The Techniques, The Talent and The Product for Effective Radio Programming
THE NO. 1 RADIO STATION SERVICE*

The recording industry supplies the largest single programming ingredient for most stations across the country. Columbia Records is the leader that provides the best broadcast service in the business. Through many exciting innovations, we have managed to ease the never-ending problems encountered by program directors, disc jockeys and record librarians. At the same time, we continue to seek ways to improve upon our successes. By our constant effort to build new artists we assure a steady flow of star names for airing in the future. Radio, in turn, exposes a performer’s talents and recorded material to the public. This intermingling of two closely allied industries calls for ever-closer cooperation with mutually beneficial results for both.

COLUMBIA RECORDS BROADCAST SERVICES • 799 Seventh Avenue, New York, N.Y. 10019

*Bill Gavin Record Survey, January 1964
This year’s Radio Programming Guide is endeavoring to provide as much programming material of both a musical and non-musical nature as possible to air small and large stations in their day-to-day programming. New this year are features listing effective and successful community affairs projects conducted during the past year by stations. Another innovation is the radio-TV contest exchange, which, we hope, will conjure up some other creative ideas among our radio station readers.

With more and more radio stations utilizing syndicated programming services, jingles, drama, production aids, etc., there is a complete list of packages offered and where they may be obtained.

We at Billboard have tailored this special edition for broadcast programmers in a continuing effort to better serve this most vital industry that is so closely associated with the music industry.

April 11, 1964 • Billboard 1964 Radio Programming Guide
APPEARING IN PERSON

Duke Ellington
Roy Hamilton
Warren Covington
Ernest Tubb
Margie Singleton
Richard Maltby
Kai Winding
Hildegarde
John Hammond, Jr.
Marco Rizo
Texas Troubadours
Claude Gray
Roy Drusky
and other special guests

Personalities Available
For Taped On-The-Spot Interviews

... And Introducing The Newest

SESAC® RECORDINGS Low-Cost Program Package

THE BIG BANDS

The swinging sounds of ten all-star bands
... ideal for year-round programming

- COUNT BASIE
- LARRY ELGART
- WOODY HERMAN
- SY OLIVER
- KAI WINDING
- WARREN COVINGTON
- DUKE ELLINGTON
- RICHARD MALTBY
- EDDIE SAFRANSKI
- SI ZENTNER

Complete package of over 115 selections on ten Hi-Fi LP albums- $19.95

VISIT THE SESAC CELEBRITY SUITE—
AUDITION THE BIG BANDS
at the

NAB CONVENTION - APRIL 5-8
CONRAD HILTON HOTEL - CHICAGO, ILLINOIS
COMMUNITY AFFAIRS PROJECTS

Broadcasters have long been aware of their responsibilities to the communities they serve. Responsible broadcasters realize that the ultimate success of any broadcasting or teletcasting operation depends on the degree of acceptability the station has in the market. The FCC has also done much to encourage stations to be more aware of serving the public's convenience and necessity resulting in a strong increase in aggressive, creative and active public service programming and station promotions.

For the first time this year, Billboard is including just a few of the many outstanding public service-Community affairs projects success-fully undertaken by radio and TV stations across the country. It is hoped that by highlighting these exemplary efforts other stations may derive ideas for their own public service ventures or the adaptation of another station's project for their own market.

K-5 Project
When recent studies revealed possible dangers of cigarette smoking, KFIV radio (Modesto, Calif.) embarked on a project to recruit "Teens Against Nicotine." The station distributed a small card to 5,500 junior high school students. The school with the largest membership in the "Anti-Nico-Teen" club was awarded an American Heritage Junior Library. The station subsequently included educators, parents, parent-teacher groups and members of the clergy in the over-all promotion.

Penny-a-Month Campaign
KDKA radio (Pittsburgh) and its listeners have proved again that "if you watch the pennies, the dollars will take care of themselves," as the station reached a new high of $27,053 in its annual "Penny-a-Month" fund-raising campaign for Children's Hospital. In order to express their gratitude to the thousands of persons who have contributed to the project that asks for only 12 cents—one penny for each month of the year—from each donor, the staff and talent of the station hold a traditional "Thank You Day" and air their thanks throughout that day. By asking for a small amount the station has discovered that many persons give to the fund who might not otherwise do so. In addition, a number of special events were staged by the station to aid the campaign. A gala film premiere, record hops, a "Penny Countdown" at three suburban shopping centers, were just a few of the special events.

All Heart
WDGY radio (Minneapolis-St. Paul) pledged itself as a major selling force for the Heart Fund in February, the official national heart month. WDGY air personalities along with the station manager, promotion director, visited 40 youngsters at the University of Minnesota Variety Heart Hospital on Valentine's Day. Generous numbers of valentines, received by the station during a valentine contest, were presented to each of the youngsters, along with a red carnation. The WDGY deejays became auctioneers for the Heart Fund at a Pie Auction held at a shopping center. Shoppers were invited to bid on the pastry with the proceeds donated to the Heart Fund. As a follow-up the deejays competed in a pie-eating contest following the auction.

Educational Loan
A 21-year-old Negro youth has been made the first recipient of an educational loan in the student loan program established by WCKT-TV (Miami). The youth was selected by a committee made up of prominent educators and civic leaders. The loan enabled the youth to continue his education.

Scholarship
A Washington, D.C., high school senior walked off with the Kinney Coordinator title and a $1,000 scholarship to any college of her choice when a panel of leading educators picked her over 50 contestants from the area. The contest, co-sponsored by Milt Grant and his Teen Network and the Kinney Shoe Stores, was the climax of a year-long-on-the-job training program for the 50 teen-age contestants—each representing a different school in the area. The gals worked after school and on weekends as fashion coordinators at the 15 Kinney stores and as teen reporters on the Teen Network's four radio stations, WINX, WEEL, WAVV, and WPGC. Their first job experience—the gals in addition to earning money for college expenses, gained valuable experience in both radio and in the selling field. Grant hopes to make this a continuing on-the-job training program for the youth of the area, in line with the President's program for youth opportunity and job placement. The contestants were judged on the basis of scholarship, aptitude, achievement, potential, leadership and personality.

Safe Driving
KYW radio (Cleveland) presented a series of public service announcements titled "Portrait of a Traffic Statistic." Programmed 20 times per day, the spots are voiced by members of the Cleveland Accident Investigation Unit who describe some of the worst accidents they have encountered. Their accounts deal with the most violent and tragic fatalities and injuries caused by driver and pedestrian negligence.

Fund Raising
WLS (Chicago) in a giant fund-raising campaign for the United Cerebral Palsy Association launched The Frankie Avalon House Parties. What is a Frankie Avalon House Party? WLS has the answers in a attractive kit that is mailed to each inquiring WLS listener. The kit, endorsed by the UCPA National Teen Age Chairman, Frankie Avalon, gives party suggestions along with ways to raise money for the 21,000 persons afflicted with cp Pictures of WLS air personalities and Avalon accompany suggestions in the kit for dance step contests, novelty auctions, gourmet treats and free soft drinks to start the party.

An incentive is directed at the party hosts and hostesses. For every $10 raised at their parties, each receives a free ticket to a special theater party in downtown Chicago attended by Avalon. Hosts at the theater party are given an opportunity to win a trip, and other gifts. In addition WLS deejays visited many of the parties.

Scouting Committee
Four radio and four television stations have formed the Broadcasters Committee for Scouting to provide Boy Scout opportunities for youngsters from densely populated neighborhoods in the city who might otherwise be unable to participate. Committee work was coordinated by the Chicago Area Council. Stations WBBM-TV, WBKB, WCFL, WGN-TV, WGN, WIND, WLS and WNBQ provide assistance beyond the level of public service announcements. The project has received widespread praise from Chicago community leaders.
Trucking Along

KNUZ (Huston) tied in with the Texas Trucking Industry and the Houston Junior Chamber of Commerce during the Labor Day holiday to help curb traffic problems and alert the public of the dangers and the services for motorists in distress. The station cleared air time for some 40 mobile telephone reports direct from volunteer highway patrolmen who patrolled the streets and highways over the holiday. Some 50 advance safety promotion spots were used by KNUZ preceding the holiday period to let motorists know of the Holiday Road Patrol and the Jaycees services. During the Labor Day and Fourth of July holidays the volunteers patrolled 14 different highways in and out of Houston, where they assisted hundreds of motorists with flat tires, mechanical breakdowns, traffic accidents, empty gas tanks and simple loss of direction.

More Highway Safety

Recorded safety messages by Atlanta's traffic court judges for WSB radio's year-round safety campaign brought praise from Atlanta's Chief Judge and from other officials and listeners. The announcements by judges point out specific laws and ordinances which deal with everyday driving.

Operation Alphabet

WFIL-TV (Philadelphia) won a national citation from the General Federation of Women's Clubs for "responsibility" to fellow men in aiding the cause of literacy and thereby helping to bestow one of the basic human rights" through the station's "Operation Alphabet" program series. Since WFIL-TV first aired the programs in 1960, the series has been made available free of charge to stations throughout the English speaking world to help teach people to read and write.

Law Enforcement Salute

Among the radio and TV stations that successfully used the public service promotion of saluting a law enforcement official include WTVJ (Miami), KMBC-TV (Kansas City) and WOOD AM-TV (Grand Rapids). WTVJ awarded a plaque and $50 saving bond monthly to an outstanding law enforcement officer in surrounding counties via the WTVJ program "Lawbreaker."

Proper and immediate application of first-aid procedures earned KMBC-TV community service award of a wrist watch and silver bowl mounted on an inscribed walnut base for a Kansas City patrolman. The station has similarly honored fireman and other police officers on a regular basis. The Time-Life Stations in Grand Rapids, working with the Michigan Law Enforcement Association, selected five for a final judging. From these five, one was selected by all three judges comprised of top State officials. The WOOD AM-TV award is open to any law enforcement officer below the rank of sergeant.

Public Service Awards

More than 500 leaders from government, religious, educational and charitable organizations attended the First Annual WIP Public Service Awards Luncheon held in October in Philadelphia. The luncheon was a mass salute to those organizations and individuals who have given their time, energy, and talent in behalf of civic endeavors.

The awards were presented in six categories: Armed Services, Education, Health, Welfare, Religion and Industry. Judging was done by top-ranking federal, State and city officials. The project was conceived by WIP's Vice-President and General Manager Harvey Glasscock, the awards were designed to foster better "creative co-operation" between WIP and other public service organizations wishing to use its facilities.

Use the Competition

Radio Station WNEW was awarded the Editor & Publisher citation for "effective newspaper advertising" for the Metromedia station's unique newspaper advertising campaign built around its "What's NEW" column that appears in at least four Manhattan newspapers each week. The 150-line, two-column advertisements have run each week since June of 1963.

Schoolscope

WABC (New York) added this fall a five-minute, Monday through Friday, high school report, "Schoolscope," aired at 9:25 p.m.

Focal Point

Noteworthy among the more expansive, energetic and effective public service projects conducted by radio and TV stations is the Focal Point projects conducted by several Westinghouse Broadcasting Company radio and TV outlets. Designed to focus the individual station's power and influence, as well as the minds of the community, on a major area problem, the project takes different forms in each market. For example, in Pittsburgh, KDKA radio and TV concentrated on the unemployment problem plaguing the area. The stations carried their microphones and cameras into the surrounding communities for on-the-spot town hall meetings in which the comments of government officials and the populace were aired. This series of regional broadcasts were only a part of the station's year-long efforts to create a community awareness of the jobless situation and to seek solutions to one of the tri-State's most pressing problems.

Teen-age Cabaret

WGH radio (Norfolk) has received special recognition from the city of Virginia Beach for its part in conducting Teen-age Cabaret dances at the Virginia Beach Civic Center. WGH deejays appeared as master of ceremonies at these weekly dances that began last spring and have attracted an average of 300 teen-agers each time they were held. Small tables with candles create a cabaret atmosphere at the dome civic center. Planned first as a summer activity only, the cabaret has become a year-round event.

Basketball Anyone?

WSAI radio's basketball team has a dual purpose in Cincinnati—90 per cent of the money raised at these ball games goes directly to the High School Athletic Fund. The remaining 10 per cent has been diverted to the WSAI Scholarship Fund. At the end of the season the station had more than $1,000 in the fund and divided it into five $200 scholarships awarded to outstanding students in the station's listening area. The awards were made at a Science Award Banquet held in late spring.

Entertainment Bureau

WJRZ has set up an Entertainment Bureau designed to provide talent to North Jersey organizations. Operated under the supervision of a licensed woman American Guild of Variety Artists agent, the Bureau will have available all types of acts, from circus to an orchestra, including emcees, magicians and clowns, and will be a clearing house for a complete assembly of talent.

Of Special Interest

Three Omaha television stations—WOW-TV, KMTV and KETV—began in November to publish and distribute a monthly bulletin entitled "Of Special Interest" for distribution to all 1,850 teachers in the Omaha Public School System. The bulletin lists both local and network informational, educational, religious and outstanding entertainment programs of special interest to teachers, clergies and community leaders.

(Continued on page 65)
Here are some successful contests run during the past year by radio stations from coast to coast (including Hawaii, Alaska and Canada) that may prove of value and interest to radio and TV program directors, promotion managers and disk jockeys.

**Sing Along**

KUDL (Kansas City) conducted a Singing Good Guys Kuddle-test whereby each of the air personalities sang a current hit or "oldie." Listeners were asked to vote for their favorite d.j. singer and at the conclusion of the contest, each "Good Guy" picked a card from those submitted and the winners received a prize. Even the winning d.j. won a prize.

**Sickly Singer**

The CKY (Winnipeg) "Good Guys" recorded individual records, and then were featured on a rotating basis at the rate of one an hour for two weeks. Listeners were asked to vote for the d.j. who was LEAST likely to succeed as a pop singer. The winning(? "Good Guy" receives a lifetime contract NEVER to record for Quality Records. He also picked a person from those who voted for him to receive a similar contract and $100 in cash.

**More Sing-A-Long**

KDKA (Pittsburgh) "Sound One" contest has all 10 station air personalities humming, singing or playing a musical instrument to the tune of KDKA's call letter jingle. Listeners were asked to identify the person "sounding one for the Sound One."

**WIBBAGE Word Game**

This contest has listeners listening every hour for the different "Wibbage Word." while special operators make calls throughout their signal area asking, "Do you know the Wibbage Word?" The listeners responding with the correct word for that hour receive a prize.

**Cupid Contest**

This contest was inspired by WWDC (Washington, D.C.) radio disk jockeys who, upon learning that one of their own was a bachelor, launched a campaign imploring Washington area girls, single, ages 18 through 35, to write in and tell why they wanted to be wooed by the "lone WWDC bachelor." The winning gals receive prizes and a night-on-the-town with the bachelor. Loads of promotional possibilities with this one. Check WWDC for the other details.

**Mystery Voices**

WNJR (Newark) invited listeners to identify five well-known personalities and their voices were played numerous times throughout the day. Clues were added as the contest progressed.

**Bus Contest**

A recent WABC (New York) contest offered a seven and one-half ton prize to the charity or institution that could present in 77 words or less the most valid reason for needing a bus. Winner was the Cerebral Palsy School serving Nassau County. The 35-foot bus, formerly used by the station as a mobile unit, was a natural for transporting children confined to wheelchairs. Great public service angle here, too!

**Kookiest Kontest**

KFIZ (Fort Worth) wanted to find out just who would be kooky enough to try to bake the biggest cookie! Plenty of tie-in possibilities for stations on this one.

**Get Out of Town**

To enter WJZ-TV's (Baltimore) "Get Out of Town" contest, viewers were asked to fit names to pictures of a dozen top stars who would be appearing on Channel 13's new "Early Show." In addition, contest entrants were to include a short statement as to why he or she would like to get out of town. The winner did just that, at WJZ-TV's expense.

**Call a Friend**

All listeners to WNAC (Boston) had to do to enter this contest, and they could enter as often as they wished, was to send in a postcard with their name, address and telephone number and the name, address and telephone number of a friend who listens to WNAC in care of any of the station's air personalities. One lucky card was selected each hour and the friend phoned by a d.j. If the friend knew the "phrase of the day," which changed each day, then both people won duplicate prizes.

**Ground-Hog Contest**

When a radio station conducts a contest completely out of its coverage area, through the facilities of another station, that's news! WSPD (Toledo) conducted a Ground-Hog Day contest over WPME, exclusively for Punxsutawney listeners. WPME listeners were awarded transistor radios (Continued on page 34)
Popular
Country
Jazz
Concert
Folk

Scores for
Television
Musical Theatre
Motion Pictures
Today's many worlds of music are the result of an opportunity provided by BMI for thousands of composers, writers and publishers to be heard, to be treated with dignity and respect, and to share impartially in the economic rewards of their talents.

ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE

BROADCAST MUSIC, INC.
Continued from page 31

for the best answers to the question: "Will the ground hog see, or not see, his shadow; and why?" For its own listeners in the Toledo area, WSPD awarded "Personal Ground Hogs" (a two-pound package of pork sausage) for the best 100 letters in answer to the ground-hog question.

How Long Contest
Radio KING (Seattle) asked its audience to guess how long a six-transistor radio would run on four standard flashlight batteries. Winner received a radio, a 45 rpm record player, a three-band ten-transistor radio, and a six-transistor cordless table portable radio. Natural tie-in for appliance dealer or radio manufacturer. Incidentally, radio played for 1,487 hours.

Secret Sentence
In a series of contests, WSB (Atlanta) listeners are asked to supply missing letters to complete specific words in a sentence. Most appropriate words are the ones sought. The sentence changes weekly with the value of the prize increasing in proportion to length of time the contest goes unanswered. Starting at $10 the first week, the prize increases $10 weekly until there is a winner or until the prize reaches $100. E.g. Remember: it's not alone what you gave or did but also how you aid when selling the March of Dimes story.

Record Artist Contest
WNAX (Yankton) conducted a contest asking their listeners to guess how many Lawrence Welk records were played on the station from January 1, 1958 to January 1, 1963. WNAX airs a regular "Lawrence Welk Show." The winner was invited to meet Mr. Welk and received many prizes. Stations could tie in this idea with most any record artist.

Can-test
The Milwaukee Journal Television Station, WTMJ-TV, conducted a contest in conjunction with an advertiser. The contest involved ideas for the best use, practical or decorative, of a Butter-Nut Coffee can and entries could consist of the actual article created from coffee cans or a drawing of the article. The 130 prize-winning entries were later put on public exhibition at WTMJ-TV's studios.

Party Crashers
Here's a wild one from KRLA (Los Angeles). The station invites listeners to send in postcards informing them of an upcoming party. The KRLA Party Crashers select several cards, and "crash" those parties with records, theater passes and other assorted goodies and prizes.

Lucky Pumpkin
WENE (Endicott, N. Y.) ran a "Lucky Pumpkin Hunt"—pumpkins were attached to trees throughout the area. Listeners were asked to remove them, look on the reverse side for special numbers and win prizes awarded at the station.

Calender Capers
This features 10 different contests, say the boys at WSAI (Cincinnati). Each contest has a sample puzzle done by the station's "Big Three." Sample, code word, "Mother's Day" (jingle), "Take a holiday in July; add the day after Mother's Day; subtract the day before Father's Day, and add the first Saturday in May." Holiday in July (4); day after Mother's Day—11th; subtract day before Father's Day, 20th; add first Saturday in May, 2nd, answer is 3. Listeners have to mathematically obtain a number from the above. Five dollars awarded to earliest postmark with correct answers.

Christmas Card Contest
All the WNAC (Boston) listener had to do to enter was to give in 20 words or less their Christmas message, plus name and address. The station awarded five Birch billboards to the winners. Each of these painted boards in the Greater Boston area are 50 feet long, 12 feet high and cover 600 feet in all. What a Christmas card!

Jitterbug Contest
WJZ-TV, during the Buddy Deane Show, conducted a six-week jitterbug contest with three couples appearing each day Monday through Thursday. Viewers were asked to vote by mail for their favorites. On Saturdays, a weekly champion was selected for the three daily winners. During the final week impartial judges selected three winners from the finalists. Trophies and cash prizes were awarded. Contest could be adapted to once-a-week TV dance party show.

Quickie Quiz
In the Quickie Quiz contest conducted by KYW (Cleveland) five names were selected at random every day from the area telephone directories. Listeners were asked if they knew how much money was in the "Quickie Quiz" jackpot. Those who know won the money.

Scavenger Hunt
For 15 days, WSAI (Cincinnati) asked its listeners to gather items for the hunt—one item per day—ranging from an old 78 rpm record, a Hoover or Nixon Presidential button to a 1961 Cincy Reds Baseball Scorecard. On the final day, the last item was announced—a 1937 automobile license plate from Ohio, Indiana or Kentucky. Listeners were then asked to bring their items to four areas around Cincinnati, including WSAI. The station maintained a mobile radio communications system between locations to help determine which listener arrived first.

School Spirit
KFJZ (Fort Worth) opens this contest each year to junior and senior high schools. Students sign petitions and have others sign petitions for their school. The school with the most signatures at the end of the contest wins a big show and dance for their school exclusively... all presented by the station. Parents have fun with this one too, helping their youngsters obtain signatures. Keeps KFJZ with the whole family.

Hiptionary
Stations near and far are using Eliot Horne's "Hiptionary" (Simon & Schuster Co.). It works this way. A station deejay draws from postcards sent in, plus a name at random from the telephone directory. Each person called is given a phrase from the "Hipster's" lingo and asked to identify same. Winners can win the book or other items as prizes for being "hip."

Savings Account Contest
Here's one stations can tie in with a local saving & loan company. WSB (Atlanta) asked listeners to identify by sound the correct amount of money heard falling into a bowl on mike in a Saving Account contest. The winning estimate received the exact amount used in the demonstration to be deposited in a saving account at a local saving & loan association, co-sponsors of the contest.

Sound Alikes
While writing about sounds and MSB, here's another one from the deep South. A WSB deejay featured a different song each morning recorded by a "sound alike" voice of Bing Crosby. A listener managed to identify three of five voices to win the prize. Voices heard for the five-day period were Mike Holiday, Dick Todd, Jack Harris, Bing Crosby, and Mike Holiday again. A music director or program director with a "good ear" for records could run several of these with various recording artists.
The Fastest Rising Album Yet

THE MANY MOODS OF TONY

THE KID'S A DREAMER
I'LL BE AROUND
SOON IT'S GONNA RAIN

DON'T WAIT TOO LONG
LIMEHOUSE BLUES
SPRING IN MANHATTAN
YOU'VE CHANGED
CARAVAN
A TASTE OF HONEY

April 11, 1964 • Billboard 1964 Radio Programming Guide
<table>
<thead>
<tr>
<th>MALE VOCALISTS</th>
<th>FEMALE VOCALISTS</th>
<th>SINGING GROUPS and/or DUOS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bobby Vinton</td>
<td>(TIE) 1. Connie Francis</td>
<td>1. Peter, Paul &amp; Mary</td>
</tr>
<tr>
<td>2. Frank Sinatra</td>
<td>(TIE) 1. Brenda Lee</td>
<td>2. Beach Boys</td>
</tr>
<tr>
<td>3. Elvis Presley</td>
<td>3. Lesley Gore</td>
<td>3. Four Seasons</td>
</tr>
<tr>
<td>5. Nat King Cole</td>
<td>5. Eydie Gorme</td>
<td>5. Four Freshmen</td>
</tr>
<tr>
<td>10. Al Martino</td>
<td>10. Peggy March</td>
<td>10. Steve Lawrence &amp; Eydie Gorme</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>INSTRUMENTAL GROUPS</th>
<th>SOLO INSTRUMENTALISTS</th>
<th>BANDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Bill Black Combo</td>
<td>2. Floyd Cramer</td>
<td>(TIE) 1. Si Zentner</td>
</tr>
<tr>
<td>7. Dave Brubeck Quartet</td>
<td>(TIE) 6. Peter Nero</td>
<td>7. Glen Gray</td>
</tr>
</tbody>
</table>
# MOST PROMISING ARTISTS

## MALE VOCALISTS
1. Jack Jones  
2. John Gary  
3. Jimmy Gilmer  
4. Wayne Newton  
5. Trini Lopez  
6. Bobby Bare  
7. Bobby Goldsboro  
8. Lenny Welch  
9. Bobby Vinton  
10. Major Lance

## FEMALE VOCALISTS
1. Lesley Gore  
2. Barbra Streisand  
3. Diane Renay  
4. Peggy March  
5. Nancy Wilson  
6. Skeeter Davis  
7. Barbara Lewis  
8. Dusty Springfield  
9. Ethel Ennis  
10. Soeur Sourire (The Singing Nun)

## INSTRUMENTAL GROUPS
1. Village Stompers  
2. Los Indios Tabajaras  
3. Pyramids  
4. Marketts  
5. Lonnie Mack  
6. Surfari  
7. Baha Marimba Band  
8. Al Hirt  
9. David Rockingham  
10. Safaris

## SOLO INSTRUMENTALISTS
1. Al Hirt  
2. Bill Pursell  
3. Lonnie Mack  
4. Peter Nero  
5. Acker Bilk  
6. Bent Fabric  
7. Howard Roberts  
8. Jack La Forge  
9. Eddie Cano  
10. Joe Harnell  
11. Floyd Cramer  
12. Harold Bradley  
13. Ace Cannon  
14. Si Zentner  
15. Kai Winding  
16. Joe Harnell  
17. Bernie Lowe  
18. Village Stompers  
19. Henry Mancini  
20. Al Hirt  
21. Woody Herman  
22. Peter Duchin  
23. Baja Marimba Band  
24. Jack Nitchke

## INSTRUMENTAL GROUPS
1. Village Stompers  
2. Los Indios Tabajaras  
3. Pyramids  
4. Marketts  
5. Lonnie Mack  
6. Surfari  
7. Baha Marimba Band  
8. Al Hirt  
9. David Rockingham  
10. Safaris

## SINGING GROUPS and/or DUOS
1. Beatles  
2. April Stevens & Nino Tempo  
3. Dale & Grace  
4. J's With Jamie  
5. Caravelles  
6. New Christy Minstrels  
7. Tymes  
8. Dixiebelles  
9. Peter, Paul & Mary  
10. Beach Boys

## BANDS
1. Si Zentner  
2. Kai Winding  
3. Joe Harnell  
4. Bernie Lowe  
5. Village Stompers  
6. Henry Mancini  
7. Al Hirt  
8. Woody Herman  
9. Peter Duchin  
10. Baja Marimba Band  
11. Jack Nitchke
### Favorite Artists

#### Male Vocalists
1. Frank Sinatra  
2. Andy Williams  
3. Nat King Cole  
4. Tony Bennett  
5. Ray Charles  
6. Bobby Vinton  
7. Elvis Presley  
8. Jack Jones  
9. Steve Lawrence  
(TIE) 10. Mel Torme  
(TIE) 10. Johnny Mathis

#### Female Vocalists
1. Peggy Lee  
2. Brenda Lee  
3. Connie Francis  
4. Eydie Gorme  
5. Ella Fitzgerald  
6. Nancy Wilson  
7. Lesley Gore  
8. Doris Day  
9. Skeeter Davis  
10. Julie London

#### Solo Instrumentalists
1. Al Hirt  
2. Chet Atkins  
3. Floyd Cramer  
4. Duane Eddy  
5. Acker Bilk  
6. Peter Nero  
7. Roger Williams  
8. Pete Fountain  
9. Bill Purcell  
(TIE) 10. Stan Getz  
(TIE) 10. Kai Winding

#### Instrumental Groups
1. Dave Brubeck  
2. George Shearing  
3. Ventures  
4. Village Stompers  
5. Bill Black Combo  
6. Los Indios Tabajaras  
7. Santo & Johnny  
8. Marketts  
9. Pete Fountain  
(TIE) 10. Surfaris  
(TIE) 10. Ferrante & Teicher

#### Singing Groups and/or Duos
1. Four Freshmen  
2. Peter, Paul and Mary  
3. Four Seasons  
4. Beatles  
5. Kingston Trio  
6. Beach Boys  
(TIE) 7. April Stevens & Nino Tempo  
(TIE) 7. Ray Conniff Singers  
9. Hi-Lo's  
(TIE) 10. J's With Jamie  
(TIE) 10. Steve Lawrence & Eydie Gorme

#### Bands
1. Si Zentner  
2. Henry Mancini  
3. Count Basie  
4. Stan Kenton  
5. Ray Conniff  
6. Les & Larry Elgart  
7. Billy Vaughn  
8. Les Brown  
9. Lawrence Welk  
10. Glen Gray
### Best Vocal—Single—1963
1. Blue Velvet, Bobby Vinton, Epic
2. Sugar Shack, Jimmy Gilmer & the Fireballs, Dot
3. Dominique, Singing Nun, Philips
4. Wives & Lovers, Jack Jones, Kapp
5. End of the World, Skeeter Davis, RCA Victor
6. I Left My Heart in San Francisco, Tony Bennett, Columbia
7. It's My Party, Lesley Gore, Mercury
7. Days of Wine & Roses, Andy Williams, Columbia
9. Blame It on the Bossa Nova, Eydie Gorme, Columbia
9. Can't Get Used to Losing You, Andy Williams, Columbia

### Best Instrumental—Single—1963
1. More, Kai Winding, Verve
2. Washington Square, Village Stompers, Epic
3. Marie Elena, Los Indios Tabajaras, RCA Victor
4. Wipeout, Surfaris, Dot
5. Pipeline, Chantays, Dot
6. Memphis, Lonnie Mack, Fraternity
7. Days of Wine & Roses, Henry Mancini, RCA Victor
8. Mondo Cane, Sound Track, United Artists
(TIE) 9. Lawrence of Arabia, Sound Track, Colpix
(TIE) 10. Wonderful, Wonderful, Lawrence Welk, Dot

### Best Vocal—LP—1963
1. Days of Wine & Roses, Andy Williams, Columbia
2. In the Wind, Peter, Paul & Mary, Warner Bros.
3. 2nd Barbra Streisand Album, Columbia
4. I Left My Heart in San Francisco, Tony Bennett, Columbia
5. Moon River, Andy Williams, Columbia
7. Peter, Paul & Mary, Warner Bros.
8. Singing Nun, Soeur Sourire, Philips
9. The Barbra Streisand Album, Columbia
(TIE) 10. Sinatra-Basie, Frank Sinatra-Count Basie, Reprise

### Best Instrumental—LP—1963
1. Themes for Young Lovers, Percy Faith, Columbia
2. Washington Square, Village Stompers, Epic
3. Honey in the Horn, Al Hirt, RCA Victor
4. Fly Me to the Moon, Joe Henderson, Kapp
5. Jazz Samba, Stan Getz & Charlie Byrd, Verve
6. Charade, Henry Mancini, RCA Victor
7. More, Kai Winding, Verve
8. Wipe Out, Surfaris, Dot
9. Mondo Cane, Sound Track, United Artists
(TIE) 10. Lawrence of Arabia, Sound Track, Colpix
(TIE) 10. Wonderful, Wonderful, Lawrence Welk, Dot

### Best Comedy—LP—1963
1. My Son, the Nut, Allan Sherman, Warner Bros.
2. The First Family, Vaughn Meader, Cadence
3. My Son, the Folk Singer, Allan Sherman, Warner Bros.
4. Think Ethnic, Smothers Brothers, Mercury
5. A Very Funny Fellow Right, Bill Cosby, Warner Bros.
7. Curb Your Tongue Knave, Smothers Brothers, Mercury
8. Smothers Brothers at Purple Onion, Mercury
9. Two Sides of Smothers Brothers, Mercury
(TIE) 10. Jonathan Winters Mad Mad Mad Mad World, Verve

### Favorite Foreign Artists
1. Soeur Sourire (The Singing Nun)
2. Kyu Sakamoto
3. Beatles
4. Cliff Richard
5. Frank Ifield
6. Sergio Franchi
7. Caterina Valente
8. Anthony Newley
9. Caravelles
9. Los Indios Tabajaras

### Favorite Foreign Songs—1963
1. Sukiyaki
2. Dominique
(TIE) 3. More
(TIE) 3. Tie Me Kangaroo Down Sport

(Of all foreign songs receiving disk jockey mentions, only these four could be ranked.)
Radio Programming Elements

By Bill Gavin
Contributing Editor

Commercial radio is a part of show business. Like theater or movies, radio depends on box office. The size of the audience determines the success of the show. The problem is to present the show that a large number of people will want to hear. Radio listeners don't buy tickets. The only measure of a station's audience is furnished by various listener surveys, conducted according to accepted research techniques. Where the old-time performer used to "count the house" beyond the footlights, radio counts its house by the numbers in the audience rating surveys.

Radio is part of the news. The immediacy of radio's news coverage is unmatched elsewhere. Through a combination of the wire services and its local news gathering team, radio continues to hold the public's confidence for being "first with the latest." Beeper telephone interviews with people in the day's news have brought a new dimension of human interest to news reporting. While radio cannot compete with the daily press for news in depth, or with commentaries and features, it (radio) is pre-eminent for its fast reporting.

Radio is also a part of the advertising business. The extent to which a station can deliver an audience pretty largely determines its income. The advent of television was forecast by many as the doom of radio. Advertisers would turn exclusively to the double impact of sight and sound, it was feared. Such fears proved groundless. Advertisers soon found that spot advertising on local radio was highly productive in terms of cost per thousand listeners. True, the big name shows, with their big budgets, moved to TV. Radio had to offer more economical entertainment. It did. The salvation of modern radio has been the phonograph record.

Record Business

Radio is a part of the record business too. The switch to sales statistics as a measure of audience prompted record manufacturers with an undeserved showcase for their product. The record business boomed. People liked the music they were hearing.

The record people brought out records that played at new speeds—45 and 33 1/3 rpm. The quality of recording and reproduction was vastly improved. "High fidelity" became a watchword. All over the world, it seemed, people wanted to own more and more records; and they wanted to hear the new records on their radios.

We will not belabor again the familiar details of how Mr. McLendon and Mr. Storz, two fabulously successful radio entrepreneurs, capitalized on the realization that the records that sold the best would also attract the largest number of listeners to their stations. This idea had been pioneered some time earlier, one of its best known exponents having been Martin Block, with his "Make Believe Ballroom" on WNEW, New York. However, the new concept, called "top 40," soon became the bible of pop music programming.

The concept of popular music entered a new phase with the rapid growth of the record business, along with the rebirth of radio. No longer did the sales of sheet music determine the success of a record that made a hit. All eyes in the music business turned toward the disk jockey and his turntable. Radio airplay could build fame for a star and large profits for publishers, composers, lyricists, producers and so on.

Radio and Music

This new revolution did not put radio in the music business. Radio had been there all along. The singers, the bands, the arrangers—even the sound engineers—who are now making records, once were an integral part of the radio that used to be. Radio has always been a prime showcase for commercial music. Radio is still a part of the music business, but with a vast difference. In the gala days of network radio, its musical arbiters were usually musically trained. They could direct the destinies of the production from the control room, follow a score or a lead sheet, chide the soprano for singing flat, or rearrange the risers and the mike placement for the male chorus. Today's musical arbiters are disk jockeys. They do not hold their jobs because of their musical knowledge (which some few of them actually have) but for their ability to present an interesting show and to have some awareness of a new record's hit potential.

Let us correct one point. As a group, disk jockeys are no longer the arbiters that they were before the advent of top 40 radio. The biggest single power in record programming today is a statistic—the monolithic, weekly statistic of record sales. The disk jockey is required—on pop music station, at least—to play the top-selling records. He may, in some cases, have a voice in selecting the new record releases for his program, but on many stations the program director or the music director makes the decision. The disk jockey who programs his own show without outside interference is becoming something of a rarity.

The switch to sales statistics as a programming guide has substituted the preferences of millions of record buyers for the judgment of musically trained producers and directors. The result has been a vast downgrading of such hitherto sacred musical values.

(Continued on page 42)
Sammy Davis Jr. Sings WHAT KIND OF FOOL AM I
And Other Show-Stoppers

GONNA BUILD A MOUNTAIN ONCE IN A LIFETIME

AS LONG AS SHE NEEDS ME From the Broadway MUSICAL
SAMMY DAVIS JR.

AS LONG AS SHE NEEDS ME A SECOND CHANCE
STEP OUT OF THAT DREAM CLIMB EVERY MOUNTAIN FALLING IN LOVE WITH LOVE
OUT OF THIS WORLD WE KISS IN A SHADOW
BACK IN YOUR OWN BACKYARD WAS A TAVERN IN THE TOWN THERE IS NOTHING LIKE A DAME

THE SHELTER OF YOUR ARMS

April 11, 1964 • Billboard 1964 Radio Programming Guide
as intonation and vocal quality. Obviously, a large segment of the radio audience is indifferent to these things. We now have "soul," "the sound," and "the beat." All of this adds to record sales data continues to produce previously, a large segment of the radio audience is indifferent to these things. We now have "soul," "the sound," and "the beat." All of this adds to record sales data continues to produce, in short, huge audience ratings, we can expect this common denominator of public taste to control radio's pop music output.

There is no point in deploring popular tastes in music. Certainly, there is no intent to deprecate them. It is, in fact, a pretty healthy sign when mass media programming is dependably responsive to mass tastes. If this implies more "rock" in radio—and many Westerns in TV there are also occasional top quality musical performances that become hit songs.

Radio: show business, advertising, records, music news, commentary, human interest. These are the elements of radio programming. Whether a station is programmed by a formula or by individual genius, its program content is made up of these manifold ingredients. No other commercial enterprise that I know about means so many different things to so many different people. No wonder that so many who work in it are devoted to radio. It's opportunity. It's challenge. Many who work in it are devoted to radio. It's fun. It's opportunity. It's challenge.

Radio programming is what ultimately makes a DJ stand out. Program directors who have always been convinced that a radio station with a sense of humor can really make it big in any market. At WMCA we have proved it, and I believe that New York is not as dissimilar to other markets across the country as many broadcasters imagine. People are people, as the cliché goes everywhere. And any radio station serving the tastes and interests of people in any market must serve that audience with honesty and objectivity—two qualities that are "hit stakes" in a station's approach to on-the-air humor.

Of course, humor—like music—is a subjective, terribly personal experience. A joke that completely breaks up one listener leaves another utterly untouched. This is why the element of humor in the day-to-day programming of a radio station is lodged in such a subtle, sensitive and dangerous area.

What are the sources of humor in broadcasting? The most obvious is the programming of the comedy album. I.e., selections from Vaughn Meader's "First Family," Allan Sherman, Shelley Berman, and the use of funny records a la "Mr. Custer," "Hello Mudder, Hello Fadder," etc. We listen to all the funny stuff that comes into WMCA at our regular music meetings and try to evaluate it by much the same standards which we use to determine the value of other potential hits. We try to keep our own personal reactions to comedy records just as genuine as we do when we pick other promising selections. It's not unusual to have our entire music meeting collapse in hysterics at a comedy record...and then have everybody vote "no" when it comes to putting it on the air.

Careful Programming

Once it's chosen for on-air play, a funny cut or record must be programmed more carefully than a regular release, and it must be watched constantly for audience reaction. Humor is a much riskier, much more unpredictable form of entertainment in modern radio. It's a lot tougher to pick a hit from the comedy records, as witness the number of "hit" companies which turned down the "First Family" album before Cadence finally swung with it, and the number of radio stations that were afraid to play it. One of the quickest ways to commit broadcasting suicide is to program a comedy record we can't make it work.

Less obvious, but more important, is the handling of D.J. humor on a radio station. You can't sit down and say, "Fellas, we're going to have a funny station...so be funny." From elephant jokes to political satire—if it's funny, it must be funny. At WMCA we have a swingin' team of genuinely funny guys. They think funny off the air and sound funny on the air. And, bless 'em, nobody told 'em to. They just relax and let their own personalities mesh with the upbeat, happy, sound of the station. Which, I suppose, is the heart of the matter. For the disk jockey's humor to come across with appeal for the listener, it must be an outgrowth of the D.J.'s own personality.

If in real life he doesn't think funny, if his humor on the air isn't a spontaneous reflection of his own personal dynamics, it's going to sound forced to his audience. His joke books and joke services may be stacked as high as a P.D.'s fishy eye, but if his humor isn't genuine his audience knows it immediately and resents him for it.

No Personal Whims

When an air personality starts indulging himself in the music he plays, he's dead. But it's a far easier trap to fall into self-indulgence with his approach to humor...and that can kill him just as dead and almost as quickly. A D.J. who's not completely at ease with his comedy in the same way he's competitive with everything else. Confidence in his own professional ability is what ultimately makes a D.J. stand out, sure. But unless he comes to the station every day with the knowledge that "the last eight things I said and revealed in the fight...he's no competitor. And any D.J. who hasn't the guts to compete shouldn't be in radio.

Naturalness, pacing, timing...there are so many ingredients necessary to bring the element of humor effectively to life at a radio station that the only general statement that can possibly be made on the subject is: be yourself. If it doesn't feel right...don't do it. When in doubt...shut up, and stick to the music that fits your sound.

That's why when a station gets hot, when it hits right with a warm, friendly, happy, humorous approach to itself and to life around us...that's when you sound like a winner...that's when you are a winner. And that's when you know you have the winning combinations of swing. Then, nobody can catch you.

Programming a Modern Music Network Flagship

By Rick Sklar
Program Manager, WABC, New York

WABC, "American Radio" in New York, is a modern music station with a sound all its own in the market. The sound comes from selectively integrating local and network programming elements, and a corporate identity and resources of the American Broadcasting Company to the free-wheeling flexibility that marked the independent station in its heyday. End result? WABC has the necessary entertainment elements to attract an enormous audience and then holds that audience while delivering outstanding news, award-winning documentaries, pioneering educational programs and public service with a punch.

Let's see how it fits together. Since we are the American Broadcasting Company our deejays, of course, are the All Americans—a team of air champions. Our All American music survey may wear out two adding machines and a slide rule each week but when it's finished we'll stand behind it for all time, that's when you know you have the American "Challenge" documentaries and frontier educational shows don't come out of our imagination. We probe, poke and beat the bushes in the New York, New Jersey and Connecticut communities we serve to dig up the underlying problems and need of our listeners.

Listener Response

Our listeners make programming this 50 kw network flagship a sheer delight. They never stop surprising us. This year we received for 500 paintings for our Mona Lisa listener art competition earlier this year—31,000 pictures came in—800 of them half the size of a basketball court. In 1962, WABC counted 3 million ballots in our Principal of the Year election. This year we deluged us with over 60 million ballots.

American Radio creates projects like these, acting for government agencies and civic groups much in the manner of an advertising agency. They come to us with their problems and, too often, with dull spot an
announcements that simply do not take advantage of radio's ability to get results. This month, for example, WABC turned the radio concept of audience participation giveaways into a powerful weapon for New York City's Inter-Agency Stay in School committee. Forty percent of the nation's students drop out of school to form an unskilled pool of unemployed drifters who each earn $40,000 less in a lifetime than graduates. WABC is dramatizing this fact by registering all returning students for a crack at money high school graduates earn every week that dropouts don't get.

WABC listeners hear the news five minutes sooner—ABC Network News at five minutes before each hour and WABC Local News at five minutes before the half hour. WABC draws on two news staffs—local and network—with all the advantages of ABC's worldwide system of correspondents, radio and television. Sportcasts and play-by-play sports round out the programming. But it is all held together by the theme of American Radio in New York and careful programming of the hit music of today, yesterday tomorrow.

**Programming a Network-Owned Station**

*By William H. Schwartz*

Program Manager, WNBC Radio

The programming of a network-owned radio station does not differ greatly from the programming of a network affiliate, except that perhaps the network-owned stations carry more of the network sustaining programs than do some affiliates. Local programming must, therefore, be geared to an audience similar to that which the network programming is designed to reach.

The network-owned stations generally are the prestige stations in their markets and the wise program manager takes advantage of this fact. This places emphasis upon the responsibilities of the station program manager, since with the framework of the station-network image, he must be as creative and as imaginative as any other program manager. He cannot in any sense abdicate to the network the responsibility for programming the station. By its very nature, the network is conditioned: first, to the concept of the station-network image, he must be as creative and as imaginative as any other program manager. He cannot in any sense abdicate to the network the responsibility for programming the station. By its very nature, the network is conditioned: first, to the station's market.

**Diversified Programming**

Because of the diversity of programming supplied by the network, typical so-called "formula" programming of music is not generally successful (there are some notable exceptions). Particularly where the competition is keen, the "formula" approach can be done much more effectively by independents, who can gear their entire program schedule to the demands of the format.

Therefore, the strength of on-the-air personalities is probably more important to network-owned stations than to independents—particularly "formula" independents where the purity of the music format is the cardinal reason for listening. Despite the foregoing, the basic principals of good programming apply equally to network-owned stations and independents. The audiences we try to reach are probably different. It is simply a matter of applying the principals in such a manner as to attract the audience you are after.

**A New Concept in Educational Programming**

*By Jack Thayer*

Vice-Pre. and Gen. Mgr., WHK, Cleveland

Over 150 years ago, Thomas Jefferson said: "If the nation expects to be ignorant and free in a state of civilization, it expects what never was and never will be." This comment was designed to underline the importance of education in Jefferson's day, yet, it seems even more appropriate in today's far more complex world.

WHK believes that radio can be an emotional force in the creation of desirable attitudes in our listeners. These listeners, both students and parents, must be shown the importance of education and training necessary for the responsible citizen of tomorrow's automated future. WHK's "Highlights on Education," in an effort to give educational broadcasting the renewed vigor necessary to capture the radio audience in a competitive eight-station market, used "timeliness" as an essential in the presentation of educational material.

**Three Objectives**

The program has three major objectives: First, to approach education as a commodity—to sell it to the listeners; second, to convince the public that advanced education in all fields is readily available right here in Northeastern Ohio and give the colleges an opportunity to tell their school story; third, to appeal to the students on their interest level and to their emotional sensitivity—to create a desire for education and, more important, to motivate them.

To reach these three objectives in our educational programming, we are aware that all continuity must be within the framework of modern showmanship. Thus, we have combined basic educational truths with current events and outstanding personalities. As a result of this philosophy, James Lowe, WHK education director, has created and produced educational shows that informative, stimulating and entertaining.

Examples of these shows include comedian Dick Gregory interviewed by drama students from Western Reserve University on the philosophy of education; pianist Peter Nero presented a musical chronology of "Bach to Nero." This past year Cleveland played host to the first Space Science Fair ever held in this country. It was co-sponsored by NASA and The Cleveland Plain Dealer. During its presentation, "Highlights on Education" featured science and space for nine separate shows. Guests included Mr. Manganello, deputy director of the NASA-Louis Research Laboratory; Dr. Irving Pinkel, among others, who explained the mission of America's first satellite. "Highlights on Education" continued this tradition with such shows as "Highlights on Educa-

**Out of Studio**

This fall WHK's "Highlights on Education" went to Hiram, Ohio, the training ground of the Cleveland Browns of the national professional football league. Interview were held with head coach, Blanton Collier, who has his Masters Degree and was working on his Doctorate degree when he left Kentucky University; Frank Ryan, Browns' quarterback, who was only nine hours away from his Doctorate degree in mathematics at Rice; Jim Brown, history-making tailback, who received his degree from Syracuse University; Vince Costello with a Masters Degree. The on-site program concluded by talking to the young, successful Cleveland Browns' president, Art Modell, who told of his education being a key factor in his success, both in football and in business. The object of the series was to point out that today's professional football players are college graduates and are aware of the necessity of higher education when their athletic careers end.

Why this effort in educational programming? Why not subscribe to any one of the many services available to broadcasters? WHK feels it is our responsibility as broadcasters to become an integral and important part of the community in which we serve. With this educational program, WHK is providing institutions of Northeastern Ohio areas an opportunity to give our citizens an insight into education. What is needed, what is being done and what is on demand. Techniques, practices and philosophies of education are explored in depth. The rewards are many.

For example, a most recent letter:
"WHK's new series, "Highlights on Education," is, in my opinion, a step forward in programming... the type of program WHK is presenting Monday through Friday at 10 p.m. is radio programming at its best. Few stations in this area realize how hungry Clevelanders are for the information and discussion programs. I've already notified a few of my friends of the series and will continue to spread the word."

There is no reason in the world why education cannot be interesting and stimulate our listeners. Dr. Levenson, superintendent of schools in Cleveland, explained to our educational director James Lowe: "Your task is almost overwhelming, yet, with a true desire and realization of the great good that can be achieved by these programs, you will succeed and you are well on your way."

Dr. Levenson's words are well taken and in the weeks and months ahead our educational programming will explore areas of Adult Education, Mental Health, Law as a Career, Opera Can Be Fun and the World of Space. The future of radio and educational broadcasting is unlimited!

Record Libraries, Rumpus Rooms and the Music Business

By Joe Bogart
Music Director, WMCA, New York

It's inevitable, I suppose, that my 22 years as a musician and in radio have taken me into a good many station music libraries. I've wandered through the typical dusty old libraries: cellars and caverns where every wax cylinder and recording ever turned out is filed—and forgotten. You can run across stacks of Glenn Miller 78's so old and warped that they couldn't safely be spun on the turntable—even "Scooter" also has a handsome cage stocked with the very finest of seed and liquid refreshment—but "Scooter" also has full run of our bright, airy main record room, the 13th floor garden terrace overlooking bustling Madison Avenue, and our comfortable outer reception room. He's one happy bird!

My assistant, Frank Costa, and I share "Scooter's" enthusiasm for our quarters. But, perhaps not for quite the same reason. Our facility is equipped with album bins so that key recording artists can be easily classified—and easily found. Abundant space for "Male," "Female," "Group" and "Instrumental" categories is also right at hand. Current singles are stored according to their rankings on WMCAs "Good Guy" survey—and are remembered once a week.

Records that have scored major successes with our audience are, of course, filed for future use as WMCA "oldies" as "Reed Reactivated Flashbacks" or as "tomorrow's memory melodies." Other disks find their way to churches, hospitals and charities where they go on entertaining people and cheering up radio listeners and music lovers.

One copy of everything ever played on the station is held for a reasonable amount of time. Cutouts and out-of-print records are carefully preserved in our Music Library. Our headquarters is situated close by WMCA's on-the-air studios—a location that makes it especially easy to replace disks that our engineers (who regularly double-check us) have found to be scratched or warped.

Naturally we provide a stamping ground where Ruth Meyer can alternately prow, gnaw and grin and work on our programming problems. WMCA's Music Library strikes a happy medium, I think, between an austere business office and an overly sociable social center. It's a lively place where there's no doubt about our real business—music!

WIP's Record Library

Filing System

By Gert Katzman
Record Librarian, WIP, Philadelphia

The library of WIP, and most good pop music stations, is becoming more important these days. The records that conform to the music policy of the station are cast out as their popularity dwindles, but there is an important place in the library. If they meet our approval, they're swept up in an uncomplicated, orderly system designed to make a place for every record, single or LP.

As WIP record librarian, it's my job to "keep house," pull the ears of personalities who misplace records, talk to promotion men and work closely with the station manager and program director in selecting the music to be featured.

WIP's celebrated music formula is a comfortable blend of the "quality hit record," the promising single and the tasty LP.

Singles and LPs

"Singles" are programmed from a master music sheet kept in the library. The weekly stack of new releases is studied carefully and usually provides us with anywhere from 10 to 15 promising singles each week. These records are then added to the master list. At the same time, we strike "singles" are removed from the list. If the "singles" being removed are worthy and well remembered as big sellers or "turntable hits," we formally catalog and file them. If a record has no measure of success, we gracefully file it with the score of unplayable material that eventually finds its way to charitable organizations.

"LPs" are classified in six categories in the WIP library system. (1) New, (2) Regular Play, (3) Catalog, (4) Production, (5) Comedy, (6) Holiday and Religious.

"New LPs" are selected on the basis of good sales potential, performance value and conformity to our music policy. These "LPs" are made available to all personalities for play at any time. Each personality has the responsibility of checking music sheets from preceding shows to make sure album cuts are not repeated. We encourage the personality to expose these new items frequently.

Regular Play: These are good quality, standard performances accumulated over three to four year period. "LPs" from the "New" file eventually move into the "regular play" file. Needless to say "regular play" LPs are the"hit" or "hit" and "material" programmed by WIP. Each personality is given an individual stack of approximately one hundred "LPs" from the "regular play" file to feature on his show over a period of a week. At the end of each week, the personality sweeps stacks. Their selection or over-emphasis of older material, or certain "heavy favorite" LPs is avoided.

Catalog: For the most part, this file contains duplicates of both "new" and "regular" LPs. These are filed in alphabetical order in headings—Male, Female, Group, Instrumental and Jazz.

(Continued on page 68)
Many Thanks, D. J.'s

Terry STAFFORD

Current Big Single

"SUSPICION"
*b/w*

"JUDY"

c-101

and watch for Terry's new album

"SUSPICION" c-1001

to be released soon!

ORDER NOW

all of us at Crusader
Thank you too, D. J.'s

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# RECORD

## SUBSCRIPTION SERVICES

Radio & TV Stations Only

<table>
<thead>
<tr>
<th>Label and Address</th>
<th>Services</th>
<th>Minimum Releases Per Year</th>
<th>Cost Per Year</th>
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<tbody>
<tr>
<td>ABC-PARAMOUNT 1501 Broadway, New York</td>
<td>Long Play (Mono)</td>
<td>Min. 50</td>
<td>$50</td>
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<tr>
<td></td>
<td>Long Play (Stereo)</td>
<td>Min. 50</td>
<td>$60</td>
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<tr>
<td>ANGEL RECORDS Hollywood and Vine,</td>
<td>Classical Albums (Mono &amp; Stereo)</td>
<td>Min. 36</td>
<td>$35</td>
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<td>Hollywood 28, Calif.</td>
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<td>ATLANTIC RECORDING CORP. 1841 Broadway</td>
<td>No subscription service available: (On individual basis)</td>
<td>Long Play (Mono): $1.50 each</td>
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<tr>
<td>New York 23, N. Y.</td>
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<td>Long Play (Stereo): $2.00 each</td>
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<td>BRUNSWICK RECORDS 445 Park Ave., New</td>
<td>Singles</td>
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<td>$5.50 per month</td>
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<td>York 22, N. Y.</td>
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<tr>
<td>CADENCE RECORDS 119 W. 57th, New York</td>
<td>No subscription service available: (On individual basis)</td>
<td>Long Play (Stereo or Mono): $1.00</td>
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<td>19, N. Y.</td>
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<td>CAPITOL RECORDS, INC. Hollywood and</td>
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<td>Pop Albums (Mono &amp; Stereo)</td>
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<td>Classical (Stereo)</td>
<td>80</td>
<td>$80</td>
</tr>
<tr>
<td></td>
<td>Latin American (Mono)</td>
<td>25</td>
<td>$20</td>
</tr>
<tr>
<td></td>
<td>Pop Single</td>
<td>150</td>
<td>$45</td>
</tr>
<tr>
<td></td>
<td>Country &amp; Western Single</td>
<td>100</td>
<td>$30</td>
</tr>
<tr>
<td></td>
<td>Combination Pop &amp; Country &amp;</td>
<td>250</td>
<td>$75</td>
</tr>
<tr>
<td></td>
<td>Western Single</td>
<td></td>
<td></td>
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<tr>
<td>CORAL RECORDS 445 Park Ave., New York</td>
<td>Singles</td>
<td></td>
<td>$5.50 per month</td>
</tr>
<tr>
<td>22, N. Y.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DECCA DISTRIBUTING CORP. 445 Park Ave.</td>
<td>Pop Long Play (Mono)</td>
<td>60</td>
<td>$50</td>
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<tr>
<td>New York 22, N. Y.</td>
<td>Pop Long Play (Stereo)</td>
<td>60</td>
<td>$75</td>
</tr>
<tr>
<td></td>
<td>Classical Long Play (Mono)</td>
<td>25</td>
<td>$25</td>
</tr>
<tr>
<td></td>
<td>Classical Long Play (Stereo)</td>
<td>25</td>
<td>$40</td>
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<td></td>
<td>Combined Classical &amp; Pop Long</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Play (Mono)</td>
<td>85</td>
<td>$70</td>
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<td></td>
<td>Combined Classical &amp; Pop Long</td>
<td></td>
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<tr>
<td></td>
<td>Play (Stereo)</td>
<td>85</td>
<td>$100</td>
</tr>
<tr>
<td>DOT RECORDS 1507 N. Vine St., Hollywood</td>
<td>No subscription service available: (On individual basis)</td>
<td>Album (Mono): $ .85</td>
<td></td>
</tr>
<tr>
<td>28, Calif.</td>
<td></td>
<td>Album (Stereo): $1.00</td>
<td></td>
</tr>
<tr>
<td>GRAND AWARD RECORD CO., INC. 1501</td>
<td>Popular</td>
<td>20</td>
<td>$27</td>
</tr>
<tr>
<td>Broadway, New York 36, N. Y.</td>
<td>Classical</td>
<td>8</td>
<td>$11</td>
</tr>
<tr>
<td></td>
<td>Spoken Word, Language,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musicals &amp; Specials</td>
<td>5</td>
<td>$6.75</td>
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<tr>
<td></td>
<td>Entire Service</td>
<td>33</td>
<td>$42</td>
</tr>
<tr>
<td>Label and Address</td>
<td>Services</td>
<td>Minimum Releases Per Year</td>
<td>Cost Per Year</td>
</tr>
<tr>
<td>------------------</td>
<td>----------</td>
<td>---------------------------</td>
<td>---------------</td>
</tr>
</tbody>
</table>
| **IMPULSE RECORDS**  
(ABC-PARAMOUNT)  
1501 Broadway, New York, N. Y. | No subscription service available: (On individual basis)  
Long Play (Mono or Stereo): $1.25 | | |
| **KAPP RECORDS**  
136 E. 57th, New York 22, N. Y. | No subscription service available: (On individual basis)  
Mono: $1.25  
Stereo: $1.50 | | |
| **LIBERTY RECORDS**  
6920 Sunset Blvd., Hollywood 28, Calif. | No subscription service available: (On individual basis)  
Long Play (Stereo or Mono): $1.00 | | |
| **LONDON RECORDS, INC.**  
539 W. 25th St., New York 1, N. Y. | No. 1. Special LP catalog offer:  
All labels in catalog: $1 per record (Mono or Stereo)  
No. 2.  
Classical (Mono): 36  
Classical (Stereo): 36  
Pop (Mono): 24  
Pop (Stereo): 24 | | |
| **MERCURY RECORD CORP.**  
35 East Wacker Drive, Chicago, Ill. | Single (45 RPM): 150  
Classical Long Play: 24  
Popular and Jazz Long Play: 48  
Stereo Popular and Jazz Long Play: 48  
Stereo Classical Long Play: 24 | | |
| **MGM RECORDS**  
( Verve and Subsidiary Labels)  
1540 Broadway, New York 36, N. Y. | Popular Singles: $48  
Country and Western Singles: $15  
Combined Popular & Country and Western: $60  
Popular & Original Cast Albums (Mono): 50  
Popular & Original Cast Albums (Stereo): 50 | | |
| **MOTOWN**  
2648 Grand Blvd., Detroit 8, Mich. | No subscription service available: (On individual basis)  
Mono or Stereo: $ .60 sample album | | |
| **PHILIPS RECORDS**  
35 East Wacker Drive, Chicago, Ill. | Stereo Popular and Jazz Long Play: 30  
Stereo Classical Long Play: 12  
Single (45 RPM): 50  
Classic Long Play: 12  
Popular and Jazz Long Play: 36 | | |
| **PRESTIGE RECORDS**  
203 S. Washington Ave., Bergenfield, N. J. | No subscription service available: (On individual basis)  
Mono or Stereo: $1.25 per album | | |
| **RCA VICTOR**  
155 E. 24th St., New York 10, N. Y. | Pop (Mono): 125  
Pop (Stereo): 40  
Red Seal (Stereo) (Basic LP’s): 60  
( New Releases): 40  
Red Seal (Mono) (Basic LP’s): 100  
( New Releases): 25 | | $85 per 6 months |
| **REPRISE RECORDS**  
1347 Cahuenga Blvd., Hollywood 28, Calif. | Albums (Stereo & Mono): 60 Min. | | $60 |
| **RIVERSIDE RECORDS**  
235 W. 46th, New York, N. Y. | No subscription service available: (On individual basis)  
Album: $1.25 | | |
| **ROULETTE RECORDS**  
1631 Broadway, New York 19, N. Y. | Long Plays: 75 | | $50 |
| **Vanguard Records**  
154 W. 14th, New York, N. Y. | No subscription service available: (On individual basis)  
Mono: $1.00  
Stereo: $1.50 | | |
| **VEE JAY RECORDS**  
1449 South Michigan Ave., Chicago 5, Ill. | No subscription service available: (On individual basis)  
Entire catalogue and new releases at $.75 per album | | |
| **WARNER BROS.**  
4000 Warner Blvd., Burbank, Calif. | No subscription service available: (On individual basis)  
Album (Mono): $1.00  
Album (Stereo): $1.50 | | |

April 11, 1964 • Billboard 1964 Radio Programming Guide
MUSIC FESTIVALS: "Brilliant" 24 station IDs and Promos; augmented orchestra with full instrumentaion; outstanding IDs for "good music" stations featuring one of the biggest sounds in radio. "The Ubisests": 10 station IDs and Promos in bright up-tempo tempo; featuring bright tuneful orchestra of 20 or more instruments, over 100 separate second music arrangements. "The Big Beasts": 10 authentic rock and roll IDs and Promos. "The Budget Series": big band musical commercials at budget price. "The Image" musical commercials, fully orchestrated, top singing group. "The Downtown Shoppers" program of the downtown association. "Forecast for the Weather": a weekly report of forecasts. Prices range from $100 to $1,095.

PROGRAMS AND TALK VIGNETTES: "Whodunit?": five series of half hour mystery shows including "Shadow of Fate," "Adventure Into Fear," "The Big Smuggle," "San Francisco," and "Big Court in Judgment." "On This Day": almanac series, three events every 26-9:30, 60 seconds. Price based on card rate.

Commercial Recording Corp. P.O. Box 6726, Dallas 19, Tex.

MUSICAL PRODUCTION AIDS: A complete line of station ID and promotional jingles, plus commercial jingles.

Creative Services, Inc. 75 E. Wacker Dr., Chicago 1, Ill.


OTHER SPECIAL VIGNETTES: "Variety Time": potpourri of comedy and service capsules, 60 to 90 sec. capsules—130 capsules—26 weeks. Price, $10 per week.

Broadcasting Foundation of America 10 Columbus Circle, New York 19, N. Y.

MUSICAL PRODUCTION AIDS: American's largest radio special feature sales organization. Now in its 26th consecutive year.


OTHER SPECIAL VIGNETTES: "Adventure Into Fear": 52 programs—seem, scary, mysterious. "Shadow of Fate": 52 programs—dramatized stories of natural "Twilight Zone" type. Prices based on market ranking by position.

GBA Productions, Gallucci Brothers & Associates 3129 Hewitt Ave., Louisville 20, Ky.

MUSICAL PRODUCTION AIDS: America's largest radio special feature sales organization. Now in its 26th consecutive year.


OTHER SPECIAL VIGNETTES: "Adventure Into Fear": 52 programs—seem, scary, mysterious. "Shadow of Fate": 52 programs—dramatized stories of natural "Twilight Zone" type. Prices based on market ranking by position.

Connie B. Gay Broadcasting Corp. Friendship Station, Washington 16, D. C.

PROGRAMS: Country music radio and TV productions.

Harry S. Goodman Productions, Inc. 19 E. 53rd St., New York 22, N. Y.

PROGRAMS: Transcribed radio programs from 1 min. to 1 hour.

Ed Graham Productions, Inc. 516 5th Ave., New York 36, N. Y.

PROGRAMS AND TALK VIGNETTES: Our firm is a radio-TV firm. We do both live and animated commercial, plug entertainment films.

Guide Evangelistic Association, Inc. Metter, Georgia, 30439

PROGRAMS AND VIGNETTES: "The Sower": The Gospel Broadcast that's different and refreshing; inspirational studies on books of the Bible; 14:30 minutes; the talks average from 5 to 6 minutes, the rest of the time is the best of recorded religious music; tape are produced and duplicated on Ampex recorders, model 351. "The Sower" is provided a syndicated program with an interdenominational broadcast; no fee is made; no money, and nothing is sold; there is no pressure. "The Sower" is a national quality program consisting of an impressive introduction; two church hymns, Bible meditation and climactic close; the music is recorded.

Hardman Associates, Inc. 213 Smithfield St., Pittsburgh, PA., 15222

MUSICAL PRODUCTION AIDS: Producer of commercial jingles. Will tailor-make station musical jingles to order. Price basis is negotiable. No barter available.
"who, what, when, why, where, how?"

The answers to any or all of these questions about Mark Century's newest programming service is Festival Radio, a programming pageant.

Festival Radio contains entertainment, drama, music (both production and commercial), sports, contests, commercials, and comedy. And each Festival segment is a complete unit that plays and pays for itself in entertainment and sponsorship. And much, much more.

Any one of these segments can be joined to another, to put together a show of virtually any desired length. Right now, it's Festival time...for your station.

Festival Radio à la Carte

156 leading stations in the U.S.A., Canada and Australia have found that "RADIO A LA CARTE" increases audiences and adds sponsors so rapidly that it pays for its total cost in the first few months. A rather tasty combination.

* The newest idea in Station ID's Potpourri Programming is a sensational selection of:
  1. station signature packages
  2. special music
  3. commercials to order

Temptingly tailored to meet the most temperamental tastes and neediest needs of all broadcasters.

POTPOURRI PROGRAMING AIDS
Radio Program

"The Hour of the Crucified"

OTHER SPECIAL PACKAGES: One size for week. "Lucky Girl": about the world of coin featurette, 3-60's, with opening and closing program, interviews, household hints, books, recipes - all of the world's 1111-11 minutes. Price: 50 cents. 3-60's, with opening and closing program, interviews, household hints, books, recipes - all of the world's 1111-11 minutes. Price: 50 cents. 3-60's, with opening and closing program, interviews, household hints, books, recipes - all of the world's 1111-11 minutes. Price: 50 cents.

Radio Program

"The Hour of the Crucified"

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announcements featuring Bill Shipley (on disk). Special programs are available during Christmas and Easter seasons.

Navin Brothers Projects
9125 Beacon St., Cleveland 5, Ohio
PROGRAMS: Syndicated radio programs featuring impersonations; promotion tapes for broadcast.

North American Radio Alliance (NANA)
76 Ninth Ave., New York, N. Y.

Harry O'Connor Associates, Inc.
211 N. Ervay Building, Suite 1120, Dallas 1, Tex.
MUSICAL PRODUCTION AIDS: "The Sound of the City" custom station identification community promotion material, written and recorded for each station individually. Identification concept is use of thematic musical figure keyed to call letters of station. Directed and produced by the Johnny Mann Singers. "Hootenanny" stocked promotion jingles. Price: For the above listed determined by amount of material produced. No better available.

PROGRAMS AND TALK VIGNETTES: "The Bob and Earl Comedy Library": 300 to 800 vignettes, average length 3 minutes each. "The Mel Blanc Comedy Library": 1,500 or more comedy bits, ranging from one-timers to 30-second situations, monthly service of new material to each station. "Personality Showtime": major name artists emceeing one-hour disk jockey shows. Prices for the above listed: based on market size, extent of service.

Orben Publications
3536 Daniel Crescent, Baldwin Harbor, N. Y.
PROGRAMS AND TALK VIGNETTES: Orben's "Current Comedy": a monthly complete revised comic series featuring a section called "DeeJay Laughs" each issue. Contains on disk records, recording personalities, etc. Price: 1 year (domestic and Canada), $25; 1 year (Europe, Asia and Pacific area airmail), $27; 1 year (foreign 1st class), $27; 1 year (European airmail), $32.50. "Orben Comedy Series": 36 books of professional comedy material used by some 1,000 disc jays throughout United States, Canada, Australia and other English-speaking countries. Price on per book basis.

Ben Palien Promotions
71 Elm St., Wendel, Pa.
PROGRAMS: Country-and-western and polka tapes.

PAMS Productions
4141 Office Parkway, Central Park Palace, Dallas 4, Tex.
MUSICAL PRODUCTION AIDS—Recorded radio production jingles for all size stations. Numerous and varied packages available. Specializing in custom-tailored radio-TV promotions and productions.

Pepper Sound Studios, Inc.
2076 Union Ave., Memphis 4, Tenn.
MUSICAL PRODUCTION AIDS: "Top Popper": two versions available, white or colored; "CSS 100": short identifications for all stations, "M Series": all stations; "Town & Country and Country & Western": sing along; "B Series": all stations; "N Series": one-timers; all stations; "K Series": all stations; "G Series": two packages available, white or colored; "O Series": all stations; "Big Image": all stations; "E Series": TV stations; "Wonderful Music": album stations; "Action Radio": all stations; "Variety Fair": all stations; "Hootenanny": "Top 40"; "Gentle Sound": album stations.

PRICE BASIS: depending on size of market; barter available.

OTHER SPECIAL PACKAGES: "Creative Sales Service": library package for all stations, "Image 10 Package": commercial images for all stations. Price: depending on size of market; barter available.

Programatic Broadcasting Service
229 Park Ave. South, New York 3, N. Y.
MUSICAL PRODUCTION AIDS: Associated Program Service (APS): moods, monologues, introductions, voice-overs, announcements, etc. "Birth of a Singer" (60 15-minute shows): individualized radio-tv programming. Price: $25. "Birth of a Singer" (260 5-minute shows): radio tape recordings. "Radio-TV System: The programs' presentation is explainable. Author Frank Edwards, the odd, the unusual, the unexplainable. The three above programs' prices quoted on request.

Rai Corporation Italian, Radio TV System
717 Fifth Ave., New York 22, N. Y.
SERVICES: Italian radio tape recordings of classical music and opera.

(Continued on page 52)
Sacred Heart Program, Inc.  
3900 Westminster Place, St. Louis 8, Mo. 
PROGRAMS: 5 15:00 religious devotional; 30:00 per week, 52 weeks per year. 1:15 religious devotional in Spanish, 52 weeks per year.

Sande & Greene, Inc.  
1775 N. Vine St., Hollywood 28, Calif.  
SERVICES: Musical creative and product consultant. Transcribed radio programs, recorded radio commercials, jingle producer.

Alan Sands Productions  
565 5th Ave., New York 17, N. Y.  

Sesac, Inc.  
The Coliseum Tower, 10 Columbus Circle, New York, 10019  
MUSICAL PRODUCTION AIDS: "Drummers": big sound musical sales and production aids; station promos, themes, sales starters, line, weather, fairs, news and sports intros; 433 cuts available. "Country and Western Drummers": production aids, themes and sales starters including station promotions, commercials, weather, times, themes, news and sports intros, featuring Bill Anderson, Roy Drusky, Flatt and Scruggs, Darrell McCall, the Willis Brothers, the Statemates; 124 cuts available.

PROGRAMS AND TALK VIGNETTES: "Sounds of Christmas": 13 5-minute scripts show highlighting interesting and entertaining stories about the Sounds of Christmas, traditional Christmas music performed by the Anita Kerr Singers, the William Dawson Chorale, Don James Chorale, the Trinity Choir of St. Paul’s Chapel and a special. "Just a Minute": 100 cuts. "A Gospel Sing": 100 cuts. "Just a Minute": 160 60-second show stoppers; production and programming aids; "Instant Jingles": 2,000 standard and new original cuts. Price: $17.95 outright sale.

OTHER SPECIAL PACKAGES: "Just a Minute": 160 60-second show stoppers; production and programming aids; "Instant Jingles": 2,000 standard and new original cuts. Price: $17.95 outright sale. "The Jazz Set": 10 LP albums from Bourbon Street to Bossa Nova; price: $19.95 outright sale. "Mood Magic": 10 Sesac recordings EP albums of mood music; price: $19.95 outright sale. "A Gospel Sing": 10 Sesac recordings LP album of gospel music including one album of gospel and country "Drummers" performed by the Statemates and the Blackwood Brothers; price: $29.95 outright sale. "Instant Sports Music": 5 superbly produced LP albums of band music, ideally suited for programming during the sports season and on countless occasions throughout the year. Plus a special "Just a Minute" album of 60-second football show-stoppers by Warren Covington and His Marching Band; price: $9.95 outright sale.

Show-Biz Comedy Service  
65 Parkway Court, Brooklyn, N. Y., 11225  
PROGRAMS AND TALK VIGNETTES: Talk comedy available from single gags to comedy interviews, bits, categorical quickies, commercials, etc. Range from 15-minute to 8-minute packages. Material available in "stock" or written to order. Price dependent on what is desired. Ranges from $1 to $250.

OTHER SPECIAL PACKAGES: Books, gagfiles, sound effect bits, programming aids. Twenty-five assorted stock files. Price from $3 to $15.

Sigmund Spaeth  
400 E. 58th St., New York 22, N. Y.  
PROGRAMS: Personal comments on music, illustrated at piano.

Tele-Sound Productions, Inc.  
422 Washington Building, Washington 5, D. C.  

PROGRAMS AND TALK VIGNETTES: "15 Seconds of Fun!": comedy, 400 cuts. "Million Dollar Hit Intros": 60 vignettes.

OTHER SPECIAL PACKAGES: "Sales-Closer": service, radio sales aids, production aids, drop-in commercial jingles, 100 cuts. (Continued on page 70)
music to your ears...

THE SESAC RECORDINGS
PROGRAM SERVICE
Continually Meeting the Needs of the Broadcasting Industry

with...

"DRUMMERS"®

SESAC® RECORDINGS

"REPERTORY RECORDINGS"

Broadcasting's newest big sound musical programming and sales aids, station promos, themes, sales starters, fanfares, time, weather, news and sports intros. Offered in pop and C & W form.

Modern hi-fi Lp albums produced for the broadcaster featuring top artists from every major record label, performing new songs and standards from all categories of music.

A gratis 45-rpm album service provided by SESAC to the broadcasting industry showcasing SESAC RECORDINGS. These 45-rpm albums have been widely acclaimed by broadcasters everywhere as outstanding program material.

LOW-COST PROGRAM PACKAGES

- THE JAZZ SET - SONGS OF DEVOTION - MOOD ROMANTIC - INSTANT SPORTS MUSIC
- "JUST A MINUTE!"® - THE BIG BANDS - A COUNTRY MUSIC SPECTACULAR

Write for your copy of this new brochure. A complete catalog of the available SESAC RECORDINGS albums including a "DRUMMERS"® breakdown and a Low-Cost Program Package listing.

SESAC INC./

NEW YORK: 10 COLUMBUS CIRCLE • NEW YORK, NEW YORK, 10019 • PHONE: 212 JU 6-3450
NASHVILLE: 806 16TH AVENUE, SOUTH • NASHVILLE, TENNESSEE • PHONE 615 254-5703

April 11, 1964 • Billboard 1964 Radio Programming Guide
Producers of
MUSICAL COMMERCIALS

ACADamy FILM PRODUCTIONS
123 W. Chestnut Street
Chicago, Ill., 10, III.

ACOUSTIC EQUIPMENT CO.
1279 Spring Street, N.W.
Atlanta, Ga., 9.

AD-STA.FF, INC.
9122 Sunset Boulevard
Hollywood 46, Calif.

AD/SONIC PRODUCTIONS, INC.
22 E. Huron Street
Chicago 11, Ill.

ADVERTISERS MUSIC, INC.
54 W. Randolph Street
Chicago 1, Ill.

ADVERT-TUNES
7205 Sunset Boulevard
Los Angeles 46, Calif.

ALCOVE PRODUCTIONS
2066 Alcove
Studio City, Calif.

ALEX B. BARRATT
11 Knoll Terrace
West Caldwell, N. J.

VICTOR ALLER
502 No. Plymouth Boulevard
Los Angeles 4, Calif.

AMERICAN TELEVISION ENTERPRISES
7324 Santa Monica Blvd.
Los Angeles, Calif.

JACK ANDERSON PRODUCTIONS
1701 North 74th Street
Omaha, Neb.

ARGAP PRODUCTIONS
1270 Sixth Avenue.
Rm. 2116
New York, N. Y.

ARRIGHT ADVERTISING CO., INC.
63 East 50th Street
New York, N. Y.

ATKINS-GILBERT, INC.
520 Taft
5th Avenue
New York, N. Y.

FRANK ATLAS PRODUCTIONS, INC.
215 E. Chestnut Street
Chicago 11, Ill.

AVALON PRODUCTIONS, INC.
485 Madison Avenue
New York, N. Y.

EARL R. BACKUS PRODUCERS
8836 Mason Avenue
North Hollywood, Calif.

Bald Eagle PRODUCTIONS, INC.
318 W. 48th Street
New York, N. Y.

BASCHE RADIO & TV PRODUCTIONS
17 E. 45th Street
New York, N. Y.

CHUCK BLORE CREATIVE SERVICES
10429 Valley Spring Lane
North Hollywood, Calif.

BENJAMIN BARRETT
5041 Nolfine Avenue
Encino, Calif.

Baton Alger ROGERS BROADCASTING
29 Melinda Street
Toronto, Agincourt, Ont.

BECKMAN-KOBLELT
931 North La Cienega Boulevard
Los Angeles 46, Calif.

MARTIN J. BERNAM
16550 S. Sepo Street
Granada Hills, Calif.

BIEBER & STEIN PRODUCTIONS
550 5th Avenue
New York, N. Y.

DICK BOYELL PRODUCTIONS
633 Florence
Beverly Hills, Calif.

BRADLEY FILM & RECORDING STUDIOS
804 16th Avenue S.
Nashville, Tenn.

BRANDON BANDO
23 E. Huron Street
Chicago 11, Ill.

CARL E. BRANDT
11756 Blix Street
North Hollywood, Calif.

LOU BRESEE ORCHESTAS & ENTERTAINMENT
2343 North Wabash Avenue
Chicago 1, Ill.

BRESKAN PRODUCTIONS, INC.
200 W. 57th Street
New York.

JERRY BRESLER MUSIC
487 May Lane
East Maitland, N. Y.

BRISTON FILMS, LTD.
1490 Sherbrooke Street W.
Montreal, P.Q.

BROADCAST ENTERPRISES, INC.
807 North Charles St.
Baltimore, N. Y.

MARC BROWN ASSOCIATES, INC.
6 & East 48th Street
New York, N. Y.

JACK BUCKINGHAM
1321 Santa Charles Street
Aleda, Calif.

JOE CAIN
1050 Puritan Avenue
Forest hills 25, N. Y.

CAPCO DETERGENT CO.
Haverstraw, N. Y.

CARIBBEAN ADVERTISING AGENCY
P. O. Box 4021
San Juan, Puerto Rico

CARLON MUSIC SERVICE
1758 Blix Street
North Hollywood, Calif.

COMMERCIAL MUSIC, INC.
2 W. Randolph Street
Chicago, III.

DAMON RECORDING STUDIOS, INC.
177 W. 14th Street
Kansas City, Mont.

DAVID CARROLL PRODUCTIONS
105 E. Brinkwood Lane
Palatine, Ill.

JIMMY CARROLL, INC.
210 W. 55th Street
New York, N. Y.

C/HEAR SERVICES, INC.
59 E. 54th Street
New York, N. Y.

COLEMAN-PARR, INC.
6390 Wilshire
Los Angeles 48, Calif.

COMMERCIAL RECORDING CORPORATION
1717 No. Highland
Hollywood, Calif.

CREATIVE MUSIC PRODUCTIONS
163A Parker Lane
Minneapolis 2A, Minn.

CUMMINGS PRODUCTIONS, INC.
35 West 53rd Street
New York, N. Y.

HOYT S. CURTIN
10641 Beverly Boulevard
Los Angeles 46, Calif.

DAK TRANSCRIPTION & TELEVISION
4525 Willow Creek Avenue
North Hollywood, Calif.

D'ARCY VERDON PRODUCTIONS, INC.
1434 St. Catherine Street
Montreal, Que.

DARLAN, INC.
136 W. 48th Street
New York, N. Y.

PHIL DAVIS MUSICAL ENTERPRISES, INC.
59 E. 54th Street
New York, N. Y.

VINCE DEGEN TELEVISION & RADIO SPOTS
1601 N. Gower
Hollywood, Calif.

WADE F. BENNING, JR.
1 Hillside Avenue
Port Washington, N. Y.

DENNY ENTERPRISES
1824 E. 18th Street
New York, N. Y.

JACK RENOVE PRODUCTIONS
6011 Santa Monica Boulevard
Hollywood 3B, Calif.

DEW PRODUCTIONS, INC.
205 W. Main Street
Rochester, N. Y.

DOLPHIN PRODUCTIONS, INC.
37 W. 57th Street
New York, N. Y.

DOUBLE M MUSIC CORPORATION
1560 No. La Brea
Hollywood 28, Calif.

DOUGAL PRODUCTIONS, LTD.
460 Park Avenue
New York, N. Y.

DUBIN ADVERTISING, INC.
Bipelow Block
Pittsburgh, Pa.

DUMAY HIRSCH & LEWIS, INC.
196 Madison Avenue
New York, N. Y.

DYNAMIC SOUND RECORDING CO.
1378 Paradise Road
Los Angeles, Nev.

EASTERN SOUND CO., LTD.
38 Yorkville Avenue
Toronto, Ont.

ELEKTRA FILM PRODUCTIONS, INC.
33 W. 46th Street
New York, N. Y.

RALPH N. ELSMO
2110 North Charles Street
Baltimore 18, Md.

FAIetails PRODUCTIONS, INC.
59 E. 54th Street
New York, N. Y.

JACK FAScINATO
720 No. Bauxbouy
Beverly Hills, Calif.

Ferro-Mogubu-Schwartz
165 N. 46th Street
New York, N. Y.

SAM S. FIEDEL
206 W. 104th Street
New York, N. Y.

ARTIE FIELDS
9428 Woodward
Detroit 2, Mich.

SAMMY FIELDS PRODUCTIONS, INC.
50 W. 93th Street, Apt. 1E
New York, N. Y.

FIORE FILMS
128 Halladay Avenue
Jersey City, N. J.

FORMAT FILMS, INC.
4741 Laurel Canyon Boulevard
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Continued from page 55

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Nate Custer, news dir.

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None of these listings can be verified by Billboard, but in the absence of any absolute auditing procedure, it is felt that this is the most accurate list that can be compiled.

Some manufacturers, which are members of the Record Industry Association of America, do have audited verification of their sales. Some other manufacturers which are not RIAA members have availed themselves of RIAA auditing verification. All records so authenticated by RIAA as audited million sellers are designated by an asterisk (*). This is not intended as any reflection on disks not so marked, but merely indicates those records which are certified million sellers by actual audit.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label/Year</th>
<th>RIAA Certification</th>
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<tr>
<td>ACUFF, ROY</td>
<td>I've Got a Thing for You</td>
<td>Columbia 1960</td>
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<tr>
<td>ARMS BROTHERS</td>
<td>You, You, You</td>
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<tr>
<td>ANGELUS DECA</td>
<td>Blue Tango</td>
<td>Decca 1951</td>
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<tr>
<td>ANDREWS SISTERS</td>
<td>I Can Dream, Can't I</td>
<td>Decca 1949</td>
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<td>A Whole New You</td>
<td>ABC-Paramount 1957</td>
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<tr>
<td>ANGELS</td>
<td>My Boyfriend's Back</td>
<td>King 1963</td>
<td></td>
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<tr>
<td>ARNOLD, EDDY</td>
<td>Bouquet of Roses</td>
<td>RCA Victor 1949</td>
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<tr>
<td>AUSTIN, GENE</td>
<td>Ramona</td>
<td>RCA Victor 1928</td>
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<td>AUTRY, GENE</td>
<td>Silver Haired Daddy</td>
<td>Columbia 1939</td>
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<td>BALLARD, HANK, &amp; THE MIDNIGHTERS</td>
<td>Work With Me, Annie</td>
<td>King 1954</td>
<td>RIAA Certified</td>
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<tr>
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<td>Sexy Ways</td>
<td>King 1954</td>
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<tr>
<td>BAKER, LAVERN</td>
<td>I Cried a Tear</td>
<td>Atlantic 1959</td>
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<td>BAKER, LAVERN</td>
<td>Tweedle Dee</td>
<td>Atlantic 1954</td>
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<td>BAKER, LAVERN</td>
<td>Jim Dandy</td>
<td>Atlantic 1956</td>
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<td>BALLARD, HANK, &amp; THE MIDNIGHTERS</td>
<td>Annie Had a Baby</td>
<td>King 1954</td>
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<td>BALLARD, HANK, &amp; THE MIDNIGHTERS</td>
<td>Finger Poppin' Time</td>
<td>King 1960</td>
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<tr>
<td>BALLARD, HANK, &amp; THE MIDNIGHTERS</td>
<td>The Twist</td>
<td>King 1962</td>
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<tr>
<td>BARBER, CHRIS, &amp; JAZZ BAND</td>
<td>Petite Fleur</td>
<td>Laurie 1960</td>
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<tr>
<td>BARRON, BLUE</td>
<td>Cruising Down the River</td>
<td>MGM 1949</td>
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<tr>
<td>BARTON, EILEEN</td>
<td>If I Knew You Were Coming</td>
<td>Capitol 1950</td>
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<tr>
<td>BAXTER, LES</td>
<td>She Loves You</td>
<td>Swan 1964</td>
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<tr>
<td>BAXTER, LES</td>
<td>I Want to Hold Your Hand</td>
<td>Capitol 1964</td>
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<td>BEALES, HARRY</td>
<td>Day-O</td>
<td>banana Boat Song</td>
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<td>BENNETT, TONY</td>
<td>Because of You</td>
<td>Columbia 1952</td>
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<td>BENNETT, TONY</td>
<td>Cold, Cold Heart</td>
<td>Columbia 1952</td>
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<td>BENTON, BROOK</td>
<td>Baby (with Dinah Washington)</td>
<td>Mercury 1960</td>
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<td>BILK, ACKER</td>
<td>Stranger on the Shore</td>
<td>Atco 1962</td>
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<tr>
<td>BILLIE &amp; LILLIE</td>
<td>Lah Dee Dah</td>
<td>Swan 1957</td>
<td></td>
</tr>
</tbody>
</table>

* RIAA Certified Million Seller
CHARLES, RAY
What'd I Say? (Atlantic) 1959
"I Can't Stop Loving You" (ABC-Paramount) 1962
You Don't Know Me (ABC-Paramount) 1963

CHECKER, CHUBBY
The Twist (Cameo) 1961
Slow Twisting (Cameo) 1961
Pony Time (Cameo) 1961
Let's Twist Again (Cameo) 1962
Limbo Rock (Parkway) 1963

CHIFFONS
He's So Fine (Laurie) 1963

CHORDETTES
Mr. Sandman (Cadence) 1954

CLANTON, JIMMY
Just a Dream (Ace) 1957
Letter to an Angel (Ace) 1958
Ship on a Stormy Sea (Ace) 1959

CLARK, D.J.
Raindrops (Vee Jay) 1963

CLOONEY, ROSEMARY
Come On-A My House (Columbia)
Half As Much (Columbia)
Hey There (Columbia) 1954

COASTERS
Searchin' (Atco) 1959
Yakety Yak (Atco) 1958
Poison Ivy (Atco) 1959
Charlie Brown (Atco) 1959

COLE, NAT KING
Nature Boy (Capitol) 1948
Mono Lisa (Capitol) 1949
Too Young (Capitol) 1951
Ramblin' Rose (Capitol) 1963

COMO, PERRY
Prisoner of Love (RCA Victor) 1946
A Humba Humba (RCA Victor) 1951
Til the End of Time (RCA Victor) 1951
Because (RCA Victor) 1951
When You Were Sweet Sixteen (RCA Victor) 1952
Temptation (RCA Victor) 1953
Don't Let the Stars Get in Your Eyes (RCA Victor) 1953
Wanted (RCA Victor) 1955
Papa Loves Mambo (RCA Victor) 1955
Hot Diggity (RCA Victor) 1957
Round and Round (RCA Victor) 1957
"Catch a Falling Star" (RCA Victor) 1959

COOK, SAM
You Send Me (Keen) 1958
I'll Come Running Back to You (Speciality) 1958

COPAS, COWBOY
Signed, Sealed & Delivered (Starday) 1948
Tennessee Waltz (Starday) 1948

CORNELL, DON
It Ain't Fair (Coral) 1952
I'm Yours (Coral) 1952

COSTA, DON
Never on Sunday (United Artists) 1960

COVINGTON, WARREN
Tea for Two Cha Cha (Decca) 1960

CRESCENDO
Oh, Julie (Nasco) 1958

CREST
Sixteen Candles (Coed) 1959

CREEWCUTS
Sh-Boom (Mercury) 1954

CRICKETS
That'll Be the Day (Brunswick) 1957

CROSBY, BING
Silent Night (Decca) 1942
Sunday, Monday or Always (Decca) 1943
Jingle Bells (Decca) 1943
Pistol Packin' Mama (Decca) 1943
I'll Be Home for Christmas (Decca) 1944
Swinging on a Star (Decca) 1944
Too-R-Loo-Dee-Loo-Re (Decca) 1944
Don't Fence Me In (with the Andrews Sisters) (Decca) 1946
I Can't Begin to Tell You (Decca) 1945
Dear Hearts & Gentle People (Decca) 1946
Sweet Leland (Decca) 1946
MacNamara's Band (Decca) 1946

New San Antonio Rose (Decca) 1946
White Christmas (Decca) 1946
South America, Take It Away (Decca) 1946
Galway Bay (Decca) 1948
Now Is the Hour (Decca) 1948
Play a Simple Melody (with Guy Crosby) (Decca)
Whiffenpoof (with Fred Waring) (Decca) 1950
True Love (with Grace Kelly) (Capitol) 1950

DALE, ALAN
Sweet and Gentle (Coral) 1956
Cherry Fink & Apple Blossom White (Coral) 1956

DALHART, VERNON
Prisoner's Song (RCA Victor) 1925

DAMONE, VIC
Again You're Breaking My Heart (Mercury) 1949
On the Street Where You Live (Columbia)

DANNY & THE JUNIORS
At the Hop (ABC-Paramount) 1958

DARIN, BOBBY
Queen of the Hop (Atco) 1958
Splish Splash (Atco) 1958
Dream Lover (Atco) 1959
Mack the Knife (Atco) 1960
Beyond the Sea (Atco) 1961

DARREN, JAMES
Goodbye Cruel World (Colpix) 1962

DAY, BOBBY
Rock Robin (Class) 1958

DAY, DORIS
Secret Love (Columbia)
Whatever Will Be, Will Be (Columbia) 1956
It's Magic (Columbia)
A Guy Is a Guy (Columbia)
Confess/Love Somebody (with Buddy Clark)
(Columbia)

DEAN, JIMMY
"Big Bad John" (Columbia) 1961

D.E.E., JOEY, & THE STARLITERS
Peppermint Twist (Roulette) 1963

DEL-VIKINGS
Come Go With Me (Dot) 1957

DENNY, MARTIN
Quaint Village (Liberty) 1958

Dexter, AL
Pistol Packin' Mama (Columbia)
Little Darlin', (Mercury) 1957

DIAMONDS
Little Darlin' (Mercury) 1957
The Stroll (Mercury) 1958

DICKEY DOO & THE DON'TS
Tear Drops Will Fall (Saw) 1959

DINNING, MARK
Teen Angel (MGM) 1960

DION
Runaround Sue (Laurie) 1961
The Wanderer (Laurie) 1961

DION & THE BELMONTS
Teenager in Love (Laurie) 1959

DOBSKINS, CARL
My Heart Is an Open Book (Decca) 1959

DOGGETT, BILL
Honky Tonk (King) 1956

DOMINO, FATS
Goin' Home (Imperial) 1950
Going to the River (Imperial) 1952
You Said You Loved Me (Imperial) 1953
Fat Man (Imperial) 1953
I Lived My Life (Imperial) 1953
Thinking of You (Imperial) 1953
Whole Lotta Lovin' (Imperial) 1954
I'm in Love Again (Imperial) 1954
 Ain't It a Shame (Imperial) 1955
All by Myself (Imperial) 1955
Blue Monday (Imperial) 1956
Blueberry Hill (Imperial) 1956
Ball Weepin' (Imperial) 1956
I'm Walkin' (Imperial) 1956
Please Don't Leave Me (Imperial) 1957
Walkin' to New Orleans/Don't Come Knockin' (Imperial) 1960

DORSEY, JIMMY
Amapola (Decca) 1946
Maria Elena (Decca) 1946
Green Eyes (Decca) 1956
So Rare (Fraternity) 1957

DORSEY, TOMMY
Boogie Woogie (RCA Victor) 1941
There Are Such Things (RCA Victor) 1944
Marie (RCA Victor) 1946
Opus #1 (RCA Victor) 1959

DRAPER, RUSTY
Gambler's Guitar (Mercury) 1953

DREAM WEAVERS
It's Almost Tomorrow (Decca) 1951

DRIFFERS
There Goes My Baby (Atlantic) 1960
Save the Last Date for Me (Atlantic) 1961
Up on the Roof (Atlantic) 1963

ECKSTINE, BILLY
"I Apologize" (MGM) 1951
My Foolish Heart (MGM) 1951

EDDY, DUANE
"Rebel-Rouser" (Jamie) 1958
Because They're Young (Jamie) 1960

EDWARDS, TOMMY
"It's All in the Game" (MGM) 1961

ELEGANTS
Little Star (Mpt) 1958

ESSEX
Easier Said Than Done (Roulette) 1963

EVERLY BROTHERS
Bye Bye Love (Cadenine) 1957
Wake Up Little Susie (Cadence) 1957
All I Have to Do Is Dream (Cadence) 1958
Bird Dog/Devoted to You (Cadence) 1958-1959
Cathy's Clown (Werner Bros.) 1961

FABARES, SHELLY
Johnny Angel (Cap-o-x) 1962

FAITH, PERCY
The Song From Moulin Rouge (Columbia) 1953
"Theme From a Summer Place" (Columbia)

FERRANTE & TEICHER
Exodus (United Artists) 1963

FIEDLER, ARTHUR
Jalousie (RCA Victor) 1962

FISHER, EDDIE
Anything (RCA Victor) 1953
I'm Walking Behind You (RCA Victor) 1953
Ohi Mein Pa-Pa (RCA Victor) 1953
I Need You (RCA Victor) 1954

FITZGERALD, ELLA
Into Each Life Some Rain Must Fall (with the Ink Spots) (Decca) 1944
A-Tisket, A-Tasket (Decca) 1950

FLEETWOODS
Come Softly to Me (Dolton) 1959
Mr. Blue (Dolton) 1959

FOLEY, RED
Chattanooga Shoe Shine Boy (Decca) 1950
Pease in the Valley (Decca) 1951

FONTANNE SISTERS
Heart of Stone (Dot) 1954

FORD, FRED
Sea Cruise (Ace) 1959

FORD, TENNESSEE ERNIE
Sixteen Tons (Capitol) 1955

FOUR Aces
Three Coins in the Fountain (Decca) 1951
Tell Me Why (Decca) 1951
Stranger in Paradise (Decca) 1953
Love Is a Many-Splendored Thing (Decca) 1955

FOUR LADS
Moments to Remember (Columbia)
No Not Much (Columbia)

FOUR PREPS
Twenty-Six Miles (Capitol) 1958

Billboard 1964 Radio Programming Guide • April 11, 1964
FOUR SEASONS
Sherry (Vee Jay) 1962
Big Girls Don't Cry (Vee Jay) 1963
Walk Like a Man (Vee Jay) 1963

FOUR TUNES
I Understand (Jubilee) 1954
Marie (Jubilee) 1954

FRANCIS, CONNIE
Who’s Sorry Now? (MGM) 1958
Lipstick on Your Collar/Frankie (MGM) 1959
Mama/Teddy (MGM) 1960
Everybody's Somebody's Fool (MGM) 1960

FREEMAN, STAN
St. George & The Dragonet (Capitol) 1953

GAYLORDS
tell Me You’re Mine (Mercury) 1958

GIBBS, GEORGIA
Kiss of Fire (Mercury) 1952
Dance With Me, Henry (Mercury) 1955
Tweedlee Dee (Mercury) 1955

GILMER, JIMMY, & THE FIRE BALLS
Sugar Shack (Dot) 1963

GLAELE, WILL
Beet Barlet Polka (RCA Victor) 1943

GLEASON, JACKIE
Melancholy Serenade (Capitol) 1953

GOODFREY, ARTHUR
Too Fat Polka (Columbia)

GORDON, BARRY
Nuttin’ For Christmas (MGM) 1955

GORE, LESLEY
It’s My Party (Mercury) 1960

GRACIE, CHARLIE
Butterfly (Cameo) 1957

GRAMMER, BILLY
Gotta Travel On (Monument) 1958

GRANT, GOOG
Wayward Wind (Epic) 1956

GUITAR, SIM
The Things I Used to Do (Speciality) 1954

HALEY, BILL
Rock Around the Clock (Decca) 1954
See You Later Alligator (Decca)–1954
Shake, Rattle & Roll (Decca) 1954

HAMILTON, GEORGE
A Rote & A Baby Ruth (ABC-Paramount) 1957

HARMONICATS
Peg of My Heart (Mercury) 1950

HARRIS, PHIL
The Thing (RCA Victor) 1951

HARRISON, WILBERT
Kansas City (Fury) 1959

HAYES, BILL
Davy Crockett (Cedence) 1955

HAYMES, DICK
You’ll Never Know (Decca) 1943
Littke White Lies (Decca) 1948

HEIDT, HORACE
Deep In The Heart of Texas (Columbia)

HELMS, BOBBY
My Special Angel (Decca) 1957
Jingle Bell Rock (1963)

HERMAN, WOODY
Woodchopper’s Ball (Decca) 1948
Laura (Columbia)

HIGHWAYMAN
Michael (United Artists) 1961

HILLTOPPERS
P.S. I Love You (Dot) 1953

HOLLY, BUDDY
Peggy Sue (Coral) 1958

HOLLYWOOD ARGYLES
Alley-Oop (Lute) 1960

HOLMES, LEROY
The High and the Mighty (MGM) 1954

HORTON, JOHNIE
The Battle of New Orleans (Columbia) 1959

HOWARD, EDDIE
Sin (Mercury) 1956
To Each His Own (Mercury) 1957

HUNT, PEE WEE
Twelfth Street Rag (Capitol) 1951
Oh (Capitol) 1953

HUNTER, “IVORY” JOE
Since I Met You, Baby (Atlantic) 1956

HUNTER, TAB
Young Love (Dot) 1957

HYLAND, BRIAN
It’sy, Bitsy, Teenie, Weenie, Yellow Polka Dot Bikini (Kapp) 1960
Sealed With a Kiss (ABC-Paramount) 1963

HYMAN, DICK
Moritat (MGM) 1953

IMPALAS
Sorry (Cub)–1959
I Ran All the Way Home (Cub) 1959

INK SPOTS
The Gypsy (Decca) 1946
To Each His Own (Decca) 1946

ISLEY BROTHERS
Twist and Shout (Wand) 1963

ITAL, JOSE
Polonaise In A Flat (Chopin) (RCA Victor) 1947
Clair de Lune (RCA Victor) 1949

JACKSON, STONEWALL
Waterloo (Columbia)

JACOBS, DICK
Man With the Golden Arm (Coral) 1957

JAMES, HARRY
Ciribiribin (Columbia)
Easter Parade Song (Decca) 1943
I Had the Craziest Dream (Columbia)
I’ve Heard That Song Before; Moonlight Becomes You (Columbia) 1943
One O’clock Jump (Columbia)
You Made Me Love You (Columbia)

JAMES, JONI
Why Don’t You Believe Me? (MGM) 1952
Your Cheating Heart (MGM) 1953
Have You Heard? (MGM) 1953
How Important Can It Be (MGM) 1958

JAMES, SONNY
Young Love (Capeitol) 1957

JAN & DEAN
Surf City (Liberty) 1963

JENKINS, GORDON & THE WEavers
Maybe You’ll Be There (Decca) 1947
Goodnight, Irene (Decca) 1950
Teresa, Teresa, Teresa (Decca) 1950

JOHNSON, LONNIE
Tomorrow Night (King) 1950

JOLSON, AL
April Showers/Swamne (Decca) 1945
Anniversary Song (Decca) 1946
California Here I Come/Rockabye Your Baby (Decca) 1946
Sonny Boy/Mama’s Boy (Decca) 1946
You Made Me Love You/Ma Blushin’ Rosie (Decca) 1946

JONES, JIMMY
Randy Man (Cub) 1959
Good Timin’ (Cub) 1950

JONES, SPIKE
Cocktails for Two (RCA Victor) 1946
My Two Front Teeth (RCA Victor) 1949

JORDAN, LOUIS
Choo Choo Ch’ Boogie (Decca) 1946

JUSTIS, BILL
Raunchy (Philips Intl.) 1958

KALIN TWINS
When (Decca) 1958

KALLEN, KITTY
Little Things Mean a Lot (Decca) 1954

KING, PEE WEE
Slow Poke (RCA Victor) 1953

KINGSTON TRIO
“Tom Dooley” (Capitol) 1958

KNIGHT, EVELYN
A Little Bird Told Me (Decca) 1948

KNIX, BUDDY
Party Doll (Roulette)

KYGER, KAY
Jingle, Jingle, Jingle (Columbia)
On a Slow Boat to Chita (Columbia)
Praise the Lord (Columbia)
Strip Polka (Columbia)
Three Little Fishes (Columbia)
Who Wouldn’t Love You (Columbia)
Woody Woodpecker (Columbia) 1959

LANZA, MARIO
Be My Love (RCA Victor) 1951
The Loveliest Night of the Year (RCA Victor) 1952

LAINE, FRANKIE
That’s My Desire (Mercury) 1947
Shine (Mercury) 1948
Mule Train (Mercury) 1949

LUCKY OL’ SUN (Mercury) 1949
Cry of the Wide Goose (Mercury) 1950
Jezbel (Columbia) 1951
I Believe (Columbia)–1953
Moonlight Gambler (Columbia) 1957

LA ROSA, JULIUS
Eh, Cumpari (Cadence) 1953

LEE, BRENDA
I’m Sorry/That’s All You Gotta Do (Decca) 1961

LEE, PEGGY
Manana (Capitol) 1948
Lover (Decca) 1952

LESTER, KETTY
Love Letters (Era) 1962

LEWIS, BOBBY
Tossin’ & Turnin’ (Beltone) 1961

LEWIS, JERRY LEE
Breathless (Sun) 1957
Great Balls of Fire (Sun) 1957
Whole Lotta Shakin’ Goin’ On (Sun) 1958

LIGGINS, JOE
Pink Champagne (Specialty) 1950
I Gotta Right to Cry/Honeydripper (Specialty) 1950

LITTLE ANTHONY & THE IMPERIALS
Teens on My Pillow (End)

LITTLE EVA
Loca-Motion (Dimension) 1962

LITTLE RICHARD
Tutti Frutti (Specialty) 1955
Rip It Up (Specialty) 1956
Long Tall Sally (Specialty) 1956
Luzelle (Specialty) 1957
Keep a-Knockin’ (Specialty) 1957
Jenny Jenny (Specialty) 1958
Good Golly, Miss Molly (Specialty) 1958

LITTLE WILLIE JOHN
Fever (King) 1958
Talk to Me, Talk to Me (King) 1958

LOMBARDO, GUY
Third Man Theme (Decca) 1950
Christmas Island (with the Andrews Sisters) (Decca) 1946
Humoresque (Decca) 1946
Easter Parade (Decca) 1947

LONDON, LAURIE
“Hey’s Got the Whole World in His Hands (Capitol) 1958

LONG, JOHNNY
Shanty Town (Decca) 1940

LOPEZ, TRINI
If I Had a Hammer (Reprise) 1963

LOWE, JIM
Green Door (Dot) 1957

LUND, ART
Mam-Silk (MGM) 1952
SMITH, KATE  
Rose O'Day (Columbia) 1941

SNYDER, BILL  
Bewitched (Decca) 1957

SOUL, JIMMY  
If You Wanna Be Happy (S.P.Q.R.) 1962

STAFFORD, JO  
Temptation (Capitol) 1948  
Make Love to Me (Columbia) 1954

Early Autumn (Columbia)

STANLEY, JOHNNY  
It's in the Book (Capitol) 1952

STARR, KAY  
Wheel of Fortune (Capitol) 1952  
Rock and Roll Waltz (RCA Victor) 1955

STEEL, JON AND SANDRA  
My Happiness (Coral) 1951

STEVENSON, CONNIE  
Sixteen Reasons (Warner Bros.) 1961

STEVENSON, DODIE  
Pink Shoelaces (Crayola) 1958

STOKOWSKI, LEOPOLD  
Tales From the Vienna Woods (RCA Victor) 1952

STOLOFF, MORRIS  
Monglowl and Picnic Theme (Decca) 1957

STONE, ROLAND  
Something Special (Ace) 1960

STORM, GALE  
I Hear You Knocking (Dot) 1956

TEDDY BEARS  
To Know Him Is to Love Him (Dore)

THOMPSON, HANK  
Wild Side of Life (Capitol) 1951

THOMPSON, SONNY  
Long Gone (Parts 1 & 2) (Miracles) 1948

TOKEN'S  
*The Lion Sleeps Tonight (RCA Victor) 1962

TORNADOES  
Telstar (London) 1963

TUCKER, ORRIN  
Oh, Johnny (Columbia) 1939

TURNER, JOE  
Chains of Love (Atlantic) 1954  
Corina, Corina (Atlantic) 1954

TWISTY, CONWAY  
It's Only Make Believe (MGM) 1958

TYMES  
So Much in Love (Parkway) 1963

VALENS, RITCHIE  
Donna/ La Bamba (De-Fi) 1959

VAUGHN, BILLY  
Sail Along Silvery Moon (Dot) 1958  
Wheels (Dot) 1962

VENTURES  
Walk, Don't Run (Dot) 1960

VINTON, BOBBY  
*Roses Are Red (Epic) 1962  
Blue Velvet (Epic) 1963

WARING, FRED  
*Twist the Night Before Christmas (Decca) 1962

WASHINGON, DINAH, WITH  
BROOK BENTON  
Baby (Mercury) 1960

WEAVERS  
On Top of Old Smokie (Decca) 1951

WEBER, JOAN  
Let Me Go, Lover (Columbia) 1954

WEBBS, TED  
Heartaches (Decca) 1950  
Mickeys (Decca) 1950

WELK, LAWRENCE  
*Crueltoth (Dot) 1961

WHITE, LAWRENCE  
Whispering (RCA Victor) 1921  
Three o’Clock in the Morning 1923

WHITEFIELD, DAVE  
Cara Mia (London) 1956

WHITING, MARGARET, AND JIMMY WAKELY  
Slipping Around (Capitol) 1949

WHITMAN, SLIM  
Indian Love Call (Imperial) 1952  
Secret Love (Imperial) 1953

Rose Marie (Imperial) 1954

WILLIAMS, BILLY  
*I'M Gonna Sit Right Down and Write Myself a Letter (Coral) 1957

WILLIAMS, HANK  
Lovesick Blues (MGM) 1949  
Cold, Cold Heart (MGM) 1951

Jambalaya (MGM) 1958

WILLIAMS, LARRY  
Short, Fat, Fanny (Specialty) 1957  
Bony Maronie (Specialty) 1958

WILLIAMS, OTIS, AND THE CHARMS  
Hearts of Stone (Deluxe) 1955

Ivy Tower (Deluxe) 1956

WILLIAMS, ROGER  
Autumn Leaves (Kapp) 1955

'Til (Kapp) 1958

WILLIAMS, TEX  
Smoke, Smoke, Smoke (Capitol) 1947

WILLIS, CHUCK  
What Am I Living For (Atlantic) 1958

WILLS, BOB  
San Antonio Rose (Columbia)

WILSON, JACKIE  
Lonely Teardrops (Brunswick) 1959

WONDER, LITTLE STEVIE  
Fingertips (Part II) (Tamla) 1963

WOOLEY, SHEB  
Purple People Eater (MGH) 1960

YANKOVIC, FRANK  
Blue Skirt Waltz (Columbia)

YORGESON, YOGI  
I Yust Go Nuts at Christmas (Capitol) 1949

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Community Affairs Projects  •  Continued from page 30

Programs for Youth

WRCV radio and television, the NBC-owned stations in Philadelphia, received honors when they were named State winners of the "Golden Mike Awards" in the annual American Legion Auxiliary competition for programming "in the interest of youth." WRCV was honored for the "High School Highlights" series on teen-age school activities. The TV outlet was cited for its "Gateways to Careers" series on young people's job opportunities, presented in co-operation with the Americans for Competitive Enterprise System.

"Gateways to Careers" was an 11-program series designed to acquaint young people with various career opportunities in local business and industry. A portion of the program showed a tour of a local business or industry by a group of high school students, followed by an in-studio discussion with company executives on the opportunities for a career in that specific field.

"High School Highlights," sponsored by Blue Cross, spotlighted activities of area public, parochial and private high schools, with football stars, coaches and prominent local leaders as guests.

United Fund in D. C.

In addition to a heavy schedule of spot announcements (which included every station break on the hour and half hour), WWDC (Washington, D. C.) made available its Satellite Studio for daily originations during October from leading shopping centers. WWDC deejays originated many of their programs from the studio. There were daily interviews with various UGF officials, and the station as sponsor of the Miss Washington Contest, arranged to have Miss Washington appear at the Kick-Off Rally for Government Employees at Constitution Hall, and also at the Downtown Businessmen's Rally.

Apple a Day

If an apple a day keeps the doctor away, some of Chicago-land's lucky teachers should be the healthiest folks in town. WLS, in co-operation with 192 Chicago A & P stores, gave away two cases of apples per day to teachers nominated by their students. In the on-the-spot promotion, WLS invited students to describe in 25 words or less why they appreciated their teachers. The "Teacher of the Day" was saluted each day on the air, and received two cases of Washington fancy, delicious apples—enough for everybody in the class!

Parade of Pennies

WSIX radio (Nashville) was honored by the American Legion for its "Parade of Pennies" drive to obtain funds to assist the local American Legion Post to purchase Christmas items for the Post's Annual Christmas Party for Underprivileged Children about 1,500 children in all.

For Students Only

WERE radio (Cleveland) for the past 10 years has been providing a five-minute daily news show to high school students throughout the city. The broadcasts are fed via land line to WBOE (Board of Education station), which, in turn, rebroadcasts the newscasts on closed circuit to all high schools.
HALF-MILLION SELLERS—Albums

Below is a list of all LP's which have sold a half million or more copies in the United States as of the end of November, 1963, according to their manufacturers. Listings are arranged in alphabetical sequence, according to artist. The year, where available, indicates when each became a half-million album seller. Original cast and sound-track albums are listed in a separate category.

ANDERSON, LEROY
Blue Tango (Decca) 1955

BEATLES
*Meet the Beatles (Capitol) 1964

BELAFONTE, HARRY
*Calypso (RCA Victor) 1957
*Belaonté at Carnegie Hall (RCA Victor) 1960
*Belaonté (RCA Victor) 1961
*Jump Up Calypso (RCA Victor) 1963
*Belaonté Returns to Carnegie Hall (RCA Victor) 1963

BENNETT, ROBERT RUSSELL
Victory at Sea, Vol. I (RCA Victor) 1960

BENNETT, TONY
*I Left My Heart in San Francisco (Columbia) 1963

BLIK, ACKER
Stranger on the Shore (Atco) 1963

BOONE, PAT
*Pat's Great Hits (Dot) 1958

BRUBECK, DAVE
*Time Out (Columbia) 1959

CAVALLARO, CARMEN
Dancing in the Dark (Decca) 1955

CHARLES, RAY
*Modern Sounds in Country & Western Music (ABC-Paramount) 1962
*Modern Sounds in Country & Western Music, Vol. II (ABC-Paramount) 1963

CHECKER, CHUBBY
Your Twist Party (Parkway) 1961-62
Twist With Chubby Checker (Parkway) 1961-62
Let's Twist Again (Parkway) 1963
For Twisters Only (Parkway) 1963
Chubby Checker's Biggest Hits (Parkway) 1963
Limbo Party (Parkway) 1963

CLIBURN, VAN
*Tchaikowsky: Concerto #1 (RCA Victor) 1960

COLE, NAT KING
*Love Is the Thing (Capitol) 1960
*Unforgettable (Capitol) 1963
*Rumblin' Rose (Capitol) 1963

COMO, PERRY
*Season's Greetings From Perry Como (RCA Victor) 1962

CONNIF, DAVE
*So Much in Love (Columbia) 1961
*Concert in Rhythm, Vol. I (Columbia) 1962
*Memories Are Made Of This (Columbia) 1962
*Marvelous (Columbia) 1962
*Christmas With Conniff (Columbia) 1963

CROSBY, BING
*Merri Christmas (Decca) 1956

DARIN, BOBBY
That's All (Atco) 1959

DENNY, MARTIN
A Taste of Honey (Liberty) 1963

DOMINO, FATS
Rock and Rollin' (Imperial) 1956
*Fats Domino Swings (Imperial) 1963

DORATI, ANANTAL
*Mendel Mestish (Columbia) 1963
*Tchaikowsky: 1812 Festival Overtures (Mercury) 1960

FAITH, PERCY
*Viva (Columbia) 1957
*Bouquet (Columbia) 1959

FERRANTE & TEICHER
Golden Piano Hits (United Artists) 1961
*Plains in Paradise (United Artists) 1962
*West Side Story (United Artists) 1962
Tonight (United Artists) 1962

FOLEY, RED
Beyond the Sunset (Decca) 1956

FONTAINE, FRANK
Songs I Sing on the Jackie Gleason Show (ABC-Paramount) 1963

FORD, TENNESSEE ERNIE
*Hearer the Cross (Capitol) 1958
*Hymns (Capitol) 1959
*Spirituals (Capitol) 1961
*The Star Carol (Capitol) 1962

FRANCIS, CONNIE
Connie Francis Sings Italian Favorites (MGM) 1960

GARLAND, JUDY
*Judy at Carnegie Hall (Capitol) 1962

GLEASON, JACKIE
*Music for Lovers Only (Capitol) 1962
*Music, Marimbas, and Memories (Capitol) 1962

THE GOLDEN ERA OF DIXIE LAND JAZZ
Ree Stewart & Various Artists (Design) 1961

INK SPOTS
The Best of the Ink Spots (Decca) 1955

KENNEDY, JOHN F.
*John F. Kennedy—Memorial Album (Premier) 1964

THE KINGSTON TRIO
*From the Hungry I (Capitol) 1960
*Here We Go Again (Capitol) 1960
*The Kingston Trio (Capitol) 1960
*The Kingston Trio at Carnegie Hall (Capitol) 1960
*Sold Out (Capitol) 1961
*String Along (Capitol) 1962

LANZA, MARIO
*The Student Prince (RCA Victor) 1958

LIGHT, ENOCH
Provocative Percussion, Vol. I (Command) 1961

LITTLE RICHARD
Here's Little Richard (Specialty) 1962

LONDON, JULIE
Julie Is Her Name (Liberty) 1955

LYMAN, ARTHUR
Taboo (Hi Fi Records) 1958

MANCINI, HENRY
*The Music From "Peter Gunn" (RCA Victor) 1959
*Breakfast at Tiffany's (RCA Victor) 1962

MATHIS, JOHNNY
*Swing Softly (Columbia) 1958
*Heavenly (Columbia) 1959
*Open Fire, Two Guitars (Columbia) 1959
*Faithfully (Columbia) 1959
*Johnny's Greatest Hits (Columbia) 1959
*Merry Christmas (Columbia) 1960
*Merry Johnny's Greatest Hits (Columbia) 1962
*War (Columbia) 1960

MANTOVANI
Greenleeves (London) 1952
*Stauss Waltzes (London) 1952
*Christmas Music (London) 1953
*Songs From Thelmaresieland (London) 1955
*Film Encores, Vol. I (London) 1957
*Gems Forever (London) 1958
*Music From Exodus (London) 1960

MEADER, VAUGHN
*The First Family (Cadence) 1962

MILLER, GLEN
*The Glenn Miller Story (RCA Victor) 1961

MILLER, MITCH, & GANG
*Sing Along With Mitch (Columbia) 1959
*More Sing Along With Mitch (Columbia) 1962
*Still More Sing Along With Mitch (Columbia) 1962
*Holiday Sing Along With Mitch (Columbia) 1962

(Continued on page 68)
"I thought you said SPIKE JONES' new album would knock my HAT off?"
WARREN, RUSTY
Songs for Sinners (Jubilee) 1958
Knockers Up (Jubilee) 1959
Sin-sational (Jubilee) 1961

WELK, LAWRENCE
*Calcutta (Dot) 1961

WILLIAMS, ANDY
*Moon River (Columbia) 1962
*Days of Wine & Roses (Columbia) 1963

WILLIAMS, ROGER
Songs of the Fabulous Fifties (Kapp) 1960
*Til (Kapp) 1960

MILLS BROTHERS
Mills Brothers Souvenir Album (Decca) 1955
re-titled: (The Best of the Mills Brothers)

MORMON TABERNACLE CHOIR
*The Lord's Prayer (Columbia) 1963

NELSON, RICK
Ricky (Imperial) 1958
Ricky Sings Again (Imperial) 1963

NELSON, SANDY
Let There Be Drums (Imperial) 1963

NEWHART, BOB
*Button-Down Mind of Bob Newhart (Warner Bros.) 1962

OLDIES BUT GOODIES, VOL. I
Various Artists (Original Sound) 1962

ORMANDY, EUGENE
*Glorious Sound of Christmas (Columbia) 1962

PETER, PAUL & MARY
*Peter, Paul & Mary (Warner Bros.) 1962
*Moving (Warner Bros.) 1963
*In the Wind (Warner Bros.) 1963

THE PLATTERS
The Platters (Mercury) 1960
*Encore of Golden Hits (Mercury) 1961

PRELEY, ELVIS
*Elvis (RCA Victor) 1960
*Elvis' Golden Records (RCA Victor) 1961
*G.L. Blues (RCA Victor) 1961
*Blue Hawaii (RCA Victor) 1961
*Elvis' Christmas Album (RCA Victor) 1963
*Girls, Girls, Girls (RCA Victor) 1963

SEVILLE, DAVID, & THE CHIPPUNKS
Let's All Sing With the Chippunks (Liberty) 1959
Christmas With the Chippunks (Liberty) 1963

SHAW, ROBERT
Christmas Hymns & Carols (RCA Victor) 1960

SHERMAN, ALAN
*My Son the Folksinger (Warner Bros.) 1962

SINATRA, FRANK
*Songs for Swingin' Lovers (Capitol) 1962
*Come Dance With Me (Capitol) 1962
*Only the Lonely (Capitol) 1962
*Nice 'N Easy (Capitol) 1962
*This Is Sinatra (Capitol) 1962
*I Remember Tommy (Reprise) 1962

SINGING NUN
*The Singing Nun (Phillips) 1963

*SIXTY YEARS OF MUSIC AMERICA
LOVES BEST
Various Artists (RCA Victor) 1960

SNYDER, TERRY
Persuasive Percussion, Vol. I (Command) 1961

VALENS, RITCHIE
Ritchie (De-Fil) 1960
Ritchie Valens (De-Fil) 1960

VAUGHN, BILLY
*Salt Along Silver Moon (Dot) 1962
*Blue Hawaii (Dot) 1962
*Theme From "A Summer Place" (Dot) 1962

VEE, BOBBY
Bobby Vee's Golden Greats (Liberty) 1963

VENTURES, THE
The Ventures Play Telstar, The Lonely Bull & Others (Delton) 1963

WARING, FRED
*Twas the Night Before Christmas (Decca) 1956

Continued from page 66

Programming Leaders
Discuss Techniques

Continued from page 44

Production: "LPs" needed for production of spots, specials, etc., are kept in this file in alphabetical order.

How a personality makes up his show: The personality is obliged, by management, to take a minimum of one hour to make up a three-hour show. He selects his "singles" from the master single list and "LPs" from his individual file in the "new" LP file. Before making his selection, he double checks the show preceding his to clear "new" LP material.

The personality then makes up his show listing each record in order on a music sheet as it will be played on the air. He makes three copies of his music sheet—one for the program director, one for the library file and one for himself. He takes his "LPs" with him to the studio. On the console is a box containing all the "singles" which correspond by number with the master sheet in the library. This box is made up each week to conform with the new master music list.

These are the important fundamentals in WIP's record library file system. We feel the system is a good one and simple enough for one person to supervise. Of course, the co-operation of the personality who handles the records is a necessary element in keeping our house clean.

Research, Goals, Professionalism

By Mark Olds
General Manager, WINS, New York

At no time, it seems, has there been so much talk about the importance of the product . . . the programming of the radio station. At no time have trained, able programmers been as hard to find. Why? Simple . . . the business gets more competitive every day. Gone are the days when a smart young feller could walk into a good-sized town and grab off half of the available audience in a matter of weeks. By now, almost everybody in radio is conversant with most of the techniques used successfully elsewhere . . . and is far more sophisticated in approaching his own station problems.

In fact, this sophistication has led to an interesting stratification of radio. In the old days (like 1956!), we used to talk about net stations, indies, and specialists. Today, we split the spectrum into something like this: Talk,
ATTENTION
RADIO STATIONS!

Some fellow program directors are speaking to you:

"We've been so satisfied with RSI's service, we now plan to make RSI our one source for albums." KCRS, Midland, Texas.

"Your album service is excellent. It enables stations on a tight budget to get albums as they come out, paying for them as they get them, and to know what you will be getting." WQFM, Milwaukee, Wisconsin

"... your service is unique in that one can be selective." WWSC, Glens Falls, New York

"... this is by far the best service I have ever run across. Our record problems seem to have been solved!" WFOY, St. Augustine, Florida

Some 2200 radio stations throughout the world have now taken advantage of the unique services of RECORD SOURCE INTERNATIONAL (RSI).

RSI is the only operation of its kind in existence... providing radio stations with a central source of supply for all the top-rated, top-selling recordings of all labels. You don't have to take the dogs and cats in order to get the "goodies"... you can be selective... and at budget rates.

Whatever your musical programming format—pop, Top 40, classical, middle of the road, jazz, show tunes, comedy, folk or country—there is an RSI Service tailored for you: subscription services which bring you automatic weekly or monthly shipments of the top new singles or albums in your chosen category... catalog services from which to build your library of all-time standards and favorites... or you can pick and choose each month from RSI's list of 150 to 200 of the top new album releases.

Write for your free catalog of RSI Services today. And if your librarian or program director is not receiving RSI's monthly album listing, please make note on your station letterhead to that effect.

Write:
RECORD SOURCE INTERNATIONAL
Dept. NA, 165 W. 46th St., New York, N. Y. 10036

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Programmers Leaders Discuss Techniques

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Network, Good Music, Middle-of-the-Road Pop, Swinging Middle-of-the-Road, Formula, Top-40... and, of course, the specialists: Foreign Language, Symphonic, Jazz, Gospel, Sing-Alongs, Folk Music, and Ethnic. If we keep this up, small wonder if the programmer won't wind up knowing more and more about less and less, until he's programming for himself, the boss, and six close friends!

Well, then, is there an answer... a guide to the perplexed... in going after the desired audience? You bet there is, and it goes something like this:

RESEARCH:
What does my projected audience want and need: what will make them listen to me?

GOALS:
What can be logically and reasonably expected in this market—in rating position, audience composition, prestige and income?

PROFESSIONALISM:
Whatever we decide to do, are we doing it as real professionals with style, craftsmanship and creativity?

At WINS, in the country's largest, and one of its most competitive markets, we try to apply this approach of research, setting of goals and professional performance. We looked into this area and weighed many factors, including the history of the various stations, the changing composition of the audience, short and long-range trends in everything from buying habits to working hours. We decided that the best potential lay in long-term "growth" investment... in the younger people, from late teens to late 30's, who are a huge percentage of the 17,000,000 people in the area now and will be for many, many years.

We decided that a broadly based music policy, with adequate representation of current sounds, plus strong personalities, plus compelling news, built around on-the-scene reporters, plus important and significant public affairs, plus a strong editorial policy, plus many, many services, ranging from traffic to job opportunities, plus a clean, strong signal, plus a unique custom-made logo, plus about 19 other major items was what we needed in this area at this time.

Now we're trying to accomplish our goals the best way we know how. Perhaps this is the road you should take too; perhaps not. But whatever your road, make sure you know why you're going, where you're going and how you plan to get there.

ON TOP SINCE 1894
IN CIRCULATION
IN REPUTATION
IN PENETRATION

No other music-trade publication gives its advertisers the global exposure, strength of editorial backing and proof of circulation claims that Billboard offers.

The nearly 70 years of international respect for Billboard's quality of journalism, scientific methods of research and high standards of business practice provide advertisers with an unmatchable setting of prestige for their message.

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Their reports detail for every billboard advertiser just where his message goes throughout the world... who receives it... and how many receive it.

Basic Information That Every Advertiser Should Not Only Expect—But Demand!

Do You?

New York • Hollywood • Chicago • Washington
Nashville • London • Buenos Aires • Rio de Janeiro

Programming Service Guide
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Triangle Program Sales
320 Park Ave., New York 22, N. Y.
PROGRAMS: Syndicated radio and TV programs.

University of Detroit
Radio Programming Service
PROGRAMS AND TALK VIGNETTES: "Words for the Day": two and a half minutes, 5 days a week, meaning of words in capsule documentary format; a complete self-contained program. The next three listed are "Capsule Shows": 5-minute programs, each a monolog by a regular professor on a specific topic designed to be introduced by the station deejay or announcer for the "Monitor Type Format"; "Your Home", one day a week—how to buy a home, finance it, land contracts, mortgages, what to look for, financing, etc.; by Professor Donnelly. "Word Stage": one day a week—talks on the theater, playwrights, authors, etc. "Spoken Word": one day a week—talks on public speaking for the average person; conference techniques, after-dinner talks and how to hold attention of the audience, etc. Price for the above listed is free as a public service broadcast. May be sold by special arrangement.

WBKR Broadcast Service
1169 Sylvania Rd., Cleveland Heights 21, Ohio
PROGRAMS AND TALK VIGNETTES: Radio show for syndication.
MUSICAL PRODUCTION AIDS: Producing commercials, jingles and special recordings.

Billboard 1964 Radio Programming Guide • April 11, 1964
The Girl you want to program!

NATIONAL ASSOCIATION OF RECORD MERCHANDISERS:*
"the best selling female vocalist for 1963"
"the top female artist on singles for 1963"

*NARM POLL FOR 1963

Brenda Lee

CURRENT SMASH SINGLE:
"THINK"
DECCA 31599

* Poll for 1963

CURRENT HIT ALBUM:
DECCA DL-4439, DL-74439 (STEREO)
IN TUNE WITH THE TIMES

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LPM-2627

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