New Radio Study

NEW YORK—Response Ratings, a new and unique continuing study measuring radio station and jockey effectiveness, will be launched in next week's issue. This comprehensive radio analysis—another exclusive Billboard feature—will be carried weekly. Three different markets will be profiled in each issue. It will begin in the March 7 Billboard with a complete study of the New York, Nashville, and San Francisco markets. In subsequent weeks, the study will consider all key areas. This service has been hailed by broadcast industry leaders as a major breakthrough in station and personality analysis.

Beatles Business Booms But Blessings Mixed

Beatles Gross 17 Mil. Plus In 6 Months

NEW YORK — In the six months prior to the peak of their American success, Beatles records grossed $17,500,000 according to EMI managing director John Wall. This figure, which does not include the huge sales of Beatles records in the U. S., shows the staggering impact the group has had on the record industry around the world. Beatles records, either "I Want to Hold Your Hand Hand" or "I Saw Her Standing There" (Continued on page 8)

Decca Offers New 'Breaks' For Stations

NEW YORK — Seeking ways to better serve the radio stations, Decca Records has initiated a service that may well revolutionize the promotion of many single records.

More than two years in the planning, the project conceived by Henry Jerome, a Decca recording artist and one of the Coral A&R. staff directors, provides radio stations free of charge with a 45 record of various production aids based on the theme of Decca's latest instrumental release by Henry Jerome, his orchestra and chorus entitled "That Haunting Theme." The production aids have been recorded with a 14-piece orchestra and a six-voice chorus and are comparable in many respects to similar-type musical production aids that may cost a radio station several hundred to a thousand dollars or more to buy. Decca has already spent more than $5,000 dollars in developing the program.

Side 1 spotlights six lush instrumental bridges and beds of varying lengths from 315 seconds to 40 seconds. The cuts feature the "Brazen Brass" sound with choral embellishment performed in different tempos. Programmers may use these cuts for fill, bridges between commercials and an (Continued on page 12)

Paris Dealer, 150 Yrs. Old, Keeps Pace

Story on Page 51

Kids Flock to Previn's P.A.'s A La Beatles

Story on Page 49

Pics and Labels Tie Closer

By MIKE GROSS

NEW YORK — The ties between the motion picture industry and the record business are growing stronger. Sound-track sets and recordings of pic title songs have become key exploitation tools for the films and, at the same time, have developed into hot selling properties for the disk industry.

The disk business romance with film music is spotlighted anew with the wide push being prepared for "The Pink Panther," for which Henry Mancini wrote the score. Two albums and eight singles are already in the works. One of the albums will be Mancini's own sound-track version on RCA Victor and the other will be by Jimmy Riselli on the 20th Century-Fox label. There will be three singles versions of "The Pink Panther Theme." These will be by Mancini on RCA Victor, Quincy Jones on Capitol and the Harmonicas on Columbia Records. "It Had Better Be Tonight," the song written for the film by Mancini with lyrics by Johnny Mercer and Franco Migliacci, will be released on five singles. These are Mancini's on Victor, Riselli's on 20th Century-Fox, Buddy Greco's on Epic Records, Mike Clifford's on United Artists and Laurindo Almeida on Capitol. They all are being set for March release.

Mutual Benefits

This extraordinary push on Mancini, in addition to being based on his track record (Academy Award for "Moon River" from "Breakfast at Tiffany's" and the title song to "The Days of Wine and Roses," as well as his current "Charade" click) is further evidence of the mutual benefits that films and disks are giving each other. Another current title song push is on "Seven

(Continued on page 3)

Beatles Bug As They Control Air

By JACK MAHER

NEW YORK — While a few manufacturers were congratulating the Beatles for infusing new life and excitement into the record business others were quietly venting their spleen against the British group.

As the rub of their blasphemies was the enormous amount of air time devoted to the group since its invasion of American shores. With four single records to work with (and both sides of (Continued on page 8)

Dean Show Is Mecca For Country

NEW YORK — ABC-TV's Jimmy Dean Show, as a result of its increased country music orientation, has rapidly become the mecca for top country acts seeking national exposure. The development has been quite dramatic, for it has been proved beyond a doubt that an appearance on the Dean program quickly benefits an artist financially in two ways: (1) There's an upsurge in his record sales, and (2) a demand is created for personal appearances, often at a figure in excess of what the artist received prior to his shot on Dean's show.

As a result, virtually the entire country field, including dozens at hundreds of stations which program c&w music, python the show and the records of artists booked on the show. Meanwhile, the mail pull of the Jimmy Dean Show has risen sharply, indicating that the program's increased use of country material is paying off for the network and the show. Two additional employees have been added to Dean's staff—just to answer mail. Back in December of 1963, (Continued on page 4)

RIAA's Proposed Trade Practice Rules . . . Page 4

1914 THE ASCAP STORY 1964
BE SURE TO SEE BILLBOARD'S SPECIAL TRIBUTE TO ASCAP ON ITS 50TH ANNIVERSARY. TURN TO PAGE 27.
ANNA

IS GREAT!

"FROM ROCKING HORSE TO ROCKING CHAIR"

C/w "CHEER UP" #8311

RCA VICTOR

The most trusted name in sound
BEATLES, EPISTLE BOOSTS OTHER ENGLISH

LONDON—Beatles manager Brian Epstein has been moving in professional circles as the representative of British other groups after the skyrocketing take-off of his Beatles.

Epstein has signed a contract to make a movie with Merri and the Pacemakers. The film will be produced by the Subsufilm firm. Epstein has also already signed the Beatles for three pictures with UA. Epstein has also hired a number of London's most important theaters, the Prince of Wales, to present Sunday concerts through the end of the present May.

He has inked the Searches for the opening date and reported a set for a Beatles show set for May 31. The Beatles were said to be a few hundred tickets were put on sale for the first time, with admission of the show. S. U. Monumental Records sell Rob Ornibon, which will be in Europe at that time.

Coast Dealers Set Conference: Analyze FTC and Disk Business

By ELIOT TIEGEL

HOLLYWOOD — Veteran Los Angeles attorney Howard Judkins announces a meeting of the Southern California Retailers Association that will be held within the next three weeks to explain the FTC's proposals to the record industry.

Judkins told Billboard he hoped the meeting would reactivate the 50-member organization which has been dormant the past year. He said he would ask members for additional suggestions to be presented in Washington March 13. Judkins will attend the FTC conference as a delegate for the National Association of Music Merchants, representing Arizona.

Independents Healthy

Regarding retail business in the Los Angeles area, Judkins, whose store is in garden Grove, revealed that independent retailers will hold a similar situation as in other states because of discounts which the labels are passing on to them. "We're now obtaining those additional discounts which the majors are getting out to the racks and onto-stores," Judkins said. Judkins emphasized that the "holdout need" these 10 to 15 percent discounts.

During the past five years, almost all 300 Los Angeles retailers have gone out of business, Judkins estimates, leaving about 300 still in the trade. Of this figure, Judkins estimates "three quarters are not buying through their authorized distributors." Because of discount advantages shown racks and one stops, Judkins says the indie retailers are now among their prime customers.

The 24-year veteran of the record business emphasizes that retailer's profits are now coming from the money made off the extra discounts offered by the manufacturer.

Along Pico Boulevard the price slashing continues with Record Sales offering 15 percent off of on MGM, Vertu, United Artists and Reprise LP's. Sales prices for a $29.98 LP was $210. For the MGM products and $2 and 1/2 for the UA and Reprise merchandise, with the program running until March 31. Singles were being sold at the counter for 55 cents, while at Merit, the price was down to 54 cents, now very much in competition with one-stop.

ASCAP, WEST MEET SET

NEW YORK—The American Society of Composers, Authors and Publishers will hold its West Coast membership meeting on Wednesday (26) at the Beverly Hills Hilton Hotel, Calif. Reports will be given by Stanley Adams, ASCAP president, and other officials of the Society.

DEPARTMENTS & FEATURES

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PICs and Labels Tie Closer

Continued from page 1

Days in May," cut by the Harmon
cious Four.

The promotional values of a click disk to a picture is con
tantly in evidence. One of the most recent examples is Jack Jones' recording of "Wives and Lovers," recorded at the boys at Paramount Pictures, complete in the die-cut picture. A plak, nearly admit that the record was instrumental in building the die-cut picture. The picture got off to a luke
dale, but the retailers and the authors of the picture began to pick up all around the country as the Jones platter be
gan its ascent in the recording.

A similar situation is now developing with "With a Proper Stranger," also recorded on the Jones label.

In both instances the tunes were arranged for the Eddy Wolpin, general professional manager of Famous Music, Paramount music publishing arm. The writers he assigned to pen the title songs were Bert Bacharach and Hal David. Wolpin also has Bacharach and David songs for "The Man Who Shot Liberty Valance." Gene Pitney's version on Monsoon is credited with having the hit record picture, and "Why My Sleep's Been so Bad," recorded by the Platters. Another title which is highly instrumental in building the picture of the same name was "The Man Who Shot Liberty Valance." Gene Pitney's version

NARAS COURSE BEGINS AT NYU

NEW YORK—A course deal
ing with the effects of records on popular culture will be held beginning on Wednesday (4) in a com
tined NYU/ASCAP project. Re
ted with top dime lecturers, the course, says NYU represen
tatives, "will offer a rare opportunity for newcom
ers and veterans to grasp the basic human conditions, such as commer
cialization and compromise, that pertain to music on record." En
rrolments are being accepted by the bureau of conferences at NYU and through the New York chapter of NARAS.
Dean Show Exposure

In the last two months the Jimmy Dean show on ABC-TV has achieved national exposure. This has become—without a doubt—the key facility for the national exposure of country music and country artists to young American audiences.

The importance of this—not only to the country field, but also to the pop field, which is now heavily country-influenced—cannot be overestimated. The validity of this music as a major portion of the nation's cultural heritage cannot be gainsaid; and the existence of a network vehicle to showcase this music is both natural and commendable. It is an instance of good service accruing from a commercial program; and this, of course, reflects the greatest credit on the network, the producers, and Jimmy Dean.

Currently, the program brings to a national audience—both urban and rural—a musical entertainment which, as the late Frank Walker stated is distinctively our own; that is, distinctly American.

We are gratified that the television audience has responded; that the mail pulled by the show has dramatically increased. We are getting a fair bit of vocalizing and a variety of musical talent, from which, as the late Frank Walker said, our own native musical talent is being developed.

COUNTRY EXCITEMENT

Jimmy Dean Show is as You Go, Happy Television

The appearance of RIAA Publications Own Rules

NEW YORK—The Record Industry Association of America last week published its proposed trade practice rules for the record industry. These proposals are similar in nature to the body of FTC, which the latter derived from industry and staff sources. The RIAA's proposals, missed publication in the list released at the convention in printing dates; but the RIAA publication is a segment of the total industry proposals and will be examined by the trade convention trade conference March 13.

Rules 1 through 5 state that it is unfair for an industry member to sell products under conditions which deceive the purchaser; it is unfair for an industry member to misrepresent the character of his business; it is unfair to represent that product conforms to specified standards when it does not. Therefore, it is unfair to represent regular lines as "closeouts," "discontinued lines," etc., when such is not true; it is unfair for an industry member to use promotional material or advertising which misleads the buyer into thinking that he is buying a new or different product when he is actually buying a used or repackaged product; it is unfair for an industry member to give money or anything of value to employees or representatives of another industry, or to employees without knowledge of their employer, as an inducement to influence the trade in the sale of another industry products; it is unfair for an industry member to make or cause to be made a false representation of fact, or the omission of material fact, in dealing in a competitor's product, or influence the recipient to violate the employer's terms or conditions relative to sales of products.

It is unfair for an industry member to represent, for the purpose of trade, any trading practices or services or facilities for payment or purchase for...
Featuring the hit songs "A Room Without Windows," "My Hometown," "Something to Live For" and many more!

A sure bet to become a fast and fantastic success on the best seller charts

THE ORIGINAL BROADWAY CAST ALBUM ON COLUMBIA RECORDS

KOL 6040/KOS 2440/OQ 618

*4-Track Stereo Tape
Mercury Adds Premium Div.

CHICAGO — Mercury Rec-
ord Club in downtown Chicago fea-
tures a wide variety of the same fa-
vorite labels as well as JP-111 and other
more impetus to its promotional prod-
uct for advertising agencies and indi-
cial promotional programs.

Head the division is Jack E.
O’Leary, formerly with the RCA Victor
Company, who was appointed as Gen-
eral Manager of the division.

Irwin Steinberg, Mercury’s exec-
tive vice-president, said that the pre-
mium division will make up the recog-
nized catalog of Mercury, and that the
premier division will be sold to a
to access all the musical and produc-
tive facilities of the company.

For its first project, Mercury has ob-
stained the government’s booklet on
physical fitness. The album, selling
for $1.24, is a special product for manu-
facturers in the food, dietary products or health food fields.

The premium division is the third new one launched by Mer-
cury within a year. Westwind Music,
firm, was formed in the fall of 1965,
with Norman Wolf as head. The compa-
nie’s Limelight label was intro-
duced the following fall.

Before joining Mercury, O’Leary was promotion and ad-
vancing manager for the Red-ington-
ry's Digest-RCA Victor Club.

To further that as an account executive for Schaff, he
ted Porter, New York advertising
agency, introducing the Rector’s Digest-RCA Victor club

Before that he spent five years

capacity. Record shows were well provided for, and an en-
roting was well served by inven-
tory. The campus could not have had to reorder and the Record
Mart was handling stock

Max Schwartz, campus corre-
spondent at the University of Kenne-
ly, reports that Congress liaison, and
in the last several months, acts who have appeared then in-
clude a variety of stars, including Ray
Charles, David Brubeck, the Four
Peacocks band, the Smothers Brothers, the Lime-
lettes, the George Shearing Quintet, and
Pete Fornatale. On February 24 the Chad
Mitchell Trio and Peter, Paul and Mary are scheduled.

IN JAPAN

Japanese Foreign Artists Score With Native Product

TOKYO — Many records of Japanese songs which were made by foreign artists were enjoying remarkable sales here.

"Holiday in Nippon" and "Fantastic Japan," Japanese recordings which were elected in Germany by the world’s biggest record company in Japan five years ago; "Poetry in Japan," cut by Carmen Cavallaro (Decca), which was number one in this country last year; and "Trip Los Pochos en Japón," which was recorded in Tokyo and sold

Nippon Grammophon issued "Cenicienta," an album by Alfred Hause, which has never been to Japan," his production head "I Am Not Old Enough to Love.

The singer, who is 15 years old, is well known for his winning song at the Festival.

London Bows
Lady Cinquetti

NEW YORK — Gigliola Cin-
quetti, Italian teen-age who
clicked on the San Remo Festi-
vale last year, will bow here April
how via the London interna-
tional label. The disk features the San Remo song winner, "I Am Not Old Enough to Love.

The singer, who is 15 years old, is well known for his winning song at the Festival.

Shea Sings For Breakfast

NEW YORK — George Bev-
erly Shea, RCA Victor religious singer, sang recently at the an-
nual Presidential Prayer Break-
fast at the Mayflower Hotel,
Washington, in attendance, in addition to President Johnson, with his family and other Presidential of-
atives, she sang "My Saviour God of Ages," and "What a Friend We Have in
Lord."

For Breakfast (Decca)

The Chad Mitchell Trio and Peter, Paul
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and Mary are scheduled.
Think about this!

Also, think about this:

The Kingston Trio was the World’s Number One Folk Group in 1963. They were Number One in 1962, and in 1961... and 1960... and 1959. They will be the Number One Folk Group in 1964. The only difference is that this year Folk is the hottest thing in the business. The Kingston Trio will be Number One in the Number One Field. The Trio’s latest single is “Last Night I Had The Strangest Dream” b/w “The Patriot Game” (5132). It’s headed straight for the very top of the charts, and it comes out of their “Time To Think” album.

Then think about these:

These are four of the most recent Kingston Trio albums. They have been continuous sellers, as have all their albums. But now that the Folk thing has caught fire, these albums are really moving. Think about your stock of the World’s Number One Folk Group. Think about how hot Folk is right now, and then...

See your CRDC Rep and order all these fast-selling Kingston Trio albums.
NEW ALBUM RELEASES

This form is designed to aid dealers in ordering and broadening in programming.

ANGLASS


BEETHOVEN: Concerto No. 5 in F Flat Major, Op. 73; Symphony No. 7 in A Major, Op. 92 (Atlantic). 30:316

CRESCENT: Concerto for Saxophone and Orchestra, Denver Symphony, Mike Wofford. 30:316

SCHUBERT: Symphony No. 8 in B Minor, D. 739 (Philomusica). 30:516

SCHUBERT: Winterreise, D. 911; Dieter Fleck-Guckau, Gerald Moore. 30:516

ATCO

JACK WILLIAMS: Memories of My Father's House: LP 5134-1-30, 5134-1

OTTIS REDDING: "In My Heart": LP 5134-1

ATLANTIC

JOHN LEWIS & ALBERT MAGNOLDSFORD & THE ZAGREB JAZZ QUARTET-"American Suite": LP 4142, 5134-1

MODERN JAZZ QUARTET, QUARTETTO DI MILANO, THE HUNGARIAN TRIO, QUARTET: A Quartet in a Quarter: LP 4140, 5134-1


BAROQUE

BACH: Cantata No. 112 Cantata No. 145, the Schwaebisch Singakademie, Bayreuth Chamber Orchestra (Philomusica). B. 5130

BACH: Cantata No. 155 "Fromcalm"/Other Masters: Karl Gerhard, NPO. 5130, 5134-1

BACH: "Missa Santa Lucie"/Sonatas No. 70; Dresden Kammerchor (Christian Denner, Director). 5130

G. PH. RAMADE: Ballet Suite: "Let's, Indes, Galantes" /"Castle of Batut," /"Batut the Divine" (Berard). 5130

KARAUZ: Pieces de Clavecin En Concerts (Complete Pieces for Two or More Instruments): NPO. 5130

R. RESPONDI: The Pieces of Raps/MAXROST: Jascha Heifetz, Los Angeles Symphony Orchestra (Philomusica). B. 5130

VIVALDI: "C Sacromont Violists and Orchestra, Sinfonia of Montreal (Bm). 5130, 5134-1

various artists: Baroque Chamber Music (Berard): B. 5130

CAMEO

An Evening With Carol Lawrence: LP 1077, 5134-1

CANADIAN-AMERICAN

SANTO & JOHNNY—The Stills of the Night: CAPITOL 1014, 5134-1

CAPITOL


Sweden's Navy Brandishing: T 2005

JERRY BECK—Hot Rod Dance Party: T 2001

THE BEADS—Listen to Billy J. Kramer: T 2001

THE BAKERS—Listen to Billy J. Kramer: T 2001

GLEN GRAY—Listen to Mr. Eliminatus: T 2005

EUGEN GRAY CASKA ORCHESTRA—More of Today's Best: T 2005

THE LONDON TROJANS: T 2005, ST 2005

KEN CHANDLER—Tell Me / Want You: T 6095, ST 6095

THE ITALIAN VOICE OF ALL MARTINS: T 1907, ST 1907

JERRY NOCK: And His ORK—Medley in the Morgan Market: C. 1907

IKE TANKER REIDY AND HIS ORK-Swing and Dance Party: T 6095, ST 6095


THE SUPERFOOTKICKS: From the Creative World of Steen Knaust Carssou Jean Mon: T 2003, ST 2003

FRED WAXMAN AND THE PENNSYLVANIA'S—This Is Believe: T 2004, ST 2004

T H E 

weirdos-both K 197: T 2005

various artists—Neil Young Concertville: T 2004

CONVERSA-PHONE

Pendulum Language Course—Twenty Lessons With Manual: CS 148

Two Hour Short Record—Manual: S 2000

Type Right—Manual: S 210

CUMBERLAND

JESSE CLEMONS—The Jimmie Rodgers Story: MGM 29512, SCE 49517

JAMES WALKER—Burgundy: MGM 29513, SCE 49518

JIMMY RIDDLE—Country Harmony: MGM 29511, SCE 49515

various artists—All Time Hits of the Hills: MGM 29510, SCE 49510

EVEREST

DAVID ALLEN—This Is My Lucky Day: 5234, 5234

GLORIA LYNNE—"I Wish You Were": 5234, 5234

PREVIN—Previn Recto—Solo American Folk Songs: 6117, 3117

Charlotte Chambers at the Crazy Horse Saloon in Paris: 5234, 5234

various artists—Die Dolder Kehseh: Phil 1394

FOLK PRODUCTIONS

JONES COTCHELL & FRENCH CARPENTER—Old-Time Songs and Tunes From Clay County, West Virginia: 11947

GENEVA

MARTIN McALLUM and Tommy Brown: LP 101A

GRECO-PHON

JIM APOSTOLOU—Apostolou Sings: LP 127

MARMONT

Let's Have a Party With Key Leads: LP 9546

IMPERIAL

PATS BOWLING—Million Record Hits: LP 12102, LP 9103

RICK NELSON—Milton Sellers: LP 12392, LP 9223

SANDY NELSON—It's a Drummer Boy: LP 12936

ANITA BENSON: LP 9054

APRIL STEVENS—Teach Me Tiger: LP 12055, LP 9118

KING

JAMES BROWN—Pure Dynamite: LP 883

LIBERTY

THE HORNETS—Monopoles USA: LP 3348, LTS 7348

SYLVIE JOHNSON: LP 12394, LP 9223

WALTER RAY—19 Strings Group: LP 7179, LTS 7347

MARTIAL SOLAS TRIO—In Concert: LP 7335, LTS 7335

KAY STEVENS—in Person: LP 3243, LTS 7214

ST. NICHOLAS PLAYS THE BIG HIT RECORDS: LP 3256, LTS 7254

LONDON

BAND OF THE GRENADE GUARDS—Tangoing the Colour: CS 3600

MAYOR HILL'S BAND: LP 3336, CS 3600


LONDON INTERNATIONAL

VARIOUS ARTISTS—Music Memories of Scotland: T 9120

VARIOUS ARTISTS—Music Memories of Ireland: T 91219

LIVING RECORD LIBRARY

The Record Way to Stop Smoking—Narrated by Joseph Lam: CS 15

MERCURY WING

THE DRAGSTERS—Hot Rod Hits: MGM 12269, SM 12669

MONITOR

Manuel De Albright & Mariana Silva: Philips: MD 419, 419

THE ICELANDIC SINGERS—Songs From Scandinavia: M 911, DAT 421

PACIFIC JAZZ-WORLD-PACIFIC

LIGHTIN' HOPES—"For Martin": LP 1817

THE SANDBERGS—Scandinavia: WP 1818

D. LANZER & A. FLEESLENGER—Scandinavian Hits: WP 1816

GERALD WILSON ORCHESTRA—Orchard: PS 81

PATHE'IS (Distributed by Capital of Canada)

ALICE DONIA—"Dance It" LP 1052, SM 67266, SM 67266

ERNEST MACHADO—"Chiquita": SM 67266, SM 67266

L. VARES-MACKAY—Choruses Popular de France: SM 67266, SM 67266

LA VIEJUE JOYETE (FRANCE LER): SM 6803, SM 6803

RIOT

GEORGE JESSEL—Bedtime Stories for Grown-Ups: CS 204

SONGS OF FAITH

THE GEORGIANES—"Hymn of Prayer": SDF 119

STAX

THE TREASURE CHEST OF GOLDEN: LP 703

YVON JAY

ORIGINAL BLIND BOYS OF ALABAMA—"True Conviction": VLC 1271

Best of the Harmonizing Four: WLAN 3050, Best of the Highway: VLC 1271

PATTERSON SINGS—Songs of Faith: VLC 1274

Best of the Highway: VLC 1274

THOMPSON COMMUNITY SINGERS—"Yes Jesus Loves Me": VLC 1274

RAY MCDOW-GARDENS of Prayer: VLC 1273

WOODEN ENSCHEDEL—After Days of Song: VLC 1274

VÉVÉE

Elise Huppertz Sings the George & Ira Gershwin Song Book: VÉVÉE 9054

"See Dick Does for Dealers"
new as tomorrow...

DON CORNELL

LOST DREAMS and LONELY TEARS
b/w FORGET ABOUT ME – FOX 464
Arranged by DON COSTA

proudly presented by

20th CENTURY-FOX RECORDS
Laine's L. A. Grove Return Mixes Song and Comedy

LOS ANGELES — World traveler Frankie Laine came home from the San Remo Music Festival to play the Coconut Grove in Los Angeles (4) and overwhelming his fans with some old, new and blue.

Laine captivated his opening night audience with a strong and commanding voice in one of comic banter which kept his "ad lib" turn together. For Frankie, by appearing in San Remo, had been unable to rehearse his act with the Fredde Martin orchestra and was playing it by ear. Laine wound up his first appearance in five years.

Crafted mainly around his disk hits, Laine's act offered two new arrangements of past smashers and several freer tunes which proved a bit more potent; namely, "What Kind of Fool Am I?" and a chain gang walzer "Rooftop Jeweler." Laine is one of those gifted vocalists whose emotional appeal and control of his voice never diminish. Hence his renditions of "High Noon" and "Grandpa" are strong as ever.

In order to get in his 19 tunes, Laine's arrangements short, keeping a swift pace. His orchestra was supposed to lend support but offered only scattered "ohs" and "ahs" except during "Cra-

Sunda" and "I Believe" when their framework was displayed. In summation, Laine remains at the top of his form and continues his act with one of the most distinct voices in showbiz.

ELOIT TIEGEL

1. Carpenter Singing the Blues

NEW YORK — Thelma Carpenter, long absent from the public scene, returned last week to the Bon Soir to bring about a high level of singing to a highly responsive following and to a younger set previously un-

never familiar with her. Her

nicely controlled voice can range from a to a hushed sobbing, and at her best she does just this.

Critic Weiβ said, he offered, it is that,

from such great songs as "Porgy" from the show "Black-

birds of 1928" and Kurt Weiβ "Trouble Man," so

perfectly that it is as if the female vocal soloist of her individual style, she resorts to others that make few demands and could be sung practically as well by any num-

ber of lesser talents. A singer with a feeling for the blues, she might do well to add more of them to her repertory. Miss Carpenter has a strong assist from her accompanist, Billy Eckstine.

New York Press Box Score "FOXY"

"Foxy," the musical adaptation of Ben Johnson's "Vulcano," opened last week (16) at Broadway to mixed notices, with unconventional revues; however, for its star Bert Lahr, RCA Victor has the original cast album rights to the show and Commander Music is publishing the Johnny Mercer-Robert Emmett Dulan score.

Following is a breakdown of the New York press critical appraisal of the show's opening:

TIMES: SHOW—"If you admire Bert Lahr—and it's an American not to, you know—'Foxy' is for you."

SCORE—The lyrics by Johnny Mercer are often bright and Robert Emmett Dulan's tunes are bouncing and graceful in a way reminis-

ting the self-assured nessiveness of Meredyth's lyrics. Dulan's score is on the whole conventionally pleasant with a particular appealing pop ballad in "Talk to Me Baby."

DAILY NEWS: SHOW—"Producer David Merrick may have struck gold...

SCORE—The music and lyrics are not cut-and-dried. There are many enjoyable numbers like "Many Ways to Skin a Cat," "Talk to Me Baby," "This is the Night to Howl" and "Blue, Sen, Cindrella."

POST: SHOW—"Lacks the artistic brilliance of production that could have aided it immensurably . . . but it has the immense virtue of a good idea that supplies Mr. Lahr with a role brimming with comedy, and he takes it to the hilt with a vengeance."

DULAN—Has considerable a pleasant score within attractive romantic scenes called "Talk to Me Baby," and Mercer's lyrics are characteristic in his daft and wily vein.

JOURNAL-AMERICAN—SHOW—"The evening is largely Lahr's, and while the score isn't perfect in every way, because it is otherwise it is less than a top-drawer attraction."

SCORE—"The score is douring; they have a big one in "Talk to Me Baby" and certainly the 'Cindrella' ballad is a winner."

WORLD-TELEGRAM—SHOW—"The people, songs, action and comedy are thoroughly entertaining last year's "Foxy.""

SCORE—"You can expect to hear a lot of "Talk to Me Baby."

PEOPLE AND PLACES

By MIKE GROSS

The Beatles have gone home but the memory lingers on. Even Richard Rodgers got into the act with this appraisal, according to Ed Sullivan: "The Beatles' hillbilly songs are topflight and their greatest accomplishment is that American kids scream excitedly."

Their hopes are waning whether Michael Constantine of "The Greek Sergeant," Dog, signed to Epic Records last week, is being groomed for press interviews by label's publicist Judy Lishinsky. . . . "An Evening Made Famous by Glenn Miller" package, including the Glenn Miller Orchestra's "My Blue Heaven" and "Blue Skies" and Kerri Kelly, make their New York debut March 2 at the Royal Box of the Hotel Americana for a month's stand. . . Andre Fiedler and the Boston Pops orchestra will team up with trumpeter Al Hirt for an RCA Victor album.

Don Kirshner, veep of Columbia Pictures' music and record divisions, and some of his teen-age writers get a capsule profile in the March issue of Show magazine. In the piece, Toni Wine, 16-

year-old writer-singer, says "Every age has its dumb sound. Hi! The dumb sound is the commercial sound. It's nice to hear your songs on the radio." . . . Pianist Peter Nero is continuing his campus concert tour with dates scheduled through April. . . Robert Wells will write the lyrics for Henry Manccini's "Shot in the Dark" pic score. . . Jan McCarr, musical comedy, TV and night club singer, has been signed as standby for Janis Page in the Broadway musical, "Here's Love."

Ronnie Gilbert, formerly with the Weavers, made her solo debut at New York's Bitter End last Monday (26). . . Bobby Rydell cancels which the American singer, Jimmie Clanston, who records for Phillips, has scheduled a cross-country personal appearance tour which will take him to Hollywood and numerous other cities. . . . "Dumby" TV and night club singer, Lesley Gore will enter Sarah Lawrence College in New York's Bronxville next fall instead of Northwestern University, Evanston, Ill. Her parents vetoed Northwestern because they felt it was too far from home in Tellytuff, N. J., and too close to the Chicago offices of Mercury Records.

"Mother envisioned them taking me out of classes for recording sessions," said the 17-year-old singer. . . Martha Walker, Scottish singer, opens at the Ankara Club, Pittsburgh, March 8.
Every Gene Pitney album is a consistent seller. A rare tribute to a teen-age singer who mixes smash hit singles with solid catalog packages.

**CURRENT SINGLE HITS**

**GENE PITNEY GOLDEN OLDIES**

<table>
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<tr>
<th>MD</th>
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<tr>
<td>MU 1032</td>
<td>&quot;I LAUGHED SO HARD&quot;</td>
<td>MU 1028</td>
<td>&quot;MEGA TEARDROP&quot;</td>
<td>MU 1901</td>
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<td>MU 1033</td>
<td>&quot;TAKE ME TONIGHT LOUISIANA MAMA&quot;</td>
<td>MU 1032</td>
<td>&quot;TRUE LOVE NEVER RUNS SMOOTH DONNA MEANS HEARTBREAK&quot;</td>
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<td>MU 1034</td>
<td>&quot;EVERY BREATH I TAKE MR. MOON, MR. CUPID AND&quot;</td>
<td>MU 1034</td>
<td>&quot;TWENTY FOUR HOURS FROM TULSA LONELY NIGHT DREAMS&quot;</td>
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**MUSICOR**

MAIL ORDER SHEET TO YOUR UNITED ARTISTS DISTRIBUTOR
**BEHIND THE SCENES FOCUS...**

...And Who's An 'Alleycrock'?'

Who's an "Alleycrock"? Law-son Deming is an "Alleycrock," a Parkington Whom and "Voracious." Deming is one of those multi-talented individuals that regularly appear on and off camera that few people would ever recognize outside of their creative garb, but on whom the success of so many local and national children's TV shows depend.

A master dialectician, Deming is the voice and character-in-disguise for several of KYW-TV's children's shows. When "Woodsman" needs a hunter, or a cross-eyed carpenter, Deming dons a costume and steps before the camera but as a general rule, he's the voice behind everything from unusual acts to long distance telephone calls from Africa. When the Lynn and the Shielden of the "Barnaby Show" on the Cleveland stations, needs a visitor and wants to open the windows and look out if they wanted to find out what the weather was, Arthur then proceeded to razz his boss at the NBC station and chided him for not listening to the radio in the morning. Decays are fired today for much less than anything Godfrey said or did that morning. Godfrey wasn't fired. His boss was slipped with listener reaction to the "Red Heads" tirades and the show continued for a year before he joined CBS.

"Arthur Godfrey Time" today on the CBS radio net—although not different in flavor from Arthur's earlier broadcasts—is a major production involving a team and a great deal more time and work on Godfrey's part.

**New Series Marketed By Triangle**

**PHILADELPHIA — Thirty radio programs linked to important days of the year will be produced and syndicated by the Triangle Stations.**

Six holidays and 10 famous birthdays are among the events to be marked by the individual salutes, to be taped by WFIL, the Triangle radio outlet in Philadelphia.

The semi-dramatic documentaries, entitled "Anniversaries in Sound" and under the direction of Florence Steck, are designed for annual repeat use. Among the dates included in the series are: January 17, Benjamin Franklin's birthday; February 4, Valentine's Day; April 28, Shakespeare's birthday; May 8, Harry Truman's birthday; June 4, D-Day; June 16, Father's Day. (Continued on page 48)

**Arthur Godfrey's 31st Year Looking Toward More Firsts**

By Gil FAGGEN

NEW YORK—On January 15 Arthur Godfrey marked his 31st Anniversary with CBS radio. The network, radio-TV, show biz, motion picture and top government luminaries all joined in the monumental celebration which began on the 15th and climaxd Saturday, January 25, with the new Godfrey TV work broadcast.

History making in broadcasting is a fertile ground of Godfrey's, who has racked up a number of firsts. As far back as 25 years ago he did the first all-night entertainment the year round live show ever done on a radio station. Perhaps his most notable first was the "free" radio, he had quite an audience and the station there has been a leader in the field ever since. He did high on the air approach and brought radio programs linked for the thousands of "personalities" programmed radio stations operating today.

From the beginning, Arthur believ ed the key to the success of his show was the audience's ears was the personal approach. He defined the attitude that he had no audience and that only one person was listening.

"I gotta get the guy or gal and I guess the best way to do it is to talk to only one person, and forget everyone else."

Arthur's approach to his first morning show on WJSV Wash-ington D.C. could have been more of a hit in this department. It might not have been recommended for more than a two-week test to get canned from the show. Godfrey interrupted a record that was playing with a bit of saucy dialogue that sounded more like a comedy routine than a morning show, and the listener's reaction to this kind of crap at this time of the day was predictable. He decided to sit here and tell you what time it is and how to clock it. He then smashed the record over the mike. He told his audience that nothing had to be done the windows and look out if they wanted to find out what the weather was. Arthur then proceeded before joining "Arthur Godfrey Time."

Many other members of the team involved in "Alleycrock" have a job it is to compile and write the information released daily on the program; a producer, a writer, a script writer, two tape editors, audio engineers, a personal secretary and two assistants that handle fan mail; and the publicity arm which includes Arthur's personal press men plus the CBS radio PR staff.

Performing talent spotlighted regularly are congel Richard Hayes, Rufus Jarman, a slow-foot-joke; Linda Scott, the Geezinslaw Brothers—and as of late—comedian Pat But-tram, plus the seven-piece Johnny Parker orchestra.

A good way to get Godfrey's temperature up is to suggest that his audience is mainly comprised of the strawberry hat set. "There isn't a program on the air with any dignity and substance and integrity without his share of older people in the audience;" comments producer, "In two separate surveys taken by the Lipton Tea and Tonic people, the results differed tremendously. Lipton's survey showed the audience comp to be 50 years old and younger. The other show's audience comp to be 50 years old and younger. On the other hand, Arthur's show targeted audiences comp to be 50 years old and younger."

**Cross-Country Junket**

"The junket I took around the country awhile back visiting the CBS affiliates bears out the survey to my mind," said Godfrey. "We (the cast and Godfrey flew in his airplane) performed before, as an example, 7,500 University of Texas students and 3,500 senior citizens, all to hear this program and to see the show. The (Continued on page 14)

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**Hard Work—Long Hours**

The 50 minutes he does every day requires three hours of rehearsal. All concerned, work hard and strive for perfection. The CBS-Godfrey team is headed by producer Ted Bergmann, who handled production on the special 30th anniversary programs during the week of January 20-25. A former director of the NAB from 1954-56, the 82-year-old native New Yorker had been president of his own production firm for two years before joining "Arthur Godfrey Time."

Other members of the team involved in "Alleycrock" have a job it is to compile and write the information released daily on the program; a producer, a writer, a script writer, two tape editors, audio engineers, a personal secretary and two assistants that handle fan mail; and the publicity arm which includes Arthur's personal press men plus the CBS radio PR staff.

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"MOMS” MABLEY

“She breaks ’em up before she opens her mouth”

The funniest, ficklest female on wax . . . by far one of the most hilarious LP’s on the market!

Note to Disc Jockeys:
We have prepared an edited 45 RPM version of this album for air play. Write immediately if you haven’t already received your copy.

FOREMOST IN FINE RECORDING
Tight Playlists & Ratings

By BILL GAYN
Contributing Editor

For the past year or so, top 40 station managers have been taking second looks at their playlists. More specifically, they have been asking themselves if the playlists should be shortened. Most of the major artists have had a few hits, but maybe—let's not change things until we've seen what the experimenters have made out.

The experimenters, of course, were the managers who chopped their playists to fewer than 50 records.

The record of the short lists is good, but it is far from conclusive at this point. Let's look at several stations that adopted the tight playlist policy and how it has fared.

Cincinnati offers the most successful example of the tight list policy. For several years WSAY has dominated this market, with a share of audience ranging from 40 per cent to 60 per cent. Station policy has been to play practically nothing but the top 40, plus established national hits. Station WCIN, featuring mostly r&b records, has introduced much of the new material that sells in the area. Recently, Station WCPO has adopted a program policy of long lists which incorporates some of the strongest new material.

listeners surveys show WCPO's position to be improving. A recent market study showed that the tight playlist is a winner, there is no denying that fact. It is not necessarily the greatest advantage in the cities where it has been tried. The fact that it has failed to achieve in No. 1 position in St. Louis and Chicago, Los Angeles and San Francisco indicates that it is not necessarily the greatest advantage in the cities where it has been tried.

In San Francisco last year, new ownership at KYA switched from a liberal policy (top 60 plus 30 or 40) to a conservative one of top 30 plus from 10 to 20. Ratings nose-dived during the first few months, but the station has made a good gain recently and is generally considered to be one of the top 4 stations. Top 40 hit competition in the area has come from KFRC, a Crow Collection station, whose policy in playing new material is considerably more liberal than KYA's. As between KYA and KFRC, the focus has been on the amount of money earned in contests, prize promotions, which may have some bearing on ratings. The top advantage enjoyed by KYA is its ability to manipulate the sales of the records it plays, even though listeners may have, and usually does, start the sales rolling.

The most recent successful convert to a tight playlist has been WAKR-Detroit. Here the policy is a top 30 plus one. With the introduction of new material, there are about five or six new items on each week's playlist, all but one of which had to be found in the market by CKLW, WJR, WXYZ or the r&b station, WJB. Rating gains at WKNR have been phenomenal. Unofficial reports credit the station with the No. 1 position from 3 p.m. to 10 p.m. In spite of such a successful story, conservative managers like to ask: Will it last? Is it the music policy? Or is something else that they are doing better?

While there is no conclusive proof that the tight playlist is a winner, there is no denying that fact. It is not necessarily the greatest advantage in the cities where it has been tried. The fact that it has failed to achieve in No. 1 position in St. Louis and Chicago, Los Angeles and San Francisco indicates that it is not necessarily the greatest advantage in the cities where it has been tried.

Picking and breaking new hits is one of radio's exciting adventures. It is at present an open question as to how important is that a station be in attracting listeners. Considerable prestige attaches to the stations that is first with the hot releases. Often it is much luck of that prestige is not transferred to the professional world of radio and records with very little lustre being perceived by listeners.

Programmable records are legion, largely a question of how much better between the familiar and the new. It's a question of how much material can a listener tolerate. It's a question of how much listeners really are in hearing new records, and how many new records.

Concentrated play of the top hit is a proved formula. The greater the variety, the greater the need to bring home a winner.

Arthur Godfrey
Continued from page 12

only grey hairs around that day were in the heads of the boys in camp band, "The Goddardnaires." Godfrey's first night club engagement was in 30 years at The Garden in February of 1962. Up against some of the greatest names in the business, the "Old Redhead" and his supporting acts brought in a full house. From then on, the big names of customers went into stores and asked Arthur if he would like a real cigar. Leasing back and displaying a broad grin, Arthur Godfrey said, "Where are those cigars?"

It was Arthur Godfrey's contribution to radio that has been radio, been monumental. During the past decade he has brought a new interest to the world of music. Through his various shows, Arthur Godfrey has been responsible for introducing new talent to the world of radio and today. Among these have been such artists as Joanie Spina, Godfrey himself is certainly no slouch in making hits records.

Almost a year ago the ever active Godfrey launched his own recording label, Contempo Records, which is giving an opportunity to even more up and coming artists to make their niche in the music world.
back again
with another
"CHART BUSTER"

CHUCK BERRY

"NADINE"

CHESS 1883

CHESS PRODUCING CO.
2120 MICHIGAN AVENUE
CHICAGO 16, ILLINOIS
Burton Heads CMA’s Fund-Raising Drive

By MARK-CLARK BATES

NASHVILLE—Judge Robert Jay Burton, president of Broadcast Music, Inc., has been named by the Country Music Association’s Board of Directors to head up the association’s Hall of Fame and Museum fund-raising drive, it was announced this week.

Contributions in the amount of $10,000 pledged over a 10-year period will be solicited, according to Frances Preston, chairman of the board of CMA.

Contributions will be pledged to the Country Music Foundation and will be tax deductible, she said. Those contributing $10,000 or more will have their names placed on a bronze plaque in the building.

The new building for the CMA took a giant step toward reality last November when Mayor Beverly Briley of Hickory Signs Lonnie Donegan

NASHVILLE—Hickory Records’ Joe Lucus has announced the signing of popular British artist, Lonnie Donegan, to a recording contract. Donegan records for Pye in England and his records will be released exclusively on Hickory in the U.S. Lucus said Donegan will come to the States for periodic recording sessions.

A top vocalist in England, Donegan has had such hits in the States as “Rock Island Line” and “Does Your Chewing Gum Lose Its Flavour,” a song which reached the top five in the charts.

Lucus said Hickory plans to have its first Donegan release this week. Louis Benjamin, man-

aging director of Pye, and his international exploitation manager, Ian Raffini, were in Nash-
ville last week.

Medallion Sets Cameron for C.W. Series

HOLLYWOOD — Medallion TV Enterprises has signed Rod Cameron to star in “Star Route,” a new country and western music series which will be filmed for replication throughout the world. John Ettlinger, president of Medallion, has earmarked 26 half-hour segments of “Route” for filming both here and on location.

Ettlinger, who previously produced the half-hour Western, “Danger,” and “Kingdom of the Sea,” will use top country and western talent that have sold over a million records.

Initial show will topline LeRoy Van Dyke and will feature highlights of his career and personal life. Second segment will have star Hank Thompson. Ettlinger is presently making a cross-country sales trek to meet with various ad agency reps anent “Route,” which is being wide-distributed by a wireless network.

NASHVILLE—Hubert Long, president of the Hubert Long Talent Agency, Nashville, has signed Ferlin Husky, Ray Price, Bill Anderson and Skeeter Davis for individual appearances on “Star Route,” the Rod Cameron-hosted TV series.

More C.W. News On Page 40

Leon McAuliff, Minnie Pearl For Cheyenne

CHEYENNE, Wyo — Leon McAuliff and His Cimarron Boys, Western swing aggregation, have been inked to appear as a feature of the Cheyenne Frontier Days Celebration, one of the nation’s top rodeos, to be held here July 25-29. Arranged with the McAuliff band on the date will be “Grand Ole Opry’s” Minnie Pearl.

The McAuliff lads are set for the Elks Theater Cafe, Minneapolis, March 2-7, to be followed with the Dolph Lotttsh show in Chicago, March 9, Cimarron Ballroom, Tulsa, Okla., March 10, and the Basso Club, End, Okla., March 13. On March 19, the band parades into the Golden Nugget, Las Vegas, for a two-week stand. All told, the band is set for 12 weeks at the Golden Nugget this year.

WGN Barn Dance For Ill. Fairs

CHICAGO — Dolph Hewitt, manager of Station WGN’s “Barn Dance,” has consummated a deal whereby the country music package will appear as a grandstand feature at the Illinois State Fair, Springfield, August 15-18.

“Barn Dance” will present a single performance each Sunday, August 15, and will follow with two shows on Sunday (16), three on Monday (17), and two on Tuesday (18). The WGN show plays the State fair for the first time last year and pulled top-notch business.

Hewitt has also set “Barn Dance” for the Effingham County Fair, Altamont, Ill., which is held the first week in August.
5 CHART-BREAKERS

CONNIE FRANCIS
BLUE WINTER
MGM K-13214

THE BEATLES
with Tony Sheridan
MY BONNIE
MGM K-13193

CHRIS CROSBY
YOUNG AND IN LOVE
MGM K-13181

HANK WILLIAMS, JR.
LONG GONE
LONESOME BLUES
MGM K-13208

JOHNNY TILLOTSON
WORRIED GUY
B/W Please Don't Go Away
MGM K-13193

KAI WINDING
MONDO CANE #2
B/W Portrait of My Love
VERVE VK-10313
Miss Consistency
BRENDA LEE sings
Her Latest Release
THINK THE WAITING GAME

NOW AVAILABLE AT ALL DECCA BRANCHES
**TOP LPs**

**STARR** performs—LP’s on chart 9 weeks or less registering greatest proportionate upward progress this week.

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<td>25</td>
<td>HELLO, DOLLY!</td>
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<td>THE VENTURES IN SPACE</td>
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<td>THAT WAS THE WEEK THAT WAS</td>
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<td>FOUR DAYS THAT SHOCKED THE WORLD</td>
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<td>TENDER IS THE NIGHT</td>
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<td>OLIVETTI MEDLEY, VOL. 1</td>
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<td>31</td>
<td>DRAG CITY</td>
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<td>THE BIG SONGS OF THE DOGS</td>
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<td>LIVING IN THE PAST</td>
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<td>WONDERFUL! WONDERFUL!</td>
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<td>ROMANTICALLY</td>
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<td>THE JAMES BROWN SHOW</td>
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<td>CURR YOUR TONGUE, KNAVE!</td>
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<td>PAINTED, PAINTED ROSE</td>
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<td>THE GIRL WHO CAME TO SUPPER</td>
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<td>110 IN THE SHADE</td>
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<td>BACH'S GREATEST HITS</td>
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<td>42</td>
<td>HOLLYWOOD—MY WAY</td>
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<td>LAWRENCE OF ARABIA</td>
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<td>TRINI &amp; ANATOL EJAYE</td>
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<td>JOHNNY'S GREATEST HITS</td>
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<td>JOAN BAEZ &amp; CONCEPT</td>
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<td>MOVIE THEMES</td>
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<td>WASHINGTON SQUARE</td>
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<td>SURFER GIRL</td>
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<td>SOLID GOLD STEINWAY</td>
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**NO.** 1-20     **Billboard** 1500 (May 29, 1960) **NO.** 21-50     **Billboard** 1500 (May 9, 1960)
For The First Time In One Album!

FERRANTE & TEICHER 50 FABULOUS FAVORITES

In the cool, cool calm of the evening • The nearness of you • Lover
• My ideal • My silent love • Just a little change • Heart and soul
• Champagne walls • That old amore • I love you • Beyond the blue horizon • Hear music • Buttons and bones • Please
• Stella by starlight • Penthouse Serenade (when we're alone)
• I remember you • Out of nowhere • Gondolas • Drifting and dreaming
• With the wind and the rain in your hair • Monday for love • You're #1
• To every girl who didn't say yes • The old man's story
• Enjoy yourself • It's a long, long time
• For every man there's a woman • It's been a long, long time
• I've heard that song before • Make believe ballroom (witchcraft)
• When you hear music

AL CAIOLA & ORCHESTRA 50 FABULOUS GUITAR FAVORITES

TITO RODRIGUEZ 50 FABULOUS LATIN FAVORITES

RALPH MARTERIE ORCHESTRA 50 FABULOUS DANCE FAVORITES

THE GREENHILL SINGERS 50 FABULOUS FOLK FAVORITES

The fabulous piano magic of FERRANTE & TEICHER—50 FABULOUS PIANO FAVORITES

AL CAIOLA—50 FABULOUS GUITAR FAVORITES

TITO RODRIGUEZ—50 FABULOUS LATIN FAVORITES

RALPH MARTERIE—50 FABULOUS DANCE FAVORITES

THE GREENHILL SINGERS—50 FABULOUS FOLK FAVORITES

Five Great New Albums!!!
The Record Bargain Of 1964!!!

...ALL THIS AND SALES PROMOTION AIDS LIKE THESE!

National Advertising In...
HIGH FIDELITY
HI-FI STEREO REVIEW
SCHWANN CATALOG
OTHERS

FREE Newspaper Ad Mats...

FREE Display and Promotional Aids

TRULY THE PRODEST NAME IN ENTERTAINMENT
EDDY ARNOLD
PERRY COMO
LIVING STRINGS
LIVING VOICES
PARDON US FOR NAME DROPPING!

NEW IN MARCH ON
RCA CAMDEN
AMERICA'S BIGGEST ENTERTAINMENT VALUE!
**POP SPOTLIGHT**

**LETS FACE THE MUSIC**


The first brand of Cole singing is beautifully matched with the spirited, witty and swinging backing supplied by Billy May. The tunes are mostly standards that fall into the category of "listening" material. Cole's programming sense is keen, matching all the tunes and times that is just May's cup of tea.

**COUNTRY SPOTLIGHT**

**HITS OF TODAY AND TOMORROW**

Ernest Ashworth. Hickory LPM 118

Ashworth has proved his voice in the country market with a potent C&W, and his output with this album and his previous "Country and Western" offers are a fine match. It's a round collection of 10 all-time hits as well as 10 additional items. "Ole Man River," "Heartbreak Avenue" and the other tunes are as of "That's What I Call It" and "Ain't Nothin' Wrong".

**POP SPOTLIGHT**

**ANYONE WHO HAD A HEART**

Dionne Warwick. Scepter 517

The young girl sings her big hit and a string of other fine songs here. Most are in similar groove with the kit, though the tempos on some have bit more of a "swing" to them.

**COUNTRY SPOTLIGHT**

**ON STAGE AT THE GRAND OLE OPRY**


There: a lot for the money here. Tompall and the Glaser Brothers, Kitty Wells, Wilf Carter, Roy Acuff, Miss Sylvia Scott, Ernie Haske, Bill Monroe, Kay Starr, Harry Smith and many others depict the music at its best. A good package for fans of country music.

**POP SPOTLIGHT**

**GREAT GOSPEL SONGS**

Tennessee Ernie Ford & the Jordanaires. Capitol 2706 (M). ST 226 (S). In time for the Easter season, Tennessee Ernie Ford is back with another program and another gospel album of original songs. He is backed by the Jordanaires, who sing in his tight group of songs. Some fine, moving performances of "Lift a Candle" and "I've Come Back to Life." A hit.

**COUNTRY SPOTLIGHT**

**THE RED FOXY STORY**

Decca DL 17 (M). DL 3739 (S).

This is a hard disk set, a hardcover package with notes and photos depicting the Bee Fox story. It is, of course, a result of the Bee Fox's brand new career, and the material is great, containing performances from two old radio shows, including sacred and inspirational songs such as "Just a Clean White Man," "People in the Valley," and songs of "Hearts of Stone," and "Tennessee's Troubles."
**BREAKOUT ALBUMS**

**NATIONAL BREAKOUTS**

**BARBRA STREISAND**
NEW YORK, NEW YORK (CAPITOL), C 3798G (S)

**MOMS MABLEY**
OUT ON A LIMB (CAPITOL), C 3798G (S)

**BEAUTY & THE BEARD**
LP, 2690 (S)

**NEW ACTION LP'S**

Three new albums, not yet on Billboard's Top LP's Chart, have been recorded in the past. Several of these have been sold by dealers in record markets.

**WOMEN IN MY LIFE**

Sergio Franchi, RCA Victor LK 2689 (M); LSP 2698 (S)

**TOGETHER AGAIN**

Benny Goodman Quartet, RCA Victor LP 2689 (M); LSP 2698 (S)

**KISMET**

Monogram & His Orch, Various Artists, London PM 55001 (S); SP 44045 (S)

**50 FABULOUS GUITAR FAVORITES**

Al Caiola & His Orch, United Artists UAL 3330 (S); UA-5 6320 (S)

**THE TIMES THEY ARE CHANGIN'**

Bob Dylan, Columbia CL 2105 (M); CS 8905 (S)

**HELLO YOUNG LOVERS**

Jimmy Durante, Waring Bros. W 1531 (S); WS 1531 (S)

**WOODY HERMAN: 1964**

Philips PHM 200-118 (M); PHS 600-118 (S)

**LOVE HIM**

Dennis Day, Columbia CL 2131 (M); CS 8921 (S)

**HAPPY FATHER'S DAY**

Steve & Eydie, ABC-Paramount ABC 469 (M); ABC 469 (S)

**THE VERY BEST OF JIMMY DURANTE**

MGM E 4207 (M); SE 4207 (S)

**OUR BEST TO YOU**

Steve & Eydie, ABC-Paramount ABC 469 (M); ABC 469 (S)

**THE VERY BEST OF JUDY GARLAND**

MGM E 4204 (M); SE 4204 (S)

**SAMMY DAVIS JR. SALUTES THE STARS OF THE LONDON PALLADIUM**

RCA Victor LSP 6095 (M); RL 6095 (S)

**FUNNY SIDES OF RUDY VALE...**

Hachia JBLP 3501 (M); ML 3501 (S)

**FREDDIE MARTIN SINGS FOR SWEET IT IS**

ABC-Paramount ABC 470 (M); ABC 470 (S)

**PROKOFIEFF: SYMPHONY NO. 5**

Boston Symphony Orchestra (Leningrad), RCA Victor LK 2707 (M); LSC 2707 (S)

The Prokofieff Symphony has had a long and close association with the works of Prokofieff. This LP is just one of the Prokofieff Series. Each Leningrad, the orchestra was conducted by the world-famous composer's pupil, and the orchestra conducted the world famous conductor's Symphony No. 5.

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**ALBUM REVIEW POLICY**

| COUNTRY SPOTLIGHT | ERNEST TUBB SINGS JUST CALL ME LONESTAR | Deco DL 4383 (M); DL 74383 (S) |

In this package Tubbs sings 12 songs written by the late Ray Gallen, a fellow Texan and a close friend of Ernest Tubb. This package has a special meaning. One of the most famous of the Gallen songs, "The Last Letter," is included. Tubb's performances here are in his distinctive style.

| COUNTRY SPOTLIGHT | BILL ANDERSON SINGS | Deco DL 4499 (M); DL 74499 (S) |

BILL ANDERSON SINGS includes some of America's great hits of the Eighties. A new LP is reported to have been recorded in 1964. It is sure to be a special collection item. This package represents the best in the country market.

| COUNTRY SPOTLIGHT | SANDS OF GOLD | Webb Pierce, Deco DL 4486 (M); DL 74486 (S) |

Please give your individualistic type of performance a special mention. "Please Help Me, the Falling." Webb Pierce's "You Don't Have to Be a Baby to Cry."

---

**CLASSICAL SPOTLIGHT**

**BACH: EASTER ORATORIO**

Various Artists with Philadelphi... (Continued)

**BACH: THE WELL-TEMPERED CLAVIER**

Glenn Gould, Columbia ML 5938 (M); MS 6538 (S)

The famous recording of Glenn Gould's recording of the Well-Tempered Clavier is now in its third volume. The album includes Prelude and Fugues 9-16.

**MENDELSSOHN: SYMPHONY NO. 5**

New York Philharmonic (Bernstein), Columbia MLS 2707 (S) (continued)

Another fine addition to the Mendelssohn canon is this recording of the work of 1926 or 1927. It is sure to be a special collection item. This package should also be of interest to collectors of classical music. It is a true masterpiece of the recording art.

**TOGETHER AGAIN**

Benny Goodman Quartet, RCA Victor LP 2689 (M); LSP 2698 (S)

**THE TIMES THEY ARE CHANGIN'**

Bob Dylan, Columbia CL 2105 (M); CS 8905 (S)

**HELLO YOUNG LOVERS**

Jimmy Durante, Waring Bros. W 1531 (S); WS 1531 (S)

**WOODY HERMAN: 1964**

Philips PHM 200-118 (M); PHS 600-118 (S)

**LOVE HIM**

Dennis Day, Columbia CL 2131 (M); CS 8921 (S)

**HAPPY FATHER'S DAY**

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**PROKOFIEFF: SYMPHONY NO. 5**

Boston Symphony Orchestra (Leningrad), RCA Victor LK 2707 (M); LSC 2707 (S) (continued)
“CATERINA VALENTE is simply the finest female entertainer in the world”

JACK O'BRIAN, NEW YORK JOURNAL-AMERICAN

...and London Records is proud to offer these exciting LP's by Caterina Valente

NEW RELEASE

SONGS I'VE SUNG ON THE PERRY COMO SHOW

SONGS I'VE SUNG ON THE PERRY COMO SHOW

STRICTLY USA

SONGS I'VE SUNG ON THE PERRY COMO SHOW

SONGS I'VE SUNG ON THE PERRY COMO SHOW

SONGS I'VE SUNG ON THE PERRY COMO SHOW

London Records is pleased to welcome Miss Valente to the Persian Room, Hotel Plaza for 4 weeks beginning Feb. 26...

LONDON RECORDS
Song-Plugging Pattern Changes With Times

Song plugging takes many forms, but the newer pluggers are known to scribble the titles of their songs on the pavement outside radio stations in a desperate effort to attract attention to their efforts. This is by no means the only such descriptive music industry figures as Irving Berlin and Paul Whiteman, who have adopted demonstrating their own songs as a means of keeping them up-to-date for such a called for such a purpose.

There are all forms of song plugging, from the newsmen of minstrels and minstrelsy in the Middle Ages. But while during our era, the twentieth century, the plugging songs followed a number of patterns, each of these patterns being eminently successful in changing the show business.

Sheet Music Era

This has been the most routine for songs to be plugged by the players in the different Woolworth Clubs. It was the era of great sheet music sales. Even earlier—it was commonplace for song publishers to make use of slides, in conjunction with any number of acquaintances at a restaurant with a piano. An area of even greater importance, as the years went by, was the plugging of song music men of the 1920s and 1930s. It was part of their promotional contacts contacting the top stars of the day—and Today Sophie Tucker, Al Jolson, Belle Baker and many others. One of the many great tunes which today have been part of the ASCAP heritage of standard material.

As vaudeville declined, the era of the opera houses, and the era of radio, took over. A plug by a name band—either on a big stage somewhere or a network “remote” from a hotel in some great city—ranged from tremendous importance in the business of song promotion.

Broadway Songs

In the early days of radio, the newly.minted stars created a tremendous significance; but hardworking promotion men did not sit back and watch the bands employed by the local stations—Ralph Rainger and David Kohn Five Shades of Blue over New York’s WNEW.

Radio, which initially caused a slump in the record business, ultimately proved a boon to records and the music business, and when radio first suffered from the impact of the network, radio turned to record programming. Thus, much of the promotional effort between radio and music was aimed at the disk jockey level — and this type of promotion was carried out by record manufacturer, record distributor and music publisher. And in consequence, this alone contained a key promotional area.

The onset of television created a new challenge in the promotion of both songs and records. As the new medium — when properly used—proved powerful enough to “make a song literal—overnight.” In both TV and radio, the power in their song-promotion was unprecedented. Jack Paar introduced the vocalists of the latest popular group—the Beatles—on his TV program.

Of ASCAP’s 9,000 members, approximately 3,500 live and work on the West Coast and are handled by the ASCAP offices. According to Herb Gottlieb, who handles West Coast contracts, over 40 percent of his association’s revenue is paid to these West Coast offices. The majority of ASCAP members under the aegis of the Hollywood office is a veritable who’s who of the music business, from composers and lyricists. A staff of

West Coast Members Get 40% of ASCAP Revenue

When, on October 6, 1927, the marquee of the Warner Bros. studio was illuminated “See and Hear Al Jolson in ‘The Jazz Singer,’” it heralded not only a revolution in entertainment; it marked the birth of an era, which so had the songwriters. For what could be more suitable to the innovation of sound films than the musical?

One of the important figures in the early days of film was Irving Berlin. Berlin was an early pioneer of the film musical. But Berlin said, “I’m not creating any great hits.”

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Film Musicals Make Major Contribution

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The early years of talkies also saw the rise of the musical potential. This led to a Broadway-style revue, in which the casts were star-studded and the songs emanated from a variety of sources.

Although sound techniques were crude during the first two years of the talkies, this did not keep the major studios from turning out musical after musical. But from a high of 68 musicals released in 1930, the number fell to less than one-third that amount during the next few years. But by the mid-thirties, the songs were too musical, and the public quickly tired of the innovation.

This, however, did not stop the movie composers from entering the ASCAP talent of Broadway and Tin Pan Alley, or of devising a new approach to this form of entertainment. This brought the backdrop formula slightly by presenting the first of its back-studio musicals. “The Big Broadcast of 1943,” which bore the influence of the overused and overworked musicals, had songs by Ralph Rainger and Leo Robin.

The following year Warner Bros. introduced a new formula for musicals, which had songs by mostly by Ralph Rainger and Leo Robin. The formula was a new one, which Nelson Eddy was first teamed with Jeanette MacDonald. Their success was the 25-year-old Victor Herbert opera, “Naughty Marietta,” followed by “Rose Marie,” “Maytime,” “Sweeney,” “New Moon” and "Bitter-Sweet." The film, in which Miss Mac

(Continued on page 36)
50 FABULOUS YEARS
congratulations
ASCAP
FROM
JOY MUSIC, INC.

HONEYSUCKLE ROSE  •  DOGGIE IN THE WINDOW  •  PENNIES FROM HEAVEN  •  ZIPADEE DOO DAH  •  MY DREAMS ARE GETTING BETTER ALL THE TIME  •  THE TOUCH OF YOUR LIPS  •  EAST OF THE SUN  •  MISS YOU  •  OUT IN THE COLD AGAIN  •  THE MUSIC GOES ROUND AND AROUND  •  THREE LITTLE FISHIES  •  SAIL ALONG SILVERY MOON  •  THE LOVE BUG WILL BITE YOU  •  BELL BOTTOM TROUSERS  •  PLAYMATES  •  TILL THE END OF TIME  •  OH WHAT IT SEEMED TO BE  •  RUMORS ARE FLYING  •  MY FOOLISH HEART  •  MY TRULY TRULY FAIR  •  HONEYCOMB  •  I'VE GOT A FEELIN' I'M FALLIN'  •  LOVE AND A DIME  •  MAMA DON'T ALLOW IT  •  SOUTH SEA ISLAND MAGIC  •  WHEN A WOMAN LOVES A MAN  •  THE MOON GOT IN MY EYES  •  I'VE GOT A POCKETFUL OF DREAMS  •  ONLY FOREVER  •  WHEN MOTHER NATURE SINGS HER LULLABY  •  THE SINGING NILLS  •  MY DEVOTION  •  IT'S LOVE LOVE LOVE  •  CHICKERY CHICK  •  CHI BABA CHI BABA  •  LAVENDER BLUE (DILLY DILLY)  •  SPARROW IN THE TREE TOP  •  BELLE BELLE MY LIBERTY BELL  •  ALLEGHENY MOON  •  WAKE THE TOWN AND TELL THE PEOPLE  •  PITTSBURGH PENNSYLVANIA  •  THE MOON IS BLUE  •  LOVE IS A SIMPLE THING  •  LIPSTICK ON YOUR COLLAR  •  TAKE IT EASY  •  GUESS WHO I SAW TODAY  •  THE BOSTON BEGUINE  •  OL' MAN MOSE  •  ME AND THE MOON  •  THE MAN WITH THE MANDOLIN  •  CONFESS  •  CANDY AND CAKE  •  MY FATE IS IN YOUR HANDS  •  SINGING A VAGABOND SONG  •  YOU'RE THE ONE I CARE FOR  •  CALL ME DARLING  •  FIESTA  •  DARKNESS ON THE DELTA  •  YOU HAVE TAKEN MY HEART  •  SO DO I  •  ONE TWO BUTTON  •  YOUR SHOE  •  WAS IT RAIN  •  FINESESE  •  WHEN THE ORGAN PLAYED AT TWILIGHT  •  BY MY SIDE  •  CONCENTRATIN' (ON YOU)  •  NIGHT SHALL BE FILLED WITH MUSIC  •  RIDIN' AROUND IN THE RAIN  •  MY HEART IS TAKING LESSONS  •  ON THE SENTIMENTAL SIDE  •  THIS IS MY NIGHT TO DREAM  •  WHEN PAW WAS COUNTRY MAN  •  AN APPLE FOR THE TEACHER  •  I'D GIVE A MILLION TOMORROWS  •  A MAN AND HIS DREAM  •  APRIL PLAYED THE FIDDLE  •  LUCKY LUCKY LUCKY ME  •  LONELY LITTLE ROBIN  •  I'M IN LOVE WITH MISS LOGAN  •  HE TAKES ME OFF HIS INCOME TAX  •  FEET UP (PAT HIM ON THE PO PO)  •  PENNY CANDY  •  WALKIN' TO MISSOURI  •  LOVIN' SPREE  •  I AM  •  THE SENTIMENTAL TOUCH  •  SYMPHONY OF SPRING  •  BOUTONNIERE (Boo-Ton-Yore)  •  YOU'RE NOT IN MY ARMS TONIGHT  •  PRETTY LITTLE BLACK EYED SUSIE  •  MONOTONOUS  •  SONATA  •  SURRENDER  •  I WANT TO THANK YOUR FOLKS  •  BLUE SHADOWS ON THE TRAIL  •  SING A SONG OF SUNBEAMS  •  MEET THE SUN HALF WAY  •  LITTLE TOOT  •  PECOS BILL  •  LUCKY PIERRE  •  ONE OF THE LUCKY ONES

looking forward to the next 50

Edwin S. Gaynor

The 50 Golden Years
1914-1964

VAYA CON DIOS
by Inez James
Buddy Pepper  •  Larry Russell
on Atlantic Records
by The Drifters

Ardmore Music
1750 No. Vine St., Hollywood 28, Calif.

AUTUMN LEAVES
Music by Joseph Kosma
English Lyric by Johnny Mercer
French Lyric by Jacques Prevert

LEAN BABY
by Roy Alfred
Billy May
New York, Feb. 21.—The music trade, discussing with music and music for the recent organization of composers, and musical protection and financial interest, has the hundred and thirty-five publishers of popular music through the United States have joined the society, and one of the oldest firms in the business—Joseph W. Stern & Co.—has refused to ally with their contemporaries. Practically every composer and lyric writer known in the profession are members of the society.

The organization is but two weeks old, and its first set of officials are as follows: George Maxwell, managing director; Victor Herbert, vice-president; Glen McDouough, secretary, and John L. Golden, treasurer. The board of directors will be selected from among publishers, authors, and composers, six of each. Each of the officers has been chosen for the full board.

The object of the organization is to put into effect the rights of composers, authors, and publishers from the compositions used by orchestras in concerts, cafes and moving picture theaters. Just how these rights are to be established and royalties collected has not been made clear.

The organization will be patterned after similar organizations in France, Germany and Italy, where laws have been enacted to enable their purpose.

It is said that the “performing rights,” as they are called, yield over $10,000,000 annually to composers and publishers. The membership of the newly formed organization represents all branches of music writing and publishing and the purpose of the society will be to give protection to all of its members. Classical, musical comedy and popular compositions will be considered in the plans of the organizations of the Society of Authors, Composers and Publishers.

Just as Joseph W. Stern & Co. represent the French society in this country, so the American society will represent the French society in the United States, according to the agreement. The French society serves its members more than a million dollars yearly, which have been collected in royalties from hotels, cafes, theaters, movies, bands, orchestras, and where music is played or sung. The United States society, through its copyright laws, gives composers, publishers and lyric writers the right to collect royalties wherever music is played or sung for profit. To collect these royalties is the purpose of the new organization.

New York, Feb. 21.—The Society of Authors, Composers and Publishers was formed yesterday at a meeting in the Hotel Claridge. George Maxwell was elected president, Victor Herbert, vice-president, Glen McDouough, secretary, and John L. Golden, treasurer. The board of directors will be selected from among publishers, authors, and composers, six of each.

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Just why Joseph W. Stern & Co. represent the French society in this country, so the American society will represent the French society in the United States, according to the agreement. The French society serves its members more than a million dollars yearly, which have been collected in royalties from hotels, cafes, theaters, movies, bands, orchestras, and where music is played or sung. The United States society, through its copyright laws, gives composers, publishers and lyric writers the right to collect royalties wherever music is played or sung for profit. To collect these royalties is the purpose of the new organization.

New York, Feb. 21.—The music trade, discussing with music and music for the recent organization of composers, and musical protection and financial interest, has the hundred and thirty-five publishers of popular music through the United States have joined the society, and one of the oldest firms in the business—Joseph W. Stern & Co.—has refused to ally with their contemporaries. Practically every composer and lyric writer known in the profession are members of the society.

The organization is but two weeks old, and its first set of officials are as follows: George Maxwell, managing director; Victor Herbert, vice-president; Glen McDouough, secretary, and John L. Golden, treasurer. The board of directors will be selected from among publishers, authors, and composers, six of each. Each of the officers has been chosen for the full board.

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THE ASCAP STORY
1914–1964

The American Society of Composers, Authors and Publishers celebrates its Golden Anniversary · The story of the men and women who have written and published the musical compositions sung and played all over the world.
For big needs...

Chemical New York offers more of a Helping Hand. From giving en-
tree to the financial "inner circle" in over 145 nations...to giving lollipops in our suburban offices...our complete facilities can fill your every banking and trust need. That's why outstanding organizations like the American Society of Composers and Publishers—and the successful men and women who belong to them—take the Helping Hand of Chemical New York. 118 offices in the New York area. Chemical Bank New York Trust Company.

and not-so-big needs
THE WHITE HOUSE
WASHINGTON
January 6, 1964

Dear Mr. Adams:

For fifty years the musical creations of the members of the American Society of Composers, Authors and Publishers have enriched the cultural life of all Americans.

The talented writers who are members of your organization have made a radiant contribution to the musical culture of our nation. Your membership has included such outstanding talent as John Philip Sousa, Irving Berlin, Victor Herbert, Richard Rodgers and Oscar Hammerstein. Their gifts have become the proud possession not alone of Americans but also of all peoples around the globe.

As Americans we pride ourselves on the freedom and independence of our creative artists. Your society has played a conspicuous role in fostering the atmosphere which permits creative people to work most effectively and to find greater reward for their artistic achievements.

I am most happy to extend to all the members of ASCAP my sincere congratulations on the significant milestone in the history of your society.

Sincerely,

Mr. Stanley Adams
President
American Society of Composers, Authors and Publishers
575 Madison Avenue
New York, New York
Congratulations to ASCAP on its first 50 fabulous years / Columbia Records 🎵
As part of our observance of the 50th anniversary of the founding of the American Society of Composers, Authors and Publishers, we have prepared this supplement in order that our aims and activities may be clear to all.

ASCAP is a performing rights society. That is, it upholds the legal rights of its more than 9,000 writer and publisher members and the approximately 125,000 writer and publisher members of affiliated foreign societies by collecting revenue in their behalf from such commercial users of music as radio and television, restaurants, hotels, and others. ASCAP has nothing to do with the collection of royalty fees from the sales of phonograph records or of sheet music. It is not a union, nor is it a corporation. It is a membership association that is concerned solely with public performances of copyrighted works. By acting as a clearing house, it offers a convenient, economical way for those who profit from the use of music to compensate those who create it.

The principles that ASCAP has fought for and is still fighting for are principles that concern everyone—whether he is part of the music business or not. They involve the right of just compensation. They involve the right of protection against unlawful use of property. They involve the right of redress in the court of law.

Indeed, our guiding belief has always been that our society is best served when it best serves the general public. For ASCAP’s growth is directly linked with the public’s acceptance and appreciation of the works of our members.

Why ASCAP?

In order to find the answer to that question, let us go back many years; back to the 1800s, in fact, when the chief source of revenue for song writers was the royalties they received from the sales of sheet music.

What was it like to be a song writer then? What was it like for example, to be Stephen Foster?

Foster was unquestionably America’s first musical genius. His songs won great popularity when they were written, and they are still sung and played today. In 1940, Foster was the first composer elected to the New York University Hall of Fame, an honor made even more significant by the fact that he was the only candidate in any field on whom a majority of the electors could agree. But this occurred 76 years after Foster’s death. Fame, honor, a decent income were not his during his brief lifetime, even though there was always a large public anxious to buy his music and sing his songs.

For almost all of Foster’s years, the composer had to struggle to make ends meet. Many people took advantage of his easy-going nature. Singers in minstrel shows introduced his songs before they were published and then took out copyrights under their own names. In 1860, in ill health, he agreed to a contract with a publisher in which he waived all royalties in favor of a straight $800 per year for a promised dozen songs. When Stephen Foster died on January 13, 1864—exactly 50 years and one month before the founding of ASCAP—he was living in a cheap hotel on the Bowery. His purse contained all the money he had—38 cents.

Those two anniversaries—Foster’s death and ASCAP’s birth—are inexorably linked. For over and beyond everything that ASCAP has done is the unexpressed but abiding pledge that none of its members would ever meet a similar fate. The tragedy of Stephen Foster’s life could have been averted had there been an ASCAP when he lived. Ironically, it was in 1851, the same year in which Foster wrote his most beloved song, “Old Folks at Home” (usually called “Swanee River”), that the first European performing rights organization was established. This was the French association, Société des Auteurs, Compositeurs et Éditeurs de Musique (SACEM), which was set up to make certain that its members would receive fair compensation from the public performances of their works. Other European nations followed the French so that by the end of the century almost every major country had a similar organization.

Although the need for a performing rights society was recognized in the United States, matters might have continued unchanged had there not emerged a serious threat to the earning power of composers and lyric writers. For years the chief source of revenue had been the sales of sheet music, which provided the royalties. The living room was the center of social and musical activity, and families would gather around the piano to sing the latest songs. But by 1911, a new so-
On the 50th Anniversary of ASCAP
Congratulations from one great tradition to another
RCA VICTOR
The most trusted name in sound
social phenomenon swept the nation. The ragtime craze, sparked by Irving Berlin's "Alexander's Ragtime Band" and "Everybody's Doin' It," opened the doors of restaurants, cabarets, and dance halls to the spectacle of eager couples anxious to demonstrate their skill at interpreting those zoological dancing fads known as the Grizzly Bear, the Fox-Trot, the Turkey Trot, and others. Suddenly, sales of sheet music began to decline. Social activities were now being pursued away from home, and sheet music held little attraction to people who just wanted to go out for an evening of dancing.

Song writers, naturally, were hit hard. Their music and lyrics were contributing to the success of many new public establishments which used music to attract customers. Yet they themselves received no compensation.

**The organization takes shape**

What to do? Obviously, some sort of organization was needed to protect the legal rights of composers and lyric writers. There were, however, some formidable obstacles. According to the United States Copyright Law, which had been brought up to date in 1909, writers were protected against the use of their copyrighted works from public performances for profit. The law even provided for a minimum payment of $250 plus costs for every infringement. But there had never been a legal test case to determine what constituted a public performance for profit. It was clear to song writers that the use of music in a restaurant or night club would obviously fall under the protection of this law, but there was little they could do about it. A composer or lyric writer could not be expected to be present whenever his works were being performed illegally. If he did happen to be in a restaurant at such a time, he was intimidated by the fact that all users of music for profit had banded together into a trade association that had the legal resources to block any complaints. If he did complain, the writer stood the chance of having his song banned from all public performances, thereby depriving his work of valuable exposure.

Two men, however, did decide to do something about this deplorable situation. They were George Maxwell, the American representative of the largest Italian publishing firm, and Nathan Burkan, a brilliant copyright lawyer. They felt that the only way to buck the hotel trade association was to form one of composers and lyricists. Most of the writers they spoke to were solidly behind the idea, but it was obvious that they needed one man of such unrivaled prestige in the music world that his name alone would be enough to rally public support.

The only man to fit this role was Victor Herbert, who was born in Ireland and educated in Germany, had come to the United States when he was 27 to play the cello in the orchestra of the Metropolitan Opera House. Although he had written concert pieces and had been the musical director of the Pittsburgh Symphony Orchestra, Herbert achieved his greatest fame as the composer of such operettas as Babes In Toyland, Mlle. Modiste, The Red Mill, Naughty Marietta, and Sweethearts. Not too much persuasion was needed to convince Herbert of the need for a society to protect the rights of composers and lyricists, and for the rest of his life he became a tireless champion of ASCAP's cause.

The first meeting of the proposed organization was held at Lüchow's Restaurant in October, 1913. It was a dispiriting start. Because of heavy rainfall that night and some misunderstanding about the purpose of the meeting, only nine men showed up out of an invited 36. Herbert, Burkan and Maxwell were there, plus composers Silvio Hein, Raymond Hubbell, Louis A. Hirsch, and Gustave Kerker; lyricist Glen MacDonough; and publisher Jay Witmark. Some were so discouraged by the small turnout that there was talk of calling off the meeting. But Herbert would not be downhearted. "Come on," he urged, rallying his small army, "I'm here. Let's get started. Glen ordered a good dinner. What more do you want? Come on—let's eat! Nathan—tell us about this society! Let's start it!"

And as Nathan Burkan outlined the structure and objectives of the society, the nine founding members listened. By the time they left the restaurant the men felt sufficiently heartened to call another meeting.

This meeting took place on February 13, 1914, at the Hotel Claridge at 44th Street and Broadway. So successful had been the missionary work of the nine founders that over 100 leaders in the world of music attended. George Maxwell was elected president, Victor Herbert vice president, and Nathan Burkan was retained as counsel. All served without fee. Of the 17 members elected to the original Board of Directors, only Irving Berlin and Max Dreyfus are alive today.

There was some question at that first meeting regarding an appropriate name for the new organization. The American Society of Authors, Composers and Publishers was first suggested because authors (another name for lyric writers) are customarily listed first on sheet music. But Maxwell opposed this. "Just think what a great cable address the initials would make if 'Authors' and 'Composers' were reversed," he told the gathering. "That seemed to satisfy everybody. ASCAP it was, instead of ASACP.

Things moved very slowly at first. In his speech at the meeting, Maxwell had said, "The rights have always been there, and now we are going to enforce them." But there was little enforcing done during the initial year. About 85 hotels had accepted ASCAP's proposals and were paying an average of $8.23 per month—for a total of less than $10,000 a year. All this went for operating expenses, one of the most extravagant being $25 a week for a cleaning woman.

Clearly, ASCAP needed a legal ruling if it ever was to establish its right to be paid by other hotels as well as restaurants.

**The test case**

The melting strains of Victor Herbert's waltz "Sweethearts" could never be mistaken for a war cry, but that was the song the composer used in his famous legal battle against Shanley's Restaurant. Herbert charged that the song was being played in the restaurant without permission as part of what was being advertised as "Intimate Entertainment... Cabaret Extraordinaire." Burkan, who served as Herbert's lawyer, failed to impress Judge Learned Hand of the United States District Court. An appeal to the Circuit Court of Appeals also resulted in a negative decision.

This should have been the end of it—as well as of ASCAP—but Herbert and Burkan were determined to make one final stand. They appealed to their last remaining hope—the United States Supreme Court. The Court, in a unanimous decision that almost coincided with ASCAP's third anniversary, upheld the copyright owner's right to control the public performance of his work for profit, even though no admission was charged. Justice Oliver Wendell Holmes, in expressing the decision of the high court that has become the Magna Charta for all American composers and lyric writers, wrote: "If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

Although it had taken a year and a half of litigation, the Holmes decision settled the matter of what constituted a public performance for profit. It cleared the air as it cleared the way for ASCAP to pursue its activities with renewed confidence. Meetings with the New York City Hotel Men's Association were promptly arranged and terms were promptly accepted.

**New problems**

ASCAP's problems were by no means over. Operating expenses still made it impossible for the society to distribute royalties. In fact, ASCAP was in existence for seven years before it received sufficient revenue to make any royalty payments to its members.
By the best in the business.
These are the young year's
most popular and important releases from the Capitol
Tower. The meaningful folk
songs of the Kingston Trio and
the fun of Good Time Singers.
The inimitable pop
styling of Nat
"King" Cole, the very
special sound of Nancy Wilson,
Al Martino's warm
and mellow
appeal. There's that
feeling of
nostalgia one gets
listening to
Freddy Martin and His Orchestra,
and the genuine jazz excitement
of Billy Taylor. The bright
new comedy of
Len Weinrib and
Joyce Jameson. The sound of
today's country hits from Billy
Leibert. Here are
live performances
by
Wayne Newton, blues
from
Lou Rawls, and
a
great new concept from Capitol's
newest star Jeannie Hoffman,
the Folk-Type Swinger.

Our Best To You

By the best in the business.
These are the young year's
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Tower. The meaningful folk
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the fun of Good Time Singers.
The inimitable pop styling of Nat
"King" Cole, the very special
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and the genuine jazz excitement
of Billy Taylor. The bright new
comedy of Len Weinrib and
Joyce Jameson. The sound of
today's country hits from Billy
Leibert. Here are live performances
by Wayne Newton, blues
from Lou Rawls, and a
great new concept from Capitol's
newest star Jeannie Hoffman,
the Folk-Type Swinger.

Just out! The Smash Hit, first album
by the Beatles, the world's newest and biggest
rock rage: Meet the Beatles (S) T2047
By that time an important new user of music was just beginning to make itself heard. That was the electronic marvel, radio, which had caused quite a stir the previous year when a Pittsburgh station, KDKA, became the first one in the nation to broadcast programs on a regular schedule.

In order to help this significant new means of communication get started, ASCAP gladly issued free licenses or licenses at nominal fees. But soon the business world became aware of the effectiveness of radio as an advertising medium. The infant industry had quickly grown up, and there was no further reason to continue coddling it. Obviously, songs were being played over the air to help sell commercial products; therefore, radio stations had an obligation to sign agreements with ASCAP in the same manner as hotels and restaurants.

Radio's reaction was not hard to predict. Just as the hotel and restaurant men had initially opposed ASCAP's requests, so the radio people were now equally strong in opposition. Some of their reasoning was unintentionally amusing. For example: "Since there's no audience in the studio, we're not giving a public performance." Or: "Radio does not broadcast music. It emanates electrical energy." Still another: "Radio is of a private and philanthropic nature, serving purely in the public interest."

Again opposing parties had to get on board the legal merry-go-round. This time there was no need to go as high as the Supreme Court. Guided by the Holmes decision, the lower courts ruled that a performance over radio was a public performance for profit and that licensing fees were entirely justified. Television, which was granted free licenses from 1941 through 1948, has always been considered a commercial user of music and must also pay performance fees.

It is perfectly apparent that one of the most commercial of all commercial users of music is the jukebox. But the jukebox is a special case. Owing to an amendment in the 1990 Copyright Laws, coin-operated machines have always enjoyed exemption from paying royalties to writers. Last year, Rep. Emanuel Celler's bill to provide for payment by jukebox owners passed the Judiciary Committee by a two-to-one margin. It is currently awaiting a vote by the entire House of Representatives, and we are hopeful that it will ultimately be passed into law.

The real ASCAP

But ASCAP is more than legal battles and governmental laws. ASCAP is people—the men and women who create the music and lyrics that are performed not only in the United States but throughout the world. The unselfish support and cooperation that we have received through the years from such giants as Irving Berlin, George Gershwin, Oscar Hammerstein, 2nd, Lorenz Hart, Jerome Kern, Cole Porter and Richard Rodgers have been an inspiration to us all.

Part of ASCAP's strength lies in the diversity of the music created by its members, and the honors won by our writers in so many different fields is a constant source of pride to those of us entrusted with the operation of our Society. To cite just a few...

...60 ASCAP members have been elected to membership in the National Institute of Arts and Letters.

...23 have won the Motion Picture Academy award for the best film song.

...21 (including members of affiliated foreign societies) have won the Academy award for the best original film score.

As ASCAP progressed, new members have brought with them new forms of music to enrich our culture. Shortly after our Society's birth, the sound of jazz was first beginning to be heard in our land. The great creative leaders in the field—Handy, Armstrong, Ellington, Goodman, Kenton, and so many others—have all contributed to maintaining the high artistic level of our Society. From dixieland through the swing era, and on to the daring innovations of "bop" and progressive jazz, ASCAP has continued to hold its doors open to the new and the adventurous.

It has not been until relatively recent years that the regional music called Country and Western has entered the mainstream of American popular music. With their honest emotions and infectious rhythms, these songs have spread out from their home base, primarily in Nashville, Tennessee, to all parts of the country. Even more recently, folk songs have been edging into the popular song market. Many of them are familiar favorites, but a good many others are being written by young song writers who apply ancient musical forms to modern-day situations.

This is as it should be. The musical expressions of our nation have a variety of sounds that reflects the constantly changing moods and attitudes of the American scene, and ASCAP must be aware of these changes. But it must be more. It must be flexible enough to meet new situations with new solutions, while also being courageous enough to stand firm for the ideals on which our society was founded.

For no matter how far ahead we look, we must never forget the achievements of those men who met together fifty years ago to transform a dream into a reality.

Ten years ago, when ASCAP celebrated its 40th anniversary, I concluded my remarks with some words that were, if anything, even more applicable today:

"We are singing in a full voice now because they sang in a small voice then.

"We gaze from the roof of a shining tower because they labored to build a firm foundation.

"We are because they were."
Composers tend to assume that everyone loves music. Surprisingly enough, everyone doesn't. Occasionally I've had the refreshing experience of meeting people honest enough to confess that music means nothing in their lives. But I have yet to meet anyone, musical or nonmusical, who hasn't expressed some curiosity as to the economics of a composer's life. Invariably they wonder how musical inspiration and money matters can possibly be made to mix. From the composer's vantage point, however, things look different: without financial stability he cannot hope to devote the time necessary to the development of his musical ideas.

Perhaps I can clarify matters by saying that symphonic composers have three principal sources of income: monies collected for composing music on commission for specific requirements such as an anniversary piece, a soloist's concerto, a film score, and the like; royalties paid by a music publisher on sales of printed music, recordings and rental of music materials; and fees collectible for composers (through ASCAP for its members) for the right to perform their music publicly for profit. For composers whose works are performed, ASCAP fees contribute to the financial stability mentioned above.

Thus, the American Society has become deeply involved in the musico-cultural welfare of our country. Conversely, it seems to me that ASCAP warrants the good will of all those who care about the musical welfare of America.

All talk about a cultural awakening in our country will have a hollow ring unless we can balance it with a real concern for the well-being of our present-day creative musician. The body of work our composers create each year represents a national asset, and should be protected as such. ASCAP has a role to perform in helping to protect the economic rights of our musical creators so that an environment conducive to free creative work is made possible.

The Society, it must be remembered, has an equivalent role to play in foreign countries. The image of America is enhanced abroad each time our writers, painters and composers prove that artistic creation flourishes in an industrial and commercial country such as America. Those of us who travel throughout the world know this from personal experience. When our works are played abroad we like to know that the local performance right society is safeguarding our economic interest through reciprocal arrangements with ASCAP, just as the foreign composer obtains equivalent protection in the United States.

It is a sign of ASCAP's maturity that the Society has become fully aware of the values represented by the works of its symphonic composers. It is a safe prediction that this trend will continue and that in the next few decades the Society will find its symphonic composers playing a leading role in its future history.

The Nine Founding Members of ASCAP

GEORGE MAXWELL

SILVIO HEIN

LOUIS A. HIRSCH

RAYMOND HUBBELL

VICTOR HERBERT

NATHAN BURKAN

GLEN MacDONOUGH

JAY WITMARK

GUSTAVE KERKER

Congratulations,
ASCAP....
50 YEARS
LONG IS A
TIME....

During the past fifty years, the American Society of Composers, Authors and Publishers has bestowed upon the world the wonderful gift of beautiful music—a gift that will bring pleasure to man as long as he exists on this earth.

Few organizations can claim such a significant and eternal contribution to the betterment of the world. And the first fifty is only the beginning for ASCAP.

We convey our deepest respect, admiration and congratulations to ASCAP and to each of its distinguished members.
THE HUMAN SIDE OF ASCAP

As a performing rights society, ASCAP is primarily concerned with surveying and tabulating the number of public performances of its members' works, and distributing their royalties in an equitable manner. But because of its deep interest in the well-being of all of its members, ASCAP goes even further to promote a healthy climate in which writers may work. There are many ways that it has done this, but all are aimed at helping composers and lyric writers pursue their careers with a measure of financial security.

The very dues that ASCAP collects annually—$10 from each writer member and $50 from each publisher member—are used exclusively as a relief fund. In addition, approximately 100 writers in the society's highest income brackets have voluntarily agreed to turn back a portion of the money that their works earn in order that it might be made available to less successful members.

Because of the difficulties that beginners encounter in the highly competitive world of music, ASCAP has always been particularly concerned with helping young writers. They are the major beneficiaries of the so-called "Panel Awards" which offer monetary prizes to writers whose works fall into two main categories: (1) those that "have a unique prestige value and for which adequate compensation would not otherwise be received," and (2) those that are "performed substantially in media not surveyed by the Society." The distribution of these awards is determined by special panels of independent judges who are not connected with ASCAP. Covering both the "popular" and the "symphonic and concert" fields, over $510,000 is distributed annually among 1,200 members. Of this amount, two thirds is awarded to composers of symphonic and concert music as such works receive fewer performances in commercial media than popular music.

ASCAP has also benefited many educational institutions in order to assist young writers. The Bennington Composers Conference, which was established in Vermont to encourage the performances of works by young composers, offers scholarships donated by ASCAP. The Society has contributed residence dormitories to two world famous music centers, the National Music Camp at Interlochen, Michigan and the Brevard Music Center in North Carolina. Income from these dormitories is used for scholarship funds for students who would otherwise be unable to attend. In addition, ASCAP has supported the annual competition among young composers sponsored by the National Federation of Music Clubs.

No matter how much young writers are aided through scholarships and other monetary contributions, they must also be made aware of the problems of making a living in the field of music. ASCAP has faced up to this through a series of seminars held in New York and in Los Angeles. These informal sessions have enabled serious-minded neophytes—non ASCAP as well as ASCAP—to become familiar with all phases of the music business today. In New York, the Society even provides tyro song writers with a platform from which they can perform their works before professional audiences.

It is not only those in the world of music that ASCAP seeks to serve; the Society is interested, as well, in finding and aiding young talent in the law.

In order to encourage law students to examine the various aspects of copyright the Society annually makes substantial cash prizes available for the best papers on any branch of copyright law. The Competition, which is now in its 26th year, is known as the Nathan Burkan Memorial Competition, in honor of the Society's first General Counsel. The law of literary property which he pioneered, has been greatly enriched by the many outstanding papers submitted in this Competition.

The best papers, after receiving local awards, are awarded National prizes ranging from $250 to $1000 and are published by Columbia University Press in an ASCAP Copyright Law Symposium. Selections for National Awards are made each year by a Panel of Judges composed of outstanding members of the Federal and State Judiciary.

Winners of the Nathan Burkan Memorial Competition have distinguished themselves in all phases of the law—in government and politics, in legal education, at the bar and on the bench. In 1963, for the 25th Competition, a former winner of the Competition—Mr. Justice Leonard v. B. Sutton of the Supreme Court of Colorado—was a member of the Panel of Judges. There can be no doubt that the Competition has come of age.

Because ASCAP is so deeply aware of the rich musical heritage of our country, it has extended aid to many writers who made their contributions prior to the Society's founding. If these people are in need, ASCAP contributes to their support. When, for example, the Society discovered that Elise Shannon, who had written "Rockabye Baby" in 1880, was in desperate straits, a relief committee took over and supported her until her death.

But ASCAP's help is not always limited to American composers. In 1940 Bela Bartok, Hungary's greatest composer, fled the Nazis to come to the United States. He had little money and, when he fell victim to leukemia, ASCAP stepped in to offer financial assistance. This continued until the composer's death.

Sometimes ASCAP's deeds are motivated by nothing more than sentiment. In 1939, a committee searched through every graveyard around Philadelphia until it found what it was looking for—the unmarked, unmarked grave of James Bland, whose gift to the world had been "Carry Me Back to Old Virginia." Bland died penniless in 1911 and, of course, had not been a member of ASCAP! Nevertheless, a special fund provided for an appropriate headstone as well as the landscaping of the grave.

Another sentimental gesture took place just last September when, in observance of the 65th anniversary of the birth of George Gershwin, the Society placed a commemorative plaque on the house in Brooklyn in which the composer was born. Since then, music lovers have been flocking there to pay homage to one of America’s greatest composers.

These are just a few of the ways ASCAP has put into practice its belief that a performing rights society has a far greater obligation to the profession it serves than just to collect and distribute royalties. The human side of ASCAP has never been allowed to be obscured by computer machines.
ASCAP—A Stimulus to Creativity

By Richard Rodgers

Throughout my career, I have heard a lot about ASCAP's service to writers in tiding them over the lean years. This, of course, is only natural. ASCAP does provide us with something like an insurance annuity. If a writer has had some success and then goes into a dry spell, he knows that ASCAP's system of determining payments by averaging performances over a period of years will provide him with means to carry on his work. The importance of this can never be underestimated.

But, to me, ASCAP has always represented something more. Because of the years I have spent in the musical theatre, I know how important it is for writers to be experimenting continually with new means of expression. No form of entertainment can justify its existence if it continues to repeat the formulas of the past. Moreover, repetition is only self-defeating; audiences will soon catch on and seek other diversions. Where would our musical theatre be today without its Show Boats, Porgy and Bess, West Side Story, and, immodestly, its Oklahoma? All of these dared to be different, and all of them, I need not remind you, have been box office successes.

What ASCAP does, then, is to provide sufficient security to enable writers to be as adventurous as they care to be in the extremely commercial world of Broadway. I know from my own experience and that of other composers that the royalties we receive from ASCAP are always considered a spur to creativity, not a crutch for complacency.

There is another important factor. Creative people are usually a pretty independent breed. Those I know would much rather receive compensation for what is rightfully theirs than receive some form of patronage. Thus, without playing favorites or giving hand-outs, ASCAP accords writers the respect that is their due. In turn, by their courage and vision, writers accord that same respect to their audience. It has been a beneficial relationship all around, and one that is in no small measure responsible for the good health of our musical theatre today.

Collecting performance fees throughout the width and breadth of the United States is obviously a tremendous job. The American Society of Composers, Authors and Publishers, representing some 9,000 members, must see to it that all establishments wishing to use the copyrighted works of their catalogs pay a reasonable fee. The Society boasts more than 30,000 general licensees throughout the United States including such establishments and media of public entertainment as concert halls, circuses, restaurants and taverns, night clubs and hotels, fair grounds, skating rinks, etc. In addition, of course, ASCAP also licenses its members' works over radio and television.

How does America's performing right society manage to put into effect this tremendous number of licenses throughout the nation? How does the Society secure for its members a fair payment for the performance of their works throughout the nation? Obviously, from a practical standpoint, it is impossible for ASCAP to license and check every single commercial user of music all over the country, but actually ASCAP's average is high. It is kept high by the dedicated work of 77 field men operating out of 24 branch offices located from California to Puerto Rico.

ASCAP division managers and field men are a peripatetic group. They travel thousands of miles within their given territories, not only to keep the goodwill of the Society's licensees but, most important, to see if there are any new establishments that use music, or if any old establishments have switched to a music policy since their last trip. Under the supervision of the Society's Sales Department, it is the responsibility of field men to explain the Copyright Law to the operator of an establishment wishing to use the music of ASCAP writers or publishers. The field man also provides copies of the Society's license contract which gives to the operator of the establishment permission to use as much of the ASCAP repertory as he may wish. The rates for these licenses are uniform throughout the country and depend upon the size of the establishment, the number of times during a week that music is performed at the place of business, whether or not star performers are involved and other factors.

The licenses between the Society and the broadcasting industry are handled directly through the Sales Manager and his staff in the New York office at 575 Madison Avenue. The terms of the contract are the result of many months of negotiation between committees representing the broadcasting industry and the Society. Eight station relations men constantly visit broadcasters in their areas to discuss any questions which may arise under the licensing program.

The collection of payments from ASCAP licensees is only a first step. A more crucial problem facing the Society is the equitable distribution of these payments among the more than 9,000 composers, authors and publishers. Writers and publishers are paid primarily on the basis of the number of public performances of their works. Since it would not be economically possible to determine the number of per-
formances of music in eating places throughout the country, ASCAP relies principally on the radio and television media to determine the rating of each of its members. Daily reports from the networks listing all music used by their stations are sent to the Society.

In addition, local independent stations are surveyed by spot-checking taped performances. Through the use of IBM machinery the Society succeeds in gathering an accumulated number of performances for each quarter for each writer and publisher member of ASCAP. This factor is the primary one in determining how much each member receives from the Society as a performance fee for the use of his copyrighted music. All ASCAP income, incidentally, is divided fifty-fifty between writer and publisher members after operating expenses have been deducted.

Since music is an international language, ASCAP has contractual agreements with 29 performing right societies throughout the world. This means that ASCAP collects performance fees for the use of the music of members of foreign affiliated societies in the United States. Similarly, performing right societies in foreign countries collect for the performances of American works in those nations.

Any composer or lyricist wishing to join ASCAP must give proof that he has at least one musical work published by a reputable publisher. Any publisher wishing to join ASCAP must prove to the Membership Committee that he is actively and actually engaged in the business of publishing musical works.

ASCAP is operated by a 24-member Board of Directors—12 writer members and 12 publisher members. Three writers and three publishers must be in the symphonic and concert field. The Board of Directors elects the officers of the Society in annual elections. They include the president, two vice presidents, a secretary, a treasurer, an assistant secretary and an assistant treasurer. The numerous subcommittees—foreign relations, public relations, finance, membership, relief, etc.—are chosen from members of the Board. The Society's Board holds its regular meeting once a month at which time all committees make reports to the full Board.

At the present time ASCAP has 603 employees throughout the country, 468 of whom work in the home office in New York City.

In addition to its district offices throughout the country, the Society maintains a membership office in Los Angeles since the largest contingent of ASCAP members outside New York reside there; and in recognition of the growth and importance of country and western music, the Society recently opened a membership office in Nashville, Tennessee.
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What's Wrong With Our Copyright Laws

By Herman Finkelstein, General Counsel, ASCAP

Because of ASCAP’s concern with everything affecting the legal rights of its members, I occasionally find myself facing Congressional committees testifying on the need to liberalize the current Copyright Laws of our country. I do the best I can, but once in a while a witness will appear who makes any and all legalistic arguments seem pedantic by comparison. One such witness was Helen Sousa Abert, the charming daughter of John Philip Sousa, whose testimony at one hearing brought the issue of copyrights right down to fundamentals that everyone could understand and appreciate.

"The other day," Mrs. Abert told the lawmakers in her impressively unemotional way, "I was thinking about our house here in Washington on Seventh Street, the house where father grew up. He lived there from February, 1855, when he was four years old, until his marriage, and it was there that he wrote all of his early compositions. We still own the house, but we don't own the music he wrote there." That simple statement explains the limitations in our Copyright Laws as few lengthy dissertations could. There is no time limit to the legal safeguards that protecting real estate property, but creative property is protected only for a limited period of time—56 years (plus an interim extension of those copyrights expiring between December 31st, 1962, and December 31st, 1965). At the end of that period, the work becomes public property; that is, anyone can perform it anywhere he chooses. This is called public domain.

John Philip Sousa wrote the famous "Stars and Stripes Forever" in 1897. Although this stirring march still inspires audiences everywhere—even in the Soviet Union—it has no monetary value to Sousa’s daughter in the United States. Mrs. Abert lost all those rights in 1953. Most other countries are more considerate. They do not impose a forfeiture until 50 years after the author’s death. Sousa died in 1932. Consequently, his works will be protected in all the democratic countries of Europe until 1982.

This effort to obtain a more equitable duration of copyrights is, of course, only part of the problem of seeing to it that the rights of composers and lyric writers are protected. Perhaps this could best be illustrated by imagining what it would be like if the police protection of ownership of tangible property were suddenly withdrawn. Obviously, chaos would follow. Each property owner would then be compelled to find a way to enforce the law at his own expense. Just think what the insurance rate would be! Premiums would have to be high enough to enable insurance companies to engage in their own private law enforcement agencies.

Without ASCAP, creators of musical works would be in exactly the same position. They would have no means of discovering or securing redress for unlawful performances of their works. If writers did not discover these unlawful performances, those who profit from them would be able to defy the law with impunity. On the other hand, if one writer, by chance, did discover the theft of his property, he would have to hire his own lawyers and bring a civil suit for damages in a Federal court. Preparing an infringement suit requires the services of an expert. This expert must be prepared to face a defendant and witnesses who will swear that the work was not performed; the validity of the writer’s copyright will be challenged; the defendant will disclaim responsibility for one reason or another; and all that the composer or author can expect to recover—provided, of course, that he can hold out long enough and wins the case—is the sum of $250 plus counsel fees.

It is obvious that no composer or author—and no music publisher—could afford to undertake this job of law enforcement. Even the much less costly job of issuing licenses or permits in advance of the performance would be too costly for any individual writer. In a single year, a work may be performed many times in 20,000 or 50,000 establishments scattered throughout the country. Each of these users may perform thousands of works of hundreds of copyright owners every year. This, of course, is why it was so necessary to establish ASCAP—a non-profit, membership association, doing work for its members—and for commercial users who require instant access to a vast supply of music—what could not possibly be done individually.

ASCAP’s role becomes especially vital when we consider the lot of the average composer and author. Each year over 60,000 musical compositions are registered for copyright. Only a fraction of 1% may be regarded as successful from any standpoint. Yet there are more than 7,000 writers in ASCAP alone who compete for this market, not to mention the more than 50,000 composers and authors in other countries.

There are few professional writers in the so-called "popular" field who can boast of more than a dozen hits during an entire lifetime. If they do have a hit, it may have to carry them over several lean years. When ASCAP was formed in 1914, there was no radio or television. A hit song might sell a million or more copies of sheet music. The song writer would receive a royalty ranging from 3% to 6% per copy. A million copies would yield at least $30,000 in sheet music royalties. If two men wrote the song, the composer of the music and the author of the lyrics would each receive $15,000. There might also be a sale of one million phonograph records and piano rolls accounting for $24 per record to be divided with the publisher. This would add $5,000 for each writer. Songs in those days would be popular for a year or more, and would have a fairly good chance of survival throughout the years to come.

But look how the music business has changed. Today, the average hit song lasts for only a few weeks. There is almost no demand for sheet music, and sales of reprints rarely exceed $100,000. At $14 per record for the writers, each receives only $500. The real market for songs today is in the performance area—radio and television, plus night clubs, restaurants, and other places where music is an adjunct to the sale of food and beverages. All of these users must compensate the

However, the greatest commercial user of popular songs, the juke box, pays nothing to writers because of an antiquated copyright law written in 1909—long before the invention of the electronic juke box of our day.

The result of present-day means of mass communication is that a song writer cannot rely on his income from sales of sheet music or records. Royalties from performances supply the only substantial opportunity for reward to those who write the nation’s songs.

The same holds true of composers of symphonic and concert music. These works are rarely published because there would not be sufficient purchasers to warrant a publisher making the necessary investment. And there are relatively few recordings.

Opportunities for remuneration arise in those relatively rare occasions when symphonic works are presented on a commercial broadcasting station or network. But the greatest market for the performances of contemporary concert music obviously lies in educational television, which so far has made no payments. Since those who write textbooks for educational use receive a royalty on each copy, and since symphonic organizations pay for performances in their auditoriums, it would be only reasonable for sponsors of educational television to recognize their obligation to compensate the composers whose works are performed in this medium.

Enforcement of the rights which the law already secures is important. It is equally important that the Copyright Law be liberalized. Recently, the New York Times editorialized strongly in support of three crucial pieces of legislation. "At the top of the list," the editorial stated, the need to "establish copyright for life plus fifty years," thereby putting the United States in line with almost every civilized country in the Western World. The Times also urged enactment of that part of the tax program allowing "creative artists with fluctuating incomes to average their earnings over a five-year period." The third measure supported by the editorial is the so-called jukebox bill, which would do away with the iniquitous exemption of royalty payments that the industry has always enjoyed. "Radio stations do pay royalties for playing the same records, thus recognizing the composer’s property rights," commented the Times. "The exemption for jukeboxes ought to be removed."

If these proposals do become law, all who gain a livelihood as writers will go about their work with a realization that the encouragement of the arts is truly a national goal. The members of ASCAP recognize that they owe a country that permits them the freedom enjoyed by all creative artists in the United States. Their number will be enlarged and their output increased as the rewards become more certain and their rights more vigorously enforced.

Rudy Vallee, Irving Berlin, George Gershwin, and ASCAP president Gene Buck at a Congressional copyright hearing in 1936.
By Duke Ellington

The wonderful thing about ASCAP is that it was formed by big men, successful men. People like Victor Herbert, John Philip Sousa, James Weldon Johnson and Irving Berlin didn’t have to worry, for they had already made it. This is something the writer who is participating today can look back on and marvel at. Usually it’s a matter of hungry cats out to make a killing for themselves. These men had position and stature, and their creation of ASCAP was a first and major step toward insuring recognition and obtaining a measure of security for American composers and authors.

When I joined, in 1935, I was very fortunate, because I received an award in my very first year, for “Solitude”. Such an incentive, needless to say, is definitely conducive to further endeavor!

During tours of Europe, I have had many opportunities to appreciate just how esteemed abroad is the kind of American music ASCAP stands for. Our recent tour of the Middle East for the State Department showed me, more than ever before, how music really can reach out across frontiers, and not merely political frontiers, but the frontiers of musical tradition and heritage. Some people disagree with me about this, but I don’t think it’s necessary for a listener to understand what he’s listening to enjoy it. For instance, I didn’t have to know anything about Indian music to enjoy it, and judging from the response we got in some of the unlikeliest places, the reverse held good, too. I took this as support of my contention that the categories don’t matter, and that the first thing to be said about music is that if it sounds good it is good.

I like to think that ASCAP has always been a guardian of good music. The benefits of ASCAP are an inspiration to the artist and therefore ultimately beneficial to the public.
AMERICA'S BEST LOVED EXPORT

WHEN ASCAP was born fifty years ago, about the only American melody heard by a Yankee tourist abroad was "The Star Spangled Banner"...and that wasn't composed by an American!

Today, thousands of ASCAP tunes are as familiar to millions of Frenchmen, Greeks and Japanese as the Eiffel Tower, the Parthenon and Fujiyama.

Natives of Lahore, Pakistan, never tire of a song called "Aya Mehram Aya Jane Jan" which means "My Loving One Come" in the local Urdu language. Americans, however, would recognize this Cole Porter melody more easily under the title "Begin the Beguine."

In the Dordogne section of France, pre-historic caves attract visitors from all over the world. And as they wait their turn to descend into the habitations of Paleolithic man, the tourists are serenaded by piped-in music playing Richard Rodgers' "The March of the Siamese Children."

The highly stylized drill of the guards at Buckingham Palace, is a sight that always attracts hoards of visitors who admire the pomp and precision of this traditional British ceremony. During one recent changing of the guards, the scarlet-clad guardsmen went through the centuries old ritual to the strains of a medley from the Frank Loesser musical, "Guys and Dolls."

The importance of encouraging this world-wide acceptance of American music has long been recognized officially by the State Department and other Federal agencies.

Under the Mutual Educational and Cultural Exchange Act (also known as "The President's Special International Program") the State Department has sponsored 206 foreign tours by American cultural groups since 1954. These groups, which ranged from symphonic orchestras to small jazz combos, toured in 112 countries.

The enthusiasm evinced for these artists and for American music, is exemplified by Louis Armstrong's performance in Valparaiso, Chile. There, over 41,000 people overflowed the Industrial Fair at which Satchmo was the featured attraction.

After a performance by Duke Ellington and his orchestra in Karachi, Pakistan, a local reviewer wrote: "As an Ambassador of Goodwill, Duke Ellington was easily the most widely acclaimed visitor from the U. S. after Mrs. Jacqueline Kennedy, and the impact of his vivid brilliance...was a spell of happiness and harmony in the middle of the year's harvest of suspicion, fear and disillusionment."

Live American jazz was brought to the U. S. S. R. for the first time by the Benny Goodman band in a tour of 30 performances that covered six Soviet cities. The reviews in the Russian press were uniformly enthusiastic. Even Investia dropped its usual grim visage and brightened up to the sounds of American music.

In the field of concert music, Dr. Howard Hanson lead the youthful Eastman Philharmonia Orchestra in a highly successful tour through thirty odd European and Middle Eastern cities. In Istanbul, Turkey, the newspaper Yeni Gun commented "the music of the Eastman Philharmonia was like the light of the Statue of Liberty's torch which shines the light of independence from New York to all the universe."

One of the most interesting facts is the wide diversification of the performing groups. They have ranged all the way from the amateurs of the University of Utah who played Irving Berlin's "Annie Get Your Gun" throughout the Near East (under the more peaceful title of Annie of the Far West), through the Chad Mitchell Trio whose folk songs delighted Latin American audiences, to the magnificent Porgy and Bess company, which, on December 26th, 1955, became the first American acting group to appear in the Soviet Union.

And so it went—and so it goes, the best in American music interpreted by the best American performers to bring the culture of the United States to the people of the world.

In addition, however, to the Americans, an endless cavalcade of foreign performers from countries everywhere, is constantly attempting to satisfy the universal hunger for American music. It is safe to assume that at any given moment, somewhere, companies of Cole Porter's "Kiss Me Kate" (known to the Hungarians as Csokolji Me Katam) or Lerner and Loewe's "My Fair Lady" (Mi Bella Dama in Latin America) are holding forth in tongues that would utterly confound Liza Doolittle.

But while it is the live performers who bring American music to millions of our overseas friends, it is the mass media of broadcasting and films that imports it to billions of them.

ASCAP compositions are poured forth on programs of American music by thousands of foreign radio stations; some privately owned, some state controlled. These programs consistently command the highest ratings and the most devoted audiences.

Because of the universal appeal of its wartime radio operation, the Voice of America, the United States government decided to continue and intensify this important arm of our world-wide information program. Under the aegis of the United States Information Agency, the "Voice" maintains a global network around the clock. It speaks—via shortwave—in 36 languages, 761 hours a week. In addition to programs contributed by radio stations and networks, the VOA itself produces 1,000 hours of musical programs annually which are played approximately 50,000 times by foreign stations.

Supplementing the Voice of America, is Radio Free Europe. This privately operated enterprise broadcasts over 28 transmitters to the eighty million people of Czechoslovakia, Hungary, Poland, Bulgaria and Rumania. About 20% of RFE's daily schedule is devoted to American music not readily available in Communist countries. Jazz, popular songs, show tunes, movie soundtracks and contemporary classical music by ASCAP composers are all included in Radio Free Europe music broadcasts.

Second only to radio as a global source for American music, is the overseas distribution of American films, which are shown everywhere. Recently, for example, when Richard Rodgers was visiting Israel, he was happily surprised to discover that the featured attraction in the theatre of a tiny Negev village was "State Fair."

Russian Program of Porgy and Bess.

American musical films distributed overseas have remarkable appeal. The Motion Picture Association reports that the eleven leading musicals of the past eleven years were seen abroad by approximately 350 million people...more than twice the number that viewed them in the U. S. A. Significantly, all the scores for these eleven hit films were written by members of ASCAP.

American music is America's best loved commodity...its most widely accepted export. Regardless of race or ideology, it is sought after and cherished by people of widely divergent cultures. It is a benign influence in a world filled with malignancies. Yet with all its universal appeal, it is completely and uniquely American. ASCAP members are proud that their work has been of service to their country and instrumental in the promotion of peace and good will everywhere.
Do you get so much fun out of life that you can afford to be without this record?

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Here is the effervescent, melodious score of "Rugantino" in the original Italian, with the original Italian cast—exactly as it was heard in Rome, exactly as it swept Italy, exactly as it is being sung on Broadway today. If you know of a morally approvable way to have more fun than this Warner Bros. record album can give you, we hope you'll let us know about it. (We've even included a beautiful 36-page libretto of the show, complete with color photographs and the full text of "Rugantino" in English!)

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The composer is always in danger of becoming the forgotten man. The painter, the sculptor, the poet can each speak for himself. Only the composer must have an interpreter, a translator, who sometimes communicates faithfully and sometimes comes between the creator and his audience.

That the composer is the forgotten man of music is, of course, a silly situation since it must be obvious that, outside of the limited field of improvisation, the creative act of the composer is basic to the art. Without him the art would not exist. However, the legal and financial situation of the composer is curiously confused and confused. There is some general agreement that the performer should, perhaps, be paid. However, there is not yet universal agreement that the composer should be paid. If there is no fee for Beethoven why should the nation concern itself with living composers?

Into this confused scene came, in 1914, the American Society of Composers, Authors and Publishers, founded by Victor Herbert, John Philip Sousa and others. In the beginning ASCAP was concerned primarily with the works of "popular" composers and authors, for here the value of the music for commercial use was crystal clear. When a radio station used popular music to sell the wares of its advertisers, this was quite obviously more commerce than culture. Gradually, after many battles and much education, the public accepted the logical thesis that the composers and authors of the nation's songs were entitled to compensation for the performance of those songs.

In only two situations, at opposite ends of our social structure, has the society not been successful; and here the battle must be joined and won. At one end of the spectrum are the operators of juke boxes who, because of our antique and outmoded copyright laws, pay not one cent for the performing rights of the hours of music played on their coin-operated machines. This would seem to be a clear case where law and justice are in opposition.

At the opposite end of the spectrum are many educational institutions which also pay no performance fees even when the music is for the entertainment of paying guests on the football field between halves! The spectacle of marching bands, drum majorettes and horn twirlers without music is difficult to imagine!

Recently many colleges and universities have recognized the injustice of this practice and have voluntarily agreed to the payment of modest licensing fees to the Society. This is right and proper for to quote the late Serge Koussevitzky, the great protagonist of the contemporary composer, "The public of today must pay its debt to the great composers of the past by supporting the living creators of the present."
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1938—“THANKS FOR THE MEMORY”
Leo Robin, Ralph Ranger
1939—“OVER THE RAINBOW”
E. Y. Harburg, Harold Arlen
1940—“WHEN YOU WISH UPON A STAR”
Ned Washington, Leigh Harline
1941—“THE LAST TIME I SAW PARIS”
Oscar Hammerstein, 2nd, Jerome Kern
1942—“WHITE CHRISTMAS”
Irving Berlin
1943—“YOU'LL NEVER KNOW”
Mack Gordon, Harry Warren
1944—“SWINGING ON A STAR”
Johnny Burke, James Van Heusen
1945—“IT MIGHT AS WELL BE SPRING”
Oscar Hammerstein, 2nd, Richard Rodgers
1946—“ON THE ATCHISON, TOPEKA AND SANTA FE”
Johnny Mercer, Harry Warren
1947—“ZIP A DEE DOO DAH”
Ray Gilbert, Allie Wrubel
1948—“BUTTONS AND BOWS”
Ray Evans, Jay Livingston
1949—“BABY, IT'S COLD OUTSIDE”
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1950—“MONA LISA”
Ray Evans, Jay Livingston
1951—“IN THE COOL COOL COOL OF THE EVENING”
Johnny Mercer, Hoagy Carmichael
1952—“DO NOT FORSAKE ME, OH MY DARLIN’”
Ned Washington, Dimitri Tiomkin
1953—“SECRET LOVE”
Paul Francis Webster, Sammy Fain
1954—“THREE COINS IN THE FOUNTAIN”
Sammy Cahn, Julie Styne
1955—“LOVE IS A MANY SPLENDORED THING”
Paul Francis Webster, Sammy Fain
1956—“WHATEVER WILL BE, WILL BE”
(‘Que Sera, Sera’)
Ray Evans, Jay Livingston
1957—“ALL THE WAY”
Sammy Cahn, Jimmy Van Heusen
1958—“GIGI”
Alan Jay Lerner, Frederick Loewe
1959—“HIGH HOPES”
Sammy Cahn, Jimmy Van Heusen
1961—“MOON RIVER”
Johnny Mercer, Henry Mancini
1962—“DAYS OF WINE AND ROSES”
Johnny Mercer, Henry Mancini

ASCAP and the Arts
By Archibald MacLeish

The arts are always in trouble. It is their nature to be in trouble. Artists don't see the world the way it wants to be seen and the world reciprocates.

What changes from one age to another is not the trouble but the way of dealing with the trouble.

At one time a famous state undertook to resolve the problem of the arts by getting along without them. The venture did not succeed. Sparta is today an undistinguished valley visited by tourists who remember something about a boy with a fox in his shirt.

At other times and in other places governments have gone at the trouble the other way around; they have attempted to domesticate the arts by supporting the artists. This method has sometimes worked as, for example, in Florence during the years when the Prince were artists themselves, and in France when the French were Parisians. Elsewhere its success has been dubious. In Russia, where artists are rewarded with the best apartments and the prettiest dachas, works of art are rare.

In this situation artists have been tempted to do something about the trouble themselves, and in one art and one country the effort has been fruitful. Fifty years ago in the United States composers of music were at the mercy of the entrepreneurs in the restaurant and night-club business who used their works without compensation. Today, and as the direct result of the establishment of an organization of composers, authors and publishers (ASCAP), royalties are paid on all public performances of musical compositions (with the exception of performances by jukeboxes).

This achievement was made possible, of course, by the fact that ASCAP represented, among others, the composers of popular songs, and that the entrepreneurs (including, as time went by, the radio stations and the later radio and television networks) needed popular songs to stay in business. But ASCAP's victory was not limited by that circumstance. Its membership also included composers known as "serious" (as though the writing of a popular song were not) and writers of the words the serious composers set, and one consequence of the founding of the Society was thus an improvement in the position of authors and musicians who had little economic leverage of their own. What composers like Aaron Copland and Douglas Moore and Virgil Thomson were in no position to do for themselves in their beginning days Victor Herbert and Irving Berlin and Cole Porter and Richard Rodgers did for them.

There is obviously much more to be accomplished before American music or any other American art achieves economic independence but the history of ASCAP is instructive. Those who concern themselves with the trouble of the arts might do worse than think upon it.
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VARIETY'S GOLDEN 100

As a result of a survey "based on performances, sheet music and disk sales," Variety, the entertainment trade paper, chose the following songs as "The Golden 100" of all times. Every one of these songs was either written by ASCAP writers or published by ASCAP publishers:

AFTER YOU'VE GONE  (Henry Creamer-Turner Layton)
AH! SWEET MYSTERY OF LIFE  (Rula Johnson Young-Victor Herbert)
ALEXANDER'S RAGTIME BAND  (Irving Berlin)
ALL ALONE  (Irving Berlin)
ALL THE THINGS YOU ARE  (Oscar Hammerstein, 2nd Jerome Kern)
ALWAYS  (Irving Berlin)
A PRETTY GIRL IS LIKE A MELODY  (Irving Berlin)
APRIL IN PARIS  (E. Y. Harburg-Vernon Duke)
APRIL SHOWERS  (B. C. DeSylva-Louis Silvers)
AS TIME GOES BY  (Herman Hupfeld)
BALLIN' THE JACK  (Jim Durie-Cris Smith)
BEGIN THE BEGUINE  (Cole Porter)
BEWITCHED, BOTHERED AND BILDERGED  (Lorenz Hart-Richard Rodgers)
BLUE MOON  (Lorenz Hart-Richard Rodgers)
BLUES IN THE NIGHT  (Johnny Mercer-Harold Arlen)
BODY AND SOUL  (Edward Heyman-Robert Sour-Frank Eyton-Johnny Green)
CHICAGO  (Fred Fisher)
COME RAIN OR COME SHINE  (John Mercer-Harold Arlen)
DANCING IN THE DARK  (Howard Dietz-Arthur Schwartz)
DARKTOWN STRUTTERS' BALL  (Shelton Brooks)
DINAH  (Sam Lewis-Joe Young-Harry Akc)
EASTER PARADE  (Irving Berlin)
EXACTLY LIKE YOU  (Dorothy Fields-Jimmy McHugh)
FOR ME AND MY GAL  (Edgar Leslie-E. Ray Goetz-George Meyer)
GET HAPPY  (Ted Koehler-Harold Arlen)
GOD BLESS AMERICA  (Irving Berlin)
GOODNIGHT, SWEETHEART  (American Version-Rudy Vallee)
(George Campbell-Ray Connally-Ray Noble)
GREAT DAY  (Edward Elia-Billy Rose-Vincent Youmans)
HAPPY DAYS ARE HERE AGAIN  (Jack Yellen-Milton Ager)
HEARTACHES  (Al Hofman-John Klemmer)
HOW DEEP IS THE OCEAN?  (Irving Berlin)
HOW HIGH THE MOON  (Nancy Hamilton-Morgan Lewis)
I BELIEVE  (Ervin Drake-Jimmy Shit-Al Stillman-Irving Graham)
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY  (Dorothy Fields-Jimmy McHugh)
I COULD HAVE DANCED ALL NIGHT  (Alan Jay Lerner-Frederick Loewe)
I GET A KICK OUT OF YOU  (Cole Porter)
I GOT RHYTHM  (Ira Gershwin-George Gershwin)
I'LL BE SEEING YOU  (Irving Kahn-Saxony Fan)
I'LL SEE YOU IN MY DREAMS  (Gas Kahn-Isham Jones)
I'M IN THE MOOD FOR LOVE  (Dorothy Fields-Jimmy McHugh)
IT MIGHT AS WELL BE SPRING  (Oscar Hammerstein, 2nd-Richard Rodgers)
I'VE GOT THE WORLD ON A STRING  (Ted Koehler-Harold Arlen)
I'VE GOT YOU UNDER MY SKIN  (Cole Porter)
I WONDER WHO'S KISSING HER NOW  (Harold Orlob-Joe Howard-Will Hough-Frank Adams)
JUST ONE OF THOSE THINGS  (Cole Porter)
KISS ME AGAIN  (Henry Blossom-Victor Herbert)
LA VIE EN ROSE  (Edith Piaf-Louisjuy English Lyrics-Mark David)
LET ME CALL YOU SWEETHEART  (Leo Friedman-Beth Slater Whitson)
LOVE ME OR LEAVE ME  (Gas Kahn-Walter Donaldson)
LOVER  (Lorenz Hart-Richard Rodgers)
LOVER, COME BACK TO ME  (Oscar Hammerstein, 2nd-Sigmund Romberg)

MARIE  (Irving Berlin)
MY BLUE HEAVEN  (George Whiting-Walter Donaldson)
MY FUNNY VALENTINE  (Lorenz Hart-Richard Rodgers)
MY HEART STOOD STILL  (Lorenz Hart-Richard Rodgers)
MY MELANCHOLY BABY  (George Norto-Ernie Barnett)
NIGHT AND DAY  (Cale Porter)
OL' MAN RIVER  (Oscar Hammerstein, 2nd Jerome Kern)
ON THE SUNNY SIDE OF THE STREET  (Dorothy Fields-Jimmy McHugh)
OVER THE RAINBOW  (E. Y. Harburg-Harold Arlen)
PEG OF MY HEART  (Fred Fisher-Al Bryan)
PENNIES FROM HEAVEN  (Johnny Burke-Arthur Johnson)
POOR BUTTERFLY  (John Golden-Raymond Hubbell)
RUDOLPH THE RED-NOSED REINDEER  (Johnny Marks)
SCHOOL DAYS  (Will Cobb-Gus Edwards)
SEPTEMBER SONG  (Maxwell Anderson-Kurt Weill)
SHINE ON HARVEST MOON  (Nora Bayes-Jack Norworth)
SMOKE GETS IN YOUR EYES  (Otto Harbach-Jerome Kern)
SOMEBODY LOVES ME  (Ballard MacDonald-R. G. DeSylva-George Gershwin)
SOME ENCHANTED EVENING  (Oscar Hammerstein, 2nd-Richard Rodgers)
SOME OF THESE DAYS  (Shelton Brooks)
SOMETIMES I'M HAPPY  (Clifford Grey-Irving Caesar-Vincent Youmans)
STARDUST  (Mitchell Parish-Hoagy Carmichael)
ST. LOUIS BLUES  (W. C. Handy)
STORMY WEATHER  (Bud Resway-George Gershwin)
SUMMERTIME  (Duke Ellington-George Gershwin)
SWANEE  (Irving Caesar-George Gerswhin)
SWEET SUE  (Will J. Harris-Victor Young)
'S WONDERFUL  (Ira Gershwin-George Gershwin)
TAKE ME OUT TO THE BALL GAME  (Jack Norworth-Albert Von Tilzer)
TEA FOR TWO  (Irving Caesar-Vincent Youmans)
TENDERLY  (Jack Lawrence-Walter Grom)
THAT OLD BLACK MAGIC  (Johnny Mercer-Harold Arlen)
THE BIRTH OF THE BLUES  (B. G. DeSylva-Lew Brown-Ray Henderson)
THE MAN I LOVE  (Ira Gershwin-George Gershwin)
THE NEARNESS OF YOU  (Ned Washington-Hoagy Carmichael)
THOSE FOOLISH THINGS  (Holt Marvell-Harry'Link-Jack Strachey)
WAIT 'TIL THE SUN SHINES NELLIE  (Andrew Sterling-Harry Von Tilzer)
WAITIN' FOR THE ROBERT E. LEE  (I. Wolfe Gilbert-Lewis Mair)
WHAT A DIFFERENCE A DAY MADE  (Stanley Adams-Maria Greever)
WHAT IS THIS THING CALLED LOVE?  (Cole Porter)
WHITE CHRISTMAS  (Irving Berlin)
WHO?  (Otto Harbach-Oscar Hammerstein, 2nd-Jerome Kern)
WITH A SONG IN MY HEART  (Lorenz Hart-Richard Rodgers)
WITHOUT A SONG  (Edward Elia-Billy Rose-Vincent Youmans)
YOU GO TO MY HEAD  (Harn Gillespie-J. Fred Coots)
YOU'LL NEVER WALK ALONE  (Oscar Hammerstein, 2nd-Richard Rodgers)
YOU MADE ME LOVE YOU  (Joseph McCarthy-James Monaco)
ZING! WENT THE STRINGS OF MY HEART  (James P. Hanley)
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Music is performed and loved across America primarily because of the devoted efforts of music educators. The child rejoicing in his first musical accomplishment, the famous artist playing the Baldwin Grand in concert—both are the product of someone’s dedication to the art of piano instruction. And so are the audiences of millions whose appreciation of music has been heightened by musical training. The contribution of music educators to America’s love of music and the civilized values it represents is beyond measuring. ASCAP, too, contributes to a fuller appreciation of America’s rich musical heritage.
Thee I Sing" showed that people could laugh at something basically serious—the government of the United States. The theme was done with such bite that it became the first musical to win a Pulitzer Prize for drama. That is, all the writers of the show were so honored except for composer George Gershwin, who was denied the award on the questionable technicality that the music was not actually a part of the theater.

Sophisticated Revues

Other satirical musicals were also inspired by the Depression. But there was still room for such bright and sophisticated revues as "The Little Show," "There's a Crowd!" and "The Band Wagon," which had scores by Howard Dietz and Arthur Schwartz. And there was also room for such non-topical, intimate book musicals as "The Cat and the Fiddle," by Kern and Harbach, and "Music in the Air," by Kern and Hammerstein. In both those shows, music implemented the action to a greater extent than had been done previously.

Though the 1930's saw far fewer musicals than had been offered during the 1920's, it was a period that found the musical theater bursting with ideas on almost every subject. The world was in turmoil and Broadway found that could be communicated most meaningfully with song and with laughter. A revue sponsored by the I.L.G.W.U. "Pins and Needles," showed the effectiveness of Harold Rome's songs in commenting on the labor movement. "Knickerbocker Holiday," by Kurt Weill and Maxwell Anderson, sang eloquently for the rights of the individual in a totalitarian society.

New Technics

In enlarging the horizon of its subject matter, the American musical theater sought new techniques to tell its stories. Among the most notable innovations was the use of ballet as an integral part of the story, which was begun in Rodgers and Hart's "On Your Toes," and later utilized to an even greater extent in their "I Married an Angel."

The constant search for American themes led George Gershwin inevitably to the subject of American Negroes living in the South. Though he was loathing "Porgy and Bess," written in collaboration with Dubose Heyward and his brother Ira, has become the most internationally acclaimed American of its roots in the commercial Broadway musical theater.

The pattern that was emerging from the developing musical theater was that there was no pattern. Few aspects of American life could be found that were untouched. Within three months during the season of 1940-41, Broadway offered a Negro fantasy in Vernon Duke's and John LaSalle's "B getPosition to Skye;", an honest portrayal of an unsupervised night club hoover in Rodgers and Hart's "Pal Joey," and a revelation of a woman's subliminal emotions in "Lady in the Dark," with a score by Kurt Weill and Ira Gershwin.

Rustic Charm

But these were sophisticated works requiring a degree of sophistication in their audiences. Then in 1943, in the midst of World War II, along came Rodgers and Hammerstein's "Oklahoma!" with its simple rustic charm and its close integration of song and story. Suddenly, the Broadway musical stage opened up to let in the corn fields and the prairies. The huge success of "Oklahoma!" did not usher in a rash of imitators, but it did confirm again that there was a tremendous audience for the daring and the unusual.

The following year Leonard Bernstein, Betty Comden and Adolph Green made their Broadway debut in a brash and tender story of sailors on leave in "On the Town." The skillful handling of its score and revival of an "Carousel" won Rodgers and Hammerstein the first Critics Circle Award for the best musical of the season. Fantasia, a pioneering work, was made possible by "Finian's Rainbow," by E.Y. Harburg and Harold Arlen, ma the struggle for civil rights and women's rights again to the forefront of theatrical thought all over the world. The need for people of all races and backgrounds to understand one another was brought out in two long-running musicals by Rodgers and Hammerstein—"South Pacific" (which won a Pulitzer Prize) and "The King and I.

Not all of the important Broadway fare, of course, had to deal with important themes. Both "Anne Get Your Gun," with songs by Irving Berlin, and "Kiss Me, Kate," with a score by Cole Porter, kept their stories light and simple and gave the longest running musicals in its respective composers' careers. And no moraths at all were to be found in "Georgie and Dolls," a tale of life in New York's red-light districts by Abe Burrows and Frank Loesser, or in "The Pajama Game" and "Dawn Yankees," two offset hits with scores by Richard Adler and Jerry Ross.

Trend-Halted

It was beginning to look as if Broadway would continue to sing about a basically realistic world no matter how varied the treatment. Then, as usual, the unpredictable happened. Bernard Shaw's "Pygmalion" was transmuted into "My Fair Lady," by Alan Jay Lerner and Frederick Loewe, and suddenly the trend was halted. There were no American characters in it, and it dealt with a particularly English world that emphasized the importance of social caste. That "My Fair Lady" did not spawn many imitators only serves to emphasize its unique place in a unique field. Its special qualities of elegance and glamour have helped make it the longest running musical of all times.

If "My Fair Lady" was a success, "West Side Story" was an even more unpredictable hit. By dealing in musical theater terms with the clash of rival street gangs, it achieved an exciting fusion of dance, song and story. Leonard Bernstein and Stephen Sondheim (making his Broadway debut) wrote the score. Sondheim later teamed with composer Jule Styne for a fresh, unglamorous look at show business called "Gypsy."

Of the more sentimental musicals, the two biggest hits were Meredith Willson's slice of Americas, "The Music Man," and Rodgers and Hammerstein's story of the Trapp family in "The Sound of Music.

Comic Aspects

More recent successes have tended to accent the comic aspects of musical comedy, "How to Succeed in Business Without Really Trying," with Frank Loesser and Abe Burrows a Pulitzer Prize, and "A Funny Thing Happened on the Way to the Forum," based on Plautus, owes much to its gay score by Stephen Sondheim. This season the farcical "Hello, Dolly!" heralds a fresh young talent in Jerry Herman.

The musical theater world of 50 years ago bears hardly any resemblance to the musical theater world today is not surprising. But the special qualities of experimentation and imagination that have distinguished the best work have not only advanced this form of entertainment but have made it one of the few important and lasting art forms.

The measure of financial security that ASCAP provides has enabled the young men and women in this field to help in the creation of a musical theater that will never lose its daring and vitality.

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Donald was teamed with Allan Jones, was also an important film in this series.

A belated recognition to a different kind of composer was made in 1951 when the Academy Award was given to a creator of a background score for a dramatic film, Max Steiner won it that year for "The Informer," and later for "Now, Voyager" (1942) and "Since You Went Away" (1944). Some of the other outstanding ASCAP composers of background music who first won recognition during the 1930's were Richard Rodgers and Lorenz Hart, Alan Jay Lerner, Richard Whiting, Frank Harling and Erich Wolfgang Korngold.

The "Great Ziegfeld" not only won an Oscar as the best film of 1936, but it also inaugurated the lavish, spangled biographical films based on the lives of leaders in the entertainment world. The careers of songwriters, of course, lent themselves to this treatment since it was then possible to include many songs that have become familiar standards.


Animated cartoons became wired for song when Walt Disney's first full-length cartoon, "Snow White and the Seven Dwarfs," was released in 1937. The songwriters were Larry Morey and Frank Churchill. This was an especially successful way of creating an imaginative, purely cinematic form of musical.

Real life stories still presented a problem. For how could the intrusion of songs be believable when the literal framework of a realistic plot with realistic scenery? Jerome Kern and Oscar Hammerstein II made a noble try with their epic of the Pennsylvania oil fields called "High Wide and Handsome," and, of course, the backstage tale still offered endless possibilities as illustrated by two popular Irving Berlin films, "On the Avenue" and "Alexander's Ragtime Band.

Two films of particular interest were presented: one by the ASPA and the other by the ASCAP. "Road" was a compellingly written and scored film of the larger less glamorous elements of the American scene. The film was made by British International Films, and the ASPA received the Award for the score, and the Oscar for Best Song with the song by Jimmy McHugh and Harold Adamson. But perhaps the most imaginative film musical made up to that time was an out-and-out fairy tale, "The Wizard of Oz." Starring Judy Garland, the film offered a remarkably well integrated score by Harold Arlen and E. Y. Harburg that served the story by contributing to the proper note of believable fantasy.

"Road" Series

Kidding the whole idea of the movie musical—as well as movies in general—was another way of introducing songs into a film. This type began in 1940 when Bing Crosby, Dorothy Lamour and Bob Hope appeared in their first "Road" movie, "The Road to Singapore," with songs by Jimmy Monaco and Johnny Burke. (Later travels, musically augmented by Burke and Jimmy Van Heusen, found the trio heading for Zanzibar, Morocco, Utopia and Rio.) When Fred Astaire ended his partnership with Ginger Rogers in 1939 (though they reunited nine years later in "The Barkleys of Broadway") by Harry Warren and Ira Gershwin they then gaily played the field. In 1942 Jerome Kern and Johnny Mercer collaborated on songs for "You Were Never Lovelier," which starred Astaire and Rita Hayworth, and that later year Irving Berlin contributed an impressive array of songs for "Holiday Inn," which starred Astaire and Bing Crosby. Two years later Crosby scored his greatest success in "Going My Way," for which Burke and Van Heusen wrote the songs. The same year, 1944, Frank Sinatra was introduced to movie audiences in "Higher and Sinarter" with song by Jimmy McHugh and Harold Adamson.

But especially significant film musicals were presented that year. "Cover Girl," a backstage story with a score by Jerome Kern and Ira Gershwin, offered notable advances in choreography, and "Meet Me in St. Louis," a turn-of-the-century saga featuring songs by Hugh Martin and Ralph Blane, was able to integrate music logically into a tender story of family life.

**Rural Americans**

The success of "Meet Me in St. Louis" inspired other musicals with themes emphasizing the virtues of rural Americans. J. D. Dibb and Hammerstein contributed a score for the remake of "State Fair," and Harry Warren teamed with Johnny Mercer the following year to create atmospheric songs for a saga of pioneering women called the "Harvey Girls."

From 1948 on there was a gradual decrease in film musicals. Television, which could provide all forms of entertainment at no charge other than the initial cost of the set, cut heavily into box-office receipts. Film producers became far less anxious to gamble on original material, contenting themselves with re-creating stage productions that had already established their box-office power.

There were, however, some notable exceptions: "Easter Parade" with old and new Irving Berlin songs; "The Pirate" with its colorful Cole Porter melodies; "Royal Wedding" with a score written by Alan Jay Lerner with composer Burton Lane. Lerner also picked up an Academy Award in 1951 for his original screen play for "An American in Paris," which was also voted the best film of the year. That year, Arthur Freed, who had become a producer of film musicals in 1939, was given the Academy's Irving Thalberg Memorial Award.

**Backstage Switch**

In 1952 "Singing in the Rain" tried a backstage switch by going back to the early days of Hollywood musicals. Two years later Gene de Paul and Johnny Mercer collaborated on a score for "Seven Brides for Seven Brothers," a film that blended song, dance and story with great effectiveness.

A brief trend in the mid-1950's emerged with the release of three popular musicals based on three non-musical films—"A Star Is Born," with songs by Ira Gershwin and Harold Arlen; "High Society" (adapted from "The Philadelphia Story") with a Cole Porter score, and the Oscar-winning "Gigi," which had the first original film score by Alan Jay Lerner and Frederick Loewe.

Apart from these, it has been the recent stage success that has been most notable for musicals and Rodgers and Hammerstein's "The King and I," "The Music Man" and "West Side Story" (the fifth musical to win the Academy Award)—that have become the only sources for film musicals. Indeed, what original music being written for the movies today is largely the work of composers of background scores and writers of theme songs. Significantly, however, the ASCAP members who create these scores—David Raksin, George Duning, Alex North, Jerome Moross, Frank Skinner, Ernest Gold, Andre Previn, Elmer Bernstein, Henry Mancini, to name some of the more prominent younger writers—have been striking out on frequently adventurous paths.
Songs Through the Years By CHARLES TOBIAS

1927—ME TOO (Ha-He-Ha-Ha)
JUST ANOTHER DAY WASTED AWAY
1928—ON A DEW DAY
GET OUT AND GET UNDER THE MOON
1929—DOWN AMONG THE SUGAR CANE
MISS YOU
1930—WHEN YOUR HAIR HAS TURNED TO SILVER
SOMEBODY LOVES YOU
MAKING THE BEST OF EACH DAY
1932—SOMEBODY LOVES YOU
SING A LITTLE LOW DOWN TUNE
1933—IN THE VALLEY OF THE MOON
TWO TICKETS TO GEORGIA
1934—GOODNIGHT LITTLE GIRL
OF MY DREAMS
THROW ANOTHER LOG ON THE FIRE
1935—TINY LITTLE FINGER PRINTS
FLOWERS FOR MADAME
LET'S SWING IT
1936—THE BROKEN RECORD
WAKE UP AND SING

1937—GEE BUT YOU'RE SWELL
I'LL BET YOU TELL THAT TO ALL THE GIRLS
1938—LITTLE LADY MAKE BELIEVE
IS THAT THE WAY TO TREAT A SWEETHEART?
1939—COMES LOVE
LITTLE CURLY HAIR IN A HIGH CHAIR
1940—ROSE O'DAY
TRADE WINDS
1941—MISS YOU
I CAME HERE TO TALK TO JOE
1942—DON'T SIT UNDER THE APPLE TREE
WE DID IT BEFORE AND WE CAN DO IT AGAIN
1943—WAIT FOR ME MARY
YOU'RE IRISH AND YOU'RE BEAUTIFUL
I WISH THAT I COULD HIDE INSIDE THIS LETTER
1944—JUST A PRAYER AWAY
TIME WAITS FOR NO ONE
DON'T SWEETHEART ME
1945—FOR THE FIRST TIME
AS LONG AS I LIVE
TOMORROW IS FOREVER

1947—THE OLD LAMPLIGHTER
1948—I REMEMBER MAMA
1949—THAT'S WHERE I CAME IN
ROSEWOOD SPINET
1950—ZING ZING—
ZOOM ZOOM
1951—FAITHFULLY YOURS
1952—IF SOMEONE HAD TOLD ME
MILWAUKEE POLKA
CLOUD LUCKY SEVEN
1953—MAY I SING TO YOU
WHEN I NEEDED YOU MOST
1954—THE MAMA DOLL SONG
TIME WAITS FOR NO ONE
1955—WITHOUT HIM
1956—JOHNNY REB AND BILLY YANK
1957—COMES LOVE

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Coast Members Get 40% of Revenue

- Continued from page 20


Before Gottlieb joined the Society three years ago, the Beverly Hills office was primarily concerned with general licensing. With the creation of Gottlieb’s job, the office expanded to include liaison between New York writers and publishers, checking on royalties, and public relations activities with the film companies and producers.

A major function of the office is to tape radio and television play for royalty payments. “We have five tape machines going 24 hours a day, seven days a week, auditing stations,” Gottlieb explained. There are also two TV sets and four radios playing to monitor both AM and FM transmission. The tapes are sent to New York where the credits are completed.

Gottlieb emphasized that the office works with two outside survey firms. Joel Dean Associates determines the scope of the survey and Peatman Associates determines the stations to be listened to.

Trade Whoops It Up for ASCAP

- Continued from page 21

24-page supplement devoted to ASCAP’s activities during the last half century.

On Saturday (15), the Players Club, home of theater greats, held a special Pipe Night honoring ASCAP.

Thousands of dealers windows throughout the country had special displays congratulating ASCAP on its anniversary, with merchandising geared at ASCAP-licensed favorites throughout the years.

And thousands of radio stations were assisted in their programming through ASCAP Almanacs and various other programming guides.

In terms of bare statistics, the ASCAP story is impressive. The Society represents some 9,000 members and has in effect some 30,000 general contracts with places of public entertainment. In addition to its domestic membership, ASCAP collects performance rights for some 125,000 writer and composer members of affiliated foreign societies.

A seven-man field force operating out of 24 branch offices in the United States check up on the commercial music users to make sure that ASCAP members receive payment for the fruits of their labors.

ASCAP has contractual agreements with 29 performing rights societies throughout the world.
Hollywood Jazz Record Stores Raise Prices and Make Profit

By ELIOT TIEGEL

HOLLYWOOD—New management and sound business policies have brought new life into one of the town’s key specialty retail outlets, Sam’s record store, which has gone dry down the drain after five years.

The two-store jazz retailer, under the management of John Churning and John Williams, has improved the selection of music records and more recently the music sound. The store is now open on an average of 12 hours a day, a period which has attracted customers from all over San Diego.

One of the first policies we installed when we took over the store was a policy that we would not raise our prices until we could immediately raise our prices.

The store has always been known for its good selection and good prices, and this selection is the key to the store’s future. We have always said that at least one copy of an LP record has to raise its price to insure depth of catalog but we have been buying in quantities on the studio’s new hit."}

Sam’s is the only retail jazzy in the Los Angeles area, with one exception and the other in the very nearby Comedy. The two stores have been an important factor in the music business for over $75,000 a week, which has attracted customers from all over the area.

One policy we have been following is, “The first two LP’s are free.” We have found that this policy is a big plus for the store and a way to attract new customers.

Hucott raised his prices for a $2.00 LP for the record "Kenny on the Air" with $4.98 strolling for $3.98. Each store carries about 300 LP’s and this price selection is the key to the store’s future. Hucott said he buys at least one copy of each record to have on hand to insure depth of catalog but he has been buying in quantities on the hottest hits.

The Best in Jazz

"We are raising prices," Hucott said. "The prices have gone up for the benefit of the record stores," Hucott, who does the buying for the chain. "We have based our prices on the basis of never having had an LP record." The store has been哥伦比亚's $2.25 price. Sam’s prices are higher than the competition but lower than Music City’s $3.98 quotation.

One of the features which the operation boasts is its knowledge of the jazz musical scene. Sam Hucott, manager of the Adams Boulevard store, and Jack Nealy, manager of the Los Angeles branch, will continue to use the best jazz bands and can converse with customers about music.

Hucott and Lewerke are slowly revamping the store’s interiors. They have departmentalized all the departments in the Compton store and large signs quickly inform where different sections of the store may be located. The Adams store has yet to undergo this division process. Both stores keep the music playing all day and allow customers to audition disks before purchase.

Stores use the stock leader system, which employs LP covers in the bins and an audition disk provided by the clerk when the customer is ready to make a purchase.

We estimate that he has to take in $8,000 a month to break even and so far has not made a profit. But we stated that a five-year lease is not too long for him to be serious about building the operation and not just a fast bust.

Since the stores are open late, a good portion of their business is done in the evening. Stores advertise heavily on the two jazz FM stations, KNOK and KBCA. Lewerke recalls a humorous telegram which occurred before Christmas to prove the validity of the station’s listening audience. "We were staying open one night until 11 P.M., and, I suddenly decided to call KBCA and ask them to announce that we would give away a free HP, a Mann LP with every LP bought between midnight and 1, proved that they mentioned the offer on KBCA."

Our next move was to begin running in, including one guy in his pajamas. Another man came back twice; his wife didn’t like the album he bought, so she sent him back to get something she’d like."

WHEN EDDY ARNOLD, the Tennessee Plowboy, hit the Cincinnati scene recently in celebration of his 20th anniversary as an RCA Victor recording artist, he was greeted at an impromptu cocktail party by a host of old friends and area radio and television personalities. The gathering was sponsored by the Ohio Operations, RCA Victor distributor. Left to right are: Jerry Wein-, manager of Ohio Operations record department; Arnold, Charles Boyd, district representative of RCA Victor Records, and Bill Sachs, executive news editor of Billboard, all getting ready to partake of a piece of the 20th anniversary cake baked for the occasion.

Beatles Compose For Own Film

NEW YORK—The Beatles are now moving into the movie-composing field. They’ve been set to write six new musical numbers for their first film, which they’ll make for United Artists release.

The picture (the title is not yet set), will go before the cameras at Pinewood Studios, England, on March 2. It will be directed by Walter Shenson and directed by Richard Lester from a screenplay by Alan Owen.

Stars Gathering in Atrone Heaven

BRUSSELS—Ardmore and Bellaire invitation hundreds of record dealers from all over the country to the launching of the Dutch company’s new office here.

Trini Lopez, who had arrived earlier at Brussels Airport, was present as several Belgian recording artists such as Wil Tull, the Cousins, Jackie Delmonic, John Larry, White, of the Mixed, and the Top Hits, Tonia, Rococo Granata and Sophie Pascal,
'APPY 'APPY 'IT (ON CHARTS!) FROM ENGLAND!
NOW SHAKING ALL OVER THE U.S.!

HIPPY HIPPY SHAKE
The Swinging Blue Jeans

#66021

IMPERIAL
Townsend Claims Profit Centers’ Main Interest

HOLLYWOOD—Irvin Townsend, Columbia’s West Coast operations vice-president, has become completely involved in the label’s money-making “profit centers”; sales, custom pressing, record club, Santa Maria factory and special products. In order to handle these new areas of responsibility, Townsend has almost completely divested himself from the A&R ranks in which he previously worked.

Townsend’s new orders were given to him directly by Columbia’s president, Goddard Lieberson, during his recent trip to the New York home office. While Townsend’s current assignment is able to represent the company with greater authority than had been the case.

The one area which is now getting a greater Atlantic ATTENTION. Townsend’s time is the new Santa Maria factory, currently undergoing shake-down trials for a spring opening. The exec explained he would be concerned with how the plant’s operation is geared to function with the other “profit centers” such as custom pressing and the record club. He noted that the Los Angeles factory would probably be closed when the new facility is officially opened.

To provide finer technical service for its own products and for its clients, the East Coast operation, the engineering department started last year to expand and intensify its marketing facilities.

In the creative world, Townsend expected the label to soon inaugurate a new album, void left by the departed Jim Hartfelt. Producers E. Klein have been handling a broader scope of assignments during the realignment.

Townsend also revealed the company policy will be to slim trimming its West Coast artists roster to make room for several new artists. The Wind, E. Klein album recently issued here.

Phil Warren organized a local Bobstown here last week. Show featured over 40 top local talent.

FRED GEBBIE

ROME

Three weekly magazines devoted their covers to teen-ager Gigliola Cintiagini, who won the Eurovision contest and the result was a result her price for p.a.s has gone up. "Red Dress" is the song featured-finds is that is under personal management of Gianni Raffa.

Also... Bobby Solo, who was re-presented by a disk instead of his voice because of a cold, seems to be the top seller at the moment. No word being raised whether the reproduction stood out where the orchestra were amplified over actual voices during TV presentations.

And... 45,000 people... 45,000 people... 45,000 people... 45,000 people... 45,000 people.

FRED GEBBIE

Paris

Record Festival runs released San Remo’s Festival win-
ning song “Non mi Tea per amarti” in its original version by Gianni Raffa. French records represent Italy at the Eurovision Contest. Alain Barriere has recorded in (Freedom) his two French hits in Hamburg: “La Marche Etonante” and “Elle etait si folle.”

Norrie Paramor and Patsy Ann Noble were here. The American record traders could afford to get French, under J. J. Timmel’s supervision of "Heartbreak Avenue" and ‘Don’t You Ever Change Your Mind.” French titles are: “Il est le garçon” and “Ca pourrait changer” respectively.

After attending the San Remo Festival, Lester Simes, general manager of Dalfodl Music Inc. made some contracts in Paris with the purpose of exposing outstanding musical productions of this country in their original form and language.

Eddie Adams

London

Two U.S. discs inspired by the Beatle group have been issued here by Pye the Swan “The Boy With the Bead Hair” and Sonny Curtis “A Beatle I Want to Be.” A delayed Bobby Vee single which was released here yesterday (21) just ahead of the overseas release. It features his own composition “She’s Sor-
ry.” Roy Orbison’s latest was switched shortly before release to “Borne on the Wind” with “What’s I Say” as the coupling. Impersario Vic Lewis in Hollywood this weekend after talks New York concerning

Oslo

Without ever reaching into the Norwegian top 10 the Swedish Phlatter “Ding-Mom” has become one of the season's best selling records in Norway. The reason is that the disk has been sold in small amounts during a long period, in minor music markets; in short time, thus qualifying for the charts. To Swedish publisher Niels Anderson has started his diskery, issuing Polar disks, the first being "Jag vantar vid min måde" sung by the Hootenanny Singers. During three

In Germany:

New School Program to Meet Disk Sales Gen Need

COLOGNE—The past Christmas brought record disk sales, but many distributors and retailers were unable to capture the full sales sales harvest because of inefficient and un-tracked promotion.

The disk sales personnel situation is aggravated by West Coast problems. "No staff shortages, which currently finds no fewer than 50,000 jobs over the nation chasing the fever future visits by Nat Cole and several others through his American associates at G.A.C. Lewis filed some contracts to perform in Carnegie Hall concerts by the Beatles and Shirley Bassey last week. During his visit he also plans to hook up a popular date for Matt Monro and headliners, including Nelson Riddle and the Proverse, to conduct six big band shows for the BBC’s second channel which goes into operation in April.

Others among the current British visitors to the U. S. are Pye Managing Director Louis Bertolli and his company international head, Ian Rolfini. Among other things that are going on during a nationwide trip is to look at a Chuck Berry show TV program for recommendation to TV here for British showing. Catherine Staub has to look for record two albums at the Decca studios primarily for the Ameri- can Music publ.isher Fred Jackson has can-
celed on account for America after encountering difficulties on application for a visa.

CHRIS HUTCHINS

TRAINERED SALES

Sonnenberg believes the school will not only train sales per- sonnel but upgrade disk selling and attract personnel. In Washington particularly great pop-
ular emphasis is placed on job tươi and prestige.

Sonnenberg has raised DM 235,000 ($5:750) to get the show started. The financing is as unique as the undertaking. He received an outright grant of DM 100,000 ($25,000) from the Bundesverband der Phonographen-Eräre of the Phonograph Industry and DM 27,000 ($6,750) from individual trade firms.

The rest of the financing Son-

The school is being sold of a single titled "08/15 Norwegian Four-

sellers. Fifty thousand have been pressed and are being distributed and sold to the trade finally the school. The artists have waived royalties on the disk as their contribution away the school. The 50,000 pressings are virtually sold out.

Chess Has Charles

CHICAGO — Chess Records is the national distributor for the Jewel Record by Bobby Charles. The record is called "Everybody’s Laughing." The record has gathered much steam since its release in the South. Charles is the writer of such as "See a Little Alli-
gator," and "Walkin’ to New Orleans."
HEADED FOR NUMBER 1!

Faron and Margie

'So, 'Keepin' Up With the Joneses'

A Billboard Pick!

MARGIE SINGLETON & FARON YOUNG

KEEPING UP WITH THE JONESES

(Tree, DAI) (2/21-Mercury 72237)

A smooth country ballad held with conviction and empathy by the duo. Story tells of the folly of a couple trying so hard to keep up that they follow the leaders right into a divorce court. Flip is "No Thanks, I Just Had One" (Moss Rose, DAI) (5/3).

COUNTRY MUSIC CORNER

By BILL SACHS

Smoky Smith, who has been promoting c&w. shows in the Midwest for the last 12 years, has set the Fernl Husky unit for the KRTN Theater, Des Moines, March 15, and the starring Cash show at the Auditorium, Minneapolis, April 3. Also at KRTN, Des Moines, Des Moines, April 12. Buck Owens appears on the Jimmy Dean show on March 12. . . . Ramblin' Lou, veteran country singer at Station WJUJ, Niagara Falls, N. Y., reports that his recent promotion of the John Converse unit attracted S.R.O. business at three performances. Featured, besides Cash, were Tex Ritter, Bill Monroe and June Carter. . . . Marty Robbins and his supporting crew, comprising Lonnie Dunn, Bobby Byker, Jack Frant, Joe Babcock and Don Winters, wind up their two-week Australian tour March 13, after which they will return immediately to Nash- ville. . . . Tompall and the Glaser Brothers and Warner Mack were recent guests of WEXL-Radio in Detroit, and Bob Clark, Bill Mobley and Tom Berry showed them around. WEXL, now the No. 2 station in Detroit, recently removed from their old location on 14th Street to a new one on S. Livernois. Three country artists who were considered too pop.

Buena Vista Productions, headed by Earl Perrin, has moved its main offices to Suite 2075 in the Mason-Central Building, Phoenix, Ariz. The firm will retain its branches at the Buena Vista Hotel, Stafford, Tex., and in Chicago. Buena Vista handles the managerial reins on Bobby Barnett, who took his band into the Trail Motor Hotel, Tucson, Ariz., Thursday, (as the first c&w. combo ever to play the spot. Bobby returns soon to the Mata- dor Room of the Buena Vista Hotel, Safford, Ariz., for his sixth engagement there. . . . The Roundn, Fa, Fair, second larg- est in the State, last week week Shirley Hunter and her "Hootenanny and Country" show as the opening night grandstand feature August 10. . . . Al Turner, for the last 18 years one of the top country jockeys in the nation, now with KPCN-Radio, Dallas, likes to tell about the time he was handling the bookings for "Big D Jamboree," Dallas, and found himself sorely in need of a guest artist for "Big D." In despera- tion, he called the "Louisiana Hayride," Shreveport, who offered him Webb Pierce and band for $200. Al had barely heard of Pierce, who then was registering for a small label out of Shreveport. Al had no choice but to book Pierce and his group. On that Saturday night back in 1949, who showed up at the "Big D" but band leader Webb Pierce, a fiddle player named Sonny James, a lad called Faron Young on guitar, a four-part vocalist named Goldie Hill; another guitar player, Tommy Hill, and a bass player named Till- man Franks. The group split the $200.

Jim Gimmill Productions, Richmoncl, Va., handling the Shirley Hunter show, has secured the services of a promotional di- rector to aid civic groups book- ing the show on advance ticket sales and promotion. Currently in progress is a promotion for the Richmond Sertoma Club.

SALES! SALES! SALES!
Bobby Lord

LIFE CAN HAVE MEANING
HICKORY 1232

"Betty & Dupree"
LW

"Got My Mojo Working"
Sun 2399

Tuff Charl Buster
SAVE A LITTLE MONKEY
by
The Corsairs
Tuff #375

ANDRE PREVIN plays JIMMY M-C Hugh
Columbus Album, "SOFT AND SWINGING"
CLASSICAL SPOTLIGHT

SACRED SPOTLIGHT

HIGHWAY TO HEAVEN

Jimmie Davis, Decca DL 4432 (L); DL 74432 (S)

Governor Davis has another powerful and stirring country gospel package here that features titles previously sung in the theater. "Highway to Heaven," "He's Holding My Hand," and "White Roses" are among the better tracks.

CHILDREN'S SPOTLIGHT

HOW TO TELL TIME

Simon Says M 24

A fine educational tool for daddy and doctor. Youngster is taught the value and uses of time and how to tell time in a highly entertaining fashion. Music and dramatics are skillfully utilized. Package also includes a cardboard clock for the youngsters.

POP SPECIAL MERIT

DEAD RINGER

Sound Track

Warner Bros. WLS 1536 (M); WS 1536 (S)

"Dead Ringer" is a full of murder and violence. Appropriately the sound track music is, haunting. Andre Previn's name on the music, plus an all-star cast with Berthe Davis, Karl Malden and Peter Lawford will more than likely prevent this from being a box office success and the LP will not.

IN WHITE AMERICA

Original Cast

Columbia BCL 6302 (M); KC 2430 (S)

This hit Off-Broadway show should appeal to those original cast collectors with a special affection. Drawn from characters created by Howard Reynolds, the cast was led by Raye Biegler, Robert Drivas, and Richard Benjamin. This listing is for the complete score, with the title number.

JAZZ SPOTLIGHT

JAZZ ODYSSEY VOLUME 1

THE SOUND OF NEW ORLEANS (1917-1947) (3-12")

Various Artists. Columbia CIL 30

Another album for the collectors. This set is filled with those LP's of interest in the jazzape. A complete package which should be of interest to all fans and not just to those with the jazzophile.

CLASSICAL SPOTLIGHT

KARL BOHM CONDUCTS RICHARD STRAUSS

Deutsche Grammophon SLPM 136 866 (S)

A fine collection of Strauss masterpieces. For many years, the Bohm has been considered as the greatest of Strauss conductors. Under Karl Bohm, who worked in close personal and artistic collaboration with Strauss, the music from "Salome," Eulenspiegel," and "Satanella's Dance" are all favorites with classical music buyers.

JAZZ SPOTLIGHT

SACRED SPOTLIGHT

MORE OF THE BEN

Jimmy Reed. Vee Jay VJ 3100

This album is bound to sell well in the South and Southwest. It has a good many country gospel favorites as song by one of the most popular gospel groups in the country. Among the fine many tracks are "On the Wings of a Dove" tracks as up one of the best.

SACRED SPOTLIGHT

JIMMY REED HOOKER CONCERT AT NEWPORT

Vee Jay VJ 1078

Here's a package which should sell off the record in these areas where partime to blues lovers. Hooker is in his Free Style here, with performances which have style and style. Included are "I Can't Quit You Now Blues," "Bogum," "Big Baby Don't Love His Way," "Boomin' Room Blues," etc.

JESS THOMAS

Classical Grammophon SLPM 136 287 (M)

Jess Thomas, the tenor from Hot Springs, AR, is considered by many as one of the decade's most promising Heiden man. This set, as new status version of "Lohengrin," has a performance of the tenor's own, and gives opportunity to fans to sample his treatment of Wagner's "Wanderer's Nachtlieder," "Lohengrin," and others.

SPECIAL MERIT PICKS

ABIT OF IRISH HUMOUR!

Willie Booby. Avoca 33-AV 147

With St. Patrick's Day a mere month away, this album could prove a potent seller in Irish neighborhoods. Booby has a substantial following among Irish Americans and this set is filled with light, mirthful ditties that tickle the Irish fancy.

Pop SPECIAL MERIT

HAPPY END

Lotte Lenya. Columbia DL 5630 (M); OS 2032 (S)

This long awaited recording should be in demand. In that last known of the Bech Warl_opt, it contains some of the best songs of their collaboration. Songs in German and English, the latter composed by the latter composer's wife could bring it to

POPULAR

ADVENTURES IN PARADISE VOL. 1

Various Artists. ABC Paramount ABC 361 (S); ABC 362 (M)

AFTER THE LIGHTS GO DOWN LOW AND MUCH MORE! 1

Freda Payne. Impulse A-53 (M); AS-53 (S)

SELECTIONS FROM SOUND TRACKS AND FILM SCORES

Various Artists. AHRM 1369 (M)

ROMANTIC ORCHESTRA

Curt Weltrich, RCA Victor LM 2692

SELECTIONS FROM SOUND TRACKS AND FILM SCORES

Various Artists. Atlantic 13684 (M)

THE BEST OF JESSE CRAWFORD (12")

Decca DXB 171 (M); DXS 7171 (S)

NEW ORLEANS HOME OF THE BIG BAND FILE

Various Artists. Miltin LP 9004 (M)

HALLELUJAH THE HILLS

Sound Track. Fontana MGF 3075 (M); SBP 67534 (S)

BEST OF THE BLUES. VOL. 1

Charles Brown/ T-Bone Walker / Tommy McCook's. Imperial LP 9275 (M)

CLASSICAL

OPERA RECITAL

Robert Merrill. London 1536 (M); 1537 (S)

SCHUBERT: KLAVIERSONATEN B-10

Geo Anda, Piano. Deutsche Grammophon SLPM 135 880 (S)
Dealers want it ... record fans want it ... the whole record industry needs it—a regularly published LP record magazine-catalog to help dealers sell more to their customers and help their customers buy more of the albums they enjoy most.

Billboard's Fall Record Gift Catalog proved it with a distribution, through dealers, of almost a quarter million copies. And with comments from dealers across the nation, like: "...the use of our gift catalogue I read from customers I hadn't seen in years" and "we intend to use similar catalogues published by you in the future..." and "we topped last year's sales figure by a wide margin and can definitely trace this increase to the use of all your record Gift Catalogs." And here it is—the follow-up to the super-successful "Records Made Wonderful Gifts" catalog. Billboard's sparkling new RECORD PREVIEW. Check the exciting new features each and every regularly published edition will contain—to get consumer attention and to build new record customers for you.

Full Color Cover for maximum attention and appeal.

New Album Releases (with many album opuses in full color plus descriptive comment on each album) contents. These will be albums which most dealers will carry in stock ... all top albums in all major categories.

Best Seller Charts ... Selected charts on current best selling albums in all of the most popular categories ... to remind customers to buy those top albums they want for their own.

Feature articles on artists, songs, shows, and items of timely interest to consumers.

Chatter Column ... Information about artists on record albums ... human interest information, artists' activities and future plans.

Musical Cook Book ... Favorite recipes of top artists like Pat Boone, Leonora Price, Bunky Goodman, Bill Evans, Bing Crosby, Jo Stafford ... many others.

Handy check-off order form in every issue to make buying by mail or in person easier.

First Issue Coming Soon ... Special Dealer Discount for Orders Received Before March 16. Complete Price Schedule and Order Form Below. Order Now!!

IMPRINTING AVAILABLE: Your own store name, address and telephone may be imprinted on the cover to personalize your copies and put you in the big leagues with a monthly color offer targeted all your own.

The order form, easily detached by customers, may also carry your store name and address. It makes it easy to get mail and bring-back orders from your customers.

Please accept my order for Billboard's new consumer record magazine, RECORD PREVIEW, as follows:

Date of Order: __________________________

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I understand all orders will be shipped by rail. Orders prepaid by the publisher unless I specify otherwise. In shipping, in which case I will pay all shipping charges.

I understand 50 per cent payment against total cost of this order which amounts to $500.

(Special note: This order form is to be used for the first issue only.)

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Order must be prepaid and must be postmarked by March 16 or earlier. Final deadline is March 16. Complete order form and order now!!

DEALERS! ORDER NOW AND SAVE, SAVE, SAVE!

15% Discount

More Savings

ORDER NOW FOR ALL FOUR ISSUES TO BE PUBLISHED IN 1964

Here's an example of how these savings can work for you:

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The normal price for this issue is $170. With an order of 1,000 copies, you get a 15% discount on the total. That's $255 for 1,000 copies. So, you're saving $75 on the normal price.

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So, order now and take advantage of these amazing savings. Order before March 16 and get your next issue at a lower cost. Use the handy form now to place your order and save money!!
AUSTRALIA

(Courtesy Music Maker, Sydney)

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HITS OF THE WEEK

This Last Week
1 21 I WE HER STANDING THERE—The Beatles (Parlophone)—London
2 20 I WANT TO HOLD YOUR HAND—Beatles (Parlophone)—London
3 22 MY BABY LEFT ME—Dave Berry (Decca)—Sheffield
4 21 UM, UM, UM, UM, UM—Major Lance (Columbia)—Los Angeles
5 28 DO YOU REALLY LOVE ME jr—The Dells (Parlophone)—London
6 27 THE BALLAD—The Searchers (Columbia)—Los Angeles
7 29 I'M LEAVING IT UP TO YOU—Tony Bennett (Cassette)—London
8 28 ROZEN HELEN DORREN—Annette Kellerman (Philips)—Hamburg
9 26 DO THE HOUND DOG—Don Juan Serrano (Scepter)—Philadelphia
10 22 SPEG A LA IA—Wilkie Aliota (Philips)—Hamburg

DENMARK

(Courtesy Quaa, Copenhagen)

This Last Week
1 24 I'LL GIVE YOU A LOVELY BUNCH OF COCONUTS—Bill Haley and His Comets
2 23 WE WILL HOLD YOUR HAND—The Beatles (Parlophone)—London
3 22 DOMINOQUE—The Singing Comets (Fontana)—London
4 20 JOIN MY LOVE—Sue & Sidney (Cassette)—London
5 19 BEAUTIFUL DREAMER—John Lee Hooker (Cassette)—London
6 18 I'M YOUR BABY—The Ronettes (Cassette)—London
7 17 SECRETO—Kathy Kirby (Cassette)—London
8 16 I LOVE YOU—The Artwoods (Cassette)—London
9 15 LEVEL HEET—(Do My Party)—Rita Story-Line (Cassette)—London
10 14 DU SKAL BARA T'A DET ROKA—Gert Parlasch (HVV)—Hamburg

FLEMISH BELGIUM

(Courtesy John Box, Manchester)

This Last Week
1 21 MARIA ELENA—Los Angeles Chorus (HMV)—London
2 20 TOMBE LA NEIGE—(Cassette)—London
3 19 IF I HAD A HAMMER—Saw Horse (Cassette)—London
4 18 THIS IS YOUR LAND—Titi Lopez (Parlophone)—London
5 17 ALLENE—(John Lee Hooker)—London
6 16 TCHIN TCHIN—Richard Anthony (Cassette)—London
7 15 VOGLI—Paul Anka (Cassette)—London
8 14 ME MUPORTA DEL MONDO MARTE—Rita Pavone (Parlophone)—London
9 13 LA VENDIMIADA DELL'AMORE—Amedeo Latero (Parlophone)—London
10 12 MAS NO CA MASC—(Cassette)—London
11 11 VERLATEN HART—Willie Nelson (Parlophone)—London
12 10 DON'T TALK TO HIM—Chris<Transaction>(Cassette)—London
13 9 MARIA ELENA—Los Angeles Chorus (HMV)—London
14 8 MARIA ELENA—Los Angeles Chorus (HMV)—London
15 7 DON'T TALK TO HIM—Chris<Transaction>(Cassette)—London
16 6 THE LOVES OF Y—Monsieur(Fotinas)—London
17 5 I'M THE LONELY ONE—(Cassette)—London
18 4 JUDE—(Cassette)—London
19 3 SHIRLEY—(Cassette)—London
20 2 BABY I LOVE YOU—(Cassette)—London
21 1 THE WILD BUNCH—Belinda Music

FRANCE

(Courtesy Quaa, Paris)

This Last Week
1 22 SHE LOVES YOU—The Beatles (Cassette)—Paris
2 21 LA MAMMA—Charles Aznavour (Bacar)—Paris
3 20 JU DE CHANTE—Steve Martin (RCA)—Paris
4 19 EXCUSE MA PATERNITE—Johnny Hallyday—Paris
5 18方向盘—Charles Aznavour (Bacar)—Paris
6 17 MADEMOISELLE—Frank Alberio (Bacar)—Paris
7 16 FITZ—Pierre Richard (Bacar)—Paris
8 15 I'AUNAIT U A HAMMER—Johnny Cash (Cassette)—Paris
9 14 LES TROIS MOUTARDES—Vogue—Paris
10 13 LA VEGUE DIA LA MIA—(Cassette)—Paris

JAPAN

(Courtesy Utamurutuki, Tokyo)

This Last Week
1 21 JUDSON QUARTER—Kazumasa Yoshita (MGM)
2 20 TOSHIO—Toshiro Mayuzumi (MGM)
3 19 KANAPU NO IPSUGUSU—Asakusa Yukishi (Tokyo)—MGM
4 18 MENDOZU MIYATO—Ukiya Jais—MGM
5 17 I LEFT MY HEART IN SAN FRANCISCO—Toshiro Mayuzumi (MGM)
6 16 THE SONG FROM THE TOP OF THE WORLD—Kazumasa Yoshita (MGM)
7 15 OSAKA—Osamu Fujimoto (MGM)
8 14 ME—Miyuki Kobayashi (MGM)
9 13 I CHICHE—Yasuko Nakamura (MGM)
10 12 SHICHI NIN—(MGM)—MGM

HOLLAND

(Courtesy Piet indoors, Amsterdam)

This Last Week
1 24 I WANT TO HOLD YOUR HAND—The Beatles (Parlophone)—Paris
2 23 POUR MOI LA VIE VA COMMENCER—Johnny Hallyday (Philips)—Paris
3 22 MARIA NO MAS—Cassette—Paris
4 21 NIMM DEINE WEISE GUTTER—Bernard van der Grinten (Philips)—Paris
5 20 THIS IS YOUR LAND—(RCA Victor)—Paris
6 19 ROZEN HELEN DORREN—Annette Kellerman (Philips)—Paris
7 18 IF I HAD A HAMMER—Ludwig Musical (Philips)—Paris
8 17 DAMES—(Scepter)—Paris
9 16 RECUERDOS DE DOMINIQUE—Angelica Maria (Hispano America)—Paris
10 15 BOUQUET DE L'AMOUR—(Cassette)—Paris

COUNTRY MUSIC CORNER

Continued from page 40

Randy King is manager of the Sultan's Three Headed Worm. It was the nity-ner who bowled recently with Carl Smith as the feature. Larry A. Moeller, senior director of the nationally acclaimed Denny-Moeller Talent Inc., Nashville, says there was no nity-ner but the spot, was in Denver for the opening. The nity-ner will tour four nights a week with top country topping. Upcoming is Billy Walker. February 26-28, K-BEL-Radio in San Antonio, recently presented its first "Great Old Ole Opry" show of the 1964 series, with a talent line-up comprising Webb Pierce, Sherri Adam, with the lady, Jimmy Dickens, Stallworth Jackson, Carl Smith and Slim Whitman. Veteran promoter A. V. Barnum, who owns and operates K-BEL-Radio, has a new line-up of two full houses. K-BEL is the only full-time radio station featuring country music in the San Antonio metropolitan area.

Weeb Pierce is slated to jet to Hollywood soon for a starring role in one of the weekly 90- minute TV shows starring the Glen and the Glorries and Brother Fonse and Yvonne Frommer who are the process of cutting a number of delayed radio network shows slated to be ready for release later this year. In the early spring.... Ernest Tubb and His Texas Troubadours last week kicked off on a tour that will take them through Oklahoma, Colorado, California and Texas, winding up at El Paso, Tex. March 2. bookings were arranged by the Hal Smith office, Nashville.

Willie Bryant

DIES IN L. A.

HOLLYWOOD—Willie Bry-

try music personalities. The

clair, 57, "former "Mayor of

is most recently a gospel
disc jockey on KDAY here,
died last week in Los Angeles. Bryant had gained his reputation in New York, and was born the same went after Word War II. He is survived by a sister and
dughter. Burial will be in New York Monday (17).

Bob Burton

Continued from page 16

London, 23, is known as one of the industry's most ardent supporters of the record business, has a long and distinguished record of achievements as an industry and civic leader.

He is chairman of the Copy-

Right Organization, the Ameri-

can Patent Law Association and is a trustee of the Copyright Society of the U. S. A. He has been chairman of the Commission on Music Affairs of the American Bar Association and the Radio and Television Commission of the Federal Bar Association of New York, is a member of the Bar Association of Connecticut, and has lectured on copy-

right at the Columbia and New York University Law Schools.

Judge Burton is a graduate of both the college and the law school of Columbia University.
INTRODUCES THE NEW, FRESH, EXCITING SOUND OF ’64!

Jezebel is here! and so are the GOLDELBARS

MAKE PROGRESS IN PHILLY

PHILADELPHIA — While there are a number of Negro-owned record stores throughout the area, and there have been a number of Negro-financed recording companies setting up shop here, what is believed to be the first independent record distributing company has been established by a group of Negro businessmen.

Locating along record and music machine industry now at 1211 North Broad Street, formal opening was held this week for the newly formed Progress Record Distributing Company. The new firm, staffed by many long-time members of the record industry, will do record promotion and publicity in addition to record sales and merchandising.

Setting up the new shop are Frank Miller, George Mosby, Morris Theordore and Archie Miller.

McKuen on Capitol

HOLLYWOOD — Rod McKuen, composer-vocalist, has joined Capitol as an artist and will cut an LP entirely of his own compositions for a March release. Label boss Don McGlashan has penned over 300 tunes, with 70 being recorded by various artists last month.

Belafonte to Colleges

NEW YORK — Harry Belafonte will launch his first tour of universities in the U. S. in almost 10 years this fall. The tour, now scheduled to include over 30 campuses, is expected to take approximately two months.

Decca Schedules ‘Becket’ Sound Track

NEW YORK — Decca Records has scheduled for early March release the sound-track album from the Hal Wallis production “Beckett,” with a score composed by Lawrence Rosenthai.

‘An extensive promotion effort is being mapped jointly by Decca and Paramount Picture sales coinciding with the World Premiere of the picture set for March 11 at New York’s Loew’s State Theater.

World Leases ‘Johnny’

HOLLYWOOD—World Pacific has leased the master of “Johnny Let Me Go,” featuring 13-year-old vocalist Jessie Paul, from Pan-Or Productions. Lark is a student at Van Noys Junior High School and her father is famed jazz drummer Irv Kluger.

THE LEADER IN THE OLDIES FIELD

Mr. MAESTRO RECORDS

7 Central Park West, N.Y.C.
 ciphertext
WITH THE COUNTRY JOCKEYS

* Continued from page 14

Country music. "No got 'em, no play 'em," is the way the Cowboy puts it. Blair also has available to brother jocks his new release, "For a Life Time." Write him in care of the station.

We program two hours of country each morning, the only c.w. show in the Colombia Basin, and are finding it difficult in obtaining new releases," writes C. I r l a n G r a c e, program director at K W I Q, Moses Lake, Wash. "We would like to keep current in the c.w. field, but we receive only three or four records a month."

Another to put in a bid for better record service is Jim Neal, of W I E L Radio, Elizabethtown, Ky. The station presently airs 20 hours of country music weekly. Jim says, with a chance of more time to be added soon. Neal invites country jockeys to write him for samples of Merle Kilgore's "Johnny Zero" and Claude King's "That's What Makes the World Go Around." Johnson also has available latest singles by Faron Young, Warrar Arms, Carlene Rose, Red Drunky, George Hamilton IV, Margie Singleton and Tom Tall.

Mike Hight, veteran c.w. jockey and now vice-president of stations W I Z S, Henderson, W R M T, Rocky Mount, and W P X Y, Greenville, all in North Carolina, scored points recently when he signed a recording pact with Tom O'Neill's Petal Records and placed two of his original tunes with Dunrovin Music. His Petal platter, coupling "Can I Have My Heart Back Now" and "Time for Chips to Fall," is set for immediate release. Deejay copies are available by writing to Tom O'Neill, P. O. Drawer, Southern Pines, N. C. . . . Country deejay staff at K P C N, Dallas, now comprises Horace Logan, Al Turner, Mack Curtis, Lee Brown and Joe Poovey. Recent guest stars on the station included Webb Pierce, Hank Williams Jr., Joyce Smith, Audrey Williams, Howard Crocket and Gene Hendry.

Manning the turntables at W F M X, Statesville, North Carolina's only full-time c.w. and gospel station, are Fred Covington, Bashful Bob Seagle, Little Don Coffey, Larry Pharr, Houston (Ron) Peters and Bill Gaither. W F M X airs c.w. and gospel 171/2 hours a day, Monday through Saturday, and can always use programming material from the artists and disk jockeys, especially gospel platters. They also invite artists to shoot in station-break tapes. . . . Deejay copies of James Kent's new release on the Dee-Jay label, "Round-Hole Guitar" and "You Gotta Crawl Before You Walk," may be obtained by writing to Dee-Jay Records, 1515 S. Walker, Oklahoma City. Both sides were written by Kent Harrison, who also penned "Workin' Man," Bobby Barnett's new release on Sims.

For a copy of Jerry Smith's new release on the Rosie label, "Easy Rocking Chair," a copy of your station letterhead to Madi- son Distributing, 503 West 74th Street, Minneapolis. . . . I've got a flock of new releases for deejays who'll better in their station letterhead," writes Slick Norris, P. O. Box 653, High- land, with "Johnny O'Neil's new release on K O R A, Muskingum, is growing but I still need coverage from many sources that aren't covering me now." Dick Damron infos from Bentley, Alta., that copies of his new RCA Victor release, "Hello, Heartaches" b.w. "Pretty Moon," may be obtained by writing to him at Box 194, Bentley.

Harlan (Cowboy) Blair, c.w. P.D. at K O R A, Bryan, Tex., now operating on a 1,000 watts, up from 250, puts in a plea for

THE LEADER IN THE OLDIES FIELD

MR. MAESTRO RECORDS
7 Central Park West, N.Y.C. 20

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

BROther Jack McDuff
at the jazz work-shop

Mr. Maestro

THE BEST OF MAJOR LANCE

Sensational Smash Hit!!!

O K S A MAJOR LP TROPHtM!!

Public Service at WLJB 'Daily Effort'—Novik

NEW YORK — At WLJB, New York City's full-time Negro oriented radio station, public service is an integral part of daily programming. The station's latest public affairs project evolved out of an uninvited event: the forthcoming World's Fair in New York City, 300th Tercentenary celebration taking place this year.

To Harry Novik, WLJB's general manager, the combination of events represented an opportunity for service. "It didn't arise, reasoned Novik, "find a way to outline the Negro's contribution to New Jersey and take it to these 300 years."

With the aid of Alpha Kappa Alpha, His Negro sorority, professional and career women and WLJB's staff and facilities, a series of hour-long programs, "Negroes of New Jersey" evolved. Sorority members began an intensive search through tons of old records housed in state, local, and church archives.

It was this thoroughness for material proving the Negro's contribution to our nation's growth that led to the second phase of the project. Educators and civil rights leaders had always been aware that school textbooks lacked mention of the Negro's role in establishing the American Heritage. Until recently, publishers with national distribution were negligent in uncovering documentary evidence and printing it. Now, however, because of WLJB-AKA research, much material has been compiled and categorized, and is being made available to all takers.

Under Novik's direction a series of WLJB editors worked on a broadcast outlining the need for a greater inclusion of the Negro contribution to the future. About the time the editors were being aired, the New York and Connecticut chapters of AKA joined in the drive by offering services to help develop the project. Harrison Williams, Jr., United States Senator from New Jersey, was so impressed with the WLJB-AKA group that he had personal praise on the floor of Congress and his remarks became part of the Congressional Record.

Recently the station began the third part of its project. Letters were mailed to foundations all over the nation asking for support in order to reprint many of the valuable texts uncovered by the WLJB-AKA research staff.

"Effective public affairs programming does not necessarily require the outlay of large sums of money," observed Novik, "the installation of a station must make, however, of the station's creativity, imagination, and above all, effort."

WWWS Salutes Ray Schneider

PITTSBURGH—Ray Schneider's Day was observed here last week by State-wide America honoring the veteran deejay, chief announcer and news editor on his 30th year with the station.

Unofficially, Schneider, dean of the Pittsburgh radio announcers, went on the air in 1932 as an unpaid fill-in voice when WWWS's studios were located in the Hotel Schenley, now a University of Pittsburgh dormitory. The station is now in the Hotel Sherwyn in downtown Pittsburgh.

The highlight of his career was in 1947 when 27 of his weekly 58 new shows were honored. His staff associates have included Bill Stone ("Out West Right"), Cullen, Walt Framer, Al Hefler, Rosy Rosswell, Bob Prince, Olie O'Toole and sports editor Joe Tucker, who joined WWWS in 1936.

Who's 'Alleycreek'? — Continued from page 12

Public Broadcasting Network's area for you and yours.

And our popular prices extend even to our fabulous gourmet restaurants...

COLLEGE INN-PORTHURSTER Port House, Lounge, Grill Well-Of-The-Sea, Caffé Casale

Everything exciting is within walking distance. Free radio and TV. Drive-in garage parking.

No charge for children under 12.

RECORDS
371 \& 2222 TEXAS
30 years in the
THE LEADER IN THE OLDIES FIELD

THE STARS SHINE ON COLPIX

FEBRUARY 29, 1964

300 years In the

THE PERC MILS
BAR 10516

HITSVILLE STRIKES AGAIN!

THE SUPREMES
RUN, RUN, RUN

Shelly Farnese
"FEBRAL SEASON'S OVER"

ABC 7387

A DIVISION OF COLUMBIA PICTURES CORPORATION

FOR SPOTLIGHT

Shelly Farnese
"FEBRAL SEASON'S OVER"

ABC 7387

HIS TOP MAIL GLOSSY PHOTOS

All sizes — quantities — color or black and white. Post cards, mounted albums. It will pay you to see one free sample and complete price list before ordering anywhere. Write today for new low prices, samples, etc.

MULSON STUDIO
Box 2413, Bridgeport, Conn.

ENJOY POPULAR PRICES
at our newly remodeled
1500-room, world-acclaimed
SHERMAN HOUSE

Yes, everything has been newly decorated just for you and yours. And our popular prices extend even to our fabulous gourmet restaurants...

It is the limited opportunities made this even more of a feast or fami-
ly business that New York. Most of the work here is radio or TV with some writing and production of commercials."

Lawn is known to many broadcasters as the former pro-
director of WTMN radio (now known as KYW since Group W purchased it from NBC), and later as KYW's execu-
tive producer before moving to the other side of the house. To-
day, he, Sheldon, the show's star, and producers, Don Rumba-
baugh and Roger Ailes, procure the children's show together in daily story conferences.

Because nobody wants to call attention to the fact the "Vo-
aeous" sound, "Wally" and "Freddy" have to have a little vocal help, Lawson Dem-
ing is, perhaps, the most unknown man at KYW-TV. Ex-
cepting covered by heavy make up, the picture is the first in almost five years, showing Law-
son Deming appearing as Law-
son Deming (the one wearing the head set, I think).
Andre Previn Has Emerged as A Leading Conductor-Composer

By ELIOT TIEGEL

ERYLY YOD—Andre Previn has been a remarkable answer to the phenomenon known as the Beatles. In five cities since January 5, Previn has drawn record-shattering audiences to his classical performances and has been adored by legions of adoring fans, ranging from youngsters to hard core serious music aficionados.

In Houston, on January 24, Previn conducted a session that may be remembered as one of the highlights of the season. At the last of the three concerts, Previn and the Houston Symphony were cheered by an audience of 12,050 persons. In this concert, the Symphony performed Beethoven Piano Concerto No. 5, and one of the soloists was none other than Houston's own, the Superintendent, Mr. Louis Stern. Previn, with his usual skill and precision, brought out the beauty of the music and the virtuosity of the soloist. The audience responded enthusiastically, and the concert was considered one of the highlights of the season.

In Houston, Previn was accompanied by the 300 people under his baton, and with the Monsanto Chemical Company buying up the Sunday (16) performance.

Beethoven Piano Festival From Hands of Artur Schnabel

By JOHN HAYS

NEW YORK—Prominently displayed in record stores these days are the Artur Schnabel press books, a series of the Beethoven piano pieces. Word from Angel Records is that the records are doing fine and possibly making their mark. No wonder. They represent one of music history's most grand and renowned figures. If you wonder who they are, you know nothing of the classical tradition. And no wonder. They represent one of music history's most grand and renowned figures.

In addition to the sonatas there are the five Beethoven piano concertos, and their effectiveness is being compared to the most famous recordings of the century. Schnabel has recorded all four of the Beethoven concertos, and his interpretations have been praised by critics and audiences alike.

For instance, the concertos are considered to be among the finest ever recorded. Schnabel's interpretations are characterized by their clarity, precision, and emotional depth. His ability to capture the essence of Beethoven's music is unparalleled, and his performances are always充满 the atmosphere of sincerity and dedication.

Schnabel's recordings are considered to be the standard against which other recordings are measured. For over a century, Schnabel's interpretations have been the benchmark for Beethoven's piano music, setting a new standard for future generations of performers.

Schnabel's performances are considered to be a tribute to Beethoven's genius, and his recordings are a testament to the power of music to transcend time and place. Schnabel's artistry has inspired countless musicians and music lovers, and his legacy continues to influence and inspire to this day.

One can only imagine the impact that Schnabel's recordings had on his contemporaries and on the generations that followed. His recordings are a true reflection of the greatness of Beethoven's music, and they stand as a timeless testament to the enduring power of music.
ANNOUNCING ... a new service edition of major importance from BILLBOARD

1964 RADIO PROGRAMMING GUIDE

Section 2 of the April 11 issue of BILLBOARD
THE TECHNIQUES, THE TALENT AND THE PRODUCT FOR EFFECTIVE RADIO PROGRAMMING

A few of the editorial features and directories:
SYNDICATED PROGRAMMING SERVICES • TOP RECORD TALENT • "RESPONSE" RATINGS AND BEST-RATED DEEJAYS FOR SINGLES & ALBUMS FOR STATIONS IN TOP MARKETS • RADIO CONTEST IDEAS AND RADIO STATION PROMOTIONS • BILLBOARD'S 14TH ANNUAL JOCKEY ARTIST POLL • MILLION SELLING SINGLES & HALF-MILLION ALBUM SELLERS • 50 YEARS OF SONG HITS • MUSICAL COMMERCIAL PRODUCERS • RADIO NEWS SERVICES • PUBLIC SERVICE CAMPAIGNS • WHERE TO BUY DIRECTORY • FORMAT ANALYSIS OF TOP STATIONS

APRIL 11, DATE OF ISSUE
MARCH 14, ADVERTISING DEADLINE
OFFSET PRINTED—NO PLATES REQUIRED

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Handy 8½ x 11 Reference Format.

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212 PL 7-2000

HOLLYWOOD, CALIF., 90028
1520 NORTH GOWER
213 NO 9-5831

CHICAGO, I. L, 60601
188 W. RANDOLPH ST.
312 CE 6-1818

NASHVILLE, TENN., 37203
726 10th AVENUE N.
615-244-1835
150-Yr.-Old Firm Proves It Pays to Change With Trends

By RAYMOND V. PEPPE

PARIS—The story of Heugel begins in 1829, when Alexandre Heugel, grandson of the founder, opened a shop on the Boulevard Montmartre in Paris, specializing in pianoforte instruments and music. Several years later, they moved their store to its present address, 2 Bis, rue Vivienne.

They had been open but a few months, when Napoleon suffered a crushing defeat at Moscou, and began his famous retreat. Tschaikowsky, who was to immortalize this event in music, was born 28 years later. For that matter, 1812 was still 35 years before the birth of Thomas A. Edison, who numbered among his lesser inventions, the phonograph. The U. S. consisted of only 18 States, and its population was barely seven million. Our fourth President, James Madison had just been re-elected in the fall of 1812, and our country was involved in a war of survival with Great Britain until 1814.

During the early days of their business, Heugel's sold instruments and published music. Many of the greatest composers of the 19th century were their close personal friends. Scarlatti Splendor

Today as one goes through this truly remarkable shop, nestled in the rue Vivienne, and decorated in the scarlet splendor of the Second Empire Period, one sees the photographs of Franz Liszt, the Strauss family, Rossini, among others—literally a "Who's Who" of 19th century music. All of the inscriptions on these portraits testify to the years of dedication.

Editor's Note: The following is a music business success story more than 150 years old. Heugel's of Paris has kept its doors open for that many years, surviving wars, business occupations, and achieving success by keeping pace with changing industry trends. We invited Raymond V. Peppe, president of the Institute of Recorded Sound, to write the following report.

RUE VIVIENNE STORE occupied by Heugel for century and a half.

DEALER FEATURES current full-line, in-depth record inventory.

LAấTE IN SOUND equipment is displayed against a yesteryear background.

Phono-Tape MERCHANDISING

• BEST SELLING PHONOGRAPHs, RADIOS & TAPE RECORDERS

These are the nation's best sellers by manufacturers based on results of a monthly study of retailing patterns with sample tabulations of record-selling outlets (only) that also sell phonographs, radios and/or tape recorders. A different price group is published in the space each week. Each category appears approximately every 14 weeks.

The percentage figure shown for each brand is its share of the total number of weighted sales dollars obtained from retail shelf sales reliance. Figures are based on the rank order of manufacturers' sales at each dealer, and weighted by size of outlet. Only manufacturers earning 3 per cent or more of the total dealer points are listed below.

PHONES LISTING BETWEEN $151 AND $200

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<td>11/23/63</td>
<td>Magnavox</td>
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<td>Voice of Music (V-M)</td>
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<td>12/8/63</td>
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<td>Motorola</td>
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<tr>
<td>2/9/64</td>
<td>Others</td>
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</table>

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

Zenith Promotes

CHICAGO—Zenith Sales Corporation President Leonard Herkes and Zenith's Neil James, chassis engineer, have announced that John Phil Wood to vice president in charge of distribution, Fisher was vice-president and distribution manager. Wood had been vice-president and field sales manager.

Revere Wins Prize

ST. PAUL, Minn.—Industrial Design magazine has honored the Zenith Revere stereo tape cartridge system as one of 1963's best designed consumer products. The competition was made up of the publications 10th Annual Design Review. The unit is made by the Zenith J.L. Company's Revere Wollensak Division.
30 U.S. Hi-Fi Companies Report Fine Early Sales; Wins Screaming "Hi-Fi" Praise

By OMAR ANDERSON
FRANKFURT—The 30 U.S. firms exhibiting American hi-fi and stereo products at U. S. Trade Center here report promising early sales. "Many of our dealers, importers, wholesalers and other prospective trade customers for this type of equipment showed the 10-day exhibition which closed Thursday.

"A final tally on sales will be given later. However, American exporters and the Trade Center, which is sponsored by the U. S. Department of Commerce to stimulate the export of hi-fi and stereo products on the German market, are seeing a wealth of opportunities in the German hi-fi and stereo market.

"The rapidly expanding German economy is reaching the stage of American affluence, thus widening considerably the market for home music. Already, the phonograph industry is a big business.

"What the German customer gets from American firms are products and components that have more than a competitive shakeout of more than a decade in the volatile U. S. market. U. S. products represent the highest achievements in the science of reproducing in the home the music of an FM broadcast, a vinyl disk or a magnetic tape.

"A U. S. Trade Center official said, "The hi-fi and stereo show is another important exhibit we have had here. The response by the Germans is a veritable demonstration of American producers in this field. And at the very end of refinements, these components are years ahead of conservatively designed European models. Europe could succeed in producing them, but only at prohibitive cost, because the market for this type of equipment, though quite large in America, is still too small here to permit production in economical quantity."

Hi-fi and stereo, as the U. S. Trade Center official indicated, are relatively unknown in West Germany. Paradoxically, this fact, according to the official, is the U. S. trade's optimism about the German market potential.

With help from the Trade Center, the 30 U. S. firms have staged a large scale promotion of their products. Scores of photographs and finished products were on display covering a wide range of equipment from tape recorders, amplifiers, tuners and loudspeakers, through turntables, cartridges and kits for home assembly.

Six air-conditioned, soundproof booths were built to permit exhibitors to demonstrate the sound quality and control of their products. Six booths were virtual miniature sound studios.

To stimulate interest in hi-fi and stereo in West Germany, the Trade Center, for the first time, will conduct an exhibit to the public as well as trade. Four days and one Sunday afternoon were reserved for the public. The exhibit was also open week-end, courtesy of the sponsor.

Also, to demonstrate to the maximum number of persons the sound quality and control of these U. S. products, a series of five lecture-concerts were given at the trade center's Information Agency's Amerika Haus in Frankfurt.

NORFOLK—Wrap, featuring high-fidelity products, has upped its on-the-air time to 24 hours.

How Much That Man in Window?

MONTGOMERY, Ala.—Playing the role of a "prisoner in the window" was the basis of a colorful promotion which has helped Kelly-Brown Television Laboratories, in Birmingham, to sell a profitable extra volume of stereo phonographs as well as television.

A promotionally minded manager with a real sense of humor, Roy Redmond of the store constructed himself a "cell" in the window. Using an old television set and a large, heavily windowed cell, and a sign which read "Help! I want out!! Ask me how I can help you!"

A microphone on the table, and another outside on the glass, made it possible for Redmond to speak directly to curious pass-

The exhibit was also open week-

As to tape recorders: "We've looked closely at this area, but we haven't yet seen the item that ers, and tape recorders, and gives us what he calls his own "cornball approach" to selling.

FEBRUARY 29, 1964

PHOENIX MARKET STARTED

Now—For the first time—enjoy a luxurious room and luxurious meals in one of New York's largest and best located hotels—for just about the cost of the room alone!

$12.00 Continental Breakfast brought to you in your Room; Chops and Sea Food...in our celebrated Coin toon or Upper Club...The Empire State Building is your neighbor...Rockefeller Center...the shops, theaters, sights and sights of the real New York are steps away. Travel dreams come true at a fabulous saving in the comfort and convenience of Hotel

GRANT CLINTON (Write Victor Giles—General Manager. Clip this ad to your reservation or bring it along to enjoy the best in the house at this phenomenal low rate.)

OPPOSITE PAGE STATION—GATEWAY TO THE FAIR
News & Reviews

**Continued from page 49**

Florstead, Twon American companies, Vanguard and United Artists, will issue discs by Pears in this year.

There are rumors that Wil- liam S. Wilkins, name conductor of The Hague Resi- dency Orchestra, will be asked to take over one of the perma-

There was good reason for all the cheering. Miss Berganza possesses an extremely beautiful and disciplined voice. Ca- able of myriads, she has also been a role model of discipline. She was last heard at the Festival of the Holland in the first half of the program to Turina, Obradors and Falla in the second. Beyond the sheer elegance of tone, one was repeatedly impressed with the effortlessness and range of its projection.

Perhaps she spread occasionally in the upper reaches of her voice and perhaps she was a bit too ladylike in her ap- proach to the "Siete canciones populares espanolas" of Falla, but this was a small price to pay in exchange for the im-

There is no doubt that the tape recorder had his day and it is important to note that he has not been forgotten. He has been described as "the father of the tape recorder" and his work has been widely recognized. He was a key figure in the development of the tape recorder, which has revolutionized the way we record and reproduce music.

Review: Berganza

**NEW YORK — Teresa Berga- nza, Spanish mezzo-colora- turo soprano, played her first Carnegie Hall recital to a sold-out house Sunday (16). She completed her audience with the final minute and didn’t let up until the fourth and final score.**

February Shows

**NEW Swing To Baroque**

**Continued from page 49**

surprises and lustrous song. They are here admirably per-


This collection of Bach cho- rales includes the six Schubler chorals and among them is the organ attributed to his Leipziger period. These recordings were made in Hamburg, Sweden on an organ originally installed around 1800 and resembling the organ of Bach. It is masterfully played in these recordings by the renowned organist Carl Weinrich.

Stereo Promo

**In Germany**

WEST BERLIN — German radio producers are opening a campaign to promote the sale of stereo sets.

There is no doubt that this is a positive move, as stereo has become increasingly popular in recent years. It is important to note that this campaign is aimed at the general public, and not just at audio enthusiasts.

There are several reasons why stereo is so popular. For one, it offers a more immersive listening experience. Stereo allows for a more realistic and three-dimensional sound, which can be a very enjoyable experience. Another reason is the versatility of stereo equipment. It can be used for a wide range of purposes, from listening to music to watching movies.

The campaign to promote stereo sales is a welcome move, as it can help to increase the popularity of this format. It is important to note that this campaign is not just about selling stereo equipment, but also about promoting the idea of installing a stereo system in the home. It is important to note that this can help to improve the quality of life for many people, as it allows for a more enjoyable listening experience.

By promoting stereo sales, radio producers are not only helping to increase the popularity of this format, but also helping to improve the quality of life for many people.
**INTERNATIONAL EXCHANGE**

**BELGIUM**

The "Union Belge de L'Automatique" the only representative of Belgian Coin-Machines in the U.S., Canada, and Mexico. Exclusivelyimport all their coin operated equipment to all their Belgian and foreign friends with satisfaction all through this new year.

Importers and operators, visit our stand (524-526) at "L'Automatique" International Trade Show, Friday, March 25th-27th.

For further information, contact:

**UNIBEL**, 2, Rue des Filles-du-Calvaire, Brussels, Belgium.

**FRANCE**

RECORDING ARTISTS, FILM STARS and leading personalities always need an up-to-date foreign record of their sales in all countries. Directly from Our Stand at "Carnéval du Disque" at the Grand Séminar in Paris, We can regularly make this survey for you on the most efficient basis.

And the only way to get the healing of the sales is through Advertisements in Record Exchanges.

Take a subscription to our magazine, "T.S.A. Revue," 300 pages, 12 numbers, $60.00. Advertisement rates upon request.

**GERMANY**


**GREECE**

WE SEEK ONE ADDITIONAL RECORD LINE FOR GREECE, EGYPT & LEBANON with over 20 years' experience, in handling records in this part of the world. If you are interested in foreign treatment only from the firm that concentrates on your behalf, not ten or twenty years ago, let us know.

If you want information and want, why not write to:

MIDDLE EAST RECORDS
Evans Platonios, President
4 Sporic, Athens, Greece

**LATIN AMERICA**

ATTENTION, LATIN AMERICA

In Rio de Janeiro an inevitable HIT "BABY PATTY" -w slomotions of the big seller. Call or write in: Dee Jare (New Mexico) or the firm.

**CARNÉM RECORDS**

F. O. Box 1182, Chicago, Illinois 60680

**NORTHERN IRELAND**

There's no "blarney" about EMERALD RECORDS. Ireland's leading recording company. We are specialists in Country & Western, Religious, Irish and Celtic Records. We are always interested in leasing material on the above fields. For further information write Mr. Mervyn Solomon, President 67/69 Ann St., Belfast Northern Ireland.

Members of the International Federation of the Phonographic Industry.

**UNITED STATES**

RECORDS FOR EXPORT

All American brands combined in one shipment. ELLERTON EXPORT COMPANY

122 Broad St., New York 4, N. Y.
Home Grown Cites Clint Pierce

The following story pointed out that "On September 6, 1963, the Music Operators of America presented him with the Honorary Chamber Farmer Award.

The news story pointed out that "On September 6, 1963, the Music Operators of America presented him with a plaque in recognition of his many contributions to the industry as well as to the field of vending equipment.

CLINT PIECE

MOA Prepares PR Plans

CHICAGO — The baseball may be a snowy month away, but Williams isn’t taking any chance. The Midwestern manufacturer on the traditional rounders bandwagon early with the introduction of Grand Slam, a two-player, replay model baseball game, with an all-star cast of familiar names and over-the-fence home runs.

Players actually run the bases with a grand slam home run being played by a "real" batter hitting a "real" ball. A "real" pitcher throws a "real" ball, and "real" umpires make the "real" calls. Players are competing for the biggest "real" prize: the "real" gameroom lights up with all letters in the name. Players can earn complete sets of "real" real goods for the "real" grand slam homerun, with a "real" battery of "real" hits, "real" balls, and "real" bases.

NET profilt was $1,08,000, equal to 32 cents per share based on 1,794,504 shares outstanding. This was a gain of 34 per cent over earnings in the comparable 1963 quarter of $742,900 or equal to 25 cents per share based on 1,981,454 shares then outstanding.

Sales for the eight months ended March 31, 1964 increased to $12,535,238 in the corresponding period a year ago.

Shareholders re-elected the company’s 11-member board and approved an increase in the number of shares available for stock options.

Seeburg announced it has filed to have its stock listed on the New York Stock Exchange and may seek a listing on the American Stock Exchange.

Seeburg officials said such moves, their first since 1960, were a "move to get the company into the (Continued on page 62)
By ELTON WHISENHUNT
MEMPHIS — Use of the 33 rpm single has grown by leaps and bounds in use on juke boxes in Memphis and the Mid-South in the past year and operators foresee the day when it will completely replace the 45-r.p.m. single.

It will take some years, of course, because it took about eight years for the 45-r.p.m. to effectively replace the 78.

The "little LP" is not yet far asing as well as the 33 single, but is used widely, though in small number, by many operators and their use keeps growing.

Potential Excellent

The spot check survey of a distributor, an operator and two operator-distributors disclosed that practically all operators are using the 33 single, most of the little LP's in small numbers and the potential for both is excellent.

The most enthusiastic operator for the 33 single was Drew J. Canale, president of Canale Enterprises Inc., who is replacing all of his phonographs with new equipment.

He liked the 33 stereo single so well he will eventually have his whole route with them only.

He said: "I first got some 33 stereo singles from Poplar Tunes Record Shop, He (Joe Cuoghi) has got more of the finest services for operators in the U. S. H. Deising a terrific job.

"Anyway, I played some and they sounded terrific. I liked the difference in quality. We put out some on the boxes and the popularity spread from there. We were playing more than the other singles.

"So I went in for the 33 singles. It's the best thing I've ever had. I've got 25 per cent of the records on my route in them now and will eventually have my whole line in them.

"Ironically, Canale was one of the few operators who, just a few years ago, expressed doubt and disinterest about the 33 single. But 4,893 is far more than a very small per cent of them at most stores.

Little LP

But now he is completely sold on the little LP. The factors which seem to be the time-of-play element.

Whereas a customer purchases a single and brings it to be sold, Canale said he had complains that a person who wants to hear a certain record and plays a little LP had to wait too long.

"A customer puts 50 cents in to play an album to hear a certain record. It takes a far longer time. A far person puts a dime in to play a single and gets his fare. The other guy waits 30 minutes maybe before he hears his song.

He's had complaints on the juke box amp, but Cuttoff can't understand why the other singles are not as easy to get.

We've had complaints from the customers about it."

George Sammons, president of Sammons-Pennington Company, Seeburg distributor, said Canale is wrong. Sammons said: "The little LP is definitely here to stay. It develops new customers who had quit playing the joke box years ago. Now they play it because they like the music on the little LP.

"There is tremendous music available on them which is not on singles. The little LP's have music from the popular-fail selling albums. For example, Barbra Streisand has no singles. We have some little LP's out on her not obtainable on singles.

"Every operator in Memphis and the Mid-South is using either the 33 single or the little LP both. We started promoting the 33 single four years ago. There is no operator now who doesn't have the right tape machine that can play them.

"I've noticed this upgrading in programming: When we first came out four years ago with the 'Artist of the Week' line it was very popular. Now it is changing. Now it is changing. We actually have more requests for little LP's."

Wolf Lebovitz, treasurer of Southern Amusement Distributing Company, operator and distributor, said of the 10 little LP's out on five of their top locations.

Southern gets from the Moss program.

"We have a few 33 singles on each box," he said, which means we get from Rowe AMI. We upgrade programming by depending on the revenue the location brings in. We let that dictate as much as possible, and whether a new machine or new records.

"If everything else fails, we experiment and give the location the type of music it wants. Many locations are pretty much an individual thing.

"For example, one location recently requested that they be allowed to put their own records on it. Some seem regular customers wanted some old standards on.

"We put our records on. We were glad to do it."

George Sammons, president of S & M Sales Company, distributor-operator, participates in the Moss program's little LP's from the Rock-Ola Manufacturing Company.

This program started last November and he has received 25 so far.

"We use them on the better, more expensive locations," he said, "as well as machines which have the dual cranking device.

"The per cent of the machines we use them on is small now. Four other operators in Memphis and other cities have also started the program, and others in the Mid-South are using them.

"There is more and more interest in all the time and their use is on the increase.

"We are not using a great many 33 singles. Still the big thing for us is the 45-r.p.m. Still, there is more and more interest shown all the time in the 33 single. We can see gains it is making and eventually, I'm sure, it will supersede the 45-r.p.m. single because it is getting more. I mean, the record industry — to have all recordings at the same speed.

"I find that we upgrade programs by displaying more frequently the colorful record jackets at the top of the machines with a picture of the artist.

"We are using this more than ever to call attention to the records on the top. We have found it very effective. The customer will look at this and often find a number in the display he wants to play."
Tournaments Boom
Shuffleboard Take

NEW YORK—Coin shuffleboard tournaments in all parts of the country are testimony to a resurgence of sales and customer interest in the machines. Most of the tournament activity is not haphazard, but is arranged and encouraged by manufacturers and distributors, according to Nick Melone and Sol Lipkin of American Shuffleboard Company. They believe many coin operators are still unaware of the trend and its possibilities for collections. American’s Union City, N. J. plans offers ample evidence of the resurgence of interest in the boards. The factory is working six days a week to catch up with a big backlog of orders.

The tournaments begin on a strictly local basis, seldom involving more than a few locations in a single neighborhood, but winners of these competitions then meet their counterparts from other locales. This kind of play is going on in all parts of the country. In the states of Washington and Oregon tournaments reach up to the State level and have been covered on television. Lipkin says that his company underlines the importance of organizing local events for local tournaments. Distributors are constantly reminded of the value of such programs and can get whatever help they want from the manufacturer’s national experience in fostering this activity.

The current resurgence in coin shuffleboards reminds industry members of the first boom in the late 1940’s. Unquestionably, much of the revival arises from the fact that there is a whole new generation of customers in bars and arcades, too young to remember the coin-operated shuffleboards. Tournament play, Melone and Lipkin contend, can put the new popularity on a steady basis and prevent the nose-dive associated with pure fads. A non-coin sideline on shuffleboard is the presence of American Shuffleboard models on Polaris submarines. Tournaments are held while the boats are submerged on operational tours.

There has been a recent up-swing in coin pool tables as well as in shuffleboards, and tournament play is again a factor in the increased sales. New York State’s approval of the machines as non-gambling devices has spurred distribution in the State.

Rosen Gets Concession
For Airport Game Room

PHILADELPHIA — A game room featuring a wide variety of coin-operated machines will soon be an added feature for air travelers at Philadelphia International Airport. While there are a number of coin-operated machines throughout the air terminal building, the city of Philadelphia has just awarded a contract to David Rosen to operate a game room concession there. Rosen, president of David Rosen, Inc., Eastern Pennsylvania distributor of Rowe-AMI music and vending machines, said the game room at the airport will be operated and serviced by the William Simpson Company, coin machine operating company in which Rosen is a partner. Rosen said his aim is to make it a showcase for the coin machine industry. It will have the advantage of being located on the ticket floor so that the room will be seen by every airport person approaching the airport building.

“It will be impossible for any air traveler to pass it by,” said Rosen. “Not only will the decor be modern and bright, but the uniformed attendants will provide additional glamour to the room.” The game room, he added, would also provide a testing ground for new equipment and new games, since the airport brings together people from every part of the country at the same time. A formal opening is planned when the game room is completed. Local officials and theatrical celebrities will be present to call attention to the airport’s newest feature.

American’s
“IMPERIAL”

Pays . . .

The exciting IMPERIAL attracts more players and more coins because it is designed to work for you, the operator. Handily and stoutly constructed, its many new features include: Ball Pass Control, Pin Gate Control (even when electricity is off), beautiful, cushioned and sunneded, brilliant lighting.

For a game that will consistently earn high profits for you, your after year, you owe it to yourself to call your distributor or write for free color brochure.
55th Milestone Stirs Cheer at Northwestern

MORRIS, Ill.—The Northwestern Corporation, bulk vending machine manufacturer, rounds out 55 years of operation in 1964. From the 1929 Penny Merchandiser to the Tah Gum, Moon Rocket and Super 60 Capsule, Northwestern has been an innovator and leader in the field.

Ray Greiner, sales manager, recalls that the Penny Merchandiser was the first machine able to dispense not only peanuts, but other merchandise as well. Pistachios imported from Asia, were one of the other items, and when they immediately caught on with the American public, they hyped the entire industry.

The company followed with the Model 33 and the Model 33 Junior, the first low-priced peanut machine and the latter a smaller model for bars andレストaurants. The Deluxe and Tri-Selector appeared in the late '30's, to be replaced by the 33 Ball Gum model, which was designed to capitalize on the new product that had caught the public eye.

Models 39 and 50, both permanently in production opened the 1940's, when Northwestern continued to introduce new machines, and in 1959 the Golden line commemorated the firm's 50th anniversary.

With the growing popularity of jumbo ball gum and capsules in the '60s, Northwestern began to replace older units with the Model 60, and, in the years immediately following, the company took notice of the new age of technology, with its immense appeal to the young, by bringing out the Moon Rocket. On the machine not only gives a kid five balls of gum, but also starts a countdown for the next week's dispensing pad and sends a miniature rocket out on its course toward a lighted moon.

Greiner expects a banner sales year in 1964, basing his optimism on such portents as the acceptance of bulk vending in the A & P, the growth of capsule vending and the increasing strength of dime and quarter vending.

NAMA Plans State Meetings

CHICAGO — Four management experts from the Indiana University Graduate School of Business Administration will conduct a session on vending profits at the coming series of one-day annual meetings of National Automatic Merchandising Association State Councils.

Gilbert M. Perley, NAMA State Council secretary, announced that NAMA President Carl Millman, Automatic Merchandising Corporation, Milwaukee, and recently appointed AAMA Vice President J. Richard Howard, Automatic Retailers of America, Inc., Indianapolis, will alternate luncheon speakers at the meetings.

In all, NAMA will take part in 14 of the 23 state meetings held by affiliated State councils and other State vending groups between March 21 and June 20. The NAMA State council meetings replace the former annual regional conference conducted by NAMA since 1945.

Penny King's New Capsule

PITTSBURGH — The Penny King Company, manufacturer of vending machines, is in full production of its recently introduced Screw-Tite capsule, designed to eliminate any chance of opening inside the machine.

Penny King cites several advantages of the new style, which unscrews to open. A child can open the item without jumping on it, biting it or hitting it with a hammer, and it can be re-used as a container. A metal key ring series will be cut and each plastic charm is part of the line offered in the new capsule.

Casey Sales Mgr. of Mar-Tab Unit

MIAMI — Mar-Tab Vending, subsidiary of Canadian International Corporation here, has named E. F. Casey sales manager of its new industrial division.

Don Ebb, president of CIC's vending division, said Casey will be responsible for obtaining new accounts and general operation of the recently formed industrial section. Prior to his appointment Casey was associated for five years with the stock brokerage firm of Reynolds & Company in Philadelphia.

Perma-Vend Markets New Plastic Sealing Machine

CHICAGO — A new machine that automatically seals in plastic such items as photos, licenses, clip-on's and pass一本 was introduced last week by the Perma-Vend Corporation. The firm is headed by Al Cole, a 27-year vending industry veteran, who formerly headed Cole Vending Industries. Cole was responsible for developing one of the vending industries first cold shrink machines.

To operate the plastic-sealing machine, the customer inserts the item to be sealed in the front of the machine and it comes out in the rear fully sealed. Excess material can be trimmed off at the top of the unit. The machine is available in counter or floor-stand models. Cole said that several thousand machines are out in such locations as supermarkets, drugstores, bowling alleys and the like.
EUROPEAN NEWS BRIEFS

**DISK SHOP LOCATIONS**

**BRUSSELS**—Belgium's phonograph trade is eying record shops as potential locations. An experiment conducted in this direction at the Brussels department store l’Innovation has been highly successful.

Instead of the usual counter headset listening setup, l’Innovation is using phonographs to plug its disks. The Hot 100 are on the machines, which the customer audits simply by operating the phonograph.

There is no charge, and the records are usually not played to the end, making it possible to keep traffic moving. Moreover, the phonograph has far greater disk sales appeal than the headline phonograph arrangement, and it permits more than one customer to hear the disk.

**Push Kenney Game**

**COLOGNE**—A sales drive is being pressed in West Germany on behalf of products of J. H. Keeney & Company of Chicago by Mar-Matic Sales, Ltd., of London, the European distributor for Keeney products.

Mar-Matic is giving special attention to Keeney's Colorama two-player pinball, Colorama operates on the basis of matching colors as dictated by a "magic eye."

The game is receiving notice in the German trade press, which comments on the high-quality construction of the game. Colorama was introduced in Germany by Geoffrey Green, Mar-Matic's sales director, and Anthony Cole, its European representative.

**W. Germans Want Disk**

**COLOGNE**—West Germany's juke box manufacturers are continuing their quest after a special juke box disk, which would be produced specially for phonograph operators, to be distribu-

ted by the juke box wholesale trade to only operators.

This would be done by special agreements with the disk company.

There would be austerity disks without dust covers or other frills. This government for a revised disk market for the disk jocks, operators believe it should be possible to cut the cost of records to around 70 cents, compared with the present 51.18. The operators' organization, ZOA, is negotiating with major disk jocks.

**Austrians in Tax Scrap**

**VIENNA**—Austrian operators are in agreement with the Federal government for a revision of the federal and local system of taxing amusement machines.

Verband des Oesterreichischen Automatengewerbes (VOAG) has the various taxes and fees consolidated into a single lump sum payment. The VOAG complains that operators are viewed as fair game by all revenue-hungry local and federal governments.

The city of Vienna, for example, levies two separate taxes on phonographs. Moreover, Vienna prescribes the operation of games outside the amusement arcade area, depriving operators of this revenue source.

**Swiss Trade Group**

**ZURICH**—Switzerland's trade group, Association de la Branche Suisse de l'Automatiques (A.S.A.), is attracting wide attention on the Continent with its smoothly constructed arbitration machinery for settling intra-trade disputes.

The A.S.A. has erected quasi-legal machinery embodied in a tribunal which d.s. enforces an agreement in the industry to hear disputes. Members agree to abide by its regulations and to accept and comply with its findings.

Its operations are flagged by the laws of the canton (government) under which the A.S.A.'s president resides. The tribunal conducts a hearing and hands down a decision, which may be appealed to a special tribunal of the A.S.A., whose ruling is final. Finer may be levied on offenders, who also stand cost of the suit.

Most of the disputes heard by the tribunal involves location-jumping.

**Oppose Tax Change**

**BONN**—West Germany's coin machine trade is moving solidly against the Bonn government's proposal to replace the turnover tax with the French-style added value (Mehrwertsteuer).

Guenter Wulff, deputy chairman of the manufacturers' trade organization and chairman of the phonograph and games sections, calls the tax "an almost unbearable burden for operators."

Hasso Loeffler, chairman of the central operators organization, says the government's draft bill "would no doubt mean the end of the coin machine trade."

**Soccer Ball Awards**

**MUNICH**—Xavier Leenhart, a major European game producer, has turned out 100,000 soccer games in just four months. Marking its anniversary, the firm awarded gold soccer balls to its top seven distribution agents.

These were Dr. Volker Kuch, manager of the Volker Kuch-Hansa-Automaten (Hanover), Kuepper (Stuttgart), Clobo-Automaten (Frankfurt), Laden-Automaten (Cologne), Bayerischer Automaten-Gras- handel (Munchen), Loeven-Automaten (Bingen), Westfahls (Kassel).

French Sales Drive

PARIS—France's coin machine industry, primarily the phonograph manufacturer, is planning a big global sales drive to tie in with General Charles de Gaulle's general boy-French trade offensive in the developing countries.

France is mounting a big aid-and-trade drive in Latin America, Asia and Africa. De Gaulle will visit Latin America in the spring and possibly Pakistan and other Asian countries in the autumn.

French coin machine manufacturers plan on riding de Gaulle's coattails. Marchant, France's leading phonograph producer, is beefing up its export sales organization and giving study to bringing out a full line of special export models, including one manufactured to resist tropical climates and ter-

**NORTHWESTERN SUPER 60**

- NO BREAKING Mar-Matic's special
- NO MISSING

The SUPER SIXTY

**Capsule Vender**

The ultimate in quality Capsule Merchandising.

Vends any item which can be placed in a capsule.

5c. 10c and 25c.

With QUICK-TACH at slight extra cost.

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Phone: TOW 1-6715

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**EUROPEAN SPECIALS**

**MILAN**—The latest European specials from the C.I.R.C. are:

- White plastic "Rainbow" bags, 25c.
- Cork and metal "Rain-Blo" Ball Gum, 140 c.
- Adams gum, all flavors, 100 c.
- "Mighty Joe" Toys (Bingon), 10 c.
- "Mighty Joe" Toys, 25 c.
- Coca-Cola globe, 70 c.

**EDINBURGH**—The following dueling gun specials from the Scottish Gun Company are available:

- "Air Rifle" Brand, 250 c.
- "Safe Shot" Brand, 250 c.
- "Old Reliable" Brand, 250 c.

**STILLWATER, OKLA.**—The following dueling gun specials from the Oklahoma Gun Company are available:

- "Black Hawk" Brand, 225 c.
- "Rifle Master" Brand, 225 c.
- "Deer Master" Brand, 225 c.

**BRUSSELS**—Beloil's "Beloil" mud guards are now available in the following colors:

- "Beloil" Red, 20 c.
- "Beloil" Blue, 10 c.

**ZURICH**—Switzerland's leading phonograph manufacturer, Universal Gramophone Company, is available in the following models:

- "Bridge Mix" model, 100 c.
- "Rain-Blo" model, 100 c.
- "Rain-Blo" model, 200 c.
- "Rain-Blo" model, 300 c.
- "Rain-Blo" model, 400 c.
- "Rain-Blo" model, 500 c.
- "Rain-Blo" model, 600 c.

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**VENDORAMA**

VENDORAMA-25c & 50c capsule Vendor holds 200 V2 capsules

Write today for full information on the VENDORAMA 25c Vendor and the new V2 capsule, 9.

**VICTOR VENDING CORP.**

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Large Stock of Vendors—Parts and Merchandise.

Write for Prices.

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**THE SUPER SIXTY**

Capsule Vender

The ultimate in quality Capsule Merchandising.

Vends any item which can be placed in a capsule.

5c. 10c and 25c.

With QUICK-TACH at slight extra cost.

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**VENDORS**

**VENDORAMA**

The New VICTOR VENDORAMA vends large and small capsule vends, cars, large and small ball gum at 1c, 5c, 10c and 25c price.

Large Stock of Vendors—Parts and Merchandise.

LOGAN DISTRIBUTING CO., 1959 W. Division St., Chicago 27, III.
Mr. Coin Man

You're in business to make money.
Billboard is in business to help you.
Weekly dollars and sense information in every area of your fast-paced industry—profit ideas—current trends and forecasts—legislation affecting your operation—new machines—new products—new services—new money-making ideas.

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SEEK COIN ALLEYS

WASHINGTON — Barnett's, Ltd., P. O. Box 283, Durban, Natal, Republic of South Africa, is interested in the direct purchase of or agency for coin-operated bowling alleys, according to information received by the Department of Commerce from the U. S. Consulate in Durban.

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John Trucano, president of Black Hills Novelty Company, and his mother, Mrs. Janet Trucano, head of Automatic Vendors, Inc., take time out amid floral tributes from well-wishers at the opening of their new building housing both firms.

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So. Dakota Distribs Has
Open House for New HQ

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General view of the newly completed, three-level Black Hills Novelty building shows the ample space the firm now has for its coverage of Western South Dakota.

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Deadwood, S. D.—Black Hills Novelty Company, Inc., and Automatic Vendors, Inc., were hosts to more than 300 people at a two-day open house held recently to celebrate the opening of their specialty built new quarters.

A three-level cement block structure now houses the two companies, the novelty outfit headed by John Trucano and the vending company by his mother, Mrs. Janet Trucano. The firms have a total of 5,250 square feet for use as a shop, office, display area and warehouse, the last alone measuring 54 by 25 feet.

The Rapid City, S. D., architectural firm of Flathat, Ditman and Henkel designed the new building with close attention to the particular needs of its occupants, incorporating non-skill ramps for movement of equipment between levels, complete fire protection system, an air-conditioned room for storage and preservation of candy for vending, and a garage with a loading dock for all trucks.

Black Hills Novelty was established in 1934 and Automatic Vendors about 18 months ago. The two companies together serve all of Western South Dakota.

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"fumble-proof"

snap-in needle cartridge

...no screws!

You can count on Rock-Ola
for design simplicity!

A firm grip on profits depends on fast, easy servicing, long-term dependability. Which is our big reason for telling you about our "snap-in" needle cartridge. It isn't a new Rock-Ola feature. It isn't even the kind of feature most people would shout about... with so many other big features we could talk about. But it illustrates a very important point: that no matter how "insignificant" a single operative feature may seem, we've given it the same consideration we'd give, for example, to rebuilding the entire phonograph. If we can eliminate "nuts and bolts," we do it. If we can eliminate "spaghetti wiring" and improve a component by making it entirely mechanical, we do that, too.

Take our Mech-O-Matic changer. It lets you mix 33\(\frac{1}{3}\), 45 rpm, stereo, monaural, and now even 7" LP records in any sequence, any bank of records... with no use of wires or complicated mechanisms. It's so simple, so entirely mechanical, you'd probably have to see it to believe it!

We could tell you more... much more about the simplicity of design... the dependability... the fast, easy servicing of our new phonographs. But why not see them all... the Rock-Ola Rhapsody II and Capri II, now at your Rock-Ola distributor's!
Advertising Tapes On Coin Phonos

VIENNA — Commercial announcements up to seven seconds long can be heard between records on any juke box by installing a new Austrian tape device. The tape switches on automatically after every selection, plays the spot announcement, then automatically switches off. One tape holds up to 100 slogans, the first one on the tape automatically following the last. It is possible to fit the device with a counter to keep an accurate count of the number of plays for each announcement.

no specific instruments were mentioned. the implication was that Seeburg was thinking seriously about home phonographs and stereo units.

In response to questions about Seeburg’s stand in the tobacco-health controversy, Coleman announced that the firm’s cigarette machine volume accounted for less than 3 per cent of its total sales.

Coleman said that Seeburg is having excellent success with its service school policy and that currently enrollment is booked five months in advance. Coleman also noted that Seeburg was experiencing “significant progress in Europe.” He noted that in England, the coin-operated phonograph was more accepted than in the U. S.

The annual meeting was likened by the appearance of John Gilbert, described by daily papers as “a professional dissident stockholder.”

Gilbert, along with a handful of others, questioned everything from why the annual report did not have a table of contents to why options were being offered to certain directors and officers.

To Coleman’s credit, the meeting nevertheless managed to move along swiftly, and questions were answered with remarkable aplomb.

Gilbert ended up complimenting Coleman on the dividend, though it was “small one to start.” Coleman noted that Seeburg would be as generous with its dividend as possible but that at no time should shareholders forget that the most important thing was growth.

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DOUBLE HOLD-OVERS attract big repeat play

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