinsmen group into the Liberty talent roster. Bud & Travis were chart climbers on the Liberty label at the time of the split.

Andre Previn was appointed musical director for the forthcoming Oscar wards. The composer-conductor-pianist served in a similar capacity last year, and for two awards prior to that. He had been awarded best scoring Oscars for

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

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

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

Lee Zhitto.

## CHICAGO

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

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

(Continued on page 52)

# FOLK TALENT & TUNES

By BILL SACHS

## Around the Horn

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

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

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

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

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

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

(Continued on page 56)



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• Continued from page 17

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What we have witnessed then, is a musical culture—the country field—developing to the point where it outgrows its boundaries and becomes an integral and major part of pop music, while still retaining its original flavor and orientation.

Dramatic evidence of this is to be found in an analysis of RCA Victor's single record hits during 1960. The label, far and away the leader in single record hits, produced more than 50 per cent of these hits in its Nashville studios, using "country" artists and "country" songs. These songs, of course, are BMI-published.

Currently, Nashville studio space is at a premium; new studios have been built; its most important BMI-publisher affiliates have world-wide distribution. Truly a remarkable musical saga of a city once regarded as the haunt of "pickers and singers," country fiddlers, the hoedown, the string orchestra and bluegrass music. All this, historians will note, is due largely to the presence of BMI in the spectrum of American music.

## Rhythm & Blues

• Continued from page 23

elements in today's pop field. A very large influence, for instance, is what is known in the trade as the "church sound." Artists such as Ray Charles on ABC-Paramount, and Sam Cooke on RCA Victor, reflect in their performances their familiarity with the Negro spiritual and gospel repertoire. Too, the blues persists as a dominant pop influence, both in uptempo "happy" versions and in more "soulful" renditions. Artists like Joe Turner and Jimmy Witherspoon, for instance, bring to the pop world an authentic touch of Kansas City and New Orleans blues. Again, true folk blues, as exemplified by the performances of such as John Lee Hooker, Lightning Hopkins, Muddy Waters, Howlin' Wolf, Bo Diddley and others, are receiving an increasingly broad acceptance by the pop market.

The compositions of these artists bulk as an important segment of the total BMI catalog. The BMI logging procedures, stressing broad sampling, of not only network, but local radio and TV and the BMI distribution system, emphasizing current performances as against other considerations, results in a continuous financial encouragement of artists, writers and publishers in this field.

# TALENT TOPICS

## NEW YORK

"Blue Hawaii" is the name of Elvis Presley's next film, part of his new deal with Hal Wallis for Paramount. . . . Bobby Darin's next flick will be "Too Late Blues." . . . Tony Bennett opens at the Pigalle in London April 16. . . . Eydie Gorme and Steve Lawrence headline the Intercontinental Hotel in Puerto Rico starting February 11. . . . The jazz world was saddened last week by the death of Lem Winchester, the young vibist from Wilmington, Del., who recorded for the Prestige label. . . . Eugene Ormany returned to the podium last Friday (27) for his first concert with the Philadelphia Orchestra since his automobile accident in December.

Adam Wade has been booked back into the Roundtable in New York for the May 7 prom week. . . . Marc Anthony is on the road plugging his new Axtel disk release, "Party Doll." . . . Cannonball Adderly and combo open tonight (30) at Storyville in Boston. . . . Teresa Brewer opens at New York's Waldorf Astoria February 6. . . . Shelley Berman reportedly cracked all records for Saturday night crowds at the Waldorf-Astoria's Empire Room in Gotham last week. . . . Tennessee Ernie Ford will return to his home town of Bristol, Tenn., February 26, with Capitol a.&r. man Lee Gillette and conductor Jack Fascianato to record an album of hymns at the local Methodist Church there. Ford attended the church as a youth, and the chorus on the recording will be made up of his kinfolk and friends. . . . Singer-pianist Page Morton is featured on a 15-minute radio show over two stations in New York. On Saturdays her show is on WOR, and on Sunday the show is heard on WCBS. . . . Julius La Rosa is breaking in his new night club act. He is now at the Three Rivers Inn in Syracuse. After that he will appear at Clubs in Dayton, Ohio; Chicago, Boston and Philadelphia. Bob Rolontz.

## HOLLYWOOD

Seventeen-year-old Bobby Vee last week got court approval for his new five-year Liberty Records contract. The court's blessings provided for Vee to set aside 25 per cent of his record royalties for savings. Vee had been under option to Liberty during the past year, with the new contract representing Liberty's exercising of it option. . . . He was signed to film a TV commercial for Toter record-carrying cases.

The Lancers make their 100th recording of a commercial with their taping of a Burgermeister radio-TV sing-plug. Foursome is currently on a month's personal appearance tour of the West Coast. . . . Brenda Lee drew a 13,000 attendance during her two-day show stand at Canada's Edmonton Pavillion. Decca's 16-year-old songstress left for an Australian tour. . . . The Surfers are being held over at Los Angeles' Orchid Room. . . . Songstress Roberta Linn will tour the East during her March closing at Las Vegas' Stardust Hotel.

Conflict between the shooting schedule of 20th Century-Fox' "Voyage to the Bottom of the Sea" and an engagement at San Francisco's Fairmont Hotel has forced Frankie Avalon to bow out of the flick. Pat Boone will replace Avalon in this three-week stand at the Fairmont.

You can expect Bud Dashiell (of the recently split Bud & Travis vocal duo) to bring his newly formed Kinsmen group into the Liberty talent roster. Bud & Travis were chart climbers on the Liberty label at the time of the split.

Andre Previn was appointed musical director for the forthcoming Oscar wards. The composer-conductor-pianist served in a similar capacity last year, and for two awards prior to that. He had been awarded best scoring Oscars for

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

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

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

## CHICAGO

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

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

# FOLK TALENT & TUNES

By BILL SACHS

## Around the Horn

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

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

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

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

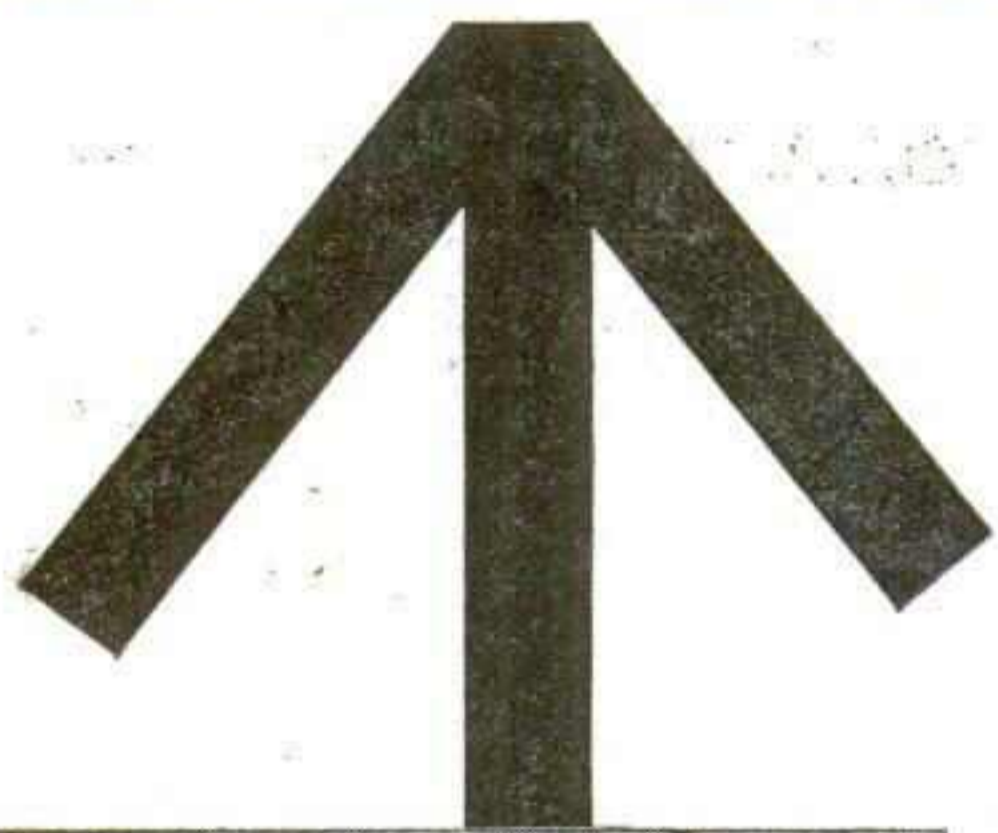
Kan., 17; Playhouse, Wichita, Kan., 18. Band returns to Lindsayland, Oklahoma City, March 25.

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



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

CARLTON 538

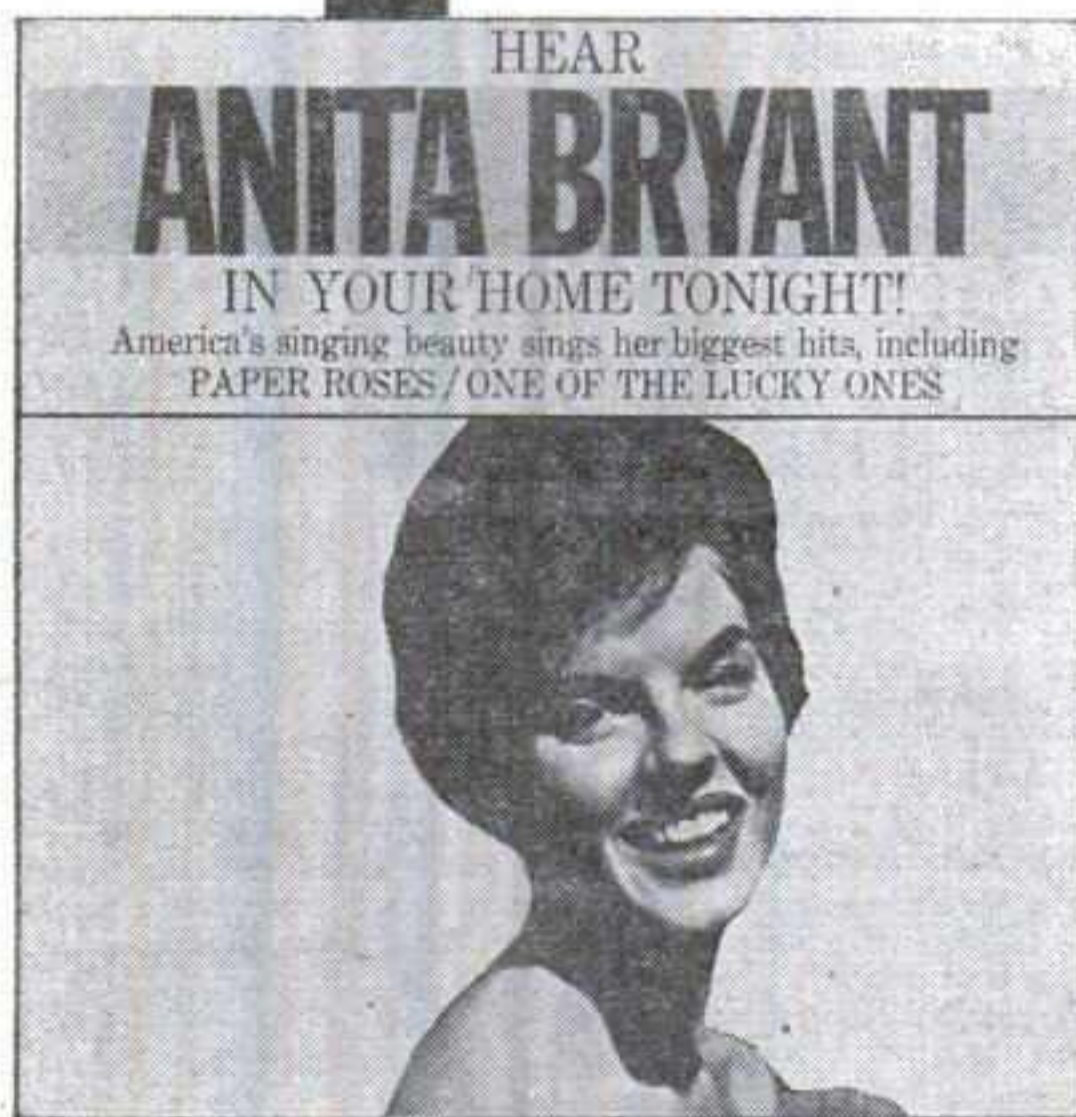
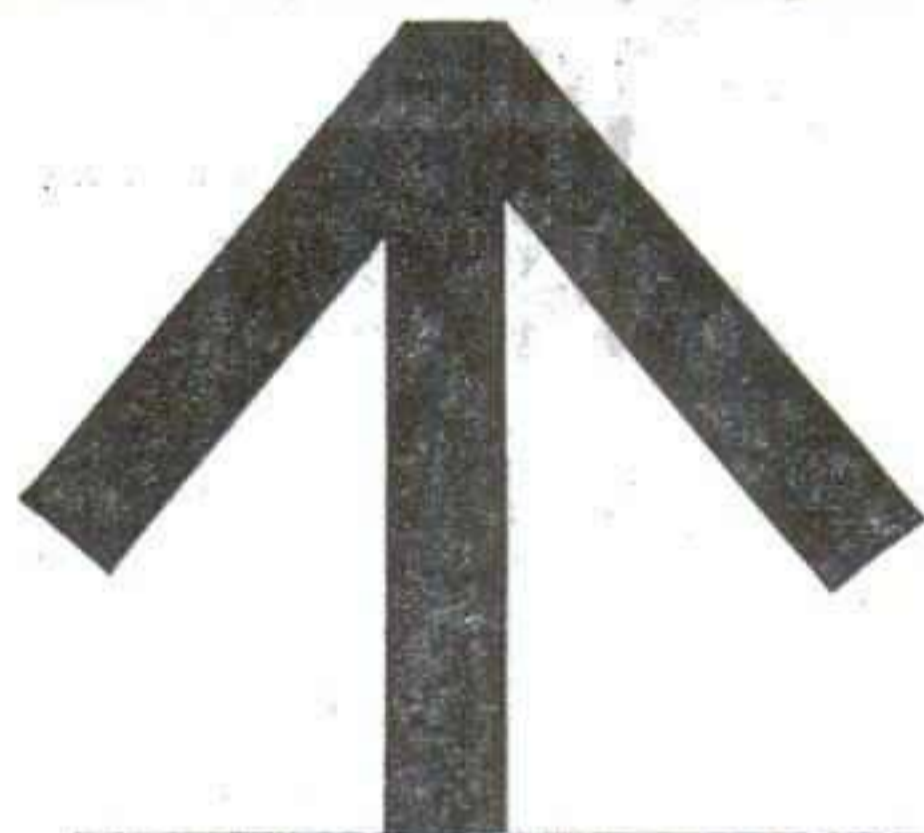


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LP 12/132 & STLP 12/132. In My Little Corner of the World/Moon Over Miami/I Love Paris/(Get Your Kicks) On Route 66/Autumn In New York/Ball Ha'li/Granada/Danny Boy/Hawaiian Wedding Song/Foggy Day In London Town/Canadian Sunset/Arriverderci Roma.

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**Buy Bryant now and cash in with fabulous Feb. profits.**

**Call your Carlton  distributor now!**



# Mitch Miller on Victory March

Continued from page 4

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

### Sets Things Right

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

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

### Tender Nerves

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

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

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

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

### Boosts Pop LP's

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

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

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

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

# MUSIC AS WRITTEN

Continued from page 4

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

## Toronto

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

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

## Philadelphia

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

## Nashville

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

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

CAPITOL'S

HOT HITS

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

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

PICKED TO BE

HITS

ACTUAL SELECTIONS BY THE INDUSTRY'S LEADING TRADES

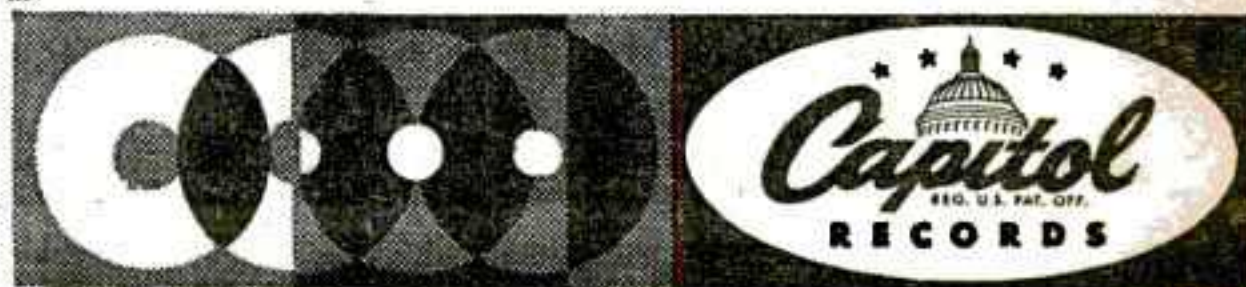
- 4503—DADDY, DADDY (Gotta Get a Phone in My Room) . . . . . Robin Clark  
Music Vendor "Hit Pick." "First release by the 11-year-old thrush is a novelty rocker with a familiar message and teen appeal."
- 4501—THE GREAT IMPOSTER . . . . . Piltown Men  
Cash Box "Best Bet." ". . . solid rock outing on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

BRAND NEW

RELEASES

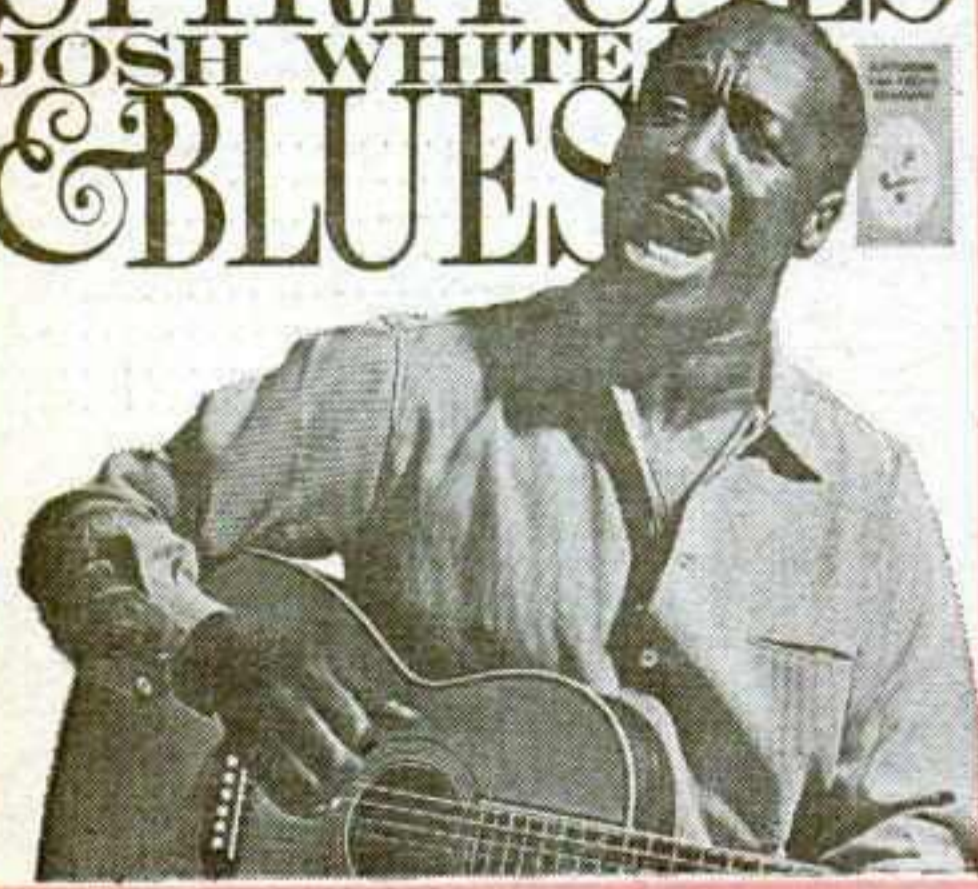
OUT THIS WEEK AND ON THEIR WAY TO YOU NOW!

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





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**NEW  
BEST  
SELLER**



# JOSH WHITE

EKL-193

EKS-7193

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EKL-114 Josh

EKL-123 Josh White 25th Anniversary Album

EKL-158/EKS-7158 Chain Gang Songs

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

ELEKTRA



RECORDS

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## TALENT TOPICS

• Continued from page 49

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

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

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

Nick Biro.

### MILWAUKEE

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

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

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

Benn Ollman.

### NASHVILLE

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

### CINCINNATI

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

### PHILADELPHIA

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

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

Maurie H. Orodener.

### BOSTON

Frank Holland, Cadence chief here, greeted Archie Bleyer who came into town last week (17) with his 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 Alan Dary, long-time deejay on WBZ has the trade pondering. Jim Hold suddenly took over the spot without any notice.

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

Cameron Dewar.

Mills  
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## ITALIAN NEWSNOTES

## San Remo Field Narrowed

By SAM'L STEINMAN

Piazza San Anselmo 1, Rome

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

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

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

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

## JAPANESE NEWSNOTES

## Many Artists Travel Japan

By SHU FUTTA

Japanese Correspondent

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

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

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

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

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

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

## Best-Selling Pop Records in GERMANY

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

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

## FRENCH NEWSNOTES

## French Pursue U. S. Film Tunes

By EDDIE ADAMIS

92, Quai du Marechal Joffre Courbevoie (Seine)

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

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

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

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

AT LAW COURTS: French

## GERMAN NEWSNOTES

## Elvis Tops Million Mark; Lolita Takes Gold Disk \$

By BRIGITTE KEEB

Music Editor, Automaten-Markt, Braunschweig, Germany

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 56)

By JIMMY JUNGERMAN

Producer Bayerischer Rundfunk, Munich

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

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

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

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

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

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

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

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

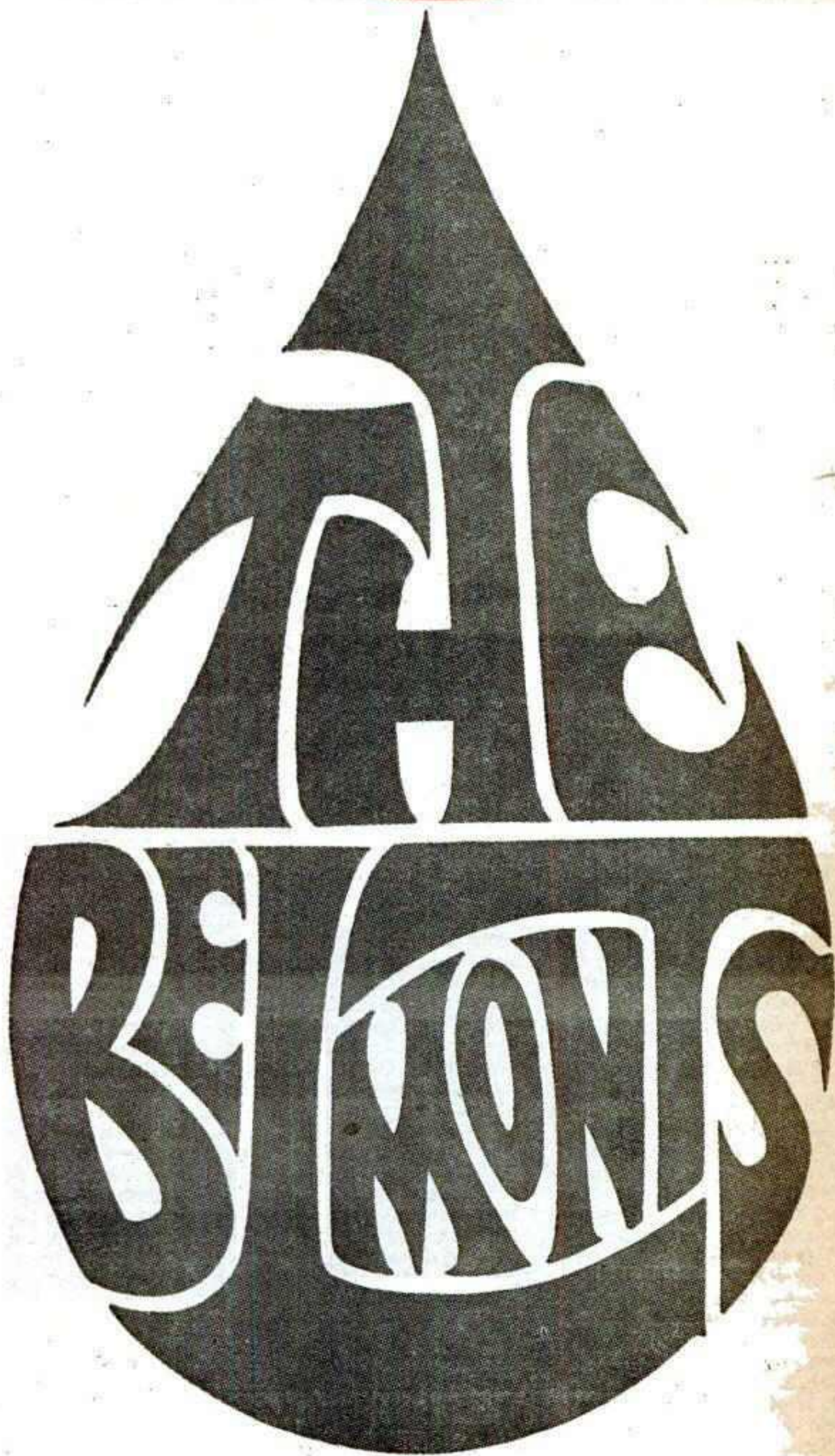




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BRITISH NEWSNOTES

'Too Much Bass' Hampers Presley 'Lonesome' Debut

By DON WEDGE  
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 way—they sold new styli!

**PUBLISHING:** Eddie Kassner 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 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, Britain's most consistent recording artist over the last five years, has re-signed with Pye.

**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-

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 week-end'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 has 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 Capitol.

Best Selling Pop Records in BRITAIN

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

Last This Week	This Week	Title	Artist
2	1	ARE YOU LONESOME TONIGHT?	Elvis Presley (RCA)
1	2	POETRY IN MOTION	Johnny Tillotson (London)
5	3	PORTRAIT OF MY LOVE	Matt Monro (Parlophone)
3	4	I LOVE YOU	Cliff Richard (Columbia)
6	5	PEPE	Duane Eddy (London)
—	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 Burnette (London)
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 (Parlophone)
—	20	SAILOR	Anne Shelton (Philips)
26	21	PILTDOWN RIDES AGAIN	Piltdown Men (Capitol)
11	22	SWAY	Bobby Rydell (Columbia)
24	23	MAN OF MYSTERY	Shadows (Columbia)
—	24	NORTH TO ALASKA	Johnny Horton (Philips)
20	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 its 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 song, "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 two-composers 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 dance 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-20th-Fox 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.A.M.) and Jean Patari (Pathé). . . . 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.

**PERSONALS:** Bernard Dupre, 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 Week	This Week	Title	Artist
2	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	Fais Domino (Imperial)
3	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)
10	9	NEVER ON SUNDAY	Melina Mercouri (London); Anneke van Hooff (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 Fourty's (Decca)
8	14	EVERYBODY'S SOMEBODY'S FOOL	Connie Francis (MGM)
12	15	TELEPHONE BABY	Johnny Otis (Capitol)
—	16	MAN OF MYSTERY	The Shadows (Columbia)
18	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 (Philips)

FOLK TALENT & TUNES

Continued from page 49

Mike Oatman, program director at KHEY, El Paso, Tex., reports that a "Grand Ole Opry" packaging 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 turnout 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.

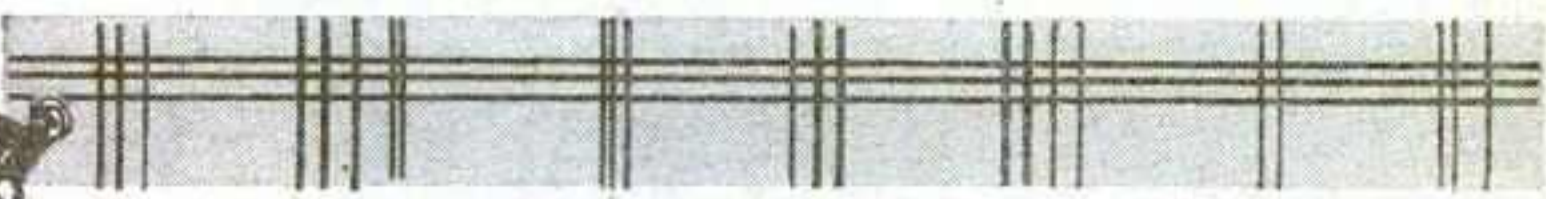
Don Pierce, head of Starday Records, Madison, Tenn., reports that his firm's country music LP output has been upped to three a month. January saw LP releases by Carl Story, Benny Martin and the Sunshine Boys, and on the list for February are LP's by Cowboy Copas, the Oakridge Quartet and Red Sovine. 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

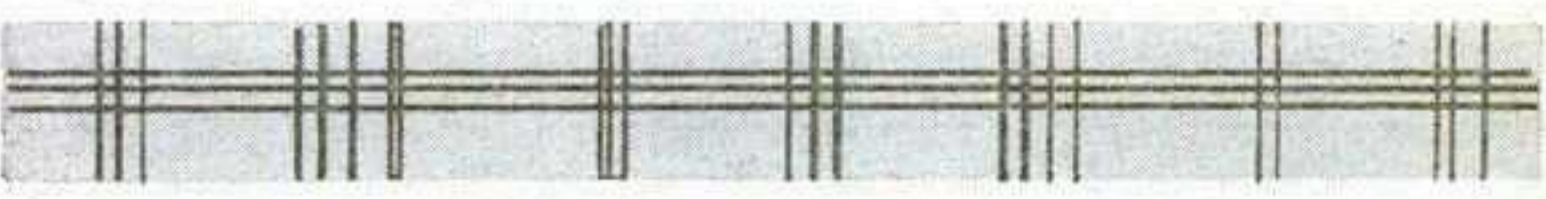
Continued from page 19

WHEN WILL I BE LOVED, P. Everly, ACUFF-ROSE PUBLICATIONS.  
WHITE SILVER SANDS, C. Matthews, G. Reinhardt, SHARINA MUSIC COMPANY.  
WONDERFUL WORLD, S. Cooke, KAGS MUSIC.  
WONDERLAND BY NIGHT, K. Neumann, L. Chase, ROOSEVELT MUSIC COMPANY, INC.  
YOGI, L. Stallman, C. Koppelman, SAXON MUSIC CORPORATION.  
YOU TALK TOO MUCH, J. Jones, R. Hall, KAHL MUSIC, INC.-BEN-GHAZI ENTERPRISES, INC.  
YOU'RE SIXTEEN, D. Sherman, B. Sherman, BLUE GRASS MUSIC.  
YOU'VE GOT WHAT IT TAKES, G. Gordy, G. Gordy, T. Carlo, FIDELITY MUSIC COMPANY.

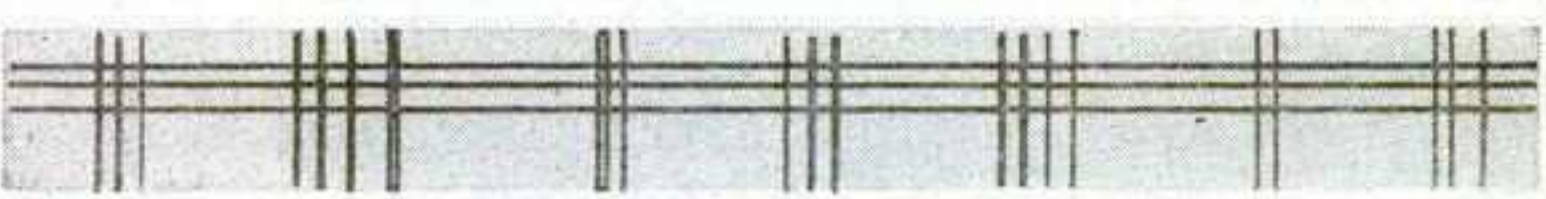




*Marching to the TOP...*



The Cambridge Strings and Singers



Theme From

# TUNES OF GLORY

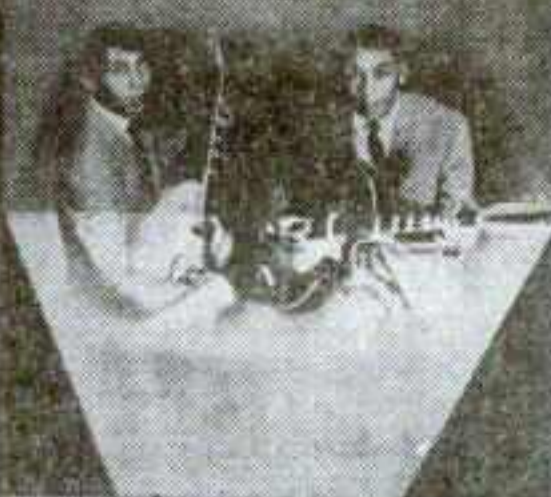
B/W

Love Theme From The World Of Suzie Wong

LONDON 45-1960

**LONDON**  
RECORDS

The **Blue Diamonds**



**THE BLUE DIAMONDS  
SCORE WITH A HIT LP**

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

Mono: LL 3235

**LONDON**  
RECORDS



# BILLBOARD MUSIC WEEK

# BEST SELLING

**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 each category.

The letter M following a title indicates that only the Monophonic version of that LP is a best seller; the letter S 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
- Belafonte 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; LSP 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)**  
Ricky Nelson...Imperial 9122
- Nico 'n' Easy (M-S)**  
Frank Sinatra...Capitol W 1417; SW 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)**  
Bobby Darin...Atco 104
- This Is Darin (M-S)**  
Bobby Darin...Atco 115; SD 115
- Warm (M)**  
Johnny Mathis...Columbia CL 1078
- 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 Francis...M-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 MG 4041; MG 64041
- More Italian Favorites (M-S)**  
Connie Francis...M-G-M E 3871; SE 3871
- This Is Brenda (M)**  
Brenda Lee...Decca DL 4082
- Unforgettable (M-S)**  
Dinah Washington...Mercury MG 20572; SR 60232
- 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)**  
.....Capitol T 1199; ST 1199
- 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 Trio...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
- Folk Song Sing Along With Mitch (M-S)**  
Mitch Miller...Columbia CL 1316; CS 8118
- 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
- Sentimental Sing Along With Mitch (M-S)**  
Mitch Miller...Columbia CL 1457; CS 8251
- Sing Along With Mitch (M-S)**  
Mitch Miller...Columbia CL 1160; CS 8004
- Still More Sing Along With Mitch (M-S)**  
Mitch Miller...Columbia CL 1283; CS 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 Back (M)**  
Bob Newhart...Warner Bros. 1393
- Down to Earth (M)**  
Jonathan Winters...Verve MG 15011
- Edge of Shelley Berman (M)**  
Shelley Berman...Verve MG 15013
- Inside Shelley Berman (M)**  
Shelley Berman...Verve MG 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...Stereoditties MW 2
- Mort Sahl at the hungry I (M)**  
Mort Sahl...Verve MG 15012
- My Name Is Jose Jimenez (M)**  
Bill Dana...Signature SM 1013
- Outside Shelley Berman (M)**  
Shelley Berman...Verve MG 15007
- Rejoice Dear Hearts (M)**  
Brother Dave Gardner...RCA Victor LPM 2083
- Wonderful World of Jonathan Winters (M)**  
Jonathan Winters...Verve MG 15009
- Woody Woodbury Looks at Love and Life (M)**  
Woody Woodbury...Stereoditties 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; SWAO 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
- Tenderloin (M-S)**  
Original Cast...Capitol WAO 1492; SWAO 1492
- Unsinkable Molly Brown (M-S)**  
Original Cast...Capitol WAO 1509; SWAO 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
- G. I. Blues (M-S)**  
Elvis Presley...RCA Victor LPM 2256; LSP 2256
- Gigi (M-S)**  
Sound Track...M-G-M E 3641; 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; SWAO 595
- Porgy and Bess (M-S)**  
Sound Track...Columbia OL 5410; OS 2016
- South Pacific (M-S)**  
Sound Track...RCA Victor LOC 1032; LSO 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; C2S 803
- Broadway in Rhythm (M-S)**  
Ray Conniff...Columbia CL 1252; CS 8064
- Camelot (Music From) (M-S)**  
Percy Faith...Columbia CL 1570; CS 8370
- Exodus (M-S)**  
Hollywood Studio Orchestra...United Artists UAL 3123; UAS 6123
- 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

# ACTION

On the Charts

## MONOPHONIC

This Week	Last 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	4	CAMELOT Original Cast, Columbia KOL 5620	2
5	5	LAST DATE Lawrence Welk, Dot DLP 3350	6
6	6	UNSYNKABLE MOLLY BROWN Original Cast, Capitol WAO 1509	6
7	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 5560	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 Welk, Dot DLP 3359	1
17	—	WONDERLAND BY NIGHT Louis Prima, Dot DLP 3352	2
18	15	HIS HAND IN MINE Elvis Presley, RCA Victor LPM 2328	4
19	—	NEVER ON SUNDAY Sound Track, United Artists UAL 4070	1
20	18	THEME FROM "THE APARTMENT" Sound Track, United Artists 3105	4



# LP'S by CATEGORY

FOR WEEK ENDING  
FEBRUARY 5

**Mr. Lucky (M-S)**  
Henry Mancini...RCA Victor LPM 2198;  
LSP 2198

**Music From Exodus and Other Great Themes (M-S)**  
Mantovani...London LL 3231; PS 224

**Operetta Memories (M)**  
Mantovani...London 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

.....Command RS 808; RS 808 SD

**Pertinent Percussion Cha, Cha (S)**  
Enoch Light...Command RS 814

**Provocative Percussion, Vol. I (M-S)**  
Enoch Light and the Light Brigade...  
.....Command RS 806; RS 806 SD

**Provocative Percussion, Vol. II (M-S)**  
Enoch Light and the Light Brigade...  
.....Command RS 810; RS 810 SD

**Quiet Village (M-S)**  
Martin Denny...Liberty LRP 3122

**Taboo (S)**  
Arthur Lyman...Hi Fi SR 806

**Concert in Rhythm, Vol. II (M)**  
Ray Conniff...Columbia CL 1415

**Continental Encores (M-S)**  
Mantovani...London LL 3095;  
PS 147

**Gems Forever (M-S)**  
Mantovani...London LL 3032; PS 106

**It's the Talk of the Town (M-S)**  
Ray Conniff...Columbia CL 1334;  
CS 8143

**Jealousy (S)**  
Percy Faith...Columbia CS 8292

**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)**  
Billy Vaughn...Dot DLP 3322;  
DLP 25322

**Concerto Under the Stars (M-S)**  
Leonard Pennario...Capitol P-8326;  
SP 8326

**Gershwin: Rhapsody in Blue (M-S)**  
Leonard Bernstein...Columbia ML 5413;  
MS 6091

**Gershwin: Rhapsody in Blue (M-S)**  
Leonard Pennario...Capitol P-8343;  
SP 8343

**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

**Mussorgsky: Pictures at an Exhibition (M)**  
Philadelphia Orchestra (Ormandy)...  
.....Columbia ML 4700

**Puccini: Turandot (M-S)**  
Tebaldi, Nilsson, Bjoerling, Tozzi, Rome Opera House Orchestra (Leinsdorf)...  
.....RCA Victor LM 6149; LSC 6149

**Rachmaninoff: Piano Concerto No. 2 (M-S)**  
Artur Schnabel...  
.....RCA Victor LM 2068; LSC 2068

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

**Ravel: Bolero (M-S)**  
Morton Gould...RCA Victor LM 2345;  
LSC 2345

**Respighi: Pines of Rome (S)**  
Phila. Orchestra (Ormandy)...  
.....Columbia MS 6001

**Rodgers: Victory at Sea, Vol. I (M-S)**  
RCA Victor Symphony Orchestra (Bennett)...RCA Victor LM 2335; LSC 2335

**Rodgers: Victory at Sea, Vol. II (M-S)**  
RCA Victor Symphony Orchestra (Bennett)...RCA Victor LM 2226; LSC 2226

**Schumann: Concerto in A Minor (M-S)**  
Van Cliburn...RCA Victor LM 2455;  
LSC 2455

**Sixty Years of Music America Loves Best, Vol. I (M)**  
Various Artists...RCA Victor LM 6074

**Sixty Years of Music America Loves Best, Vol. II (M)**  
Various Artists...RCA Victor LM 6088

**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)...  
.....Columbia ML 4997

**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 MISCELLANEOUS LP'S**  
Listed Alphabetically

**RHYTHM & BLUES**

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 Track...Colpix 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;  
S 30078

Hawaii in Hi Fi (M)  
Leo Addeo...Camden CAL-510

John J. McCormack Sings Irish Songs (M)  
John J. McCormack...Camden CAL 407

Music Man (S)  
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

Soul of Spain, Vol. I (S)  
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

**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 Twang (M)  
Duane Eddy...Jamie J 3014

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 Eddy...Jamie J 3009

Twist (M)  
Chubby Checker...Parkway P 7001

Walk, Don't Run (M)  
The Ventures...Dotlon BLP 2003

**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)  
Sviatoslav Richter, Chicago Oik...  
.....RCA Victor LM 2466; LSC 2466

**BEST SELLING PERCUSSION, SOUND LP'S**  
Listed Alphabetically

**Bongos (M-S)**  
Los Admiradores...Command RS 809;  
RS 809 SD

**Bongos, Flutes and Guitars (M-S)**  
Los Admiradores...Command RS 812;  
RS 812 SD

**Persuasive Percussion, Vol. II (M-S)**  
Terry Snyder and the All Stars.....

**BEST SELLING INSTRUMENTAL & MOOD LP'S**  
Listed Alphabetically

**Always (M)**  
Roger Williams...Kapp KL 1172

**Blue Hawaii (M-S)**  
Billy Vaughn...Dot DLP 3165;  
DLP 25165

**Calcutta (M)**  
Lawrence Welk...Dot DLP 3359

# ALBUMS

**Nine Weeks or Less**

21	19	THEME FROM "THE SUNDOWNERS"	3
		Billy Vaughn, Dot DLP 3349	
22	24	MORT SAHL AT THE HUNGRY I	3
		Verve MGV 15012	
23	9	DATE WITH THE EVERLY BROTHERS	7
		Warner Bros W 1395	
24	25	TENDERLOIN	3
		Original Cast, Capitol WAO 1492	
25	—	WILD CAT	1
		Original Cast, RCA Victor LOC 1060	

## STEREOPHONIC

This Week	Last Week	Title, Artist, Label and Number	Weeks on Charts
1	1	EXODUS Sound Track, RCA Victor LSO 1058	3
2	2	MUSIC FROM "EXODUS" AND OTHER GREAT THEMES Mantovani, London PS 224	8
3	3	WONDERLAND BY NIGHT Bert Kaempfert, Decca DL 7-4101	4
4	—	CAMELOT Original Cast, Columbia KOS 2031	1
5	4	LAST DATE Lawrence Welk, Dot DLP 25350	7
6	5	BRAHMS CONCERTO NO. 2 Sviatoslav Richter, Chicago Symphony Orch./Leinsdorf, RCA Victor LSC 2466	8
7	11	GREAT MOTION PICTURE THEMES Various Artists, United Artists UAS 6122	2
8	14	SATURDAY NIGHT SING ALONG WITH MITCH Mitch Miller, Columbia CS 8211	2
9	6	UNSINKABLE MOLLY BROWN Original Cast, Capitol SWAO 1509	3
10	8	BELAFONTE RETURNS TO CARNEGIE HALL Harry Belafonte, RCA Victor LSO 6007	6
11	9	MORE ITALIAN FAVORITES Connie Francis, MGM SE 3871	4
12	12	THEME FROM "THE SUNDOWNERS" Billy Vaughn, Dot DLP 25349	7
13	15	BERNSTEIN PLAYS BRUBECK, BRUBECK PLAYS BERNSTEIN N. Y. Philharmonic, Dave Brubeck Quartet/Leonard Bernstein, Columbia CS 8257	7
14	—	ITALIAN FAVORITES Connie Francis, MGM SE 3791	3
15	10	UNFORGETTABLE Dinah Washington, Mercury SR 60232	2

**Songs to Remember (M)**  
Mantovani...London PS 193

**Strauss Waltzes (M-S)**  
Mantovani...London LL 685; PS 118

**Temptation (M-S)**  
Roger Williams...Kapp KL 1217;  
K 3217-S

**Theme From "The Sundowners" (M-S)**  
Billy Vaughn...Dot DLP 3349;  
DLP 25349

**Till (M-S)**  
Roger Williams...Kapp KL 1081;  
KL 108-S

**Wonderland by Night (M-S)**  
Bert Kaempfert...Decca DL 4101;  
DL 7-4101

**Wonderland by Night (M)**  
Louis Prima...Dot DLP 3352

**Young at Heart (M-S)**  
Ray Conniff...Columbia CL 1489;  
CS 8281

**BEST SELLING JAZZ LP'S**  
Listed Alphabetically

**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 Jamal...Argo 628

**Hina at Newport (M)**  
Nina Simone...Colpix CP 412

**Ray Charles in Person (M)**  
.....Atlantic 8039

**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)  
Sviatoslav Richter, Chicago Oik...  
.....RCA Victor LM 2466; LSC 2466





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The pick of the new releases:

## SPOTLIGHT WINNERS OF THE WEEK

Strongest sales potential of all albums reviewed this week.

Pop

### MAKE WAY



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

### MORE MUSIC FROM BEN-HUR



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

Jazz

### THE BALLAD ARTISTRY OF MILT JACKSON



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

### COLTRANE JAZZ



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

### TIN ROOF BLUES, VOLUME 2



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

Latin American

### RIDES, RAPES AND RESCUES



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

Specialty

### THE GIANTS OF FLAMENCO



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

## POP LP'S

### POPULAR ★★★★★

#### ★★★★ HAWAII WITH A BONGO BEAT

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

#### ★★★★ GEORGE CATES' POLYNESIAN PERCUSSION

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

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

#### ★★★★ ADVENTURES IN PARADISE, VOL. 2

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

(Continued on page 64)

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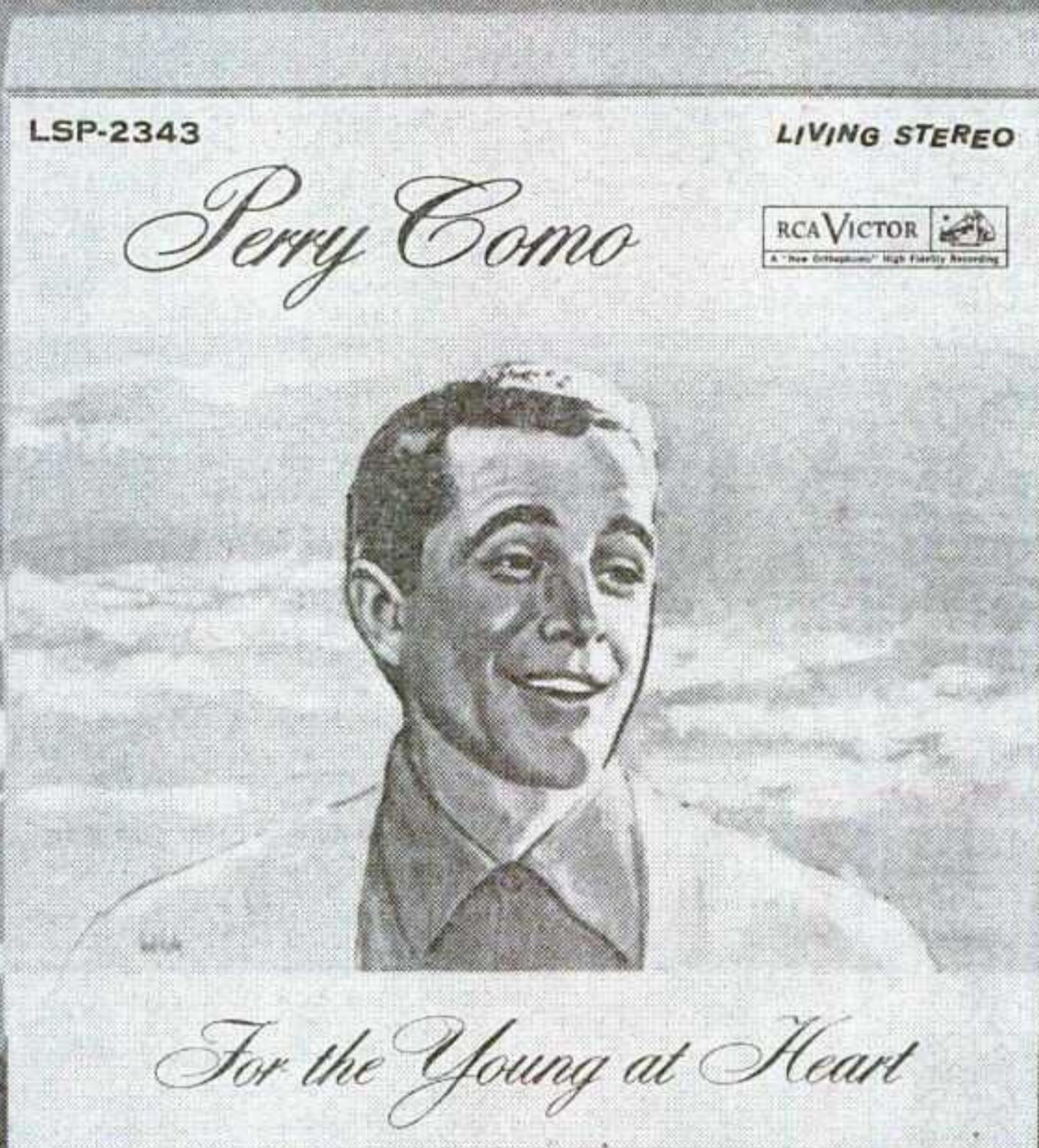
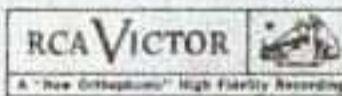


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## Reviews and Ratings of New Albums

Continued from page 62

### POP LP'S

#### POPULAR ★★

#### ★★★★ GEORGE FIELDS-THE GREATEST STEREO HARMONICA IN RECORDING HISTORY

Carlton LP 12-128—An exceptionally good disc 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 So."

★★★★ 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 solo work. Tunes include "Diana," "You Are My Destiny," "Put Your Head on My Shoulder," "Puppy Love" and other Anka hits.

#### POPULAR ★★★

★★★ THE VOICE OF HAWAII William Keolu 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.

#### ★★★ 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 Hawaii," "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 jazz-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. Fiesta 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 "Tenderly."

#### ★★★ CAROL BRENT AT THE HUNGARY 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 Bailey" 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 VIBROPHONE 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 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 9315 (Stereo & Monaural)—Here are a couple of beating, hard-blowing tenor men who work in solid tandem fashion. There are spots of harmony, individual solos and segs where the

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 excitement here.

#### ★★★ 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 historical-minded 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: "Li'l Darlin'," "Home," the blues "Rock in My Bed" and "When Lights Are Low."

#### ★★★★ THE SOULFUL PIANO OF 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 jocks.

### CLASSICAL LP'S

#### CLASSICAL ★★

#### ★★★★ TCHAIKOVSKY: SERENADE FOR STRINGS, OP. 48; SUK: SERENADE FOR STRINGS, OP. 6

Strings of the Kapp Sinfonietta (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 SOLDIER?

Melvyn Douglas and the Kapp Sinfonietta (Vardi). Kapp 60045 (Stereo & Monaural)—The complete dramatic version of this work, rarely heard today, makes an interesting addition to the catalog. Melvyn 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 of interested buyers.

### 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 Festival in Benidorm, Spain. Selections include "Viento," "Chau Madrid," "Envidia" and "Sesamo."

#### 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. Aristophane 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 bouzouke, 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 and the seashore adjoining the western Mediterranean. 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.

#### ★★★ I REMEMBER THE PYRENEES

Les Chanteurs Du Comminges (Paul Cassagne). Fiesta 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 reverent. The vocal group is unaccompanied but, nonetheless, sings stoutly. Set was recorded in Europe.

#### ★★★ I REMEMBER GERMANY, VOLUME 8

Various Artists. Fiesta 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

Bruno 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. Arts 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 help sales.

#### ★★★ THIS IS HUNGARY

Hungarian Gypsy Orchestras of Budapest. (Bruno BR 50164)—Another package of authentic European material from Bruno, this time again featuring various of the better-known 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 authentic Latin American music. (Continued on page 66)

"I  
PITY THE  
FOOL"  
BOBBY BLAND  
DUKE RECORD 332

DREAM BOY  
Please Please Signore  
F-374  
ANNETTE  
Vista

NAPPY DOES  
IT AGAIN!  
TWO-HITS-IN-ONE  
HOONIE-BOONIE  
Savoy 1594  
COAL MINER  
by NAPPY BROWN  
SAVOY RECORD CO. NEWARK, N.J.

THE HITS COME FROM  
ON ALL THE CHARTS!  
"AT LAST"  
ETTA JAMES  
ARGO 5380  
DANSATIONAL!  
"WATUSI THE VIBRATIONS"  
CHECKER 969  
"I DON'T KNOW WHY"  
ARGO #5378 CLARENCE (Frogman) HENRY  
NEW GROUP SMASH  
GREEN STAMPS  
by the T-BIRDS  
CHESS 1778  
CHESS PROD. CORP. 2120 S. Michigan, Chicago 5

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SMASH LP**

**SURE TO  
SCORE**

say Billboard, Cash Box and Music Reporter!  
Includes Johnny's hits You're Sixteen and  
Dreamin'.



#LRP-3183/LST-7183

**WITH  
ANOTHER  
SMASH  
SINGLE**



#55298

**LITTLE BOY SAD**  
BRAND NEW  
—ALREADY SMASHING

picked to win by  
Billboard and Cash Box  
—and they're right!  
Tremendous initial  
sales reaction.

LOOK TO LIBERTY IN '61



DISTRIBUTED IN CANADA BY LONDON RECORDS



# 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.

This Week	Last Week	Tune	Composer-Publisher	Weeks on Chart
1	2	EXODUS THE EXODUS SONG (This Land Is Mine)	By Gold-Pat Boone—Published by Chappell (ASCAP)	9
2	3	CALCUTTA	By Gaze-Bradtko—Published by Pincus-Symphony House (ASCAP)	5
3	5	(WILL YOU LOVE ME) TOMORROW	By Carol Kink-Jerry Goeffin—Published by Aldon (BMI)	7
4	1	WONDERLAND BY NIGHT	By Kaempfert—Published by Roosevelt (BMI)	10
5	4	ARE YOU LONESOME TONIGHT	By Roy Turk-Lou Handman—Published by Bourne-Cromwell (ASCAP)	11
6	7	ANGEL BABY	By Rose Hamlin—Published by Figure (BMI)	7
7	8	SHOP AROUND	By Gordy-Robinson—Published by Jobbett (BMI)	5
8	10	CALENDAR GIRL	By Greenfield-Sedaka—Published by Aldon (BMI)	4
9	9	RUBBER BALL	By A. Schroeder-A. Orlowski—Published by Arch (ASCAP)	8
10	6	LAST DATE... MY LAST DATE (WITH YOU)	By Floyd Cramer—Published by Acuff-Rose (BMI) By Skeeter Davis, Boudeleaux Bryant, Floyd Cramer—Published by Acuff-Rose (BMI)	14
11	11	NORTH TO ALASKA	By Phillips—Published by Robbins (ASCAP)	14
12	17	EMOTIONS	By Mel Tillis and Ramsey Kearney—Published by Cedarwood (BMI)	3
13	12	CORINNA, CORINNA	By Parish-Chapman-Williams—Published by Mills (ASCAP)	7
14	13	A THOUSAND STARS	By Pearson—Published by Bryden (BMI)	13
15	14	SAILOR (YOUR HOME IS IN THE SEA)	By Scharfenberger-Busch—Published by Garland Music (ASCAP)	11
16	15	ONCE IN A WHILE	By Green and Edwards—Published by Miller (ASCAP)	3
17	19	WINGS OF A DOVE	By Bob Ferguson—Published by B Gee Music (BMI)	5
18	23	I COUNT THE TEARS	By Pomus and Shuman—Published by Brenner (BMI)	3
19	16	YOU'RE SIXTEEN	By Sherman-Sherman—Published by Blue Grass (BMI)	10
20	24	MY EMPTY ARMS	By Al Kasha-Hank Hunters—Published by Merrimac (BMI)	2
21	21	THEME FROM THE APARTMENT	By Charles Williams—Published by Mills (ASCAP)	22
22	22	BABY O' BABY	By Johnson-Bouknight-Coleman—Published by Figure Music (BMI)	5
23	—	THERE SHE GOES	By E. Miller-D. Haddock-W. S. Stevenson—Published by Four Star (BMI)	1
24	—	THERE'S A MOON OUT TONIGHT	By Striano-Luccisano-Gentile—Published by Rob-Ann (BMI)	1
25	27	PEPE	By D. Langdon-H. Wittstat—Published by Shapiro-Bernstein (ASCAP)	2
26	28	HOOCHIE COOCHIE COO	By Billy Miles-Hank Ballard—Published by Stebitre (BMI)	2
27	20	HE WILL BREAK YOUR HEART	By Butler, Mayfield and Carter—Published by Conrad (BMI)	12
28	—	PONY TIME	By D. Corvay-J. Berry—Published by Alan K (BMI)	1
29	—	ALL IN MY MIND	By Brown—Published by Figure (BMI)	1
30	—	WHERE THE BOYS ARE	By Greenfield-Sedaka—Published by Aldon (BMI)	1

## RECORDING AVAILABLE

(Best 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 16161.
- (WILL YOU LOVE ME) TOMORROW—Shirrelles, 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; Rosie and the Originals, Highland 500; Sandra Teen, Impact 4.
- SHOP AROUND—Miracles, Tami 5403.
- CALENDAR GIRL—Neil Sedaka, Vic 7829.
- RUBBER BALL—Bobby Vee, Liberty 55287.
- LAST DATE—Floyd Cramer, Vic 7775; Skeeter Davis, Vic 7825; Joni James, MGM 12933; Dick Lory, Liberty 55393; Lawrence Welk, Dot 16145.
- NORTH TO ALASKA—Johnny Horton, Col 41782.
- EMOTIONS—Brenda Lee, Dec 31195; Don Reno/Red Smiley, King 579.
- CORINNA, CORINNA—Ray Peterson, Dunes 2002.
- A THOUSAND STARS—Kathy Young and the Innocents, Indigo 108.
- SAILOR (YOUR HOME IS IN THE SEA)—Lolita, Kapp 349.
- ONCE IN A WHILE—Chimes, Tag 444; Sensationals, Candix 306.
- WINGS OF A DOVE—Ferlin Husky, Cap 4406; Kitty Wells, Dot 16157.
- I COUNT THE TEARS—Drifters, Atlantic 2087.
- YOU'RE SIXTEEN—Johnny Burnette, Liberty 55285.
- MY EMPTY ARMS—Jackie Wilson, Brunswick 55201.
- THEME FROM THE APARTMENT—Ferrante and Teicher, United Artists 231; Jack Lemmon, Epic 9399.
- BABY, O' BABY—Shells, Johnson 104.
- THERE SHE GOES—Patsy Cline, Dec 31128; Linda Lee, Shasta 146; Jerry Wallace, Challenge 59098.
- THERE'S A MOON OUT TONIGHT—Pat Boone, Dot 16176; Capris, Old Town 1094.
- PEPE—Ronnie Aldrich, London 1951; Les Baxter Ork & Chorus, Cap 4489; Duane Eddy, Jamie 1175; Shirley Jones, Colpix 180; Stu Phillips, Colpix 174; Jack Pleis, Dec 31184.
- HOOCHIE COOCHIE COO—Hank Ballard and the Midnighters, King 5430.
- HE WILL BREAK YOUR HEART—Jerry Butler, Vee Jay 354.
- PONY TIME—Chubby Checker, Parkway 818.
- ALL IN MY MIND—Terri Anders, Chief 7027; Maxine Brown, Nomar 103; Linda Hopkins, Brunswick 55202; Bobby Marchan, Fire 1035; Dakota Staton, Cap 4512.
- 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 music.

### 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, Columbia 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 not—including 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 fan 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 & Monaural)—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 music.

★★★★ VIVA CUGAT  
Xavier Cugat and his Orchestra, Mercury PPS 6003 Stereo & Monaural—The Latin sound of the Xavier Cugat ork here gets an all-out stereo presentation. The songs, for the most part, are familiar Latin melodies done in samba, rumba and cha-cha 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.

### JAZZ

MR. HAWKINS AT THE PIANO  
The Wendell Hawkins Trio, KING 715

### SACRED

WINSTON SHELTON  
When Sunday Comes Again—Mom Knows What's Best, DIXIE 892.  
THE GOSPEL LIGHT TRIO SINGERS  
Waiting for His Love—I'm Gonna Build to My Heavenly Home, FRIENDLY 11.  
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 Tarrazo, 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 song-writers, 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

know-how. Leiber and Stoller have not 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 winners.

Publisher Wesley Rose of Acuff-Rose topped all publishers with eight awards, and clefters 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 23).

Platter manager Buck Ram, however, took sharp issue with the label's comments last week and squashed any hopes for a conciliation between the parties. Ram denied that "anybody at Mercury ever 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 Lobofer, WASHINGTON WC 303.

### INTERNATIONAL

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

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CARLTON



Hey  
 did you  
 hear **MERV  
 GRIFFIN**  
 signed with  
**Carlton  
 Records**

Yeah  
 and  
 he's got  
 a  
**SMASHEROO**  
 but  
 you  
 can  
 bet  
 it'll  
 be



**BANNED**

**IN BOSTON**

with **SID BASS** orchestra and chorus/Carlton 540



FOR WEEK  
ENDING FEBRUARY 5

# BILLBOARD MUSIC WEEK

# HOT 100

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	TITLE	Artist, Company	Record No.	WEEKS ON CHART	STEREO	
								WEEKS ON CHART	WEEKS ON CHART
1	4	4	5	(WILL YOU LOVE ME) TOMORROW...	Shirley, Scepter 1211		11		
2	3	5	13	CALCUTTA	Lawrence Welk, Dot 16161		8		
3	2	3	3	EXODUS	Ferrante and Telcher, United Artists 274		12	S	
4	1	1	1	WONDERLAND BY NIGHT	Bert Kaempfert, Decca 31141		12	S	
5	7	12	19	SHOP AROUND	Miracles, Tamla 54034		8		
6	5	6	7	ANGEL BABY	Rosie and the Originals, Highland 1011		8		
7	8	14	23	CALENDAR GIRL	Nell Sedaka, RCA Victor 7829		7		
8	13	26	48	EMOTIONS	Brenda Lee, Decca 31195		5		
9	9	7	6	RUBBER BALL	Bobby Vee, Liberty 55287		10		
10	6	2	2	ARE YOU LONESOME TONIGHT	Elvis Presley, RCA Victor 7810		12	S	
11	10	9	9	CORINNA, CORINNA	Ray Peterson, Duane 2002		11		
12	14	25	41	ONCE IN A WHILE	Chimes, Tag 444		14		
13	12	10	8	NORTH TO ALASKA	Johnny Horton, Columbia 41782		20		
14	11	8	4	LAST DATE	Floyd Cramer, RCA Victor 7775		17	S	
15	17	29	60	MY EMPTY ARMS	Jackie Wilson, Brunswick 55201		4		
16	16	23	20	WINGS OF A DOVE	Ferlin Husky, Capitol 4406		10		
17	22	24	30	I COUNT THE TEARS	Drifters, Atlantic 2087		7		
18	15	11	11	A THOUSAND STARS	Kathy Young and the Innocents, Indigo 108		15		
19	18	16	16	SAILOR (YOUR HOME IS IN THE SEA)	Lolita, Kapp 349		15		
20	29	38	42	PEPE	Duane Eddy, Jamie 1175		7		
21	36	46	73	THERE'S A MOON OUT TONIGHT	Capris, Old Town 1094		5		
22	34	48	81	WHEELS	String-A-Longs, Warwick 603		4		
23	30	35	43	HOOCHIE COOCHIE COO	Hank Ballard and the Midnighters, King 5430		9		
24	20	13	10	YOU'RE SIXTEEN	Johnny Burnette, Liberty 55285		14		
25	32	39	57	C'EST SI BON	Conway Twitty, MGM 12969		5		
26	41	42	40	THERE SHE GOES	Jerry Wallace, Challenge 59098		6		
27	21	18	14	HE WILL BREAK YOUR HEART	Jerry Butler, Vee Jay 354		14		
28	19	15	15	WONDERLAND BY NIGHT	Louis Prima, Dot 16151		12	S	
29	24	21	22	BABY, O' BABY	Shells, Johnson 104		7		
30	42	90	—	WHERE THE BOYS ARE	Connie Francis, MGM 12071		3		
31	49	—	—	PONY TIME	Chubby Checker, Parkway 818		2		
32	27	20	18	WONDERLAND BY NIGHT	Anita Bryant, Carlton 537		9		
33	47	54	66	ALL IN MY MIND	Maxine Brown, Nomar 102		5		

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	TITLE	Artist, Company	Record No.	WEEKS ON CHART	STEREO	
								WEEKS ON CHART	WEEKS ON CHART
34	45	59	72	SPANISH HARLEM	Ben E. King, Atco 6185		5		
35	55	77	96	BABY SITTIN' BOOGIE	Buzz Clifford, Columbia 41876		4		
36	25	31	36	LOVEY DOVEY	Buddy Knox, Liberty 55290		7		
37	31	41	53	EXODUS	Mantovani, London 1953		11	S	
38	33	27	25	YOU ARE THE ONLY ONE	Ricky Nelson, Imperial 5707		6		
39	35	40	44	MAGNIFICENT SEVEN	Al Calola, United Artists 261		9		
40	50	79	87	IF I DIDN'T CARE	Platters, Mercury 71749		4		
41	51	60	67	DON'T BELIEVE HIM, DONNA	Lenny Miles, Scepter 1212		5		
42	53	—	—	GOOD TIME BABY	Bobby Rydell, Cameo 186		2		
43	—	—	—	I'M LEARNING ABOUT LOVE	Brenda Lee, Decca 31195		1		
44	60	—	—	TEAR OF THE YEAR	Jackie Wilson, Brunswick 55201		2		
45	44	52	63	UTOPIA	Frank Gari, Crusade 1020		7		
46	67	89	—	THE STORY OF MY LOVE	Paul Anka, ABC-Paramount 10168		3		
47	68	—	—	DEDICATED TO THE ONE I LOVE	Shirley, Scepter 1203		2		
48	37	17	12	MANY TEARS AGO	Connie Francis, MGM 12964		13		
49	64	75	—	AT LAST	Etta James, Argo 5380		3		
50	56	73	88	WHAT AM I GONNA DO	Jimmy Clanton, Ace 607		4		
51	66	72	—	NO ONE	Connie Francis, MGM 12971		3		
52	78	—	—	WHAT A PRICE	Fats Domino, Imperial 5723		2		
53	57	61	70	ANGEL ON MY SHOULDER	Shelby Flint, Vallant WB 6001		6		
54	61	69	75	FIRST TASTE OF LOVE	Ben E. King, Atco 6185		5		
55	58	67	74	YES, I'M LONESOME TONIGHT	Thelma Carpenter, Coral 62241		5		
56	65	91	98	THE MUSKRAT RAMBLE	Freddy Cannon, Swan 4066		4		
57	62	70	80	LOST LOVE	H. B. Barnum, Eldo 111		4		
58	48	43	37	DOLL HOUSE	Donnie Brooks, Era 3028		10		
59	83	—	—	AIN'T THAT JUST LIKE A WOMAN	Fats Domino, Imperial 5723		2		
60	63	74	78	YES, I'M LONESOME TONIGHT	Dodie Stevens, Dot 16167		5		
61	59	44	35	STAY	Maurice Williams and the Zodiacs, Herald 552		18		
62	—	—	—	YOU CAN HAVE HER	Roy Hamilton, Epic 9434		1		
63	85	95	—	THEM THAT GOT	Ray Charles, ABC-Paramount 10141		3		
64	73	76	71	WHAT WOULD I DO	Mickey and Sylvia, RCA Victor 7811		5		
65	23	19	17	LONELY TEENAGER	Dion, Laurie 3070		16		
66	69	81	82	AGE FOR LOVE	Jimmy Charles, Promo 1003		7		
67	—	—	—	EBONY EYES	Everly Brothers, Warner Bros. 5199		1		

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	TITLE	Artist, Company	Record No.	WEEKS ON CHART	STEREO	
								WEEKS ON CHART	WEEKS ON CHART
68	81	84	92	GHOST RIDERS IN THE SKY	Ramrods, Amy 813		4		
69	79	—	—	LEAVE MY KITTEN ALONE	Little Willie John, King 5452		2		
70	26	34	45	MY LAST DATE (WITH YOU)	Skeeter Davis, RCA Victor 7825		8		
71	74	92	95	JIMMY'S GIRL	Johnny Tillotson, Cadence 1391		4		
72	—	—	—	DON'T WORRY (LIKE ALL THE OTHER TIMES)	Marty Robbins, Columbia 41922		1		
73	93	—	—	RAM-BUNK-SHUSH	Ventures, Dolton 32		2		
74	40	22	21	BLUE TANGO	Bill Black's Combo, HI 2027		10		
75	39	28	34	GEE WHIZ	Innocents, Indigo 111		11		
76	46	30	27	I'M HURTIN'	Roy Orbison, Monument 433		8		
77	—	—	—	(I WANNA) LOVE MY LIFE AWAY	Gene Pitney, Muskor 1002		1		
78	—	—	—	CLOSE TOGETHER	Jimmy Reed, Vee Jay 373		1		
79	77	83	—	SOUND-OFF	Titus Turner, Jamie 1174		3		
80	84	99	—	WHEN I FALL IN LOVE	Etta Jones, King 5424		3		
81	—	66	56	CHERRY PINK AND APPLE BLOSSOM WHITE	Jerry Murad's Harmoncats, Columbia 41816		5		
82	90	—	—	EXODUS SONG (THIS LAND IS MINE)	Pat Boone, Dot 16176		2		
83	94	—	—	APACHE	Jorgen Ingmann, Atco 6184		2		
84	—	82	50	DANCE BY THE LIGHT OF THE MOON	Olympics, Arvee 5020		8		
85	88	—	—	DEDICATED TO THE ONE I LOVE	Five Royales, King 5453		2		
86	—	—	—	LEAVE MY KITTEN ALONE	Johnny Preston, Mercury 71761		1		
87	87	—	—	PONY TIME	Don Corvey and the Goodtimers, Arnold 1002		2		
88	38	45	55	MY LAST DATE (WITH YOU)	Joni James, MGM 12933		7		
89	86	100	—	I REMEMBER	Maurice Williams and the Zodiacs, Herald 556		3		
90	98	—	—	GINNIE BELL	Paul Dino, Promo 2180		2		
91	80	85	91	SUGAR BEE	Cleveland Crochet, Goldband 1106		5		
92	72	86	94	CHILLS AND FEVER	Ronnie Love, Dot 16144		4		
93	92	—	—	TROUBLE IN MIND	Nina Simone, Colpix 175		2		
94	28	32	29	MY GIRL JOSEPHINE	Fats Domino, Imperial 5704		11		
95	100	—	—	CHARLENA	The Seattles, J C D 116		7		
96	—	—	—	GEE WHIZ (LOOK AT HIS EYES)	Carla Thomas, Atlantic 2086		1		
97	82	87	—	FLAMINGO EXPRESS	Royaltones, Goldisc 3011		1		
98	—	—	—	HONKY TONK, PART II	Bill Doggett, King 5444		1		
99	—	—	—	BYE, BYE, BABY	Mary Wells, Motown 1003		1		
100	—	—	—	WAIT A MINUTE	Coasters, Atco 6186		1		



# & TOMORROW'S TOPS

## BUBBLING UNDER THE HOT 100

## TOP MARKET BREAKOUTS

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  
.....Anita Bryant, Carlton 538
6. CERVEZA .....Bert Kaempfert, Decca 30866
7. KEEP YOUR HANDS OFF OF HIM •  
.....Damita Jo, Mercury 71760
8. WE BELONG TOGETHER..Robert & Johnny, Old Town 1086
9. YOU'RE THE BOSS  
.....La 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

- NEW YORK**
- YOU CAN HAVE HER, Roy Hamilton, Epic
  - TROUBLE IN MIND, Nina Simone, Colpix
  - THEM THAT GOT, Roy 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, Roy Charles, ABC-Paramount
  - BYE BYE BABY, Mary Wells, Motown
- LOS ANGELES**
- THEM THAT GOT, Roy 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, Dalton
- 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, Promo
- CINCINNATI**
- YOU CAN HAVE HER, Roy Hamilton, Epic

- THEM THAT GOT, Roy Charles, ABC-Paramount
  - CLOSE TOGETHER, Jimmy Reed, Vee Jay
  - TROUBLE IN MIND, Nina Simone, Colpix
  - RAM-BUNK-SHUSH, Ventures, Dalton
- SEATTLE**
- THEM THAT GOT, Roy 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 RIDERS 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	89
All in My Mind	33
Angel Baby	4
Angel on My Shoulder	53
Apache	83
Are You Lonesome Tonight	10
At Last	49
Baby O' Baby	29
Baby Sittin' Boogie	35
Blue Tango	74
Bye Bye Baby	99
Calcutta	3
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
Dedicated to the One I Love (Shirelles)	47
Doll House	58
Don't Believe Him Donna	41
Don't Worry	72
Ebony Eyes	67
Emotions	8
Exodus (Ferrante & Teicher)	3
Exodus (Mantovani)	37
Exodus Song (This Land Is Mine)	82
First Taste of Love	54
Flamingo Express	97
Gee Whiz	75
Gee Whiz (Look at His Eyes)	96
Ghost Riders in the Sky	48
Ginnie Bell	90
Good Time Baby	42
He Will Break Your Heart	27
Hoochi Coochi Coo	23
Honky Tonk, Part II	98
I Count the Tears	17
I Remember	89
(I Wanna) Love My Life Away	77
If I Didn't Care	40
I'm Hurtin'	76
I'm Learning About Love	43
Jimmy's Girl	71
Last Date	14
Leave My Kitten Alone (King)	69
Leave My Kitten Alone (Preston)	86
Lonely Teenager	65
Lost Love	57
Love Dovey	36
Magnificent Seven	39
Many Tears Ago	19
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 the Sun	12
Once in a While	20
Pepe	20
Pony Time (Checker)	31
Pony Time (Corvay)	87
Ram-Bunk-Shush	73
Rubber Ball	9
Sailor (Your Home is in the Sea)	19
Shoo-A-Round	5
Sound Off	79
Spanish Harlem	34
Stay	61
Story of My Love, The	46
Sugar Babe	91
Tear of the Dove	44
Them That Got	43
There She Goes	26
There's a Moon Out Tonight	21
Trouble in Mind	93
Utopia	45
What 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 (Prima)	28
Yes, I'm Lonesome Tonight (Carpenter)	85
Yes, I'm Lonesome Tonight (Stevens)	40
You Are the Only One	38
You Can Have Her	62
You're Sixteen	24

## REVIEWS OF THIS WEEK'S SINGLES

### the pick of the new releases: SPOTLIGHT WINNERS OF THE WEEK

Strongest sales potential of all records reviewed this week.

#### Pop

#### 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 of Tears" (And, BMI) (2:23) **ABC-Paramount 1018**

#### 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 rocka-ballad. 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 Berry Wine" has slight edge. **Cadence 1390**

#### 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, BMI) (1:55). **Indigo 115**

#### 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 dual-channel 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 he 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



**I 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 STANLEY 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 pair. **King 5640**

#### 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 with pathos. **Decca 31208**

#### 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. **Sue 740**

(Continued on page 71)



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# German Juke Box Ops Want Lower Disk Tabs

Continued from page 1

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

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

### Swing Treatment

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

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

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

### Titles Up

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

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

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

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

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

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

### Trend Toward 33

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

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

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

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

with the government co-operating with the private company.

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

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

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

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

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

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

## Amoeba-Like Groups

Continued from page 3

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

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

### Who's on First?

In another case, a hassle developed over a group known as the 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 scene.

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

## Mechura Building In South Houston

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

# BILLBOARD MUSIC WEEK HOT C & W SIDES

FOR WEEK ENDING FEBRUARY 5

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	WEEKS ON CHART	
				TITLE, Artist, Company, Record No.	
1	1	1	1	NORTH TO ALASKA, Johnny Horton, Columbia 41782.....	12
2	2	2	2	ON THE WINGS OF A DOVE, Ferlin Husky, Capitol 4406.....	22
3	3	3	3	I MISSED ME, Jim Reeves, RCA Victor 7800.....	14
4	5	4	6	WINDOW UP ABOVE, George Jones, Mercury 71700.....	13
5	4	5	5	FALLEN ANGEL, Webb Pierce, Decca 31165.....	12
6	6	7	7	SWEET DREAMS, Don Gibson, RCA Victor 7805.....	10
7	8	9	9	I THINK I KNOW, Marion Worth, Columbia 41799.....	12
8	10	10	12	MY LAST DATE (WITH YOU), Skeeter Davis, RCA Victor 7825.....	5
9	7	6	4	EXCUSE ME, Buck Owens, Capitol 4412.....	20
10	15	15	17	LOVING YOU, Bob Gallion, Hickory 1130.....	10
11	9	8	8	AM I LOSING YOU, Jim Reeves, RCA Victor 7800.....	11
12	17	24	25	WALK OUT BACKWARD, Bill Anderson, Decca 31168.....	6
13	18	22	30	I'LL HAVE ANOTHER CUP OF COFFEE, Claude Gray, Mercury 71732.....	4
14	13	14	11	LAST DATE, Floyd Cramer, RCA Victor 7775.....	13
15	12	12	13	POLKA ON A BANJO, Lester & Earl Scruggs, Columbia 41786.....	9
16	14	16	15	YOU CAN'T PICK A ROSE IN DECEMBER, Ernest Ashworth, Decca 31156.....	15
17	16	13	18	WANTING YOU, Jimmy Newman, MGM 12945.....	13
18	11	11	10	ALABAM, Cowboy Copas, Starday 501.....	31
19	19	25	27	ONE STEP AHEAD OF MY PAST, Hank Locklin, RCA Victor 7813.....	5
20	—	—	—	FOOLIN' AROUND, Buck Owens, Capitol 4496.....	1
21	21	17	14	YOU DON'T WANT MY LOVE, Roger Miller, RCA Victor 7776.....	13
22	23	—	29	A WORLD SO FULL OF LOVE, Ray Sanders, Liberty 55267.....	10
23	20	28	—	FORGET THE PAST, Faron Young, Capitol 4463.....	5
24	24	19	21	LITTLE GUY NAMED JOE, Stonewall Jackson, Columbia 41785.....	13
25	—	—	—	WHAT A TERRIBLE FEELING, Elmer Snodgrass, Decca 31145.....	1
26	—	—	—	KISSING MY PILLOW, Rose Maddox, Capitol 4487.....	1
27	25	20	16	HERE I AM DRUNK AGAIN, Clyde Beaver, Decca 31173.....	15
28	27	—	19	THE MOON IS CRYING, Allan Riddle, Plaid 1001.....	12
29	—	—	23	SEND ME THE PILLOW YOU DREAM ON, Browns, RCA Victor 7864.....	3
30	—	—	—	DRUNK AGAIN, Lattie Moore, King 5413.....	1

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# SPECIAL MERIT SPOTLIGHTS

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

(See Reviews Elsewhere in This Issue)

## Pop Disk Jockey Programming

### UDO JURGENS

- ★★★★ JENNY, OH JENNY (Leeds, ASCAP) (2:45)
- ★★★ OH WHAT A FOOL I'VE 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 r.&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)

★★★★ Baggy Pants (Read All About It)—A tome about a cat from the wrong side of the tracks who wound up at a debutante 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—COLUMBIA 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 the lad sells a rocker with feeling, again supported in exciting fashion by the ork and femme chorus. Two good sides here. (Arc, BMI) (2:25)

### DEAN MARTIN

★★★★ Tu Sei Bella, Signorina—CAPITOL 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) (2:21)

★★★★ 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

★★★★ Rasin' 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)

### FELIX SLATKIN

★★★★ 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) (2:15)

★★★★ 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 tune 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 beat in slow tempo. Has a chance. (Maverick, BMI) (2:20)

★★★★ Angel With a Heartache—A slow-paced 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 thrashing stint. Spinnable.

★★★★ Wait Till Tomorrow—Verveful reading by gal on catchy theme with effective arrangement.

### THE HARRY SIMEONE CHORALE

★★★★ Song of the Promised Land—20th FOX 236—Softly voiced inspirational melody reminiscent of ancient Hebrew strains. Effective and unusual. (Shawnee, ASCAP) (3:15)

★★★★ Tenderly He Watches—Inspiration 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 & Barry, 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

★★★★ Arkansas 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 BALLARD & MIDNIGHTERS

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

★★★ Spangie—Rhythmic instrumental side with standout sax work. Side moves and it could pull juke loot. (Lois, BMI) (2:18)

### 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 Whiling—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 down-home 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 emcee 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 medium-paced rocker with good, teen-styled vocal by the lead. Side has pleasant harmony spots, and an interesting strummed guitar rhythm. Worth spins. (Greta, BMI) (2:23)

★★★ Boomerang—A story of lost loves running around with others—all very close to the teen heart. The lead man gives it a 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' dinking 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. (Lisa, ASCAP) (2:40)

### RAY BRYANT COMBO

★★★★ Sack o' Woe—COLUMBIA 41940—The Julian Adderly rocker is played with sparkle here by the Bryant combo with a horn lead alternating with Bryant's piano work. Could catch loot. (Upam, BMI) (2:51)

★★★ 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-DELLES

★★★★ 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. (Joel, 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) (2:45)

★★★ 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 fanciful 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

★★★★ Yes - De - A - Hay—COLUMBIA 41917—Funny little fast-moving ditty about a pygmy in the jungle who goes into showbiz. Boy does a hard-selling job and vocal group assists. (Osborne, BMI) (2:05)

★★★ Wholeheartedly—A slow ballad is sung pleasantly. Flip is stronger. (Rayven, BMI) (2:15)

### DEAN BARLOW

★★★★ It's All in Your Mind—WARWICK 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, BMI)

★★★ 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 emotion-packed 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 duo. (Lois, BMI) (2:36)

### THE CASTELLS

★★★ Romeo—ERA 3038—Pleasant teen-appeal ditty is wrapped up in melodic vocal by lead singer and group. (Bamboo, BMI) (2:03)

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

### COUNT YATES

★★★ The Golden Key—REGIS I—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 chanteuse sells the listenable ditty with much emotion while the backing swings behind her. (Mills, ASCAP) (2:40)

### RAY 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, BMI)

### THE SUPREMES

★★★★ Fidgety—APT 25055—Jumping blues material here might strike a responsive chord with some customers. Boys sing it in driv'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 things moving. (Josette, BMI) (2:18)

★★★ *Tragic*—Odd-minor sound of this side adds much appeal. Also on the plus side are the staccato 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 Artists, ASCAP) (1:58)

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

### MAC REBENACK 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 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)

**"TAKE GOOD CARE OF HER"**  
By The Year's Most Promising New Star  
**ADAM WADE**  
Coed #546  
**COED RECORDS**  
1619 Broadway New York, N. Y.

**The Original Hit!**  
**"MARIE, MARIE"**  
by **SERINO**  
R-4324  
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**THE MARCH OF THE REGIMENT**  
THE RANDY VAN HORNE SINGERS  
Everest #19399  
**EVEREST RECORDS**  
360 Lexington Ave., New York 17, N. Y.

### 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) (2:20)

### 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*—FRATERNITY 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. (Melrose, 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)

### HANK MARR

★★★ *The Push* — FEDERAL 12403—Catching 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 receives 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 guitar-rhythm 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)—SPARKLE 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) (2:59)

★★ *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) (2:07)

★★★ MODERATE SALES POTENTIAL

### JAZZ ★★★

SIL AUSTIN AND RED PRYSOCK  
★★★ *Kenny's Blues* (Paris 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 ★★★

PATSY CLINE  
★★★ *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 HOT R & B SIDES

FOR WEEK ENDING FEBRUARY 5  
TITLE, Artist, Company, Record No.

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	TITLE, Artist, Company, Record No.	WEEKS ON CHART
1	1	2		SHOP AROUND, Miracles, Tamla 54034	8
2	2	4	21	(WILL YOU LOVE ME) TOMORROW, Shirelles, Scepter 1211	5
3	4	26		HOOCHIE COOCHIE COO, Hank Ballard and the Midnighters, King 5430	3
4	22	29		AT LAST, Etta James, Argo 4003	3
5	24			ALL IN MY MIND, Maxine Brown, Nomar 102	2
6	17			I COUNT THE TEARS, Drifters, Atlantic 2087	2
7	18	21	26	HAPPY DAYS, Marv Johnson, United Artists 273	8
8	5	6	17	I IDOLIZE YOU, Ike & Tina Turner, Sue 735	7
9	3	2	1	HE WILL BREAK YOUR HEART, Jerry Butler, Vee Jay 354	15
10	16	9	18	EXODUS, Ferrante & Teicher, United Artists 274	6
11	13			STAND BY ME, Little Junior Parker, Duke 330	2
12	12	25		ANGEL BABY, Rosie & the Originals, Highland 1011	3
13	10	18	12	CRY, CRY, CRY, Bobby (Blue) Bland, Duke 327	17
14				CALCUTTA, Lawrence Welk, Dot 16161	1
15	21			GEE WHIZ, Innocents, Indigo 111	2
16	7	8	3	LAST DATE, Floyd Cramer, RCA Victor 7775	15
17	8	13	11	MY GIRL JOSEPHINE, Fats Domino, Imperial 5704	12
18	9	5	5	FOOLS RUSH IN, Brook Benton, Mercury 71722	10
19	11	11	29	TROUBLE IN MIND, Nina Simone, Colpix 175	4
20	23		25	THE SLIDE, Googie Rene, Rendezvous 134	4
21		24		CHILLS & FEVER, Ronnie Love, Dot 16144	2
22	19	23		MY DEAREST DARLING, Etta James, Argo 5368	17
23	14	15	4	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA Victor 7810	10
24	26	20	10	NORTH TO ALASKA, Johnny Horton, Columbia 41782	10
25	28			SPANISH HARLEM, Ben E. King, Atco 6185	2
26	20	12	30	SPOONFUL, Etta and Harvey, Chess 1771	5
27	25	19	16	NEW ORLEANS, U. S. Bonds, Legrand 819	14
28	15	14	7	WONDERLAND BY NIGHT, Bert Kaempfert, Decca 31141	8
29	6	3	8	GONZO, James Booker, Peacock 1697	10
30	27	10	13	RUBY, Ray Charles, ABC-Paramount 10164	8

Latest Smash!  
WHAT AM I GONNA DO b/w AM I  
JIMMY CLANTON  
**ACE RECORDS**  
804 Vincent Bldg., Jackson, Miss.

HEADING FOR A MILLION!  
Fats Domino  
AIN'T THAT JUST LIKE A WOMAN  
b/w  
WHAT A PRICE #2837  
**IMPERIAL RECORDS**  
6425 Hollywood Blvd. Hollywood 28, Calif.

REDD FOX RELEASE  
"WILD PARTY"  
Redd Foxx  
LP 804  
EP 805—EP 806  
**DOOTO**  
REG. U.S. PAT. OFF.

Anchors Aweigh!  
You're off to a career with a future... a Navy career! Become a seagoing specialist.  
**NAVY**



# The Billboard's Phonograph Directory

Under \$30

Single or Dual Diamond or Sapphire Stylus	AM, FM or AM-FM Tuner	Cabinet Material
Dual Diamond-Sapphire	Optional	Hardwood
Dual Diamond-Sapphire	Optional	Hardwood
Dual Diamond-Sapphire	Optional	Hardwood
Dual Sapphire	AM-FM (Simulcast)	Grained Mah.
Dual Sapphire	AM-FM (Simulcast)	Grained Mah.
Dual Sapphire	AM-FM (Simulcast)	Grained Mah.

1762	Console	Automatic	Stereo	20
1764	Console	Automatic	Stereo	20
WC1195 FC1195	Console	Automatic	Stereo	25
MC1071 BC1071 WC1071	Console	Automatic	Stereo	10
805	Console	Automatic	Stereo	20
815	Console	Automatic	Stereo	20
817	Console	Automatic	Stereo	20

Company	Model Number	Portable, Table or Console	Manual or Automatic	Stereo or	Power
Arvin	800				
Arvin	808				
Boetsch					
Boetsch	0				
Capitol	1				
Columbia	C-12				
Columbia	C-12				
Columbia	C-12				
Decca	DPS-1				
Decca	DP-30				
Decca	SM5/DU				
Decca	DPS-20				
Electron	66				
Electron	64				
Electrophone & Parts	423/11				
Emerson	935				
Emerson	946				
Fanon Electronic	610				
Fanon Electronic	620				
Fanon Electronic	630				
Major Electronics	450				
Major Electronics	450TF				
Major Electronics	300				
Mitchell	6018				
Olympic	MM101				
Philco	130				
Admiral	Y4049	Portable			
Arvin	90P39	Portable			
Boetsch	SD654	Portable			
Columbia	C-1211	Portable			
Columbia	C-1215	Portable			
Decca	DP-330	Console			
Decca	DP-238	Portable			
Emerson	MDRT	Portable (plus disc recorder)			
Electron	65	Portable			
Emerson	938	Portable			
Fanon	740	Portable			
Fanon	750	Portable			
General Electric	RP 1135	Portable			
Magnavox	1-5C242	Portable			
Major	550	Portable			
Major	500	Portable			
Major	15X	Portable			
Mitchell	6023	Portable			
Motorola	SF15	Portable			
Olympic	RP-9	Portable			
Olympic	SA185	Portable			
Olympic	727	Console			
Philco	1425	Portable			
Phonola (Walters Conley)	1760	Portable			
Steelman	409	Portable			
Sylvania	45P18	Portable			
Symphonic	1719	Portable			
Tele-Tone	8608	Portable			
Tele-Tone	9907	Portable			
Tele-Tone	9908	Portable			
Tele-Tone	1120	Console			

## BILLBOARD MUSIC WEEK

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 enthusiasm!

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,

*Dan Collins*

Dan Collins  
New York Office

NEW YORK • WASHINGTON • GREAT BARRINGTON • CINCINNATI • CHICAGO • ST. LOUIS • HOLLYWOOD

42"x15"x29"	Wal. Mah., Blonde	From \$309.00	
56"x16"x23"		From \$330.00	
30"x46 1/2"x17"	Veneer	\$399.95	
36"x24"	Hardwood	\$389.00	
31 1/2"x38"x17 1/4"	Mah., Map.	\$315.00	
30"x27 1/2"x19"	Mah., Cherry		

Automatic	Stereo	8.5
Automatic	Stereo	10
Automatic	Stereo	10
Automatic	Stereo	8.5
27"x25"x16"		From \$129.9
2"x18" (40 lbs.)		\$139.95
4"x20" (45 lbs.)		\$149.95
1"x18" (41 lbs.)		From \$119.
3"x32"x16"		\$119.95
1"x22 1/2" (33 lbs.)		\$139.95
1"x18 3/4" (45 lbs.)		\$139.95
1"x24"x16 3/4"		\$139.9
1"x16"x32"		From \$13
1"x24"x16 3/4"		\$149.5
1"x16 5/8"		\$119.4
1"x14 7/8" (27 lbs.)		\$129.
1"x16 1/4" (32 lbs.)		\$129
1"x14 1/8" (35 lbs.)		\$149
1"x18" (44 lbs.)		\$111
1"x18 1/2" (40 lbs.)		\$13
1"x16 1/4"		\$14
1"x14" (26 lbs.)		\$
1"x12 5/8" (37 lbs.)		\$12
(Continued on p		
Arvin	3	
Arvin	4	
Boetsch	8	
Columbia		
Decca		
Electron		
Emerson		
Fanon		
General Electric		
Magnavox		
Major		
Major		
Major		
Mitchell		
Motorola		
Olympic		
Olympic		
Olympic		
Philco		
Phonola (Walters Conley)		
Steelman		
Sylvania		
Symphonic		
Tele-Tone		
Tele-Tone		
Tele-Tone		
Tele-Tone		



## Researcher Recommends Disk Library Up-Dating

PHILADELPHIA — Radio station record libraries are sorely in need of improvements and standardization of catalog systems 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-week saturation period, February 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.

ord librarians were interested in improving their catalog systems to give their disk jockeys more information and service, but at the same 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 systems.

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 librarians today with suggestions for possible solutions to these problems.

## 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

## CMA Huddles At Lunch With Agencies' Brass

NEW YORK — The Country 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 country music can be utilized as a basic programming format for radio and TV.

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 As TV Sales Chief of GAC

NEW YORK — Herman Rush, formerly with Flamingo Films and Official Films, has replaced Jack Sobel as head of TV sales for General Artists Corporation.

Sobel has resigned the post to join the TV film firm, Screen Gems. Rush is a nephew of the late Manie Sacks.

## DJ PROGRAMMING CHARTS

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	Papa, 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
7	30	Where the Boys Are, Connie Francis, MGM
8	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' Boogie, 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 Pitney, 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, Arvee
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.

Hot 100 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.	Goa 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) Atco
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 NASH: Some of Your Lovin' (And, BMI) (2:24) ABC-Paramount
BARRY MAN: Happy Birthday, Broken Heart (Aidon, 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) (2:06) Coral
TOMMY EDWARDS: One and Twenty (Jimskip, BMI) (2:20)—Vaya 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 Baby (Acuff-Rose, BMI) (2:37) Hickory
THE STANLEY BROTHERS: The Wild Side of Life (Commodore, BMI) (2:12)—The Window Up Above (Glad-Starday, BMI) (2:37) King
CONNIE HALL: Sittin' Out the Last Dance (Skinner, BMI) (2:40)—Sleep, Baby, Sleep (Tree-Champion, BMI) Decca

#### RHYTHM AND BLUES

IKE & TINA TURNER: I'm Jealous (Saturn, BMI)—You're My Baby (Saturn, BMI) Sun
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# 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 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 ever 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 six-pounder, 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 emcee 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., 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 appointed program director of that outlet. Ingram joined the Balaban stations as a morning deejay at KBOX, Dallas... Larry Wilson, 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 also emcee 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 albums, 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 discerning yet critical FM audience, the liner note information I find most helpful is: a. Running time for each selection. b. All 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 musts: (1) a brief bio of the featured artist; (2) date of session; (3) description of orchestra with brief bio of maestro; (4) if show tunes are featured, name of show, composer-author and opening night date; (5) reason why various tunes 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 exponent.

### 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—emceeing an average of six record hops a week in ballrooms, high schools, churches 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. Totalling 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 1,041½ 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 basketball 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 Nielsen 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 proceedings, 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 long-term interests" with his own station, or with other stations or networks.

Commenting on the Grant showing of various fees he had paid, or stilled owed, in applying for the Laurel station, FCC examiner Cunningham said the evidence was "grossly insufficient" to show that the fees were both "legitimate and 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 lost to the deejay on his broadcast-buying venture.



# DISCOURSE

FROM BILLBOARD MUSIC WEEK SALES DEPARTMENT

A weekly column 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.

**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 teen-appeal rhythm. Billboard Music Week picked it as a Spotlight Winner. The 20-year-old singer is on the same tour with Bobby Vee 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.

**CONNIE 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, Corveza, 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.

**STEVE LAWRENCE** offers Portrait 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.

**HENRY MANCINI** wrote the score 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.

**BOBBY VEE**'s two big hits—Devil Or Angel and Rubber Ball—are featured in a new Liberty Records' LP, Bobby Vee. The package also includes

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.

THIS WEEK'S NEW  
**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**—Merv Griffin .....Carlton  
**ERONY EYES**—Everly Brothers .....Warner Bros.  
**FUNKY**—The Cavaliers .....Coral  
**ILLUSION**—Nat Cole .....Capitol  
**LITTLE BOY SAD**—Johnny Burnette .....Liberty  
**THEME FROM TUNES OF GLORY**—  
The Cambridge Strings and Singers .....London

**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!**

## 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 Zito, 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 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 operatic 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.
5. 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.

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.



# BOOMING HITS! ZOOMING HITS!

"THE MOST BEAUTIFUL WORDS"

By  
Della Reese

7833



"WHAT WOULD I DO"

By  
Mickey and Sylvia

7811



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



**RCA VICTOR**  
RADIO CORPORATION OF AMERICA





# 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 years.

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 "Hot 100."

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.



# 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 emcees 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.

# 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 plug-platters 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."

# WITH THE COUNTRY 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. . . . Peter Herrick, of 1016 Pinos Street, Rhinelander, Wis., is anxious to contact Bill (Hossman) Allen, who formerly handled the night 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 Connors, 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 McDowell Records, 828 S. Lawrence, 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 McAuliffe'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, Red Bank, N. Y., Mark Raymer is doing country music promotion work in the New York and New Jersey sector. . . . John Capps, of K-Ark Records, 2302 Pestalozzi "You're Getting All Over Me" b.w. jockeys to write in for listing on the firm's mailing list. Firm is presently sending out deejay sam-

# 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 market areas so that they announced 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 Dental Materials." They recently added Eureka label, with first artist, Bob Grossman, teeing off the more general interest line.

# 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 Maverick 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 Mind," by Joe Noel and the Dixie Ramblers, and "Wait Until I'm Sixteen" b.w. "When I Get the Blues," by Karen Wheeler. . . . If you've missed in the mailing on Billy Deaton's new one, "Two Hearts at the Altar" b.w. "Until I Met You," drop a line to TNT Records, 1422 West Poplar, San Antonio.

# 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 pre-recorded 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 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 diskings 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 Latin-accented 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 listener-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.

# 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
2. Great Pretender, Platters, Mercury
3. Rock and Roll Waltz, Kay Starr, RCA Victor
4. Sixteen Tons, Tennessee Ernie Ford, Capitol
5. Lisbon Antigua, Nelson Riddle, Capitol
6. Band of Gold, Don Cherry, Columbia
7. See You Later, Alligator, Bill Haley, Decca
8. It's Almost Tomorrow, Dream Weavers, Decca
9. Dungaree Doll, Eddie Fisher, RCA Victor
10. No, No, 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, Mario Lanza, RCA Victor
4. The Thing, Phil Harris, RCA Victor
5. If, Perry Como, RCA Victor
6. You're Just In Love, Perry Como and the Fontane Sisters, RCA Victor
7. So Long, Gordon Jenkins and the Weavers, Decca
8. Roving Kind, Guy Mitchell-Mitch Miller, Columbia
9. Bushel and a Peck, Betty Hutton and Perry Como, RCA Victor
10. Tennessee 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.

This Week		Last Week	Weeks on Chart
1.	EXODUS (Chappel)	1	10
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 (Mills)	5	28
6.	ARE YOU LONESOME TONIGHT (Bourne-Cromwell)	6	9
7.	NORTH TO ALASKA (Robbins)	7	6
8.	GREEN LEAVES OF SUMMER (Feist)	8	13
9.	SAILOR (YOUR HOME IS IN THE SEA) (Garland Music)	11	7
10.	A THOUSAND STARS (Bryden)	10	5
11.	MANY TEARS AGO (Roosevelt)	9	5
12.	MISTY (Octave)	12	33
13.	THEME FROM RAT RACE (Famous)	—	1
14.	HEY, LOOK ME OVER (Morris)	—	1
15.	CLIMB EVERY MOUNTAIN (Williamson)	14	50





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

**EVERLY  
BROTHERS**

**"EBONY EYES"**

b/w  
**"WALK RIGHT BACK"**



*the first name in sound*

**WARNER BROS. RECORDS**

BURBANK, CALIFORNIA

ORDER FROM YOUR NEAREST DISTRIBUTOR

**#5199**



# CHICAGO DEALER GROUP HUDDLES TO AIR CO-OP BUYING PROSPECTS

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

• Continued from page 1

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 dealers—a practice which the dealers contend is illegal.)

Spokesmen for the Chicago group point out that, previously, dealers often had as many return-privilege deals as the number of labels they dealt with. They said some improvement had been made in this area following the two-year-old ARMADA proposal.

Regarding the group's proposal for better advertising methods, spokesmen contend that too much manufacturer advertising had been directed at the club level, and that 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.

## SALES CO-OP FIGHTS DISK 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."

## Calbest Unveils Reverb-O-Plex

HOLLYWOOD — What is claimed to be the first all-transistorized add-on reverbation system was announced here by Calbest Electronics. Calbest's Model No. 603-T, known as the Reverb-O-Plex is designed to be added to 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 battery-operated recorder, known as the 500.

## 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 Harry Bortnick Advertising Agency which is actively sponsoring the 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-op, 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 available—such as the extra discount, dated billing blandishments often offered during fall selling 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-phonograph 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 POINTS
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 (\*).

### POP

**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

### C&W

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

## HAM-MIL DISTRIBUTORS WHOLESALE RECORDS

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

November 30, 1960

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

Dear Hal:

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

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

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

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

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

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

Cordially,  
*Bill Ham-Mil*  
Bill Ham-Mil

BH/DA

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

### REPLIES

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

### ORDERS

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

### TOTAL COST

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

### BILLBOARD MUSIC WEEK

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



Frank Tantillo

SELLERSVILLE FIRE DEPARTMENT

TELEVISION SALES & SERVICE

CARVER PHARM

THE MUSIC SHOP

Power Studios Finetech

The Power Studios Finetech

2700 Washington Blvd

Phone EA 2-353

Open House

ELEVON HEADQUARTERS

H.I.

Yellow Music

DWAR



WEST NEWTON APPLIANCE CO.

R & M RECORD SHOP

McDade & Company Inc

Bronnia Melody Lane

CHRISTIE'S HI FIDELITY STUDIO

ATTENTION: DISTRIBUTORS

West Newton Appliance Co.

West St.

100 Main St.

West Newton, Pa.

Phone 444

100 Main St.

West Newton, Pa.

Phone 444

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## 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 Werner Stoy/F.P.G. Prime display item.



**TAI CHI CH'UAN**—Sophia Delza, 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 Alice-in-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 records—some 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

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 Berlin 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 example. A 12" stereo record here 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 given.

In addition to heavy point-of-sale 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.

**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

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 years ago at great expense so 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 ordered, 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 details.

**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 12½ 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 Aircraft 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 3/8 inches deep, 26 3/4 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 textured, 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 3 5/8 by 5 1/2 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-of-fact 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 pre-cut 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 letting 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

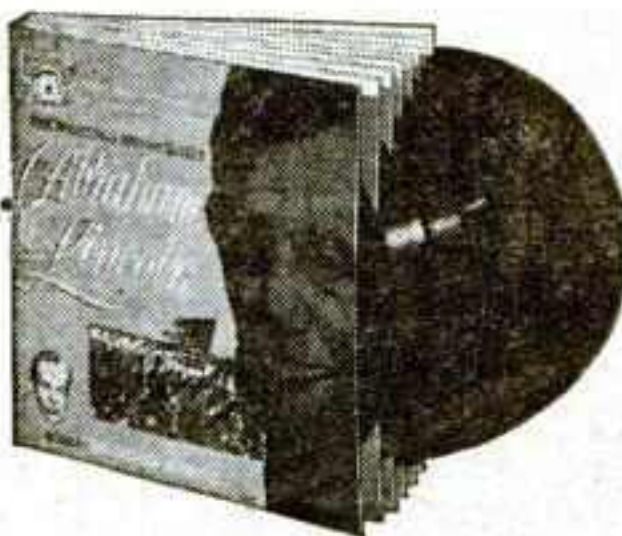
*(Continued on page 84)*

**HISTORY OFFERS A NEW SELLING OPPORTUNITY**

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!



**THE WRITINGS AND SPEECHES OF ABRAHAM LINCOLN**

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

**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

Write for Complete Catalogs

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. (Saralee, 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. (Mileno, 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) (2:14)

A SOLID GOLD HIT

**JIMMY BELL'S SHE WEARS MY RING**

HICKORY 1136

Breaking for the Top 101

**JIMMY CHARLES AGE FOR LOVE**

b/w 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

**Chancellor**

Distributed by AM-PAR Record Corp.

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—CIMARON 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 play. (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 Love You, Love 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) (2:34)

★★★★ Somebody Like You — A Latinish ditty in medium tempo. Fair performance again in the teen groove. (Cepha, BMI) (1:47)

### ★ ★ ★ STRONG SALES POTENTIAL

## VELVY ★★★★★

★★★ 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 Nae Nae — ARISTOPHON 802—This imported disk contains native melodies and rhythms indigenous 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 wail 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 — Alladin'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  
Seagrams Part 7—Taboo. STORM 982.

THE BISCAINES  
Menagerie—Blue Skies—YUKON 101

DAIHAN 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

SONARIS  
Rambler 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 tip-top 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 based on what the used recorder

# 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.

- |                             |                                       |                                       |                                |
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| Ada-Ash (Strong Act)        | Fraker, Marion                        | Leggett, Sandra                       | Reisinger, Albert N.           |
| Adams, Barney               | Frawley, Dennis                       | Levitan, Maurice                      | Reynolds, Rollomo R.           |
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| All American Shows          | Frisbie, Lowell Eugene                | Lilly, Harold J.                      | Riley, Raymond A.              |
| Allegretti, Frank F.        | Fritz (Boss Canvasman)                | Little, Robert F.                     | Riley, William                 |
| Allen, Jack                 | Froboess, Harry                       | Livesay, Richard                      | Ringler, Harold W.             |
| Allen, Louis                | Geer, F.                              | Long, Peter                           | Roberts, Leonard H.            |
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| Barry, A. J.                | Great Southern Shows                  | Mannuzza, Thomas                      | Schilling, Herbert             |
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| Beckwith, Gerald            | Grove, Glen                           | Marks, John H. (Shows)                | Schreffler, Morton L.          |
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|                             |                                       |                                       | York, Carl                     |

## Audio News Briefs

CHICAGO—Motorola, Inc., announced completion of its largest single facility in the United States, a new \$7½ million administration building located in Franklin Park, Ill.

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 management 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

for themselves." in fact, the visiting American who simply selects his records from the sectionalized 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.

There is no shortage of sales 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 slightly 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-back, devoted entirely to stereo,

greet the customer as he enters the store. Directly behind them are two devoted to singing and operatic 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. 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 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. Accordingly, a few minutes after a customer begins browsing, he'll be

approached by a salesgirl asking if there's something she can get him. These girls are fast and efficient—so 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 front of the store, where he pays 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 and do demand a 3 per cent rebate

for paying cash. "This is standard 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 after-hours display (used in many Berlin

retail businesses) is an assortment of record jackets spread out check-board-fashion on the carpeting inside the glass front door. "It serves two functions, actually—it gives us additional area to display new records, and burglars trying to break in would have to disarrange it."

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)



All glass storefront of retail outlet in West Berlin, operated by the EMI West German affiliate, Electrola, reveals an attractively laid out store featuring heavy emphasis on phonos and radios as well as records of all types.



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.

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PHOTO ON LOCATION BY EHRENBERG

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# 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 vending machines will be sold directly to operators, as they have in the past.

All of these statements mean that Canteen is putting fewer and fewer of its eggs in the food and drink vending basket and making inroads in what Schuster terms "service vending."

By service vending, he means juke boxes, background music, kiddie rides, bill changers and coin-operated laundries and dry cleaners.

### Bombshell

While Canteen's entry into the juke box operating field had been considered inevitable by industry leaders, the suddenness 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 now Canteen, which already owns AMI and Tonomat (a German juke box manufacturer) is to make a major push in juke box and game operating.

Partially on the basis of expansion in juke box and game operating, Schuster predicted that 1961

Canteen sales would reach a record \$200 million, with earnings of about \$6 million.

For the fiscal year ended October 31, Canteen sales hit a high of \$173,263,071. However, net earnings of \$3,924,015 were down 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 subsidiary of the company, Schuster said. CI makes the Tonomat juke box in West Germany, while Canteen Automatenbau makes and sells juke boxes and accessories.

Schuster said that the next overseas expansion will be in Asia and the Near East.



SAM LEWIS

## Lewis Resigns Williams Berth And CMC Post

CHICAGO—Sam Lewis, vice-president 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, president. Cleveland Coin 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 would have an announcement next week.

The purchase gives Rock-Ola the highly reputed IVI coffee machine, which Williams had acquired from Schroeder industries about a year ago.

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

strong that the firm will acquire 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 gun game with movable targets and bonus scoring feature, was announced last week by Bally Manufacturing Company.

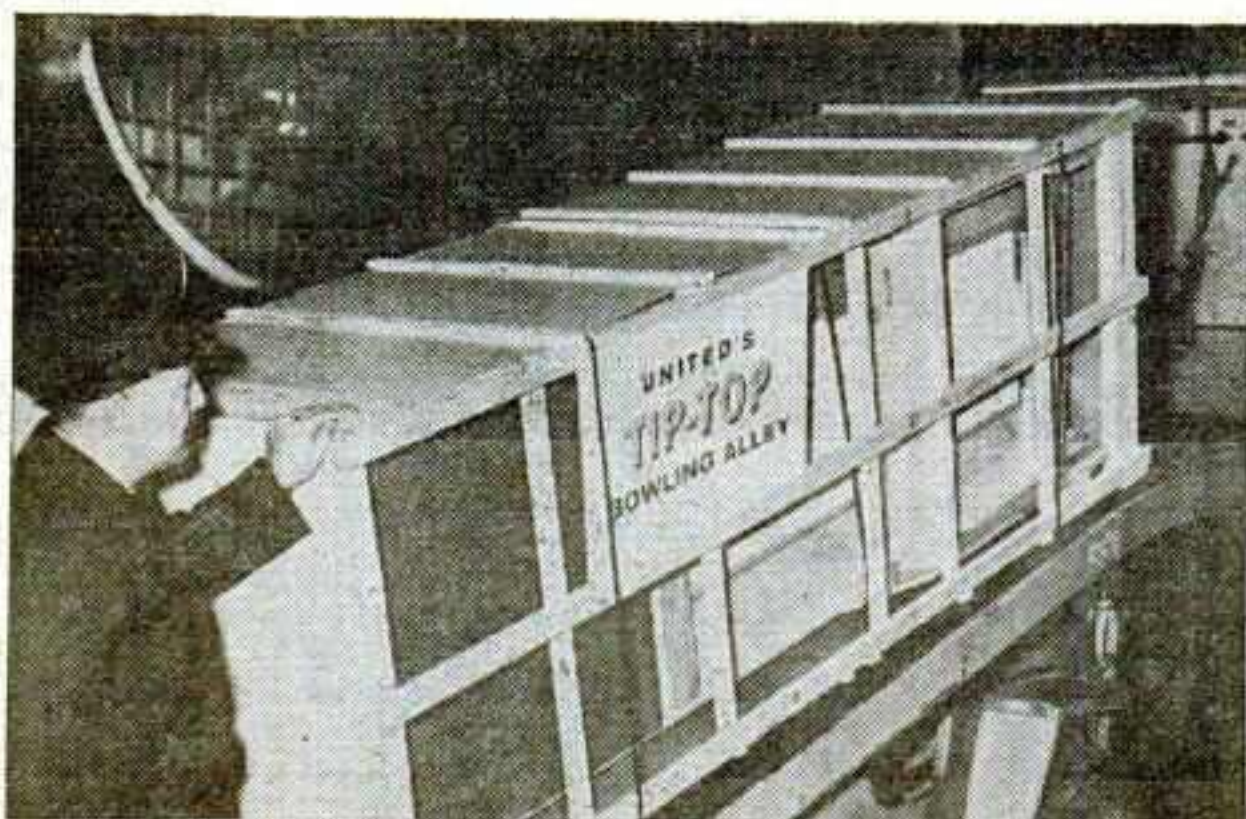
Called Bally Sharpshooter, the game features three rows of targets—stationary rabbits, scoring 10 points each; moving squirrels, three large ones for 10 points and three smaller ones for 20 points; and a jumping fox that appears and disappears in eccentric patterns, scoring 40 points.

The player is guaranteed 20 shots, but may shoot extra balls until a clock registers 40. The clock is adjustable to 50. No free plays

are registered, but the player may shoot again if a required high score of 600 is attained.

The gun is a realistically designed, air-powered pistol that 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 range is of plexiglas, with the sides glass. Bally general sales manager, Bill O'Donnell, noted the game had received an extensive program of location - testing with excellent results.



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.





DEAN McMURDIE, Seeburg Western sales representative, addressed 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

CHICAGO — United Manufacturing Company was last week awarded a \$6 million government contract as the firm announced an expansion program that includes setting up of the government contract division, expanded promotion 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 five-ball 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.

Bo-Bo has 10-cent and 25-cent insertion, aluminum trim on the cabinet sides, and Williams' new "Life Guard" plastic playfield.

As a move toward expanding the market for both juke boxes and games, United named distributors in Belgium and France and renewed an agreement with Industria Electro Mecanica for expanded assembly of United Phonographs in Mexico.

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 Mid-western 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 DeSelm 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, Mrs. Gerald N. Sciarra; a sister, Mrs. Albert S. Kaufman, and three grandchildren, all of West Hartford.

# PROGRAMMING GUIDE

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, Al 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), Joni James, M-G-M 12933
- SAILOR (YOUR HOME IS IN THE SEA), Lolita, Kapp 349
- 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

### TOP FIFTY:

- APACHE, Jorgen Ingmann, Atco 6184
- A THOUSAND STARS, Kathy Young and the Innocents, Indigo 108
- ANGEL BABY, Rosie and the Original, Highland 1011
- ANGEL ON MY SHOULDER, Shelby Flint, Vallant WB 6001
- 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, Seville, 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, 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
- I'M HURTIN', Roy Orbison, Monument 433
- (I WANNA) LOVE MY LIFE AWAY, Gene Pitney, Musicor 1002
- JIMMY'S GIRL, Johnny Tillotson, Cadence 1391
- LAST DATE, Floyd Cramer, RCA Victor 7775
- 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, Jamie 1175
- PONY TIME, Chubby Checker, Parkway 818
- PONY TIME, Don Corvey & 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
- YOU'RE SIXTEEN, Johnny Burnette, Liberty 55285

### COUNTRY & WESTERN:

- 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
- NORTH 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 Corvey & Goodtimers, 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, Roy 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 33 1/3 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 patterned after the firm's traditional floor model phonographs.

Monaural speakers come in the phonograph and extension speakers can be hooked up for stereo play. The phonograph has three playing positions: monaural, utilizing the phonograph speakers only; stereo, utilizing extension speakers only; and reinforced stereo, use both 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 amplification; and an attractive cabinet design, with chrome trim, and eye-level, light selection panel.

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.

### Distributors

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-

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 Rock-Ola outlet in the area. Western's head, Michael J. Stanley, also heads the M. J. Stanley Company in Alaska, Rock-Ola distributor there.

Stanley's two firms will now handle Alaska, Washington, with the exception of Wahkiakum, Cowitz, Clark and Skamaina counties; and the following counties in 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, Seeburg outlet there.

## 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 Hdqrs. To Stuttgart, Ark.

STUTTGART, Ark. — Olan 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 story).

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," but that he had to "start spreading his wings, and this is basically what he was trying to do."

Lewis first became associated 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 newly acquired firm along with 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 bumper-pool game. Later in the year, he was made president of Exhibit.

When Exhibit ceased game production in 1958, Lewis joined Williams as general sales manager. In 1959, he was made vice-president and a member of the board of directors.

## Coin Machine Exports

October, 1960

Country	New Phonographs		Used Phonographs		Amusement Games		Totals	
	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	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	—	—	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	—	—	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	\$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—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 exciting speculation in this country of coming coin machine "super-operations" 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 largest operating firm. Canteen first acquired Rowe Manufacturing Company, one of the two largest U. S. manufacturers of vending machines and AMI, 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 leading European producer of automatic phonographs, with a modern plant at Neu Isenberg, near Frankfurt.

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.

In Hamburg, Canteen has acquired Helmut Rehblock, GmgH, until now a distributor for AMI equipment; in England, Canteen acquired full control of Rowe Automatic Merchandising Company, London; and in Stockholm, Canteen took full control of Automat-Forsaljning-AB.

Rehblock, 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., particularly all equipment, games and automatic phonographs are made by the manufacturer 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.

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- Capital DeLuxe .....
- Clipper DeLuxe .....
- Regulation .....
- Regulation DeLuxe .....
- Lightning .....
- Lightning DeLuxe .....
- Top-Notch .....
- Banner .....
- Mercury .....
- Ace .....
- Congress .....
- Congress DeLuxe .....
- ABC .....
- ABC DeLuxe .....
- C. C. Bowling Team .....
- C. C. Rocket (2 Player) .....
- C. C. Rocket (1 Player) .....
- United Advance (16 Ft. Bowler) 595.00
- United League (16 Ft. Bowler) 645.00
- United Handicap Bowler .....

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

By JOSEPH KLEIN

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

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

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

### Income Tax

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

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

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

### Danger Exists

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

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

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

## NEEDLES HIM INTO A GAME, SCORES 2,495

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

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

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

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

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

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

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

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

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

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

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

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

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

In 1955, the Legislature succeeded in removing the unconsti-

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

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

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

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

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

### GAMES

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

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**NRI**  
NATIONAL REJECTORS INC.





BILLBOARD MUSIC WEEK

COIN MACHINE PRICE INDEX

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

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

MUSIC

Table listing various music machines such as AMI D-40, E-80, F-80, G-40, H-100, I-200, J-100, J-200, etc. with their respective prices.

ROCK-OLA

Table listing Rock-Ola machines like 1436, 1438, 1442, 1446, 1448, 1450, 1452, 1454, 1455D, 1455S, 1458, 1462, 1465, 1468, 1468 Stereo, 1475, 1475 Stereo.

SEEBURG

Table listing Seeburg machines like M100B, M100C, 100W, HF100G, HF100R, V200, 100J, K200, L100, 201, 161, 101, 220, 200S, 200SR, 222, 222DH, 222DHR.

WURLITZER

Table listing Wurlitzer machines like 1250, 1400.

1500 (104), 1952 ... \$ 90

Table listing various machine models and years with prices, including 1500A, 1600A, 1700, 1800, 1900, 2000, 2100, 2150, 2250, 2204, 2200, 2300-S, 2300, 2304, 2304-S, 2310.

BOWLERS & SHUFFLES

Table listing bowling and shuffle machines under the BALLY brand, including ABC Bowler, ABC Bowling Lanes, ABC Champion, ABC Super-Deluxe, ABC Tournament, All-Star Bowler, All-Star Deluxe, Bally Shuffle, Bally Speed Bowler, Blue Ribbon, Challenger, Club Bowler, Congress Bowler, Deluxe Club Bowler, Gold Medal, Jumbo Bowler, King-Pin Bowler, Lucky Alley, Lucky Shuffle, Monarch, Pan American, Speed Bowler, Star Shuffle, Strike-Bowler, Super Bowler, Trophy.

CHICAGO COIN

Table listing Chicago Coin machines like All Star Team, Bowler, Blinker, Bonus Score, Bowl Master, Bowling Team, Bull's-Eye Bowler, Championship, Bowling League, Criss Cross Target, Double Feature, Hollywood, King Bowler, Lucky Strike, Miami Shuffle, Monte Carlo, Player's Choice, Rebound Shuffle, Red Pin, Rocket Ball, Rocket Shuffle, Rocket Shuffle Two-Player, Score-A-Line, Shuffle Explorer, Skee Roll, Star Rocket, Tournament Ski Bowl, Triple Strike, TV Bowling League, Twin Bowler.

UNITED

Table listing United machines like Advance, Atlas Shuffle Alley, Bonus Bowling Alley, Bowling Alley, Build-Up, Capitol Shuffle Alley, Clipper, Cyclone, Deluxe Bowling Alley, Deluxe Flash, Deluxe Shooting Star, Dual Shuffle, Eagle Shuffle Alley, Flash, 4-Way, Handicap, Handicap 11/59, Hi-Score, Jumbo Bowling Alley, Jupiter Shuffle Alley, League Alley, Lightning, Midget Bowling Alley, Niagara, Pixie Bowler, Playtime, Regulation, Royal Bowling Alley, Select Play, Shooting Star, Shuffle Playmate, Simplex, Six-Star, Super Bonus, Team Bowling Alley, Team-Mate, Top Notch, Venus, Zenith.

PINBALLS

Table listing pinball machines under the BALLY brand, including Ballerina, Balls-A-Poppin, Bally U.S.A., Beach Beauty, Beach Time, Big Show, Broadway, Carnival, Carnival-Queen, Circus, County Fair, Crosswords, Cypress Gardens, Double Header, Fun-Way, Gay Time, Gayety, Key West, Lotta Fun, Miami Beach, Miss America, Night Club, Parade, Sea Island, Show-Time, Sun Valley.

GOTTLIEB

Table listing Gottlieb machines like Ace High, Add-A-Line, Annabelle, 2 Around the World, 2 Atlas, Auto Race, 2 Brite Star, Classy Bowler, 4 Contest, 2 Continental Cave, Criss Cross, Derby Day, 2 Double Action, Duette, Easy Aces, 2 Fair Lady, 4 Falstaff, 2 Flag-Ship, Frontiersman, 2 Gladiator, 2 Gondolier, Gypsy Queen, Harbor Lites, Hi Diver, 4 Jubilee, Lightning Ball, 2 Mademoiselle, 4 Majestic, 2 Marathon, 2 Picnic, Queen of Diamonds, 2 Race Time, Rainbow, 4 Register, Rocket Ship, Roto Pool, Royal Flush, 2 Sea Belles, Silver, Sittin' Pretty, Sluggin' Champ, Southern Belle, Straight Flush, Straight Shooter, Sunshine, 4 Score-Board, 2 Super Circus, 4 Sweet Sioux, 2 Toreador, 2 Tournament, Twin Bill, Universe, 2 Whirlwind, Wishing Well, World Champ.

WILLIAMS

Table listing Williams machines like Arrow Head, Casino, 2 Circus Wagon, Club House, Crossword, Cue Ball, 2 Fiesta, 4-Star, 4 Fun House, 4 Gay Pares, Golden Bells, Gusher, Hi-Hand, Hot Diggity, Jig Saw, Kings, 2 Naples, Perky, Peter Pan, 2 Piccadilly, 4 Race-the-Clock, Regatta.

RENO

Table listing Reno machines like 10/57, Rocket, Satellite, Sea Wolf, 2 Shamrock, Smoke Signal, Soccer Kick-Off, Spot Pool, Starfire, Steeple Chase, Super Score, 4 Suri Rider, 3-D, Three Deuces, Tic Tac-Toe, Tim Buc-Tu, Top Hat, Turt Champ, Wonderland.

ARCADE & NOVELTIES

Table listing arcade and novelty machines like All-Star Baseball, Aqua Duck, Auto Photo Model, Auto Test, Auto Test Turnpike, Bally Targets, Balloonomat, Bang-O-Rama, Bat-A-Score, Batter Up, Batting Practice, Big Inning, Big League, Big League Baseball, Big Top, Bike Race, Bing-O-Reno, Bull's-Eye, Burp Gun, Carnival Gun, Champion Baseball, Circus Rifle Gallery, Coon Hunt, Crane, Criss Cross Hockey, Crossfire, Davy Crockett, Deco Grandma, Deluxe Crusader, Deluxe 4-Bagger, Deluxe Ranger, Deluxe Skill Parade, Deluxe Vanguard, Derby Roll.

DEUCES WILD

Table listing Deuces Wild machines like 10/58, Dodge City, Drivemobile, 5th Inning, Golf Champ, Grandma Fortune, Gun Club, Gunsmoke, Heavy Hitter, Hercules, Hi-Fly, Horoscope Fortune, Hydro Duck, Jet Fighter, Jet Pilot, Joker Ball, Jolly Joker, Jumbo Ten Pins, Jumbo Ten Strike, Jungle Gun, Jungle Hunt, Jr. Auto Test, Kaye Hockey, King of Swat, Kiss-O-Meter, League Leader, Major League, Model 500 Shooting Gallery, Moon-Raider, Motorama, 1957 Baseball, Pan-O-Rama, Peep Barrels, Peppy the Clown, Photomatic, Pinch Hitter, Pirate Gun, Playland Rifle Gallery, Polar Hunt, Quarterback, Ranger, Red Ball, Rifle Gallery, Rock 'n' Roll, Safari.

ST. CHRISTOPHER

Table listing St. Christopher machines like Muto, Satellite Tracker, Scramball, Shooting Gallery, Shortstop, Sidewalk Engineer, Sky Raider, Sky Rocket, Space Age, Space Gunner, Special Deluxe Baseball, Spook Gun, Sportland Shooting Gallery, Squirts Water Polo, Sportsman, Star Slugger, State Fair, Steam Shovel, Super Big Top, Super Home Run, Super Pennant Baseball, Super Slugger, Super Star Baseball, Swami, Target Roll, 10 Commandments, Ten Pins, Ten Strike, Test Pilot, Titan, 3-D Kiddie Theater, 3-D Pix, 3-D Theater, Treasure Cove, Twin Hockey, Two-Player Basketball, United Deluxe Baseball, Vacuumatic Card Vendor, Voice-O-Graph, Wild West, Yankee Baseball.

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# WURLITZER 2500



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

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



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**WANTED**

Salesman to sell coin machine operators in Illinois, Indiana, Ohio, Pennsylvania, etc. Must know trades on amusement games and music machines. References required. Write: **Box 328, Billboard Music Week, 1564 Broadway, New York 36, N. Y.**

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## Ind. Senate Group Studies Bill to Ban Certain Type Pins

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 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 ripping the adhesive tape on a pipe.

# Italian Experience Is Good Argument For Operator Ownership of Machines

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 expanding.

The Italian Association of Music Box operators says Italian locations are disinterested, by and large, in coin machine operation, and would prefer to have an operator accept full responsibility.

A poll by the association three years ago indicated that 62 per cent of location owners at that time favored operator operation of juke boxes and games on their premises.

### Flipper Fiasco

A further poll last summer—only 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 excellence 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 the flippers, as did the Italian press.

There began a monstrous hue and cry for outlawing the pinballs, 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 as to claim the flipper fiasco can be reduced to a black-and-white case against location ownership. But they make these points:

1. A responsible operator would have removed the sting from public criticism by proper servicing and replacement of machines, squelching criticism of alleged "gangsterism."

2. A responsible operator, when he observed the concentration of juvenile delinquents at his machines, would have insisted that the location owner discourage this

type of patronage as a simple matter of location prestige.

3. A responsible operator would have insisted on a fair shake from 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 Allegritti prides himself on his do-it-yourself operation.

Allegritti 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 operating since I began doing almost all my own repair work."

Obviously, the big operator cannot handle his own repair work, but Allegritti's point is that most 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 his secretary and put his sons on his route making service calls. The Italians are a family-minded nation, and the "cheaper by the dozen" way of coin machine operation comes naturally for them.

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 will solve our problems. Here in Italy we believe in putting the whole family to work, mama and all the bambinos who are old enough."

## N. Y. UJA Coin Div. to Honor Irving Holzman

NEW YORK—Irving Holzman, president of the Black Distributing Company and local United Distributor, has been selected by 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 chairman.

Denver is president of the Music

Operators of New York and a board member of the Music Operators of America. Parkoff is president of Atlantic-New York, the local Seeburg outlet.

Named as co-chairman for the event is Harry Siskind, prominent Brooklyn operator. The Coin Ma-

## DON'T PUT ALL YOUR CHICKENS IN ONE COOP

RISON, Ark.—Cleve Reed, owner of Cleve Reed Amusement Company, began raising chickens on the side a few years 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.

chine Division's executive committee holds its next meeting at the Hotel Astor, February 1.

The following regional chairmen were named: Al (Senator) Bodkin, Queens; Car' Pavesi, Westchester; 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 Sugarman.

## 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 employees.

Vending equipment installed included that for coffee, candy, cold drinks, cigarets, soup, sandwiches, crackers, and other foods for a complete industrial food vending set-up.



**NEW, IMPROVED**

**ROCK-OLA**

**DUAL CHANNEL AMPLIFIER**

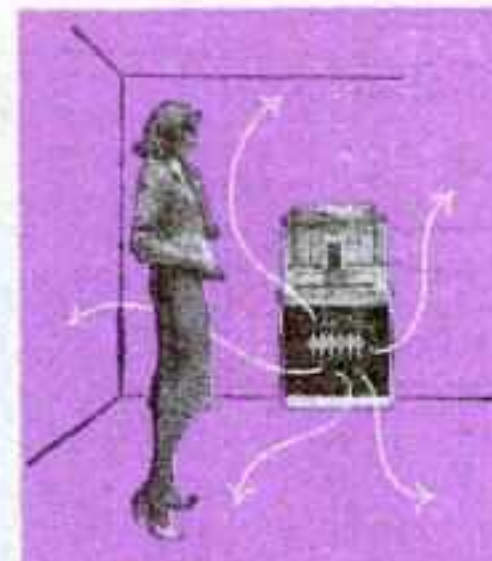
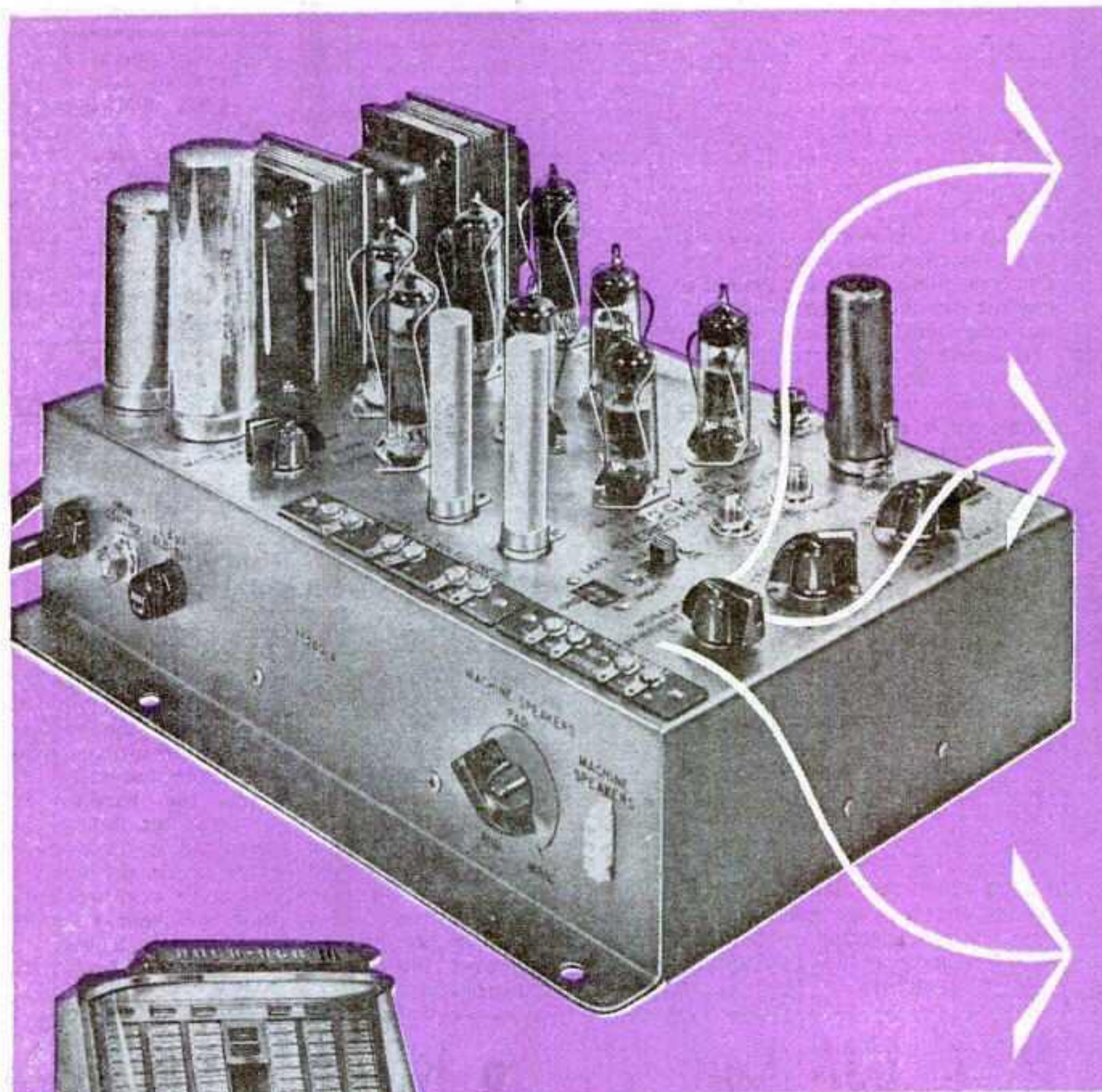
...Gives "TRI-FONIC" Flexibility  
...Allows In-Unit Circuit Testing

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

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

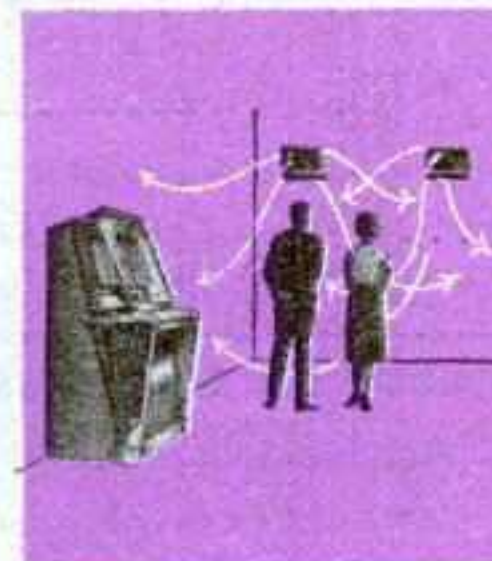
Only Rock-Ola phonographs have dual-channel amplifiers as standard equipment to play either stereo or monaural music at the flip-of-a-switch as required by your needs.

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

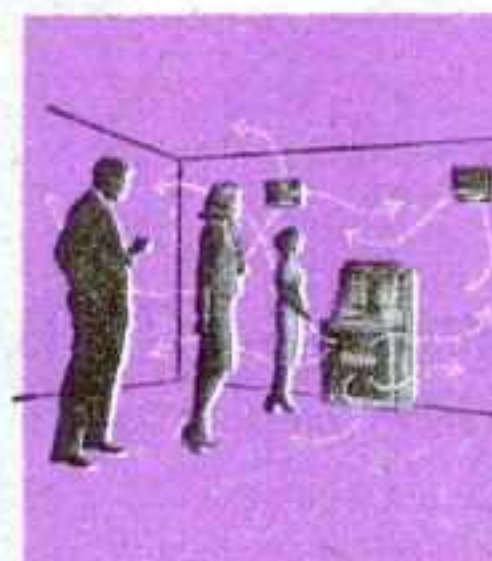


**Rock-Ola's Three Position "TRI-FONIC" Switch Gives Instant Conversion from Monaural to Stereo Play!**

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



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



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

**33 1/3-45 RPM DUAL SPEED INTERMIX CHANGER**

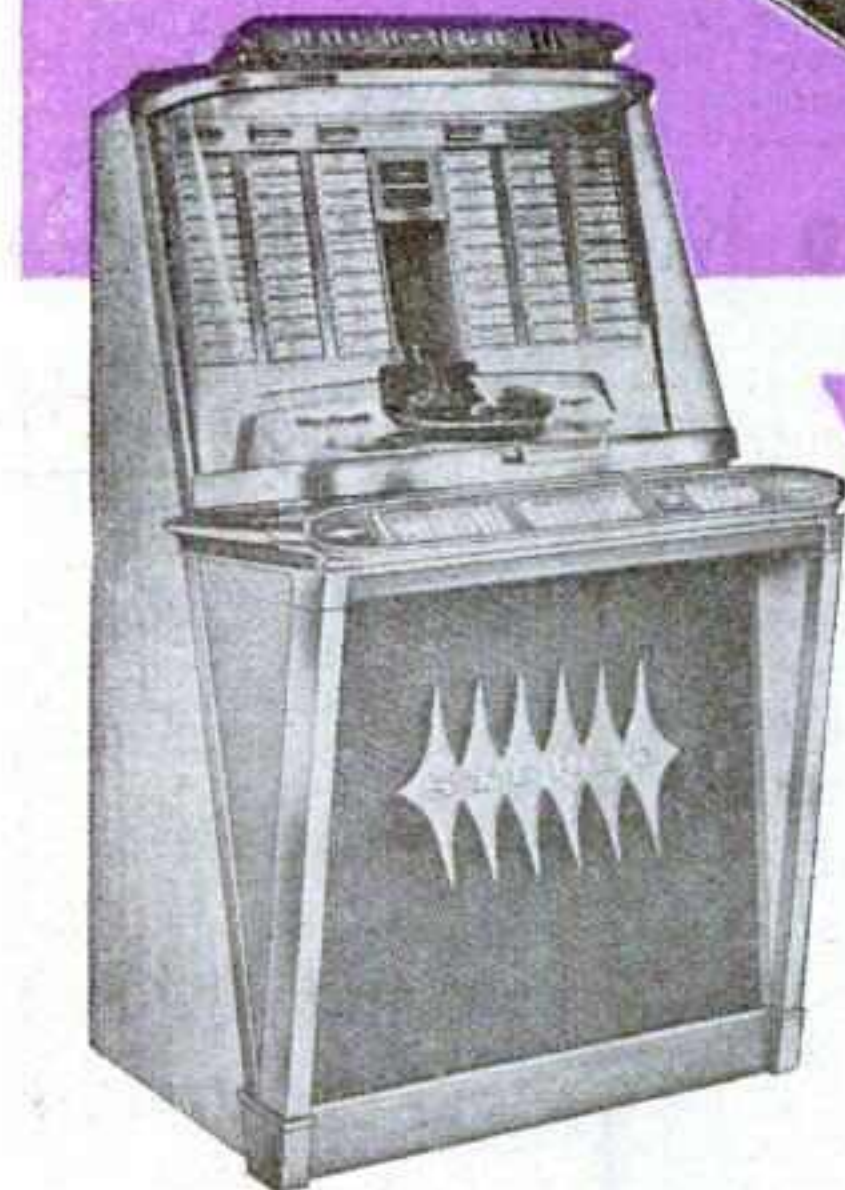
The Rock-Ola built dual speed intermix changer is another proof of Rock-Ola's complete operating flexibility. 33 1/3 and 45 rpm records may be intermixed in any sequence in any bank of records. With the Rock-Ola Regis you are protected now and in the future against any developments in the record industry.

**((REVERBA-SOUND))**

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

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

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



Model 1488 with 120 Selections  
Model 1495 with 200 Selections



*The Truly Distinguished Phonograph*



# Well-Organized Stock Control Fill System Smooths Chain Operation

DENVER — Probably the only bulk vending route in the Rocky Mountain States which operates directly through IBM stock control methods is the 200-odd unit operation in Miller's Super Markets, in Colorado.

The Miller Super Markets, which only recently became part of National Stores, went into bulk vending some eight years ago, when President Morris Miller took time out to study the peculiar problem affecting the bulk vending industry.

Among the more important conclusions he arrived at was the fact that supermarket managers and their assistants are among the busiest men on the face of the earth.

They have little provision for dropping everything to co-operate with a route operator who can come in at any time.

Another factor was the fact that many varieties of bulk vending machines meant a multiplicity of repair and maintenance problems.

**Credit Side**

On the credit side of the ledger, the Denver supermarket pioneer realized the importance of bulk vending machines to children and adults alike. Youngsters who are peevish over being told, "Don't touch this," and "Don't touch that," are easily mollified with a penny or two in bulk-vended candy or gum—and adults, who have a sweet

tooth, get a habit to enjoy the same, while shopping through the store.

The net results of these studies was the decision to install either 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 once.

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 five-pound, 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 vended the proper amount per penny inserted, and that any mechanical repair needs are carried out.

Miller's incidentally, is consider-

*(Continued on page 100)*

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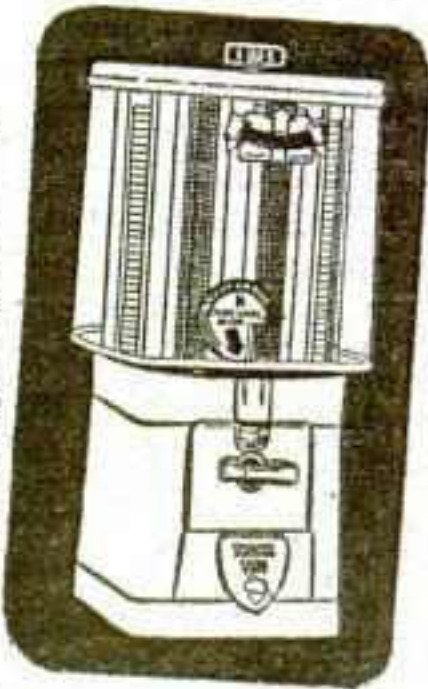
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# NVA Convention to Feature Open End Forum, Talks by Raynor & Guggenheim

NEW YORK—An "Open End" forum discussion; a featured talk on public relations and local trade associations by an outstanding public relations counsel, and addresses by Ted Raynor, National Vendors 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 Tuscan here Wednesday (25) at a meeting of the NVA program committee, with Bob Guggenheim, chairman presiding.

Participating were Jane Mason,

Leaf Brands; Ted Raynor, NVA attorney; Roger Folz and Harold Folz, Folz Vending, Oceanside, N. Y.; Moe Mandell, Northwestern Distributors; Sam Eppy, New York charm manufacturer, and George 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 introduce Everett Graff, NVA president, who will welcome the delegates. Bob Guggenheim will discuss 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.

Also set for that day is the open end panel. The format calls for each operator turning in a question

as he registers. The questions will be studied by the panel, and the most pertinent and provocative of them will be selected for discussion.

### 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 machine editor of Billboard Music 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 NVA board members, with Don Mitchell, Raynor & Mitchell, installing the officers.

# 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 Connecticut 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 ideas.

# Colorado Operator Signs Up 33-Store Supermarket Chain

DENVER—One of the largest bulk vending operations in the West was created in a single day here, when Continental Music Company, with headquarters in Denver, signed contracts with Safeway Stores, huge supermarket chain.

Under terms of the contract, Continental Music Company will install six-head multiple stands in each of 33 Safeway Stores in 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-

mental Music Company. Negotiations for these prize locations had been going on for more than a year, according to Akin, before the contract was ultimately let on a bid basis. Under terms of the contract, Continental Music Company will install and service the machines and conduct merchandising operations designed to maintain maximum sales volume at each location.

### 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 is, of course, the shopper who has a sweet tooth of her own, and who enjoys munching confections or chewing a ball of gum as part of the shopping trip.

While plans are still in the formative stage, it is believed that Continental will add a Metro step-up 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 machines.

# Logan Sending Sales Force to Laundry Show

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 coin-operated laundry and dry cleaning show.

Du Grenier will display its line of four laundry supply venders 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 Bidekap, 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.

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N.W. Model 33, 1¢.....6.50

**Merchandise**  
Cashews, 400-500 count.....69¢ lb.  
Deluxe Mixed Nuts.....56¢ lb.  
Spanish Peanuts.....30¢ lb.  
Virginia Splits.....35¢ lb.  
Special Jumbo Red Pistachios.....78¢ lb.  
Rainbow Peanuts.....28¢ lb.  
Boston Baked Beans.....28¢ lb.  
Confection Mix.....28¢ lb.  
Licorice Lozenges.....28¢ lb.  
Cinnamon Imperials.....28¢ lb.  
Baby Midget Chicks (520 count).....40¢ lb.  
Special Pistachio Nuts, Afgans.....58¢ lb.  
(The above are packed in 30 lb. cartons)  
Hersheyettes.....47¢ lb.  
M & M's.....50¢ lb.  
Leaflets.....37¢ lb.  
(Above are packed in 25 lb. cartons)  
Rainbow Bubble Gum, 210, 170, 140 count, (packed in 25 lb. cartons).....30¢ lb.  
Maltets, 100 count (packed in 15 lb. cartons).....35¢ lb.  
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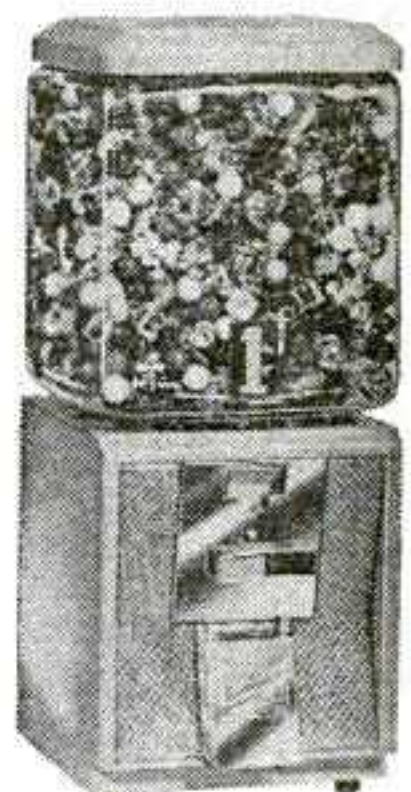
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Pistachio Nuts, Vendor's Mix......63  
Cashew Nuts, Sheik, Red......67  
Cashew, Whole......73  
Indian Nuts......66  
Peanut Jumbo......78  
Spanish......62  
Mixed Nuts......67  
Baby Chicks......50  
Rainbow Peanuts......52  
Boston Baked Beans......52  
Jelly Beans......58  
Licorice Gems......58  
M & M, 550 ct......47  
Hersheyettes......47  
Rain-Bio Gum, 72 ct......30  
Maltette, 100 ct, per 100......38  
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# N. J. Stop Owners Balk at Op Cig Price Hike

TRENTON, N. J.—Location owners have balked at the plan of cigarette 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 cigarette 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 cigarette prices in the State.

"Some operators would like to give the public 2 or 3 cents change with each pack of cigarettes," Lewis said, "but the problem with this

is the lack of pennies. Most people throw them in a jar and let them accumulate and they are thereby taken out of circulation.

"The only way to resolve the problem," Lewis went on, "is to make more pennies available. But 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 owners are not letting operators put the 35-cent price on machines in 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 when the tax was boosted, but it

amounted to only one-third of a cent per carton.

An additional problem to operators is the fact that many large chain stores are selling the cigarettes at a few cents under the "going" rate of 29 cents.

There are 25,000 retail cigarette outlets in the State and 30,000 cigarette vending machines.

One operator said he was against putting pennies in the packs because of the time, bother and expense involved.

When the plan to hike the cigarettes 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 buy cigarettes . . . no matter what the price."

# Foreign Charms Comments Fan Colorful Pros and Cons

CHICAGO — Comments last week by Sam Eppy, New York charm manufacturer, and Roger Folz, New York operator, against the buying of foreign charms have fanned some colorful pro and con comments from industry leaders here.

Adding fuel to the controversy are rumors that at least one importer of foreign charms might exhibit at the forthcoming National 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

a lower price. But there the agreement ends.

At least one operator—Bob Kantor, one of the country's leading operators and a leader of National Vendors Association—issued a strong statement (see separate story) supporting the Folz and Eppy stand. Kantor, however, admitted buying imports, but emphasized he avoided buying anything that was a copy of a domestic piece.

Paul Crisman, King and Company, one of the city's two major distributors, was noncommittal, pointing out that his firm handled very few items—mostly those you couldn't buy here, such as squirt guns, metal compasses, metal harmonicas and mirrors with pictures on the back.

### No Comment

Jack Nelson, Logan Distributing Company, the other major distributor here, had no comment on the question. He said his firm was selling some foreign charms because operators "liked them, requested them and bought them." He said some of the import items were not available in this country.

And at National Vendors Association, Don Mitchell, counsel, issued a strongly worded statement saying operators should support the American 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 general.

The entire foreign charm issue arose from an interview with Sam Eppy in last week's issue of Billboard 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 industry.

### Inroads

He said that due to the inroads of foreign charm manufacturers—particularly those from Hong Kong—his firm now produces only about one-third the new items it did a few years ago.

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 charm ideas as they should.

A Billboard Music Week editorial in the same issue pointed out that operators certainly shouldn't limit their buying to American products, "but as long as the imported charms fail to provide these elements of originality and quality, (Continued on page 100)

# EUROPEAN NEWS BRIEFS

## Seeburg Sets European Drive

BTNGEN, 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 Scheidegger, 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 official said, "but 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 made up the ground lost during the war and postwar years. Companies with access to American equipment have an enormous competitive advantage.

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Round Up	Vendo 210 Milk	25 Big Times
Shawnee	Habel 3-Sel. Ice Cream	20 Beach Clubs
Touch Down	Habel 5-Sel. Ice Cream	10 Broadways
Double Shots	Mills Hot Choc.	15 Gayety
Hunters	Cole Hot Spa	15 Gaytime
DeLuxe Big Tent	Bar Vend	20 Hi-Fi
Hialeah	Cole Spa Special	10 Pixie
Joker Ball		15 Miami Beach
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Automatic	\$195
Keeney	475
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Bally Bull's-Eye	\$195
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Rifle Gallery	150
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Gen. Circus	325
Keeney Sportsman	195
Mut. Atomic Bomber	125
Un. Bonus	225

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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 it is 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 long-established dealers in coin-operated machines. The industry is not exactly a new one; machines have been operated in your affiliated 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 no 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 ice-making 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 Amdur, 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

PHILADELPHIA — Coinmen are waiting for a decision on a suit filed by two operators in this area against local authorities to bar them from seizing the Bally Lotta 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, drawn-out court battle looming on the Lotta Fun. As one put it, "No matter 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

up on tavern stops. The magistrate couldn't decide on the legality of the seizure and sent the case on to court for a decision on this question.

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## 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.



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## Minn. Cig Bill Branded Unjust

ST. PAUL—A bill (H.F. No. 15) that would, in effect, outlaw cigarette 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 cigarettes, 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 cigarette 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."



Continued from page 97

Leslie Reder, L. R. Distributing Company, is receiving congratulations on the recent wedding of his daughter. . . Mrs. Alice Antczak, 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, 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 Wheelless 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, 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. . . Arlie Turner, Turner Music Company, Harrison, reports the Ozark Mountain resorts were quiet this winter, but in summer things are really jumping. . . Jack Ethridge, Jack's Amusement Company, Hampton, took his daughter, Fern Ethridge, 22, to New Orleans recently for an operation at Oschner's Clinic.

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 cigarette 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 cigarette 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.



Elmer Womack



C. O. Temple

**ABP** MEN WHO READ BUSINESS PAPERS MEAN BUSINESS

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- United Super Slugger B.B. . . 99
- United Regulation S.A. . . . 119
- United 6 Star Regulation S.A. . . 250
- United Atlas S.A. . . . 295
- United Eagle S.A. . . . 295
- United Dual S.A. . . . 295
- Keeney League Leader B.B. . . 99
- Bally Blue Ribbon S.A. . . . 99
- Bally Mystic S.A. . . . 99
- Bally ABC Bowler S.A. . . . 119
- Bally Speed Bowler S.A. . . . 275
- Bally Lucky Shuffle S.A. . . . 295
- Bally ABC Tournament Bowler . . 195
- Sandy Moore Jumbo S.A. . . . 99
- C.C. Bull's-Eye Drop Ball . . . 149
- C.C. Bowling League Bowler . . . 150

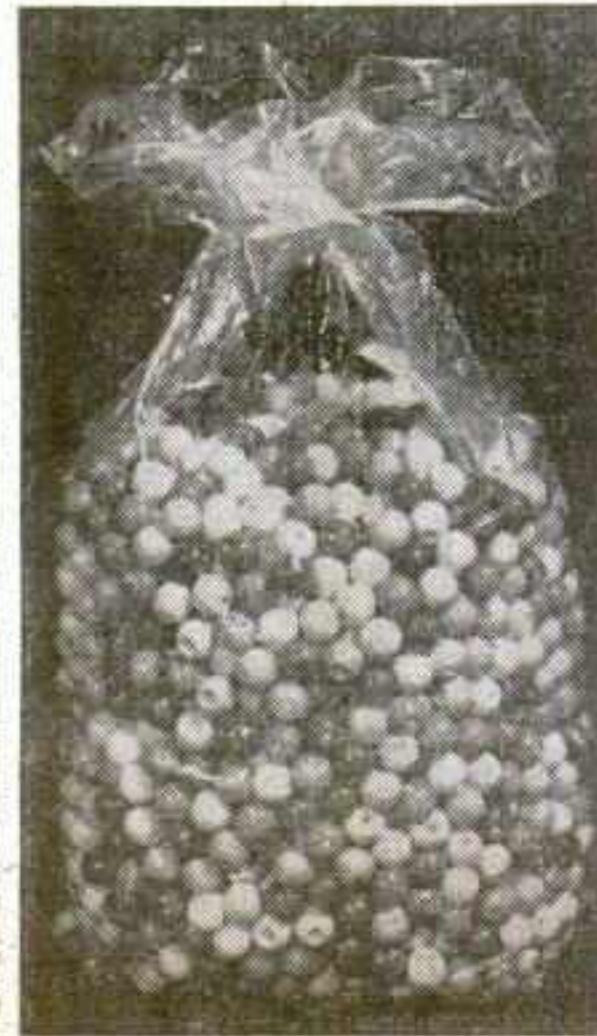
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- 100B ..... \$150
  - 100C ..... 195
  - 100G ..... 275
  - 10 (100R) ..... 385
- ROCK-OLA**
- 1438 ..... 150
  - 1446 ..... 175
  - 1448 ..... 275
- WURLITZER**
- 1800 ..... 225
  - 1900 ..... 325
  - 2000 ..... 295
  - 2250 ..... 395
  - 2200 ..... 425
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# Mystery Bill to Banish Pinballs From Tenn. Appears & Disappears in State Legislature

By ELTON WHISENHUNT  
NASHVILLE — A threat to legislate 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 games as gaming devices.

This would mean they would have to take the \$250 federal gam-

ing stamp, and such a construction of the law would legislate 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."

His amendment would substitute the following language for that above:

"and in the application of this definition any right or privilege of replay conferred mechanically or otherwise on players of pinball machines and similar devices shall be held to constitute a thing of value."

Rep. Frank L. White of Mem-

phis sent this correspondent a copy of the proposed bill and wrote this 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 talked with him. The correspondent gathered that the introduction of the bill, then its withdrawal, was surrounded, somewhat, in mystery.

Neither White nor anyone else who could be reached knew why Oakley withdrew the bill, what he planned to change or why he introduced it as written, then decided so soon after to change it.

## CMC Office Surmounts Ups, Downs of French

CHICAGO — In its few short months of operation, the Coin Machine Council, public relations arm of the coin machine industry, has already achieved international penetration—at times with puzzling and sometimes humorous 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 Marchande, Ex-Chief Atelier, Electro-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 French girl on the 19th floor?

She was asked. She said: "He must be a very important man, be-

cause he writes so, you know, difficult."

However, she did arrive at this translation:

"Sirs:  
"Is it possible for you, please (cq), to give me a list of electric billiards to be sold in the popular brand names, machines being new and second handed. (cq)

"I own (cq) 22 billiards and help to repair other merchants (cq) and would like to renew and augment my material.

"I would be very grateful if you could send me catalogs, pictures and documentation concerning the electric billiards.

"Thanking you in advance, I remain very sincerely yours, (signature)

"P.S. Is there a revue on the automatic machines."

This done, CMC's French translator had one question: "Do you understand (cq) my English?"

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- 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 Dominoes..... 125
- Auto Bell Mermaid..... 145
- 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
- AMI C-40 (45 rpm)..... 65
- Seeburg V-200 (conv. to VL with speed read program holder)..... 245

### ARCADES

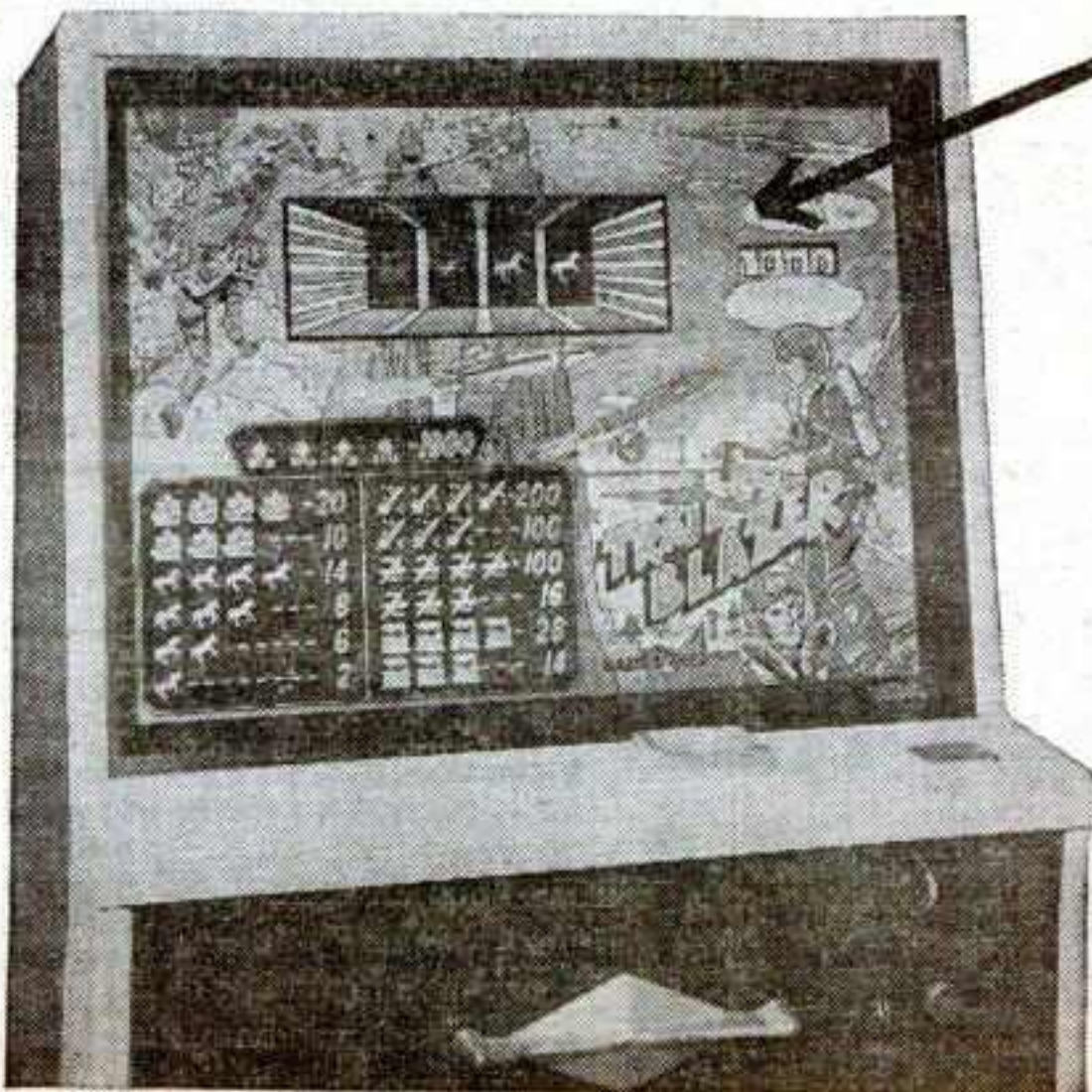
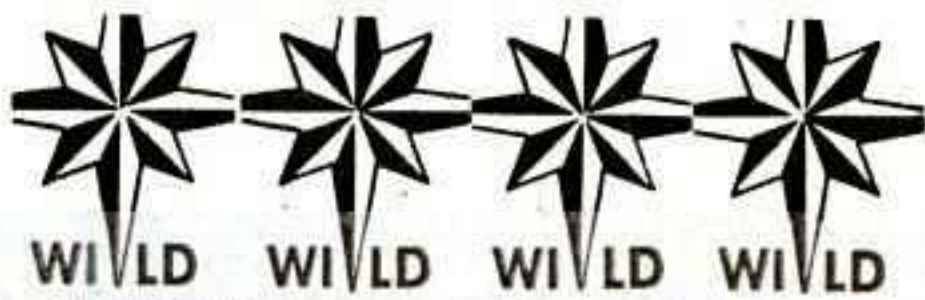
- Bally Lucky Alley, 11'.....\$375
- Bally Trophy Bowler, 14'..... 325
- Bally Strike Bowler, 14'..... 195
- Bally Champion Shuffle Bowler, 8 1/2'. 75
- Bally Jet Shuffle Bowler, 8 1/2'.... 65
- Bally Club Bowler, 8 1/2'..... 395
- Bally Golf Champ..... 95
- United Royal Bowling Alley, 13'... 245
- Wms. Super World Series..... 45
- Bally Twin Pony (floor sample).... 445

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# Well-Organized Stock Control

Continued from page 94

ably more generous than usual in the amount of product vended per penny—a simple touch which adds 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 heavily-loaded 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 toppling has been almost altogether eliminated.

### Easy to See

Machines are repainted by the same department when needed, using a bright blue, which makes them easy to see and with a mini-

mum amount of brightwork to contend with, the appearance reconditioning job is a simple one.

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 as the principal reasons for company-owned bulk machines by Steiger. Even though the supermarket ownership has changed hands, this bulk vending system has worked out so well that no alterations in it are contemplated.



## West

### LOS ANGELES ANGLES

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.



Ed Wilkes

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 Gogins, 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 Company, in Pomona, will be glad to learn that he is recovering from his recent illness. . . . Also on the mend is Lela Smith, who operates in the Barstow area. . . . Robert Chacon, of Newport Beach, was one of the operators making the Coin Row rounds for supplies. . . . Harold Sharkey was on the Row last Wednesday. . . . Another operator buying was Joe Cusimano, of Lucky Coin Vendors, Los Angeles. . . . Irv Webb, former Rock-Ola vice-president, visited Badger Sales to see his friend of long standing, William Happel. Webb is now living in Southern California. . . . Cliff Jones, of Jones Music, in Long Beach, hit Badger Sales and Seeburg Distributing on his trip into the city early last week.



Wm. Happel

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.

### DENVER DOINGS

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 Drop for 1960

CHICAGO—The Seeburg Corporation experienced a decrease in profits for 1960 against 1959 de-

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 enlarging the company's position in the vending industry."

## 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 operators.

"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.

### 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."

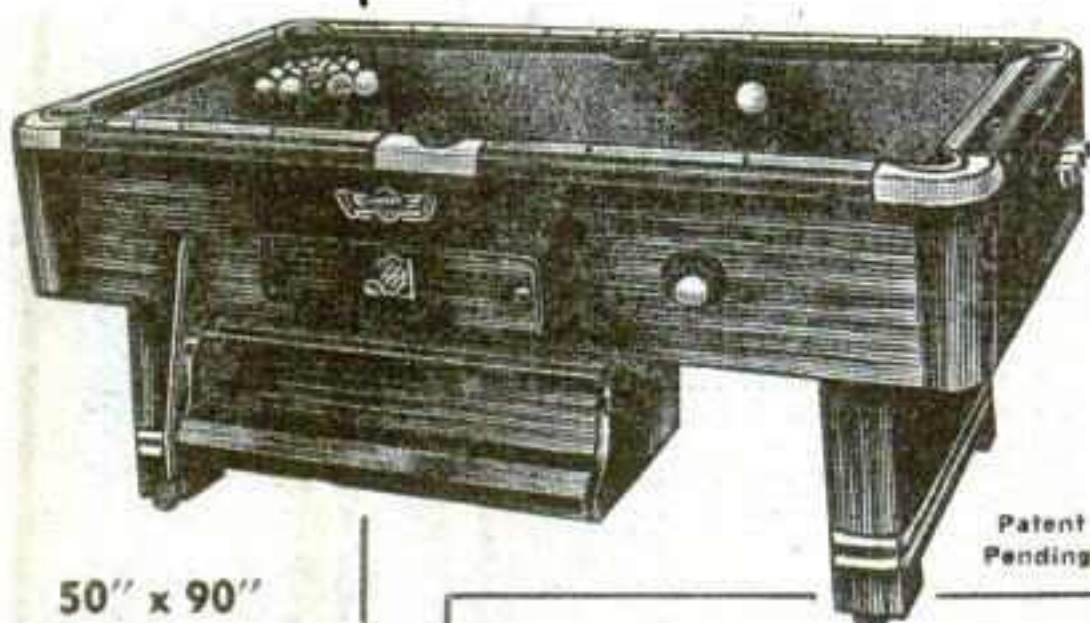
He said he tended to shy away from foreign items, unless absolutely necessary.

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**MILWAUKEE MENTIONS**

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



**Jerome Jacomet**

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

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



**Doug Opitz**

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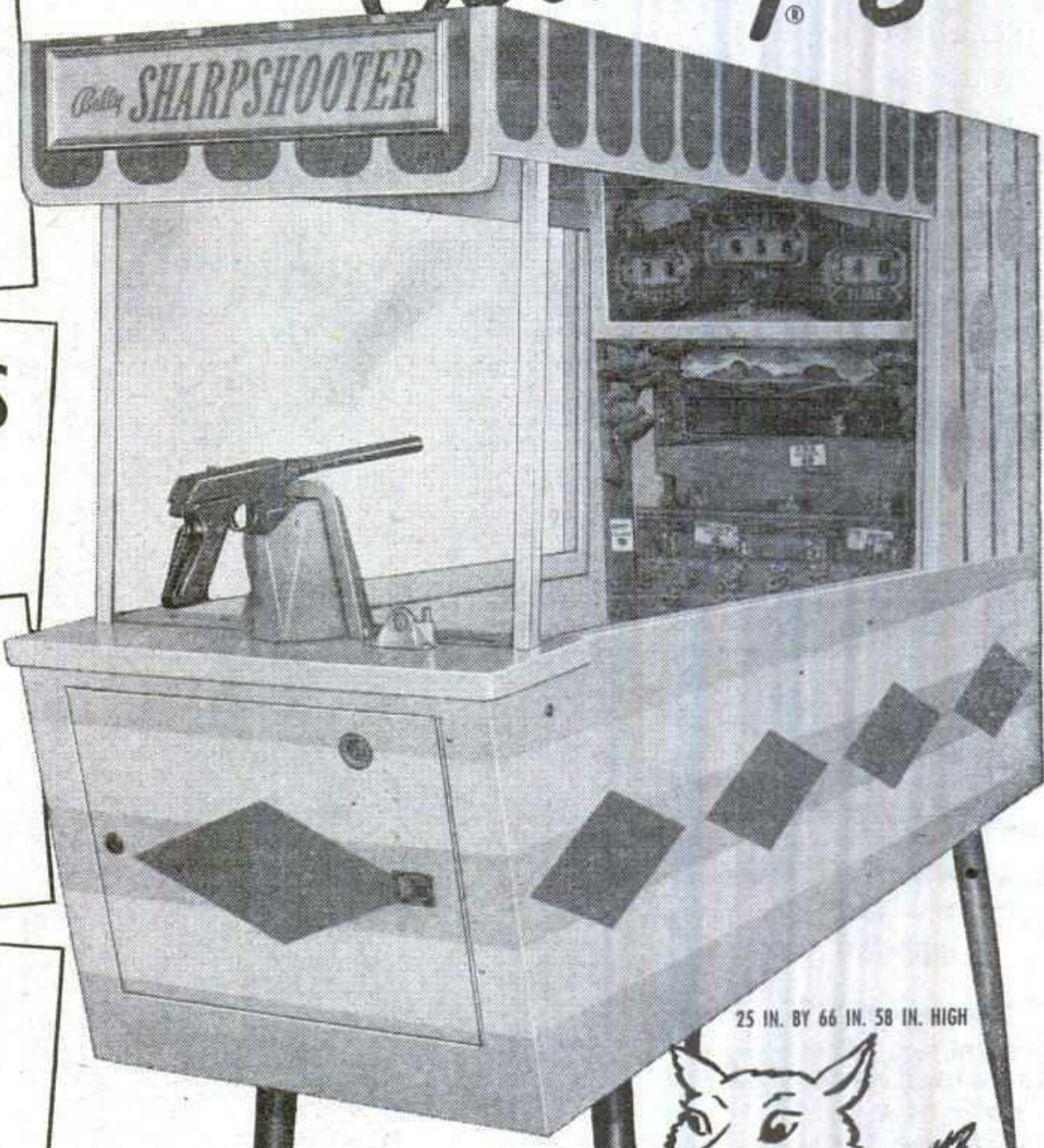
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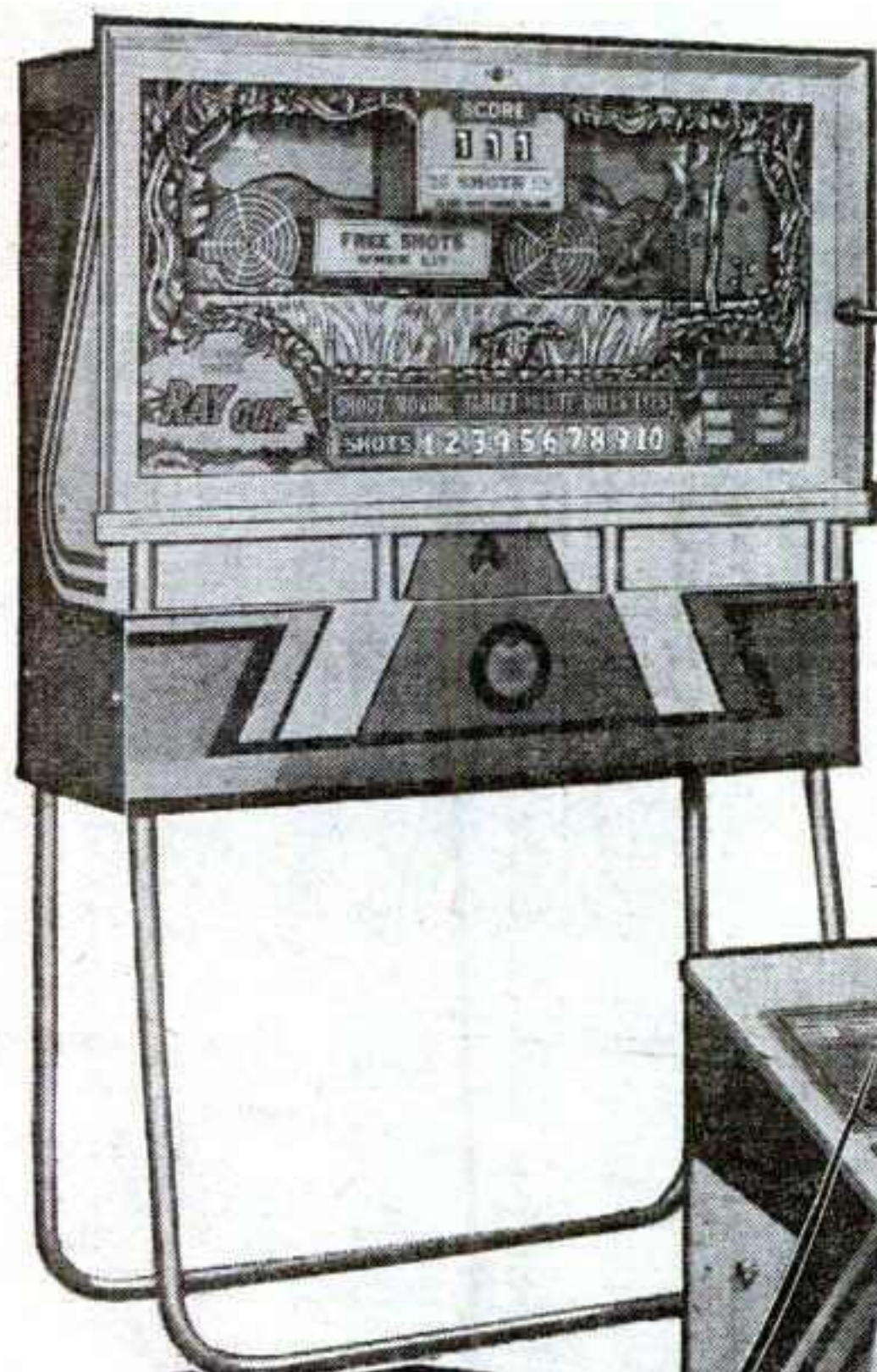


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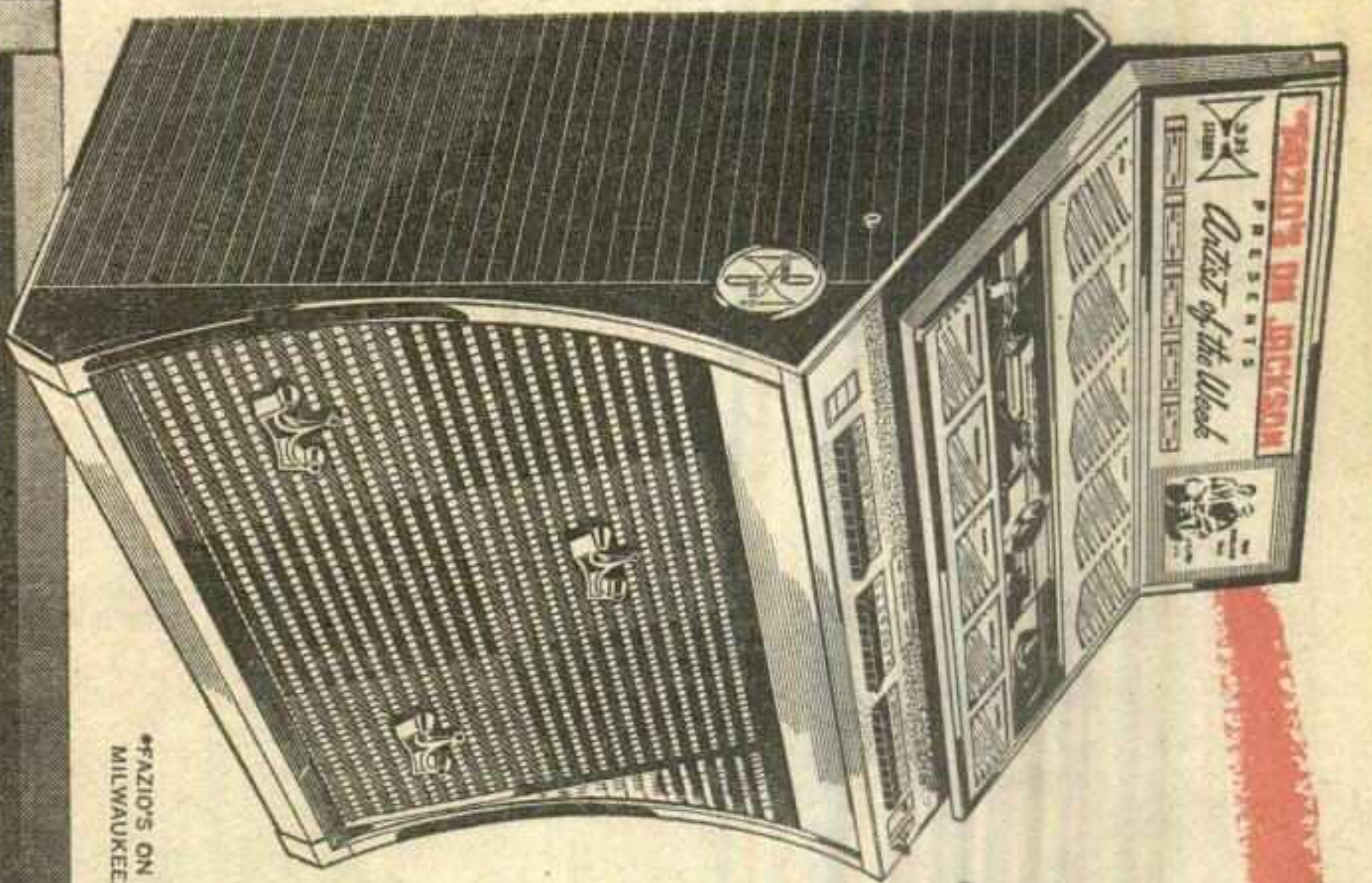
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