British Trade Girds to Hold Price Line
Fear Its Country Will Repeat U.S. Discount Scene

By ANDRE DE VEKEY

LONDON.—The British record industry is girding itself against proposed legislation which would veto current price maintenance laws. Should price maintenance be abolished, record execs feel the effect on the record industry here would be disastrous—with price cutting becoming the order of the day and ushering in a period of chaos comparable to conditions obtaining in the American record business during the 1920s.

The law in question is part of the Restrictive Practices Act of 1956, dealing with resale price maintenance—and this is now becoming a political issue in Britain’s pre-election period.

The subject is under hot discussion in government and trade circles here. Some conservatives feel that if resale price maintenance (RPM) were abolished it would antagonize small shopkeepers against the Tory party. Even if the government drops the present legislation, it seems that the intention is to make it more difficult for manufacturers to apply RPM against traders who want to cut prices.

Under present law, individual price maintenance is (Continued on page 6)

GERMAN REPORT
LP Boom Takes Up Slack of Singles Dip

BONN—The German record industry reports a satisfactory year in 1963, with sales in singles sales being more than offset by the boom in LPs.

The outlook is that 1964 will be as good or better year for German record sales than was 1963, despite the still serious problem of the magnetic tape-copied version of recorded music for private use. German execs issued a series of piecemeal decisions which seem to be aimed at the legal prohibition of private tape-coping of recorded music without payment of a licence fee. Germany’s Parliament, however, has not ended its campaign against such a drastic copyright law which clearly sanctions the tape-recording of copyright music, live or from phonograph records—without payment of copyright fees.

Look to Best Tape

With little hope remaining that disk tape-copied records may be restricted, the industry is turning to the study of production programs designed to offer profit.

(Continued on page 4)

BEATLES HOT IN NORWAY

OSLO — After six months of playing on the Radio Luxembourg shows (which are very popular in Norway) and a television appearance here December 7, the popular British quartet, the Beatles, has become a hot property here—the fever is raging all over the country. IverSEN and Froh, the diskers that nurses the Beatles’ disk here, is having a hard time meeting the demand.

Till now the best selling Beatles platter on sale here is “She Loves You,” currently topping Norwegian charts. The recent sale of more than 10,000. Other big disks for the group are “I Want to Hold Your Hand,” “Twist and Shout.” Their latest albums, “The Beatles” and “Beatles for Sale,” sold 700 copies in the last three weeks.

(Continued on page 4)
"GOOD NEWS"
"BASIN STREET BLUES"
C/w FROM SAM COOKE
NEW SMASH HIT SINGLE!
ORDER EXTRA RECORDS TODAY! #8299
RCA VICTOR
Atlantic-Atco Has Novel Sales Plan

By JACK MAHER

NEW YORK—The Atlantic label, with its affiliate Atco, introduced a new album plan and concept beginning Wednesday (15). The plan is being pegged as a “period of adjustment,” and runs through March 31. Dealer discount has been set at 121/2% on all new and catalog product on Atlantic, Atco, Spx, Vault, Moonglow and Talent labels.

The special innovation of this plan is a special salesman’s commission on each record sold by distributors. The plan calls for the commission to be paid to distributors based on amounts distributors buy. In turn, the commission is to be paid to income to distribute salesmen.

According to the plan set up, the total amount earned will be given to the distributor to be dispensed among salesmen according to their performances. If the salesman prefers, the commission can be paid to him in the form of a trip, gift or cash. The label is urging its distribs to keep up with the competition by doing everything possible to help the extra-operation of dealers, for whom the prime target of the plan.

Minneapolis Has Ball Hitting

Trailsmen’s New Hit Disk

AMOS HEILICHER, head of Soma Records (third from left), and Nick Biro, Billboard Midwest editor (third from right), present silver record awards to radio stations WDGY and KDWB, Twin City stations, in picking off the Trailsmen’s “Surfin’ Bird” record, which passed the 50,000 mark in national sales last week. Hal Raymond, program director (left), and Bill Diehl, deejay, accept award from Heilicher for WDGY. Sam Sherwings, station manager, and Lou Rieger, deejay, accept from Biro for KDWB.

MINNEAPOLIS—This Twin City market usually isn’t thought of as the record-producing capitol of the country, but thanks to the Trailsmen and their “Surfin’ Bird” single, which has indicated exactly what it became at least for now, some more sales were last week.

Occasion was a party to celebrate the Trailsmen passing the $50,000 mark in sales, a not-to-be-common occurrence today. Several 150 people-deejays, dealers, one-stop owners and assorted record industry buffs and others-were on hand to see what was a good-natured and often hilarious celebration. Amos Heilicher, head of Soma Records is national distributor of the Trailsmen and was in charge of the proceedings in grand style.

Award were given to radio stations WDGY (KQD Store) and KDWB (Cromwell-Coller) in recognition of their outstanding contribution toward making “Surfin’ Bird” the first No. 1 hit from the Twin City area.

In line with this the label is once again offering a 30, 60, 90-day deferred billing plan set for qualified retailers. The label is also emphasizing the importance of catalog as the backbone of steady volume, and is aiming all its merchandising aids at this concept. Easy displays are being sent in all districts for distribution among dealers and the salesmen are being urged to see that product is prominently displayed to make the most of impulse buying.

Besides the extensive catalog product being pushed by the label, a strong pressing plan of product is also being included with the plan. Among the new sets being pushed by the label are “Apollo Saturday Night” on Atco which features Ben E. King, the Coasters, Dion, Ruthless Oregon, the Falcons and Barbara Lewis. “Snap Your Fingers,” “The ShitFf,” by Modern Jazz Quartet, “The Great Lady” on Atlantic, and a new LP, “Tapestry,” by Chuck Wayne, which is on the Focus label being distributed by Atlantic.

KORVETTE ADDS 2 MORE STORES

WASHINGTON—Korvette is in town, conducting a whirlwind campaign for 3,000 employees to be ready for March 1, was scheduled to open in March, and search for another 1,000 will begin for a second Korvette discount shopping center at Ballard Cross in Fairfax County, Virginia.

The giant discount chain reportedly spent the $350 million in fiscal 1963, up from $275 million in 1961. Past calendar year income has been estimated at $10 million.

Korvette has branched out from its main line of New York discount stores, moved into Baltimore in late 1963, expanded into Chicago and Detroit, with the Washington-area units last week. In all, the firm has some 26 branch stores.

By mid-1965, the Korvette enterprises will pass 40 department stores and 10 discount stores. A new square feet of space, half of which will be selling room.

Rockville and Bailey Crossroads centers each contain 275,000 square feet of space, the company said.

Sales Dealers Have a Fair Trade Chance

WASHINGTON—Record retailers will have their say in the Senate Committee on Commerce, Science and Labor fair trade legislation, now terminology stabilization, a boost toward passage.

A quality stabilization bill was approved by the House Committee last July, and similar bills will have hearings by the Senate Commerce Committee January 22-23.

Chairman Warren G. Magnus, who urged the Senate Committee on Commerce to hear the fair trade legislation, now terminology stabilization, a boost toward passage, a quality stabilization bill was approved by the House Committee last July, and similar bills will have hearings by the Senate Commerce Committee January 22-23.

SIR EDWARD LEWIS, chairman of the board of Decca, Ltd., with Paul Ackerman, Billboard music editor, at last week’s London Records’ convention at Decca House, London.

ABC-Para Gets Its ‘1st 2 B way Cast Albums

NEW YORK—Two firsts for the label in the form of its initial cast album deals feature the start of the new sales year for ABC-Paramount Records. The label announced acquisition of the new Motown in Brimmy Grimes, Edward Woodward musical, “High Spirits,” during one of the sales meeting in Miami Beach last week.

“High Spirits” has a score by Hugh Martin and Timothy Gray and will be directed by Noel Coward, from album release “Blithe Spirit,” the musical is adapted. The show, now in revival on Broadway, opens for a Broad- way opening March 31. Also in the ABC-Paramount fold are the rights to the cast album for “A Girl to Remember,” new opened, show, set for a May opening.

Also announced in Miami was the Grammy’s winner from album release for the firm, with 21 on ABC itself and an additional dozen on its subsidiary labels. Lead items in the release are by Kay Charles, (Fant Domino, Frank Fontaine, the Impressions and Tommy Roe. Impulse jazz highlights, with new releases by Mingus, John Coltrane, and the Art Blakey Quartet.

In other developments, the label has announced the signing (Continued on page 28)

Phil Specter Off to Europe

NEW YORK—Phil Specter, president of Philips Records, will visit Europe next month for a series of meetings with record company officials and distributors and publishers.

Specter will include on his agenda talks with Sir Edward Lewis and W. W. Townesley of Decca, London. Specter will be guest of honor at special social functions being arranged by Tony Hall of British Decca. Also included will be visits to the Philips offices in Paris and London, and the Philips expansion in European market.

Roulette Sales Plan Unveiled

NEW YORK—A new singles line, known as the Golden Goodies 45 Hit Series, and 22 new albums, constitute a new sales program unveiled by Roulette Records, aiming the firm’s recent distribution sales meeting in Miami Beach, the appointment of Ray Lawrence as a field sales rep for the label was also announced. Lawrence most recently served as national sales manager for Colpix Records.

Roulette’s new 45 Hit Series is an outgrowth of the firm’s successful Golden Goodies LP series, which wasstarted two years ago. The new album product includes two Dinah Washington records, an album of Golden Goodies sets, packages by Sarah Vaughan, Joe Williams, Count Basie and Maynard Ferguson and a special album project, “The Assassination of a Presidency,” the Living History--
Beatles Giving Trade a Solid Bite

By BARRY KITTLERSON

NEW YORK—Britain’s hottest record act in history, the Beatles, only a source of speculation three weeks ago, has kicked off the industry’s new year with a classic shot in the arm—with not one, but two, singles and on not one, but two labels jarring their way onto Billboard’s Hot 100.

The Capitol Records’ single, “I Want to Hold Your Hand,” has bolted into the No. 3 slot in just two weeks. Shipments on the single are reportedly past the million mark, and as album “Meet the Beatles,” has already been released.

Beatle Fever

For the past year, the quartet, which has hit from the Mersey River district of Liverpool has captured the imagination of the British, and has spread Beatlemania like a fever through the United Kingdom, Australasia, Germany, and now Norway (see separate story). Their first single effort on Parlophone, “Love Me Do;” sold a modest 100,000 copies. No subsequent single release has sold less than half a million.

“You, I Want to Hold Your Hand,” that was released on November 29, advance orders had already exceeded the million mark. The Beatles’ past IP’s have sold more than 300,000 copies.

One of the most efficient and effective promotional campaigns in recent memory presaged the arrival of the Beatles. Newsweek, Time, Life, UPI and AP have avidly chronicled Beatlemania from the boys’ mushroom-shaped maps to their classic exchanges with the Royal family. Jack Parr offered a taped preview of the boys in early January, and their official debut is set for the February 9, with more Sullivan spots following in short order.

Radio Fans Like

As expected, Beatlemania has hit the radio scene with a tremendous impact. WEAF, Washington, D.C., has acquired what is perhaps the first series in the country revolving around the Beatles with the cooperation of Giant Music and Capitol Records, a weekly hour program entitled “Beatle Bonanza,” is offered on Saturday night. The Beatles’ past hits, interviews with visiting British, etc. EMI had the original Beatles’ contract.

Capitol claims that Trans Global canceled its contract with the Beatles August 8 because of nonpayment of royalties. Trans Global allegedly relinquished its rights to EMI with the Beatles’ original contract, and transferred them over to Capitol. Capitol’s position states that it has spent $50,000 in extensive nationwide promotion of the Beatles’ recordings.

Beatles Heat Flares in Court

Vee Jay, meanwhile, has filed a suit seeking a similar injunction against Capitol and Swan, with a hearing slated for New York Supreme Court before Judge Saul Streit next Friday.

Under the Capitol injunction, “Vee Jay, its agents, attorneys and servants” are prevented from selling or advertising Beatles’ product.

Presumably, and according to Vee Jay sources, the injunction does not apply against dealers, one-stops, rack jobbers and even distributors who might already have the records in stock.

According to Jay Lasser, Vee Jay’s executive vice-president, “we’ve shipped an awful lot of records, more than Capitol.”

Capitol attorney, Sidney Zatz, has indicated that “they should be taken” agents who persisted in selling the Vee Jay product, but he did not specify what this would entail.

The product causing all the fuss is Capitol’s, "I Want to Hold Your Hand," a single, No. 3 on Billboard’s Hot 100 this week, and "Meet the Beatles," an LP, Vee Jay, "Please Me;" a single, and two LP’s, "Introducing the Beatles," already distributed, and "The Beatles of Frank Ifield," not yet shipped but waiting to go.

"You, The Lovers Too," single breaking into Billboard’s Hot 100 in position 69.

Neither Vee Jay nor Capitol is seeking damages as of this date, though a Capitol spokes- man did not rule out the possibility of this taking place at a later date.

In its motion for injunction, Capitol claimed U.S. distribution rights to all records by the Beatles. The label accused Vee Jay of manufacturing and selling albums introducing the Beatles in violation of Capitol’s exclusive right.

Capitol contended in its suit that Vee Jay’s rights to the Beatles’ recordings were canceled last August.

The suit notes that initially Vee Jay was licensed by Trans Global, a New York firm licensed to distribute EMI prod-

Advances reports have it that the Beatles are carriers of a harmless, but contagious bug —Beatlemania—and it, too, has arrived in epidemic proportions.

Future merchandising of Beatle jewelry, wigs and other promotional items fills out the picture.

WABC, New York, initiated a Scottie Muni Beatles Fan Club on Friday (10) which has resulted in a flood of mail averaging 2,000 to 3,000 pieces per day. Club membership is a self-addressed envelope, in which their membership card is returned to them, WABC reported that requests have been for "anything," and Beatles.

WMCA, New York, running a Beatles wig contest. The station is seeking listeners to take photographs of themselves or friends in Beatles wigs and send in their entries.

A top London Beatles’ agency, which is pouring $57 into the two most original entries with the caption: Continued from page 1

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KAPP RECORDS, at its annual distributors meeting held at the New York Hilton Hotel, topped off the session with a spokesman’s prediction that 1964 would be an affluent year for the industry. Al Cohn, national sales manager, summed up his talk with: "It scans me, it looks so good." Shown here in the picture at left is attentive group. In the center photo, the company’s president, Dave Kapp, ad-

dresses the representatives. At right, Al Cohn (left) introduces Kapp’s art director, Gary Lieberman, to the group. Kapp artists who appeared at the meetings included Roger Williams and Jack Jones.
ZOOM!

THE HOTTEST NEW HOT ROD ALBUM ON WHEELS IS HEADING STRAIGHT FOR HITSVILLE IN THE TRACKS OF THE SMASH "COBRA" SINGLE BY THE RIP CHORDS. IT'S GOING...GOING...REAL GONE ON COLUMBIA RECORDS.

Hey Little Cobra

AND OTHER HOT ROD HITS
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ONCE IN A GREAT WHILE A REALLY EXCITING NEW ALBUM COMES ALONG

JEANNIE HOFFMAN our girl THE FOLK-TYPE SWINGER

For those who like their folk songs sung a bit more coolly...
And for folks who don't own a banjo and know all the words to Tom Dooley...
For folks who couldn't care less about a loud Go-For-Broke-Type Singer...

Here's Jeannie Hoffman: our Girl the Folk-Type Swinger

Jeannie sings and plays: Sourwood Mountain • Come All Ye Fair and Tender Ladies • Hush Little Baby Sing Hallelujah • I Love Little Jimmy • Christopher Robin Is Saying His Prayers • Billy Boy • Lass From the Low Country • Frankie and Johnny • Waltzing Matilda • Jamaica Farewell • Riddle Song

This is Jeannie Hoffman...the Folk-Type Swinger.

This is the kind of album that really makes people sit up and listen. That rare kind of sound that says "Trendsetter" from the very beginning. This is Jeannie Hoffman...the Folk-Type Swinger.

Twelve great folk tunes swing like never before. A warm, husky voice turns "Sing Hallelujah" from a hand-clapper into a finger-snapper. Makes "Jamaica Farewell" into an instant foot-tapper. A subtle rhythmic coloring brings new meaning to the tender and touching "Hush Little Baby". Jeannie Hoffman is an exciting singer. She's an able pianist. And a great new talent.

This is the perfect blending of two great markets. The best of both. This is the beginning for the hottest trend of the year. And for a brand new star.

This is Jeannie Hoffman...the Folk-Type Swinger.

Don't miss out on this tremendous new trendsetter. CALL YOUR CRDC Rep today.
Publishers, Talent Guys Get in to See Sholes

DEPT. STORE TIES DISKERY PROMotions

ROMER—one collective record promotion involving nine disk houses, an unusual event for Italy, has been successfully worked on in recent times. First, leading local disk house, which advertised the presence of artist in the right fashion, to see disk records in the daily press, and the co-operation of the labels entitled it. Will be repeated at the Milan store later. Another unusual promotion involves RCA's "Festival at Home," for which three flights—two to Tokyo, New York and Paris are being offered. Display for the event is seen in windows of main office of Allalia although the flight tie-in is with rival Air France.

Beatles Giving Trade a Solid Bite

Roulette Sales

Nero Off on Road

Bettor Sets for Series

LIBERTY REAPS Biggest 1/2 Year Sales in History

January 25, 1964

The Miami session was featured by a day sales meeting and a banquet reception at the hotel, at which Frank Fontaine entertained.

ABC Paramount

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- Penthouse Serenade (When We're Alone)
- If Ever I Would Leave You
- Love's Old Sweet Song
- Medley: Tchaikovsky: Piano Concerto
- Chopin: Polonaise in A-Flat

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RCA CAMDEN
AMERICA'S GREATEST ENTERTAINMENT VALUE!
Boston Opening
Barbra Great as Fanny
But Show Tedious Stuff

An opening on the 13th, in a billboard, to boot, should have some significance. In this case it seems to mean that Barbra Streisand has decided to carry the entire show on her comedy, if not beautiful shoulders. In her role she is quite wonderful, thrilling the audience as her voice, at once husky and HOMEY, now taking the shadings of a clarinet and again sounding out in a limited melodic range, playfully and jubilantly making "I'm the Old Song Star," "People," and "The Music That Makes Me Dance" into hits. The Carol Hanlon choreography is frequently exultant and stimulating, and her big production numbers, elaborately arranged stage presentations of the twenties are handsome and delightful.

Another expert actor plays in varying degrees of outshining each other, but it's only the rare personality and talent of Barbra Streisand that generates the interest, with her ability only to be believes with comedy, mingling gaiety and humility, but her hardest quality is that surely what stars are made of.

She carries brightly on until the end of the show, reading a book that is too long and too laborious. Garson Kanin has staged a show that should make "Funny Girl" needs to be less tedious and inept in its second act to justify it.

Cameron Dewar

In Hollywood
Jack Wilson Group a Bright One

One reason proferred by people who pela in the movie industry is that it's "too loud." Pianist Jack Wilson and his quartet disproved this during their recent showcasing at the Manne Hole in Hollywood.

Featuring Wilson's inventive modern style supported by vibist Reu Ayres, Wilson's piano and vibes offers a soft, velvety sound on both ballads and jump tunes, but the group's appealing quality comes out sonically on the technical perfection by Wilson and by Charlie Parker. The two in-

Jazz Loss: The jazz world suffered another loss in the unexpected death of trombonist Jack Teagarden Wednesday (15). Teagarden, considered by many musicians as the classic jazz trombonist, died in New Orleans of complications of pneumonia. The artist had a long career in jazz, as sideman, leader of big band and combo and vocalist. His playing had warmth and straightforward, qualities, that made him a favorite of musicians who otherwise drew restrictive lines between modern and traditional. Teagarden, born in Vernon, Tex., in 1905, was 58.

TOWN & COUNTRY

Kids Wildest About Vinton

Bobby Vinton opened his two-week engagement at the poshly cavernous Town & Country Club (102) to a jam-packed house of 1,800 people. Vinton's opener, a swinging up-tempo offering of "With A Song In My Heart" brought out a set of pictures, speeches, sketches of teenagers celebrating birthdays.

Though adults in the audience responded at first rather slowly, the Epic recording artist's warm personality and sincere projection soon began to win them over. Vinton is heard singing featured to sing along to a medley of his hits and followed this with several excerpts from his latest L.P. Vinton's versatility was readily displayed as the former band leader played the clarinet, trumpet, sax, and finally sold-out to Mambo Don't Allow." Adults and teenagers alike applauded following Vinton's running-to-her-own tempo, opening set. The Eddie Canto, Ted Lewis, Jimmy Durante, Al Jolson and Jack Cameron Gagye.

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Plate 7-013C

TALENT ON TOUR

(Top record talent in top record towns this week)

East

Teri Thornton bows at the Royal Arms (Buffalo) for six days, starting today (20). Ever traveling, the trio of Peter, Paul and Mary have dates this week in Albany (24); Springfield, Mass. (25); and Baltimore (26).

Midwest

Louis Priima, Gia Maione and Sun Butera open Tuesday (21) at the Palms House in Chicago for a 10-day stint . . . On Friday (24) the New Christy Minstrels book in concert into the KNRT Theater in Des Moines.

West

Ray Anthony and his orchestra and singer at the Riviera Hotel (Starlight Lounge), Las Vegas, through mid-February.

MOMENTOUS DECISIONS: Ann-Margaret and jazz trumpeter Al Hirt work out technical problems with arranger-conductor Marty Paich (center) during the recording of their recently released RCA Victor collaboration entitled "Beauty and the Bead."
Gene Pitney

10 Hits in a Row! And #11—His Biggest Ever! 108,490 were sold in just 10 days.

That Girl Belongs
To Yesterday

and

Who Needs It

Musicor 1036

Distributed by United Artists Records
Bruno Walter's Last Disk, Legacy Captured in Columbia Release

By BARRY KITTELSON

NEW YORK—Included in Columbia Records' January release is what seems to be the last of the legacy of Bruno Walter, the former director of the Vienna Symphony, his tours, and his records. While Columbia has no new releases of Walter's, a special series of Bruno Walter's recordings is still available for a limited time. These recordings were never approved by Walter, so that they may be assumed, at least for Tchaikovsky's themes, by other record companies. For many of them, they have a freshness which is remarkable.

BRUCKNER: Symphony No. 7
(2LP's). M12 290L-290L
A long-time champion of Bruckner, Walter seemingly finds his Symphony No. 7, which is another symphony on the original tapes, and it is a well-recorded work.

MOZART: The Last Six Symphonies
(3LP's). M129L-291L-292L
Walter was a magnificent conductor of Mozart's music. These readings were among the last made, and are characterized by an ethereal refinement. The entire score is well-recorded, with the Allegro movement being especially fine.

HAYDN: Symphonies Nos. 88 and 100. ML 5886-6486
The work of Haydn was very dear to Dr. Walter, and this disk represents his only recording of that composer in stereo. The Columbia Symphony Orchestra responds to the long line which Walter extracts from these two works. The obvious attention is here centered on hearing the work as a whole.

BRAMHS: Academic Festival Overture
BRAMHS: Leonore Overture No. 2. Columbia Overture. ML 5886-6487
The Brahms and Wagner, released before, are superb recordings of these robust works. The Beethoven overtures here are somewhat incredible. Their dramatic intensity is absolutely hair-raising. These are truly instrumental readings which reflect the youthful inner man in Walter. This present coupling should be a big seller.

BRAMHS: Alto Rhapsody
STRAVINSKY: Symphonies of a Wayfaring, Mildred Miller, mezzo-soprano. ML 5888-6486
The spell of romantic melancoly of these works is appropriately well-captured in the first. Mildred Miller has a wonderfully rich sound, and in excellent sympathy with the music and Walter's dynamic interpretation. Especially effective is the Mahler cycle.

WAGNER: Prelude to "Lohengrin"; Siegfried Idyll; "Tannhauser" Overture and Venuses

The services of three prominent recording artists have been donated to the March of Dimes, for January release. Leonard Bernstein, Frank Corelli, and pianist Byron Janis performed on a 15-minute transmitted program entitled "Symphonic Performance," which was attended by over 400 good music concert managers this month. In addition to their performances, the program included messages from Rosa Ponselle, Rose Bampton and Giovanni Maria Pani.

Joan Carroll, who played the title role in the American premiere of Alban Berg's "Lulu" in Santa Fe last summer, will open the season on 17 July, and as a result of successful performances will continue for an extended season. The Philadelphia-born soprano has given more than 500 performances in the role to date, primarily in Europe.

The Paul Clainer color film of Richard Strauss' "Der Rosenkavalier" includes the "Symphony Association," the London Symphony Orchestra, under the direction of Erich Leinsdorf that he will conduct the performances. Bernstein will hopefully be present at the premiere.

Victor to Do Sergei Prokofiev

BOSTON—RCA Victor Records Division Vice-President and General Manager George Marek and Erich Leinsdorf, music director of the Boston Symphony, announced last week that they are inaugurating an unusual project of record-making. A special Prokofiev recording album will be made to coincide with the major orchestral works of the master Russian composer Sergei Prokofiev (1891-1953). The first recording of the month will be the February release, the Fifth Symphony.

Leinsdorf noted that "the purpose of the Prokofiev cycle as presently being undertaken is to bring to the recording-collecting public, within a short period, the enduring scores of Prokofiev, performed by the best orchestras and conducted by the same artists, and recorded by the same companies. This is an ambition which I share, and I will continue in the cycle which could otherwise be impossible."

The choice of the Boston Symphony Orchestra for this project is no mere accident. For many years, Boston has been one of the principal champions of Prokofiev, and it was under the direction of the late Serge Kouesnevsky. Under his direction, the orchestra gave the American premiere to some dozen Prokofiev compositions, as well as the world premiere of his Fourth Symphony.

Also, Prokofiev himself was a frequent visitor to Boston. He appeared with the Symphony as piano soloist on five occasions (twice these appearances accounted for American premieres for two of his five piano concertos) and at another time he guest conducted.

Since 1923, the Boston Symphony Orchestra has given more than 80 performances of some 25 Prokofiev works at Symphony Hall (this does not include numerous other performances at Tanglewood and elsewhere).

George Marek spoke of this undertaking as "a project which excites the musical imagination and pays tribute to one of the towering musical voices of the 20th century. The Boston Symphony Orchestra, so closely identified through the years with the music of Prokofiev, is a champion of his music in this country. It is, ideally, perhaps only musical institutions equipped by past association, for this project."
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SAN MIGUEL
ALMAVILLE
CHILLY WINDS

Featured in the current KINGSTON TRIO ALBUM "Time To Think".

"IF YOU DON'T LOOK AROUND"
Davis Joins Gay in New Promotion Firm

ST. THOMAS, Virgin Islands—A new promotion firm has been established to operate out of Nashville for the promotion of country and country music on a world-wide basis. Connie B. Gay, president of the new firm's parent company, Connie B. Gay Organization, Ltd., announced here last week.

Gay, one of the most successful promoters of country music in the industry, said the new firm would be known as the Nashville Division of Connie B. Gay Organization, Ltd., and would be headed up by Oscar Davis, one of the industry's best known country music impresarios.

Davis, who has been named tour director of the parent firm.

SPECIAL SURVEY
WWW’s "Hitter D.J. U. S. A."
for Friday, January 31, will be WWL in New Orleans, where the WWL Band will be performing live. The survey will be conducted by WWL’s own Dick Brubaker, who has been with the station for over 10 years.

COUNTRY D.J. of THE WEEK

--- COUNTRY ORDER FORM ---

Bucks County
Box 1459, New York, N.Y. 10014

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<tr>
<th>Week</th>
<th>Last</th>
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HUNTLEY/BRINKLEY REPORT THE YEAR 1963

A TIME TO KEEP: 1963
VOICES AND EVENTS OF THE YEAR

ONLY RECORD TO COVER THE ENTIRE MOMENTOUS YEAR 1963
EXCITING ON-THE-SPOT RECORD
ABOUT PEOPLE, PLACES AND EVENTS:

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- Profumo affair
- Governor Wallace
- South Vietnam
- Sandy Koufax
- Jack Ruby
- DeGaulle
- Cooper Space Flight
- Pope John
- Valachi
- Robert Frost
- JFK
- Test Ban Treaty
- March on Washington
- Dallas
- LBJ

Handsome fold-out album is beautifully illustrated with pictures and commentary of the year 1963.

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THE JOHNNY WRIGHT-KITTY WELLS SHOW loading up for a West Coast tour. The troupe has three dates on the Coast, the last of which is at Shepley Barracks, Hickam Air Force Base, Kaneohe Marine Base, Pearl Harbor Naval Air Station.

WITH THE COUNTRY JOCKEYS

By BILL SACHS

D. C. Lee, of Crazy Cajun Enterprises, Inc., Conroe, Tex., has taken on the distribution of Bennie Hens' new one on the Tap label, "Mama Blues." b.w. "I Love You Yet." Both are Hess originals. Deep Romance. copies may be obtained by writing on your station's letterhead to Tap Records, 1016 Apache Street, Houston, Tex., 77001.

Ray Price, who is getting good service from the various disc jockeys on singles, but he's suffering from a paucity of albums. He doesn't receive enough albums to make a report to the various record papers," writes Price, "and we never buy them in this area."

Decoy is the new release of Tom Grant's new release on the Sums label, "Valley of Love." Can obtain them by writing on your station's letterhead to William H. Smith, R.R. 7, Fayetteville, Tenn.

"We've been in the country music business some 20 years," writes Red Thompson, WVLB, Lebanon, N.Y., "and find good old country still tops in this area. I have a big country show on WFL and my problem is getting enough records from the artists and diskers. Can you help me on the record situation?"

Ali Folksbys. publicity and air man at Kingston Records, 415 Schuyler Ave. in Reading, Pa., says he has deep records of the label's latest releases. "My Friend," a tribute to the late Hawshaw Hawkins by Bob Thomas, and "Keep the Nickels," by Ken Lightman. Drop a foloin on your station's letterhead.

Mac Curtis, who continues to hold down the 2 p.m. to sign-off (sundown) slot on KPCN, Dallas, Sunday through Friday, reports that KPCN has been the survey-program No. 1 country station in the Dallas-Fort Worth area for almost a year now. Mac also serves as KPCN vice-president and program director.

WDBL Country

Continued from page 14

of 53 stations carrying full-time country music in the past two years, making a total of some 149 such outlets, with at least 1,600 stations beaming one or more hours daily."

Heard at 104.7 megacycles, operating with a power of 3,030 watts effective radiated power, WDVL-FM is affiliated with the ABC Radio Network along with WOOL-AM, daytime on 1,470 kc. Last year WOOL-AM expanded its country-western and gospel music programming to 10 hour daily.

WDOL Country

Continued from page 14

"I need records like bad," writes John Anderson, who whirs the country masters at KODY, North Platte, Neb., Sind. of Sims, of Sims Records, P.O. Box 68, Nashville, 12, invites country deejays to write in for a copy of the new Sims releases by Bobby Barnett and Tony Douglas.

Tally Records, P.O. Box 842: Battlefords, Calif., who has available deejay copies of Ronnie Owens' new release, "Stop the World," b.w. "I Don't Think I Can Help Myself." Use your station letterhead in writing.

Al Shadr, heard daily, Monday through Friday at 6:00 a.m. and Saturday at 7:00 a.m. on WLRB, Lebanon, Pa., is now covering each Saturday over WHVR, Hanover, Pa., with the hope of expanding his programming on the latter station. Shadr also has plans for opening a booking agency specializing in country artists. Billy Parker, who formerly-whirled the country masters at OKA, in Waycross, Ga., has shifted activity to KFDY, Wichita, Kan., where he's spinning two hours daily. Billy, who records for Sims Records, says he has deep records of the label, also heard on WOOL-AM, daytime on 1,470 kc. Weekly.

The WOL video disc jockey at WOOL-AM in Dallas, Texas, has been a big hit with the station's program director, NCA executive, and general manager, in vice-president. WDOL air personalities, well known in the country music field, include Patrick (Don) Steed, Jerry Buffington, Mike Dodds and Carl Owens.
"WORST OF LUCK"

THE CASH BOX

BULLSEYE

BOBBY BARNETT

CASHBOX POLL
BEST MALE VOCALIST
OF 1963
NO. 47

CASHBOX POLL
BEST NEWCOMERS
MALE VOCALIST
OF 1963
NO. 4

PLUS ANOTHER SURE HIT!!

FAITH

BY

WALLACE BROTHERS

BILLBOARD

SPOTLIGHT

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**BREAKOUT SINGLES**

**NATIONAL BREAKOUTS**

- **Diplo's Heart**
  - **Tell Him**
  - **I Didn't Know What Time It Was**
  - **SNOW GIRL**
  - **How Much Can a Lonely Heart Stand**
  - **NEVER LEAVE ME**
  - **EVERYONE KNOWS**

**REGIONAL BREAKOUTS**

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

- **BIG-TOWN BOY**
  - Shirley Matthews, Atlantic 2120 (Saturday, ASCAP) (New York)
- **LEAVING HERE**
  - Eddie McCrady, Motown 1022 (Contemporary, BMI) (Boston)

---

**SINGLES REVIEWS**

**SPOTLIGHT WINNERS OF THE WEEK**

Pop single spotlight are singles with sufficient sales potential to be featured on Billboard's Record Page, at the discretion of the Editor. The emphasis is on singles which are expected to become major hits in the near future. Singles are selected for this treatment based on reported sales. The following singles have been selected for this treatment.

1. **THEY'RE COMING**
   - **Valiant**
   - Pat Benatar, RCA 14101
2. **THEY'RE COMING**
   - **Joan Baez**
   - Columbia 4921
3. **THEY'RE COMING**
   - **Cathy Freeman**
   - RCA 14101

---

**POP SPOTLIGHT**

**VILLAGE STOMPERS**

THE LA-DEE-DA SONG
(Skeewee Songs, ASCAP) (2:04)--Epic 9428

**BARRY & THE TAMELANES**

BUTTERFLY
(Shirley-Enterprises, BMI) (2:37)--Vanguard 6040

**CLIFF WAGNER**

WHEN YOU'RE DANCIN' (Tallied, BMI) (3:05)--Julian 165

**THE BOUQUETS**

I LOVE HIM SO (Starr-Adrian, BMI) (2:42)--Mala 479

Strong demand tempo was encountered in this new single by the Beatles. The release has a good, clean harmony sound and it will do the duty as an easy, dancing party record. The side is a strong B-side, featuring a love theme in the best Beatles style. The flip is "We Love All Of You" (Jewel, ASCAP) (2:53).

**THE MAJORS**

I'LL BE THERE (To Bring You Love) (Kittson-Enterprises, BMI) (2:18)--Imperial 6669

This is another winner for the group. The side has a small dance side, with an easy, danceable rhythm, with a touch of Latin in the best Beatles style. The flip is "Ask Me Why" (Kittson-Enterprises, BMI) (2:40).

**THE DUALS**

STICK SHIFT (Ride-Along, BMI) (2:55)--Sun 745

This is a smooth, rock&roll number that is expected to be a strong seller. The side is a danceable rhythm with a good, catchy beat. The flip is "We're verst by the Country Dance" (Ride-Along, BMI) (2:07).

**BESSIE BANKS**

BESSIE BANKS GO NOW (Tric, BMI) (2:40)--Tiger 192

A strong new through with a solid chart-rung effort. This release is expected to be a strong seller because of the catchy rhythm with a good, catchy, upbeat tempo. The flip is "I've Heard That Little Bird" (Tric, BMI) (2:56).

**OLDIE SPOTLIGHT**

**BOB LUMAN**

THE FIRE (Acuff-Rose, BMI) (3:14)--Hickey 1238

This is Luman's best in a long time, as he sings the song with an easy, comfortable sound. The side is a danceable rhythm with a good, catchy beat. The flip is "I Want to Love Everything You" (Acuff-Rose, BMI) (3:26).

**SPOTLIGHT RECOMMENDATIONS**

- **SPOTLIGHT**
  - **DANNY MEEHAN**
  - **HELLO DOLLY**

- **NOBODY KNOWS WHEN YOU'RE DOWN AND OUT**
  - **Walter, ASCAP** (2:32)--Columbia 1421

- **MY MAMA SAID**
  - **The Bobbettes**
  - **Wildwood Flower**
  - **You Gotta Walk It By Yourself**
  - **Dark as a Dungeon**
  - **Corinne Bucco**

**SPECIAL MERIT SPOTLIGHT**

- **PAPA DANNY**
  - **Johnny Cash**

**POP TALENT**

- **Dean Martin**
  - **The Statues**

**RELIGIOUS**

- **LUCIUS VENA**
  - **To Be My Child** (Veritas, BMI) (2:27)--Saddle 165

**NEW WINE SINGERS**

- **My God** (Columbia, ASCAP) (2:30)--Journey Records 126

**RELIGIOUS**

- **TAL WALTON**
  - **Be My Good** (RCA, BMI) (2:25)--Dove 1025

**JIMMY CLARK**

- **Shylock** (BMI) (2:25)--United Music (BMI) (2:36)--Diamond 175

**THE CLASSICS IV**

- **I'll Stand With You** (BMI) (2:36)--Bell 1021

**SINGLES REVIEW POLICY**

Every single record nominated for review is based on Billboard's Record Page, at the discretion of the Editor. The emphasis is on singles which are expected to become major hits in the near future. Singles are selected for this treatment based on reported sales. The following singles have been selected for this treatment.

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   - **Cathy Freeman**
   - RCA 14101

---

**POPULAR**

**JIMMY DURANTE**

This is All I Ask (Masco) (2:50)--Columbia 2956

**BESSIE BANKS**

BESSIE BANKS GO NOW (Tric, BMI) (2:40)--Tiger 192

**DOGGY & THE FASHIONS**

**DOGGY & THE FASHIONS**

**JOE MOUTH**

**WILLIE NELSON**

**THE VICTORIANS**

**LES BROWN & HIS BAND OF</p>
THE AMERICAN LONDON GROUP delivers the BIG ONES!

The Pyramids
PENETRATION
BEST-13002

Round Robin and the Parlays
DO THE SLAUSON
DOMAIN-1400

BILL BLACK'S COMBO
COMIN' ON
HI-2072
I didn't know what time it was

The love theme of Tom Jones

Draw Me / Little Child

Doo Dah

DON COSTA RECORDS, INC. 1650 Broadway, New York City

DON COSTA, President  JERRY RAKER, Vice Pres. & Gen. Mgr.
The past accomplishments of Broadcast Music, Inc., is the most likely indication of its future progress. The British poet, Alfred Lord Tennyson, phrased it thus: “That which they have done but earnest of the things that they shall do.”

BMI, to phrase it bluntly, has enriched the American musical tradition. It has been instrumental in broadening the base of this heritage; of encouraging large segments of this heritage, and of integrating the segments into one harmonious whole.

This has resulted in a more mature musical culture; one which is more truly indigenous.

This has been made possible by two things; inspired leadership and courage.

Fortunately, the chain of command at BMI has been closely knit. The retiring leader, Carl Haverlin, and the new president, Bob Burton, have worked closely for years, so that there is likely to be no slackening of progress as the result of a change in administration.

This is all to the good—thousands of writers, publishers, artists, and musicians, who have benefited from the policies of BMI may look forward to a continued era of prosperity.

The consumer, too, may expect a continuously expanding repertoire as a result of BMI’s guidance and leadership.

The Haverlin Era—An Appraisal

By PAUL ACKERMAN

NEW YORK—The years from 1940 to 1963—the first 23 years in the history of Broadcast Musi.

ic, Inc., may be termed the Haverlin Era; for the policies and leadership of the organization largely reflected the philosophy of its first president, Carl Haverlin.

These years were momentous ones in the music business; they marked the period of change during which time the music industry underwent the most significant metamorphoses. It was the task of Haverlin, during this period, to achieve several aims. One was the creation of competition in the music business through the formation of a new licensing organization. A second and no less important was the broadening of the base of American repertoire so that it more truly reflected the various cultural and ethnic groups which are part of the American scene. In this, Haverlin, and those in toto make up that heritage.

Both these aims were accomplished brilliantly, so that today the spectrum of American music is richer and more varied than ever before. To put it another way, Tin Pan Alley is no longer a narrow place; it is truly the United States of America, because but some songs from myriad locales in addition to the New York and Hollywood.

These changes, therefore, are more than surface trends or facts. What has been accomplished, in short, is a socio-economic development whereas large groups of creative talent have been brought into the mainstream of musical development. One outstanding example, of course, is the country music field, with Nashville as its hub, and with subsidiary areas contributing to the same cultural stream. Another is the world of Negro music, encompassing blues, ragtime, jazz, and popular material.

But while the growth of these fields are specific ornaments of the Haverlin era, it is necessary to point out that BMI, during Haverlin’s leadership, reached into areas beyond the aforementioned, for as the BMI pool of music grew with the years, it was apparent that the total aim was the creation of a balanced catalog, strong in all types of music, which could meet the broadest requirements of any types of users.

Thus it is that the catalog, in its present state, is rich, not only because the heretofore neglected areas of country music and rhythm and blues, but also in the Latin fields, serious American and concert music, etc. In later years, (Continued on page 46)

Screen Gems’ Columbia Music dominates the song awards for 1963 to be presented by Broadcast Music, Inc., Wednesday (22). The publishing firm received an even dozen awards. Second in the line-up is the Detroit-based Jobette Music, with seven awards. In third position is the Aherbach-Hill & Range group with six awards, followed by the three affiliated firms of Tiger, Brenner and Elvis Presley Music.

Among the writers, Carole King and Gerry Goffin, affiliated with Screen Gems Columbia Music, took down five awards each. Winners of four writer awards were Jerry Leiber, Barry Mann, Mike Stoller, Cynthia Weil and Brian Wilson. Jeff Barry, Lemont Dozier, Eller Greenwich, Brian Holland, Eddie Holland, Ben Raleigh and Phil Spector were winners of three awards each.

Features

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Burton Sees Public As Arbiter of Taste

By LEE ZHITO

The American Era in world music—that phenomenon which emerged in mid-century and is mounting in strength—is the product of this nation’s open society in which the public’s taste is the final judge. Thus, the contemporary music of this country has become America’s most significant cultural export.

So said Robert J. (Bob) Burton, recently elevated to president of BMI, in commenting on the role American music holds today. Our music, Burton said, far surpasses any other American art form in commanding the world’s attention.

Burton said, Usually, that support has to be strong enough to make the American public want to hear this music and to exercise its free choice, Latin music grew into a substantial portion of this country’s best-liked repertoire, Burton said.

This freedom to listen and choose, Burton said, is not necessarily limited to the music of other lands. The same situation existed, he said, in providing an

(Continued on page 17)
Although music has always been important to mankind, it is only recently that we have learned to regard it in its true light—as fulfilling a need that is the most basic of all the art forms. Whether we seek sheer entertainment or inspiration or ennoblement, our hunger may be satisfied through music. BMI believes that it has helped to create this new awareness of the power of music throughout the world.

This is the American decade in music. As our most important cultural commodity, music has grown richer, more varied and more meaningful than ever before.

We can look back to a period of unprecedented growth in American music—economically, technically and culturally. BMI is proud to have shared in making possible this progress.

BMI and its growing and vital group of composers, writers and publishers will continue to contribute their share to all facets of music for all time to come.

CARL HAVERLIN

ROBERT J. BURTON
Americans are making more music and listening to more music than ever before in history

The American music industry can take great pride in the immense vitality of its music, the enormous range of the music it writes and publishes, and the great appetite for that music that Americans as well as the world at large have shown.

Today, as a means of expression and as a source of enjoyment, music—in all its varied forms—reaches more Americans and is created by more Americans than ever before.

The expanded opportunity for new writers and publishers created by BMI has sparked a continuing process of diversification, growth and democratization of American music since 1940, the year BMI was formed.

American music today is one of our most significant exports and has world-wide impact. New talents from every portion of our country have found an audience. New music has been able to gain a hearing. New vitality has been brought to traditional forms of music.

In 1939, before BMI, there were only 137 active music publishers in the United States. Today, there are many thousands of publishers in all sections of the country and more than half are affiliated with BMI.

In 1939, before BMI, the music of some 1,000 American authors and composers was licensed for performance. Today, many thousands of writers and composers from every State in the Union share in the performance rights of their music.

BMI has been able to provide many opportunities for communication through music of every kind. The entire range of American music has been extended and the musical wealth of the nation and the world enriched.
BMI CANADA LIMITED has achieved in the Provinces what BMI has done in the United States. Activated in 1947, BMI CANADA now licenses the music of 403 composers and writers and 83 publishers who are resident in every Province of Canada.

Through agreements with performing rights organizations in other countries it makes Canadian music available to many foreign countries and brings to Canada much of the music from the U.S. and from all over the world.

Written and composed by Canadians, published in Canada by Canadian publishers, the growing BMI CANADA repertoire consists of music of every kind. It is finding the widest possible favor not only with Canadians but with people in many foreign countries.

BMI CANADA takes pride in the results of its efforts in helping to build the music of Canada and looks forward to continued progress in the years ahead.

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1963

FINGERTIPS, Henry Caye, Clarence Paul, Jobete Music.
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FROM A JACK TO A KING, Ed Mellen, Dandolion Music Co.
GREENE, Louis, Albert Greene, New Chris Music Inc.
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HE SURE IS THE ROY I LOVE, Barry Mann, Cynthia Weil, Tamla-Motown Music Inc.
HE GIRL, Gerry Goffin, Carole King, Screen Gems-Columbia
HE PAULA, Ray Hadidbrandt, Leonard Schlesinger, Carole King, Screen Gems-Columbia.
HONOLULU LULU, Lou Adler, Jan Berry, Roger Christian, Screen Gems-Columbia.
HOT FASTRANI, Dassie Rizer, Sheldon Co.
I CAN'T STAY MAD AT YOU, Gerry Goffin, Carole King, Screen Gems-Columbia.
I WANNA BE YOUR FRIEND, Frank Gaida, Joseph Rossetti, Apollon Music.
I'M BLUE, Jody Wilt, Sid Black, Master, Inc.
I WANT YOU BECAUSE, Leon Payne, Fred Ross, Ross Music Inc., BMI.
I'M NOT AFRAID, Lee Hazle, Pete Seeger, Tudor Music.
I SAW LINDA YESTERDAY, Dick Reynolds, Moe Koffman, Marju Inc.
IT'S ALL RIGHT, Curtis Mayfield, Curtom Pub. Co.
IT'S UP TO YOU, Jerry Fuller, Chuck Auk, Hilliard Music Co.
JUST ONE LOOK, Gerry Carroll, Dave Payne, Premier Albums Pub. Co., Inc.
LOOP DE LOOP, Teddy Vann, Tobi-Arm Music Pub. Corp., BMI.
LOUIE, LOUIE, Richard Berry, Imperial Music, Inc.
LOVE IN THE SERVICE OF THE KING, Lon Don, Ben Hillard, Hillard Music Co.
MARIA ELENA, Lorenzo Barzotti, Solymar Music Corp., Inc.
ME AND MISS MEMPHIS, Chuck Berry, Arc Music.
MICKY'S MONKEY, Lenon Don, Ben Hillard, Hillard Music Co.
MIDNIGHT MARY, Ben Raleigh, Anne Wayne, Jimmie Music.
MOONKIN, Charlie Fox, Inez Fox, Sunset Music, Inc.
MUMMAD, Don, Ben Hillard, Hilliard Music Co.
MORE (Theme from Mondo Cane), M. Clercional, Norma Finance, Inc., BMI.
MOODSWING, Ben Hillard, BMI.
MY BEST FRIEND'S BACK, Robert Feldman, Gerald Goldstein, BMI.
MY DAD, Barry Mann, Cynthia Weil, Tamla-Motown Music Inc.
NITTY CIRITY, Linda Gersh, Calloco Music Corp.
NOT ME, Barry Mann, Frank Gaida, Ross Music, Inc.
ON BROADWAY, Barry Mann, Mike Stoller, Carole King, Screen Gems-Columbia.
ONE FINE DAY, Jerry Fuller, Chuck Auk, Hilliard Music Co.
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PAPA JOEY, Jerry Dean Smith, Tuneville Music, BMI.
PEPPINO THE ITALIAN MOUSE, Ray Conniff, David Dore, Ding Dong Music Corp., Romance Music Inc.
PEPINE, Bob Stickers, Donn Music Pub. Corp., Inc.
PRIDE AND JOY, Marvin Gaye, Wanda Stewart, Norman Whitfield, Bob Woodward.
QUICKSAND, Eddie Holland, Brian Holland, Marjor Music, Inc., BMI.
RHYTHM OF THE RAIN, John Gambo, Jerry Devorson, Music Corp.
RUBY BUDDY, Jerry Landen, Mita Stedler, Tiger Music, Inc.
SALLY GO ROUND THE ROSES, Zelma Sanders, Lena Stone, Weintraub Music Inc.
POLYCHROMY, Ben Hillard, BMI.
SHE'S A POOL, Ben Raleigh, Blackbird, Hankan, Calloco Music Corp.
SO MUCH IN LOVE, William Jackson, Dave Bossert, L.A.M. On Donzler, BMI.
SPORT, Bill Byers, Williams Pub. Co., BMI.
SUREarel, Brian Wilson, BMI.
TALK BACK TREMBLING LIPS, John D. Loudermilk, Acuff-Rose Pub.

TALK TO ME, Joe McClorey, JAY & CEE (Los Angeles), BMI.
TELL ME, Robert Russell, BMI.
THEN HE KISSED ME, Jeff Barry, Barry Mann, Bob Crewe, BMI.
TIE ME IN A TURBAN DOWN, Sport, Rolf Harris, Beechwood Music.
TWO FACES HAVE I, Tsway Herbert, I. T. Anderson, BMI.
TWO LOVERS, William Robinson, Jobete Music Co., Inc.
WILLIE DEE, Jerry Fuller, Chuck Auk, Hilliard Music Co.
WALKING THE DOG, Rufus Thomas, James Cotton, Screen Gems-Columbia.
WONDERFUL WINTER, Andy Williams, Chas. K.adapt., BMI.
WATERMELON MAN, Herb Hancock, Huntz Music Corp.
WILD WEEKEND, Tom Shannon, Phil Stiller, Carol Fund Co., BMI.
WIPED CLEAN, Gary Bonny, Pat, Brian Wilson, BMI.
WONDERFUL WIND, Brian Wilson, BMI.
WONDERFUL WISH FULFOIL, Andy Williams, Chas. K.adapt., BMI.
WONDERFUL WONDERFUL, Andy Williams, Chas. K.adapt., BMI.
X, No Author, BMI.
YOU'RE A DEVIL IN DISGUISE, Bill Garland, Elvis Presley Music.
YOU'RE THE REASON I'M LIVING, I. T. Anderson, BMI.
YOU'RE GONNA GET A HOLD ON ME, William Robinson, BMI.

(Continued on page 49)
The rate of dollar flow and out of the New York office of Broadcast Music, Inc., continues at high performances here of songs from overseas sources and foreign performances of American song material, at an all-time peak, and is expected to continue to increase in coming months. The international traffic in virtually all types of trade materials is brisk, and the movement and use of musical product appears to increase at an even greater rate of current import-export dollar figures, provided by BMI, strongly indicate.

BMI currently has working telegraphic agreements with performance rights organizations in 21 nations. Under these agreements, BMI does not represent in most of the nations in Europe west of the Iron Curtain, in principal Latin American nations and in Japan, as well as in some other connections too. American publishers have the opportunity of acquiring copyrights in foreign countries and regions which are cleared through these various agreements.

Distribution of foreign performance royalties is effected here exclusively with royalty credits on each foreign point. Royalties going back as far as two years. Each year, the BMI office annotates exact money amounts on a per song, per specific rights society basis. This helps BMI to provide the total bundle of foreign copyright credits information to American copyright owners.

According to Chernivsky, BMI's director of foreign relations, writer income from foreign sources has been steady over the years. "Currently," Chernivsky says, "it is the case of songs that may be $1 million and $1,250,000 a year. These do not, incidentally, include money paid foreign subsidiaries or affiliates of American publishers. In some cases, publishers collect the royalties in the specific country involved. The figures are based on the separate money paid to BMI by publishers who lack their own collecting agencies. Reciprocally, an American publisher has rights here to a foreign song and should a minimum of two-thirds of 50 per cent of the foreign performance royalties. If an American lyricist is involved, too, will receive a royalty. This service. BMI sends the other 50 per cent of the credit directly overseas to the foreign performing rights societies which divide such money between publishers and writers in accordance with local laws.

The total current annual royalty pool here on foreign songs controlled through foreign BMI publishers runs to a healthy $2,500,000. Going directly overseas for distribution is $750,000. An amount in excess of $150,000, for example, is allocated in foreign areas for performances of classical music. The number of various BMI officers are engaged in continuing the foreign parties, with the belief that the foreign performer's of the 23 foreign performance groups BMI has agreements. These visits are expected to continue in view of the increasing subscription to BMI that the foreign share of the business is due for continued growth.

With Bossa Nova Rise, BMI Bolstered Latin Position

The spectacular growth of Bossa Nova publishing rights in the last three years has further strengthened Broadcast Music, Inc.'s position in the Latin music area. This is a part of BMI's total foreign rights society. Witness the increasing teaching of Bossa Nova as SBAT and BMI are not an exclusive arrangement, but they do give the U. S. performing rights society the rights to all material not already claimed by other similar organizations.

But BMI and Peer's publishing firms were well entrenched in Latin-American copyright rights before anyone ever heard of the movement. A great share of the Latin-American material belongs to two BMI publishing firms, The Latin-American material does not have a major factor in Brazil's growth.

While Latin music has made its great surge in the United States in recent months, Sao Paulo, Brazil, and other Latin American cities, particularly including dance tunes. But BMI is a long-time favorite with the dancers, the tango, the manco, the cha cha cha.

But the forwarder of the big Latin hit: "The Peanut Vendor" back in the 1930's. But the big advance in Latin music came in the 1940's when BMI published works of Mark Markov and Peer catalogs. This coincides with the recording of Xavier Cugat and Tito Rodriguez, both of which helped spread the rhythm of the 'swinging bands' of the world, such as guachas, paso doble, congo and bolero.

Part of Policy

BMI's entrance into the Latin market has been by policy to build a catalog area that is the right types of music. And when Latin rhythms come into vogue, BMI will have a whole gallery of hallies and night club dancers, BMI usually went after Latin catalogs.

The licensing organization offered advanced and long-term contracts to music publishers whose Marks and Peer came to BMI because their catalogs would get the best possible exposure of the Latin bands. This policy bore fruit almost immediately. One of the first BMI hits is "Frenesi," with Artie Shaw making the recording.

Establishing Relationships

The Marks catalog brought to BMI such Latin songs as "Tunica" of Ernesto Lecuona, "El Patito" of Maestro Cuauhtemoc, "Piqueteo," "It Started," "Secreto," "Che," "La Faraona" and "Bolero," to name just a few. BMI has relationships with the Peer catalog such top Latin leaders as Augustina Lara, Rafael

With few exceptions, BMI has retained its spot in the Latin music field and is doing a number of the major hits of the Latin music field.

Great BMI Strides In Movies & Video

The past several years have seen Broadcast Music, Inc., make some of its greatest strides in the fields of motion pictures and television. For the first time in its history, BMI licensed scores, "Maurice Jarre's Arwen's Journey of Aragon," won the Academy of Motion Picture Arts and Sciences Award in 1962. The year in which, the television "Academy's Out," the movie "Outlaw" went to Marlon Brando's National. This year BMI has had a big impact in overseas rights licensing. This year has witnessed a mounting number of significant cases, and an increase in overall income. The case is an important one in the BMI's new president, summed up his year, "The news is that BMI is up as follows: "Composers of background music—both TV and the motion picture industry—now have greater control over their music. Also, the acceptance of BMI in countries in other forms such as recordings, continues to grow, and every country point to an ever-increasing number of important markets."

BMI and the Canadian Role

RUTH McGRATH CHILD

BMI, in its 47th year, has a history given special emphasis and encouragement to Canadian composers of songs, music, and motion pictures, as well as pop and country music. The BMI office has taken many forms in the Canadian music industry. In the last but basically it has been devoted to the publication of music, promotion, and performances.

Early in the 1940's the musical public was quite unaware of Canadian music, published music, and published music by Canadians was virtually non-existent. Within a few months of its organization, BMI Canada Ltd., issued its first publication of church anthems, songs and music, etc., and gradually and carefully has broadened to include education materials such as early grade piano pieces, instructional books and methods, and full symphony orchestra music and orchestral work. Now the scores of 25 published and full or partial orchestral compositions are included in sales catalogs of the publishing companies. BMI Canada Ltd. These show a total of close to 500,000 copies of music, and 70 writers. All of these musical works are merchandised by BMI Canada in Canada and also added to the agents in the United States and Canada. The promotion and dissemination activities of BMI Canada are many and varied.

ROBERT SOUR (left), vice-president in charge of writer relations, BMI in 1940, and was co-author of the first BMI-published book, "We Could Make Such Beautiful Music Together," a collection of music of American songwriters. The book is a best-seller, and is the first book to present a complete history of American music, with a detailed history of American songwriters. In 1960 he co-authored the "Rights and Writers," a copyright law guide for book and songwriter, with Morrie Pippel with whom he also collaborated on his earlier book, "Your Marriage and the Law," Russell Sanjic (right), director of BMI's public relations, has been in charge of its current projects, both of which have resulted in major public books. He has been with the organization since the year it was founded.
TO
Bob Burton
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Marks Music
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BREAKTHROUGH
31 TOP TUNES IN '63 WERE ON THE...

SHAKE SHERRY
DON'T LET HER BE YOUR BABY
COME AND GET THESE MEMORIES
- HEAT WAVE
- QUICKSAND
- TWO LOVERS
- LAUGHING BOY
- TWO WRONGS DON'T MAKE A RIGHT
- YOUR OLD STANDBY
- A BREATHTAKING GUY

STRANGE I KNOW
HITCH MIKE
LOCKING UP MY HEART
A LOVE SHE CAN COUNT ON
I'M CRAYZY 'BOUT MY BABY
AS LONG AS I KNOW HE'S MINE
FINGER TIPS Pt 2
LOVE ME ALL THE WAY
MY DADDY KNOWS BEST
MICKEY'S MONKEY
I CALL IT PRETTY MUSIC
WORKOUT STEVIE, WORKOUT
CAN I GET A WITNESS
FOREVER
- PRIDE AND JOY
- I Gotta DANCE TO KEEP FROM CRYING

*BMI Awards

BULBING UNDER THE HOT 100

HOT 100—A TO Z—(Publisher-Licensee)

JOBETE MUSIC
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BMI Writers Come Into Own in Legit Hits

Two of the major Broadway musical hits of the 1962-1963 season—both of which are still running—feature the music of writers affiliated with Broadcast Music, Inc. "Oliver," with a score by Lionel Bart, and "Stop the World, I Want to Get Off," combining the talents of two other Britons, Anthony Newley and Leslie Bricusse, represented prime time in the BMI hat.

These two not always so top the Broadway scene for BMI writers. Until approximately five years ago, the idea of having a major Broadway hit was just a dream for most BMI-affiliated composers. In fact, until 1957, the number of BMI Broadway involvements could be counted on the fingers of one hand.

The initial penetration, it's true, occurred more than two decades ago, with the advent of Leonard Bernstein's "West Side Story." "All for Fun," which produced the new standard tune, "It's a Big, Wide, Wonderful World." In that early era, two other efforts don't qualify: "With the Heat," in 1942, and "Mr. Strauss Goes to Boston," in 1943. The latter was the work of Robert Sour, currently BMI's vice-president in charge of writer relations, and a man who

has been most instrumental over the years in paving the way for a later, second phase on Broadway. His work with BMI, and with others, has resulted in an amazing array of hits and hits that have been heard in dozens of musicals and other productions...
Thank You...

CARL HAVERLIN

We're grateful for your magnificent contribution to the music world and for your warm and inspiring friendship.

Congratulations...

BOB BURTON

You have been the architect of our growth and development. We hope to build an even greater future under your leadership.

Howard S. Richmond
Dear Carl & Bob:

Those of us who have been with you from the inception of BMI can best appreciate what your leadership has meant, and will continue to mean in years to come.

With heartfelt gratitude and warmest personal regards we are pleased to take this opportunity to salute you both and wish you well.

Sincerely yours,

Rose Porgie

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Twilight Time
Changing Partners
I Don't Know Enough About You
I Guess I'll Get the Papers and Go Home
I Heard You Cried Last Night

Just a Little Bit South of North Carolina
Remember When
When the Lights Go On Again
You're All I Want for Christmas
... and many others...

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salutes BMI and its new President, Bob Burton
Congratulations

BOB BURTON

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- Champagne
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- Christmas Candy
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- Come Dance the Hora Completely in Your Power
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- Crazy in Love
- Curtain Call
- Daddy's Blues
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- Papa-om-mow-mow
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- Don't Let Her Go Dustin' Off the Ivory
- Easy Terms
- Excitement
- Five Brothers
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- Holiday in Naples
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- I'm Available
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- Mocambo Mambo
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- Move
- New in Town
- Our Summer Romance
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- Paradise Rock
- Promises
- Rainy Night in Paris
- Sun Arise
- The Bird's the Word
- Road to Paradise
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- The Second Spring
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- Ten Commandments of Love
- Tennessee Blues
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& Aloha
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Shout
Something's Got A Hold On Me
Sorry, I Ran All The Way Home
Spanish Marching Song
Stop the Wedding
Tender Love and Care
The ABC's of Love
The Blues Don't Care
The Late Late Show
The Midgets
The Most Beautiful Words
The Swingin' Shepherd Blues
Tonight My Heart She Is Crying
Until I Met You (Corner Pocket)
We Belong Together
Why Do Fools Fall In Love
Wonderful You
You Talk Too Much

FOREIGN AFFILIATES

Planetary-Nom (London) Ltd.
Planetary-Nom S.A.R.L.
Musikverlag Planetary G.M.G.H.
Planetary-Nom (Australia) Pty., Ltd.
Planetary-Nom (Africa) Pty., Ltd.

APPEAL MUSIC CORP. • C. B. MUSIC, INC.
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LITTLE DIPPER MUSIC CORP. • NOM MUSIC, INC.
PATRICIA MUSIC PUBLISHING CORP.
1631 BROADWAY, NEW YORK, N.Y. 10019  JU 2-4267

Morris Levy, President
Wallace Schuster, Professional Mgr.
TO: CARL HAVERLIN and BOB BURTON

Thank you, Carl:

BMI stands today as the progressive leader in the field of performance rights. BMI’s open door policy to all authors, composers and publishers has encouraged, enlarged and revitalized the whole panoramic scene of American culture and music, and stands as a great tribute to you and your years of leadership.

It gives us a feeling of great satisfaction and security knowing that the future of BMI continues to rest in the experienced and sure hands of a member of your own BMI team.

Good luck, Judge:

Our industry is well aware of the vital part you have played in the constructive growth of BMI. We know as President you will continue your outstanding record.

Bobby Darin & Ed Burton

Ps: No Tribute to BMI would be complete without a "Well done" to Sydney, Kaye and the BMI Board of Directors.
IT ALL ADDS UP!

CARL HAVERLIN
Well done

BOB BURTON

OPPORTUNITY

ESTABLISHED 1945

HILL and RANGE SONGS, Inc.
1619 BROADWAY NEW YORK 19, N.Y.
Proud to be affiliated with BMI

American Music, Inc., founded in 1935, is proud of its long relationship with BMI. It is with pleasure that we welcome our new president, Judge Robert J. Burton, and wish for him the fullest measure of continued success in his leadership of Broadcast Music, Inc.

STANDARDS FROM AMERICAN'S CATALOG:

OVER 50 "AMERICAN" SONGS ARE BEING RELEASED ON MAJOR LABELS (Singles & LP's) DURING JANUARY, '64

Singles include:
NEVER (The McGuire Sisters-Reprise); DARK AS A DUNGEON (Johnny Cash-Columbia); YOU TAUGHT ME THE WAY TO LOVE YOU (Johnny Burnette-Capitol); LONELY WORLD (Jerry Cole-Capitol); THE BIG BUS (Jimmy Bowen-Reprise); I REMEMBER LOVE b/w LOVE ON THE RUN (Jerry Berryhill-Liberty); DANCE ON, LITTLE GIRL (Thurston Harris-Reprise); POKEY b/w ONE COLOR BLUES (Jerry Cole-Capitol); SWEET TEMPTATION (Isaac Hayes-Brunswick); IF THAT'S THE PRICE I'LL PAY (Glen Campbell-Capitol); WHAT DO THEY DO IN MINNESOTA b/w DINNER BELL POLKA (Six Fat Dutchmen-Dot)
BEST WISHES
to
BMI
BANHAM
PUBLISHING
COMPANY
a division of
BOB BANNER
ASSOCIATES, INC.
CONGRATULATIONS
Cedarwood Publishing Co.
815 16th Avenue So. • Nashville, Tenn.

CEDARWOOD WRITERS
Clyde Beavers
Roy Botkin
Fred Burch
Danny Dill
Benny Joy
Hugh X. Lewis
John D. Loudermilk
Bill Phillips
Webb Pierce
Max Powell
Mel Tillis
Cindy Walker
Wayne Walker
Kent Westberry
Marijohn Wilkin

BMI HIT AWARDS
Hello Out There
Hanky Tonk Man
I Don't Care
Pride
One More Time
Yes, I Know Why
Leavin' On Your Mind
PT-109
No Love Have I
Crazy Wild Desire
Emotions
Waterloo
Sands Of Gold
Are You Sincere?
Amigos Guitar
Detroit City
Little Boy Sad
Jealousy
Lonesome 7-7203
According To My Heart
Slowly
It's Been So Long
A Thousand Miles Ago
Why, Why
Hanky Tank Song
Love Love Love
I Ain't Never
Holiday For Love
Kisses Don't Lie
I'm A One Woman Man
Hoping That You're
Hoping You're Not Mine
Anymore
Heart Over Mind
Fallen Angel
A Little Heartache
Take Time
How Do You Talk
To A Baby
The Comeback
Unloved Unwanted
Little Rosa
Ten Thousand Drums
I've Got A New Heartache
Partners
Before I Met You
Grin And Bear It
Cryin' Over You
Let Forgiveness In
I'm Tired
The Long Black Veil
Sweet Lips

George, Irwin & Lee Pincus
a job well done
CARL HAVERLIN
good luck
JUDGE
ROBERT BURTON

Member Firms:
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Pincus-Gil, Australia

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Brook Benton
The Beatles
The Beatles
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"The House of Hits"
GOODLETTSVILLE, TENN.
PHONE 859-1345

HAL SMITH
GENERAL MANAGER
Dear Carl and Bob:

May I take a moment to thank you for every consideration and effort on your part to help myself and my companies achieve the success and position we now enjoy.

I'd only like to add...Carl, we'll miss you very much but you left everything in good hands.

Sincerely,

Clyde Otis

Clyde Otis
THE PUBLISHER & WRITER

Looking Back
A Lovers Question
It's Just a Matter of Time
Baby You've Got What It Takes
Kiddio
Thank You Pretty Baby
The Boll Weevil Song
Think Twice
So Many Ways
A Rockin' Good Way to Mess Around
and Fall in Love
Nothing in the World (Could Make Me Love You More Than I Do)
So Close
What's the Matter Baby

Clyde Otis
THE WRITER

That's All There Is to That
Out of Sight Out of Mind
The Stroll
Call Me
& Others

PROGRESS through LEADERSHIP

FOREIGN AFFILIATE
EDEN MUSIC LIMITED
c/o Davenport & Lyons, 27 Soho Square
London, England
Responsibility Is Key BMI Word

By BARRY KITTELSON

In the past 23 years, Broadcast Music, Inc., has indicated by its long-range program and conscientious actions that its responsibilities extend to music of all types. It is natural, of course, for most people in the trade to immediately identify BMI with music of the moment, or popular music which, of course, has accounted for a great deal of its success, but to stop at this level would be a gross oversight. As BMI's recently retired president, Carl Haverlin, stated long ago: "We want to get American Puccinis and Tolstoykovs from the grass roots."

The plight of the contemporary serious composer has remained a deep concern of BMI. The performing rights organization has actively participated as one of the leading forces in the growth of contemporary American music and in the encouragement and development of the composers of this music. Activity in this area is on many levels.

A primary step in developing any program of value naturally requires knowledge of the existing circumstances. Since 1952 BMI has published a pamphlet entitled "Concert Music U.S.A." which is a factual, "nonargumentative report" on the status of musical development and activity in this country. Haverlin noted in his introduction to the latest issue that "in 1951 I was puzzled by the conflict between repeated assertions that concert music in America was going to hell in a handbasket and certain (Continued on page 73)

RICHARD L. KIRK (left), assistant vice-president in charge of writers and publishers, Beverly Hills, Calif., joined BMI in 1946, following four years as naval officer in the Pacific during World War II. Frances Williams Preston (center), writer-publisher relations, Nashville office, is Country Music Association board chairman. She was with WSM, Nashville, for 12 years, serving on and off camera, prior to joining BMI in 1913. George Mario (right), writer relations director, originated BMI's professional development department the year the organization was founded.

HALL OF FAME MUSIC COMPANY

is proud to be a part of BMI which has contributed so much to the popularity and advancement of LATIN AMERICAN MUSIC throu which BMI reaches its initial and rapid success, and of which we are the leading West Coast publishers, numberin among our recent hits:

DOMITILA
A BAILAR PACHANGA
VUELA LA PALOMA
VEN VIDA
MIA A BAILAR
SI TE CONTARA

OLIVER BERLINER
general manager
6571 Santa Monica Blvd Hollywood, Calif.

CONGRATULATIONS BMI

Here's wishing lots of luck and many years of success to Bob Burton . . .

and our lasting thanks to a good friend and a great guy,

Carl Haverlin.

PAMCO MUSIC, INC.

1501 Broadway, New York City

BML AWARD WINNERS BOX SCORE

This is a list of BMI Award Winners from 1963 to 1965, the year BMI was founded. It contains the number of awards won during each year by the publishers who are listed. The BMI Awards are presented for hits of the year, and the number of awards to the publisher which hit the top 10 in the chart.
Thank you
CARL HAVELIN
Well done!

Congratulations
BOB BURTON
We're in
good hands!

DUCHESS MUSIC CORPORATION
322 West 48th Street, New York 19, N.Y. Tel: (212) Circle 5-1100
LONDON TORONTO SYDNEY HOLLYWOOD
BMI's Role in Developing Jazz

By AARON STERNFELD

Jazz, once associated solely with the pleasure palaces of New Orleans, is now woven throughout the entire fabric of American life. We now take for granted the incidental jazz music in Broadway plays and motion pictures, ballet with a jazz score.

The BMI logging system, the same as it was in the early 1940's, covers the independent radio stations as well as the networks. This gives jazz writers the opportunity to have their records logged for performance credit.

Big jazz names who came to BMI to start their own publishing firms include Benny Goodman with Regent Music, Tommy Dorsey with Embassy Music, Jimmie Lunceford with New Era Music, Lionel Hampton with Swingin' Tempo Music and the firms of Charlie Barnett and Glenn Miller.

Jazz-oriented record labels, too, began their own BMI publishing firms. Among the early ones in this category were Savoy, Blue Note, HRS and Keynote. Today virtually every jazz label has its own BMI publishing firm.

Top Composers

BMI's policy of paying writers directly has resulted in the signing of the majority of the top jazz composers. Along with its direct payment policy, BMI publicizes the names of these writers and informs users of the music about their compositions. BMI has published a series of brochures devoted to the music of leading jazz writers. Each booklet included a 1,500-word biography, with a complete list of compositions and recordings, plus analytical notes and critical comments.

These brochures have been distributed overseas by the United States Information Agency.

And while jazz is a purely American institution, its influence has been felt in most countries of the world, and it has been regarded as synonymous with the best in American culture.
Congratulations

Proud to have been associated with

CARL HAVERLIN

Proud to be associated with

BOB BURTON

Proud to be associated with

BMI

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2510 FRANKLIN RD.
NASHVILLE, TENNESSEE

FRED ROSE MUSIC, INC.
2510 FRANKLIN RD.
NASHVILLE, TENNESSEE

Wesley A. Rose
Ray Acuff
The Haverlin Era—An Appraisal

Haverlin's leadership also brought BMI strongly into the fields of Broadway and TV film music. As the Haverlin regime progressed, the catalog was additionally strengthened through material not available by BMI's foreign affiliates as a world-wide network created with the aid of the late Jean Gehinger. The creation of the many-faceted BMI catalog occurred against a background of kaleidoscopic change in the basic music business. One of the most important elements of change was the declining hand business. Consumer tastes were slowly changing, and whereas the focus of pop music interests had been the name bands, it gradually switched to the vocalists. This was partly encouraged by the fact that many hand operators who developed companies from scratch to support a business made it more difficult to attract attention to the hand band. The decline of name bands also left a vacuum which in turn protracted the picture of the existing new musical trend—rock and roll. Music is evolving from this pop material. This move toward an integrated American music was resisted by the incursion of country music into the mass market.

Among the factors that contributed to this musical integration were two of paramount importance: one was BMI's financial encouragement of writers and publishers to extend their fields; another was the growth of commercialism in these new areas of publishing and record manufacturing. The rock and roll era, for instance, literally hundreds of new independent labels all over the country, and music as a whole, became the new publishing affiliations. This commercial aspect of the business when the record business was in the hands of relatively few labels—three major companies, and a handful of so-called indie labels with spectacular success in the specialty fields—remains today in the country and western, polka, etc. Another change had to do with the source of the publishing and songwriter income: sheet music, once the chief source, diminished. The importance of the record was magnified—not so much as a business of copywrite income in itself—but as a source of promotion; for the promotion of recordings resulted in radio performances which in turn increased the market.

Thus, the past 23 years have been notable on many levels of change and development have been the key words during the tenure of Haverlin and, looking at the current and future, the retiring BMI president expressed the view that the BMI companies which have proved successful be continued. "There must sympathy, understanding, and encouragement extend toward all types of music whether it is the Country Hall variety or the music performed at an isolated roadhouse in an obscure mountain valley, a philosophy has proved itself."
1962

ARMS AROUND THE FAX, Roy Stevens, Savoy Music
ALL ALONE I B. mano, HulaHula, Arthur F. Smith
ALWAYS CAT, Frank Bros, Metronome Music
A MUSICAL MIRACLE, Harry Belafonte, Metropolitan Enterprises of N. T.
BUSTING UP IS HARD TO DO, Neil Sedaka, EMI
BURN THE KIN TO THE MOUNTAIN, Don Reno, Sam Cooke
BREAKING UP IS HARD TO DO, Neil Sedaka, EMI
BURN ON THE KIN, Sam Cooke
CONCEPTION, Celia Cruz, World Sound
CRUISING IN THE RAIN, Howard Greenfield
DEAR LADY, Frank Zappa, Recor-Com. Inc.
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DEAR LADIES, Frank Zappa, Recor-Com. Inc.
DEAR LADIES, Frank Zappa, Recor-Com. Inc.
The first big hit of '64
from
20th CENTURY-FOX RECORDS

NAVY BLUE

DIANE RENAY

FOX #456
A BOB CREWE PRODUCTION

20th CENTURY-FOX RECORDS
130 REASONS WHY...
EVEN THOUGH V/J IS ONLY #12 IN RECORD SALES
...YOU SHOULD STILL GO WITH US

OLDIES 45
THE ORIGINAL SINGLES HITS BY THE ORIGINAL ARTISTS
NEW RELEASES OF GREAT OLDIES
PREVIOUSLY MADE AVAILABLE

<table>
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<tr>
<th>ORDER REC. NO.</th>
<th>TITLE - ARTIST</th>
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<tbody>
<tr>
<td>OL-76</td>
<td>TRAGEDY / Thomas Wayne</td>
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<td>OL-77</td>
<td>COUNTY FAIR / Jerry Butler &amp; The Impressions</td>
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<tr>
<td>OL-78</td>
<td>MONEY / Jennifer Hawkins</td>
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<td>OL-79</td>
<td>MOMENTS TO REMEMBER / Jennifer Hawkins</td>
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<td>OL-80</td>
<td>CHERRY PIE / Marvin &amp; Johnny</td>
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<td>OL-81</td>
<td>GOODNIGHT MY LOVE / Jesse Belvin</td>
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<td>OL-82</td>
<td>STRANGLED IN THE JUNGLE / The Cadets</td>
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<td>OL-83</td>
<td>EDIE MY LOVE / Teen Queens</td>
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<td>OL-84</td>
<td>DANCE WITH ME TONY / Tia James</td>
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<td>OL-85</td>
<td>MY HAPPINESS / Jimmy Breslin</td>
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<td>OL-86</td>
<td>TILL THERE WAS YOU / Anita Bryant</td>
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<td>OL-87</td>
<td>PAPER Roses / Anita Bryant</td>
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<td>MY LITTLE CORNER OF THE WORLD / Anita Bryant</td>
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<td>MY TRUE LOVE / Jack Smith</td>
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<td>WHAT AM I LIVING FOR / Jack Scott</td>
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<td>SEVEN LITTLE GIRLS / Paul Evans</td>
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<td>OL-92</td>
<td>MIDNIGHT SPECIAL / Paul Evans</td>
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<td>OL-93</td>
<td>LOOK IN MY EYES / The Chantels</td>
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<td>OL-94</td>
<td>DONNA / Ricки Nelson</td>
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<td>OL-95</td>
<td>LOVE YOU SO / Ron Holden</td>
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<td>OL-96</td>
<td>LA BOMBA / Richie Valens</td>
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<td>OL-97</td>
<td>BABY IT'S YOU / The Spaniels</td>
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<td>LOVE IN MY HEART / The Delts</td>
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<td>WHY DO YOU HAVE TO GO / The Dellets</td>
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<td>ALMOST LOST MY love / The Harptones</td>
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<td>SUNDAY KIND OF LOVE / Harptones</td>
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<td>OL-102</td>
<td>MY MEMORIES OF YOU / Harptones</td>
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<td>LIFE IS BUT A DREAM / The Harptones</td>
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<td>WHILE I DREAM / Nini Sotano &amp; Tinkers</td>
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<td>I LOVE MY BABY / Jack Scott</td>
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<td>OL-106</td>
<td>PRETTY LITTLE GIRL / Monarcha</td>
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<td>OL-107</td>
<td>CHURCH BELLS MAY RING / The Wiltzes</td>
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<td>OL-108</td>
<td>ALONE / Shepard Sisters</td>
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<td>OL-109</td>
<td>DANCE A HAND / Jay Adams</td>
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<td>OL-110</td>
<td>I NEED YOUR love / Don Gardner &amp; The O.C. Teens</td>
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<td>OL-111</td>
<td>IS IT YOU OR IS IT AIN'T / Buster Brown</td>
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<td>OL-112</td>
<td>LETTER FULL OF TEARS / Gladys Knight</td>
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<td>OL-113</td>
<td>OPERATOR / Gladys Knight</td>
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<tr>
<td>OL-114</td>
<td>AIN'T THAT LOVIN YOU BABY / Jimmy Reed</td>
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<td>OL-115</td>
<td>TAKE OUT SOME INSURANCE / Jimmy Reed</td>
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<td>OL-116</td>
<td>CANDY GIRL / 4 Seasons</td>
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<td>OL-117</td>
<td>DEAR ONE / The Scarlets</td>
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<td>OL-118</td>
<td>BE TRUE / The Vocaleters</td>
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<td>OL-119</td>
<td>&quot;O&quot; / The Heaths</td>
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<td>OL-120</td>
<td>WHERE ARE YOU / The Mello Moods</td>
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<td>OL-121</td>
<td>TEEN BEAT / Sandy Nelson</td>
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<td>OL-122</td>
<td>BONGO ROCK / Preston Epps</td>
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<td>PENNIES FROM HEAVEN / Skyliners</td>
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<td>OL-124</td>
<td>SINGIN' I DON'T HAVE YOU / Skyliners</td>
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<td>OL-125</td>
<td>BONGO BONGO / Preston Epps</td>
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<tr>
<td>OL-126</td>
<td>HEY BOY HEY GIRL / Oscar McLain</td>
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<td>OL-127</td>
<td>WHO ARE YOU / Johnny Adams</td>
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<td>OL-128</td>
<td>CATCHIN' IN THE SKY / The Boy Chords</td>
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<td>OL-129</td>
<td>GOOD BYE / Jack Scott</td>
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<td>WELL I TOLD YOU / The Chantels</td>
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<td>FUNNY / Maxine Brown</td>
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<td>ALL IN MY MIND / Maxine Brown</td>
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<td>OL-3</td>
<td>ONCE IN A WHOLE / Chimes</td>
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<td>OL-4</td>
<td>HIGH BLOOD PRESSURE (If You Please) / Smith</td>
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<tr>
<td>OL-5</td>
<td>ROCKING PNEUMONIA / Big Joe Fingers</td>
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<tr>
<td>OL-6</td>
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<td>OL-54</td>
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**ALBUM REVIEWS** (continued)

### BREAKOUT ALBUMS

**NATIONAL BREAKOUTS**

- **THE WONDERFUL WORLD OF ANDY WILLIAMS**
  - Columbia CL 7173 (M), CS 8927 (S)
  - Includes "Can't Get Started," "Thank You," and "Cuban Love Affair" among others.

- **OLDIES BUT GOODIES, VOL 6**
  - Various Artists, Original Sound 5011 (M), 8835 (S)
  - Features hits from the 1950s and 1960s.

- **YESTERDAY'S LOVE SONGS—TODAY'S BLUES**
  - Nancy Wilson, Capitol T 2012 (M), ST 1012
  - A collection of jazz standards.

- **THE GIRL WHO CAME TO SUPPER**
  - Original Cast, Columbia KOL 4020 (S), KOS 1429 (S)
  - Features songs from the Broadway musical.

- **JOHN FITZGERALD KENNEDY A MEMORIAL ALBUM**
  - Diplomat 10080 (M), (No Stereo)
  - Various songs dedicated to the memory of the slain President.

**NEW ALBUMS**

- **JAZZ SPOTLIGHT**
  - LISP: HUNGARIAN SHAP-SODIES, NO. 1, 4, 5, & 6
  - London Symphony Orchestra (Hungarian), Mercury MO 53271 (S)
  - Features works by composers like György Ligeti, Béla Bartók, and Zoltán Kodály.

- **CLASSICAL SPOTLIGHT**
  - WAGNER: LOHENGRIN (S.162)
  - Various Artists, Angel 3461-2 1/2 (S)
  - Includes Richard Wagner's opera "Lohengrin" performed by the Chicago Symphony Orchestra.

- **CLASSICAL SPOTLIGHT**
  - BERNSTEIN: SYMPHONY NO. 3 "KADDISH"
  - Various Artists, RCA Victor LPM 1795 (S)
  - Conducted by Leonard Bernstein.

- **SACRED SPOTLIGHT**
  - A GOSPEL JUBILEE
  - Various Artists, RCA Victor LPM 2792 (M), LSP 2792 (S)
  - Highlights the vibrant world of gospel music.

- **JAZZ SPOTLIGHT**
  - BUD POWELL IN PARIS
  - Reprise R 8008 (M), RS 6099 (S)
  - Features improvisations by Bud Powell.

- **CLASSICAL SPOTLIGHT**
  - BEETHOVEN: SYMPHONY NO. 7
  - Various Artists, Derby 10068 (M), LSP 3063 (S)
  - Conducted by Leonard Bernstein.

- **COUNTRY SPOTLIGHT**
  - GRAND OLD OPEY FAVORITES
  - The Browns, RCA Victor 2784 (S)
  - A collection of country hits from the 1960s.

- **SACRED SPOTLIGHT**
  - MOVIE LESTER SINGS WITH HIS FAMOUS STATESTARS QUARTET
  - RCA Victor LPM 2790 (M), LSP 2790 (S)
  - Features songs from the film "The Glenn Miller Story."
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<td>FUN IN ACAPULCO</td>
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Compiled from national retail sales and radio station play data by the Record Industry Association of America.
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<td>Let Go of My Heart</td>
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<td>Dometus Jepp</td>
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<td>All For the Love of Mike</td>
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<td>DECCA 34583</td>
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SINGLES MEAN EXTRA PROFIT!

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FA2957 New Lost City Ramblers, v. 1
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FA2959 New Lost City Ramblers, v. 4
FA2960 New Lost City Ramblers, v. 5
FA2961 Gone To The Country
FHS263 Mountain & Prohibition Songs
FHS264 Songs from the Depression at your record store or FOLKWAYS RECORDS 125 West 67th St., New York, N. Y.

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SPECIAL MERIT PICKS

HAPPY FEET

David Carroll & His Orch
Mercury MG 20646 (M); SR 60468 (S)

Beebe has put together smart, modern renditions of two streetcorner spirituals popularized earlier by Bay Carroll, and included in the album "Rambling at the Lomax Factory," which should appeal to listeners who enjoy out-of-doors folk performances.

GARRY MOORE PRESENTS ROY CASTLE

Reprise R 6107 (M); BS 6107 (S)

Here's a clever blending of numerous elements expected of instrumental Dixie, a chorus with a strong, familiar Negro influence and recognition. Listen to the jazzy revivalistic Dixie, "Miss Hart's Country Western Dixie," and "By Myself" among others. The two musicians are also an asset.

BEHIND THOSE SWINGIN' DOORS

Edie Adams
Dance Music 460 (M); DL 47408 (S)

Miss Adams has added an increasingly oft-heard specialty number, "Behind Those Swingin' Doors," to this Dad's album and should win her new followers both here and in the South. The group is made up mainly from the Dixie Ramblers. These faves are "Miss Hart's Country Western Dixie," "By Myself" and "Miss Hart's Country Western Dixie." The group also employs some of its strongest material on their own label.

CAMPUS HOOTENANNY

Various Artists
RCA Victor LP 3280 (M); LP 2039 (S)

For a group of boys and girls, "Campus Hootenanny" has the same freshness and vitality that you'd find in the '20s, the '30s or any other period in American history where music was a part of everyday life. The group is made up of members of the Cornell Glee Club, which has been a part of the campus life for many years. The group also employs some of its strongest material on their own label.

TOP FILM THEMES '64

Ray Menken & The Werner Bros. Orch
Warner Bros. 2-1325 (M); WS 1535 (S)

Composer-arranger Ray Menken created the Warner Bros. Orchestra on '64 as a group of top-notch arrangers, who turned out the hot new songs from the movie "The Most Precious Gift." These are the same songs that made "The Most Precious Gift" a hit, and "Send Us Your Tape... We Do the Rest!" is a perfect complement to that album. This disk will sure be a hit with all fans of Ray Menken's music, and the fans of "The Most Precious Gift."
Hello Dere' Type Segs
Lead to Greater Ratings

By GIL FAGGIER

NEW YORK — Broadcasters' efforts to boost the needs of their communities have in increasing number added more musical programming to their schedules. From subtle FBC pressure during the past year has also played a part in persuading radio and TV stations to devote more talk and discussion programs.

Billboard, January 11, reported that radio stations are increasing their talk programs on both the local and network radio level. Another indication of the trend toward more musical programming form being used by radio and TV is the telephone show. Among the interesting musical stations that maintain extensive talk blocks which include telephone segments are CHUM Toronto, KDKA, Pittsburgh, KTRH, Houston; WINS New York; WBNJ, Boston, and KYW Cleveland.

Recently Group W (Westinghouse Broadcasting Company) stations in Boston and Cleveland dropped their two-hour-TELEPHONE PROGRAMMA) in favor of telepho" shows called "Contact." The company's "The Sound of What's Happening" Program PM) followed by the "Ed and Wendy" two-hour telephone program which had a nine-month successful year. The combination of both programs could offer up to four hours of talk programs.

Audience Action

First-listener hit the 50-minute format in Group W was WBNJ, Boston, where "Bill Kennedy - Contact" September 30. Aired 6 to 8 p.m. the format airs Monday through Friday. The psycho'de- patemate, person, make comm-

BOOK REVIEW

Look at Radio History
By Two Industry Veterans

Sam J. Slate and Joe Cook have co-authored a most readable book on the history of radio. The book is titled "It Sounds Impossible." They have hit the nail on the head with their book. "It Sounds Impossible" is an easy read for broadcasters (many of whom are not as familiar with old-time radio as they should be) and old-time radio enthusiasts. The book is well written and covers the history of radio in a most interesting manner. The book is recommended for all radio professionals who are interested in the history of radio.

Derek Hayes Makes New Sound for Ten

NEW YORK — A new musical sound for two commercial Tet-

AVIATION PROGRAMMING

Radio-TV

PRE-WATCH TO GO PROGRAMMING

IN YOUR FREE RADIO-TV NEWSLETTER

THE NEW YORK TIMES

In The House of the Radio

Meet Pitt's 'Daddio of the Radio'

PORKEY CHEWDICK is sur-

Red and Blue Networks, soap operas, musical shows, and the emergence of the disc jockey. Slate, who for many years 

110 consecutive hops without a single break is the not-well-known record of a Legendary artist in his own right. Porky is featured in WAMO's Golden Gaskets on CBS, "Porky Cheddick Spins the Duster" and "Porky Cheddick Presents Dairy Discs" with the "Radio Pig." Cheddick has done more than 2,000 hops so far and has done

local or national, and listeners call in to give their views. Called "Hot Line," the program is aired 10:30 till midnight.

The technique of tele-participation is explained by one innovator, Bud" McGregor at KTRH, Houston.

"You cannot do into this kind of programming without careful preparation. FCC rules demand you delay live calls-in by tape. Our engineering department de-

lakes each call as seconds. Every one-hour program requires a moderator, producer (who screens calls first), a booth announcer and an engineer," explained McGregor.

"When listening to conversa-

tions on the telephone shows it is difficult for the listener not to listen. It is a demanding kind of radio that prunes the ear for the commercial message — a good reason why advertisers seem to like it so much," said McGregor. KTRH airs at 4:10 to 4:55 Monday through Friday a television show just for high school and college young people. Host Ken Pinkich bar all adults from the discussions. They may call in and ask questions of the show. Miss (Continued on page 61)

BILLY BURRELL

"CIUMACHELLA"
(TENDER FLOWER)
Buddy Greco

HOLLYWOOD — Chuck Blore, Creative Services, headquartered at 10439 Valley Spring Lane, is perhaps the newest entry into the musical production field. The recently organized outfit specializes in custom commercials for radio with emphasis on compatibility with television. Blore and associate Milt Klein have done work for the Rambler Dealers Association of Southern California, the San Francisco Bay Area, and the Southwest. Dealers Association. The firm recently completed stereo spots for FM radio and has been used by the Press for the production of a series of commercials for the recording industry.

For more information, please contact the firm at 10439 Valley Spring Lane, Hollywood, CA 91603.

THE HIT VERSION IN ENGLISH AND ITALIAN! FROM THE FORTHCOMING BROADWAY MUSICAL "RUGANTINO!"
New Eisler Studio Opens in Dallas

DALLAS — Studio Ten Productions, a new production company for radio and television, has been opened by Mike Eisler.

Eisler, who has had 10 years' experience in the broadcasting industry, is president. Tom Mer- riner, winner of the Academy Award and Cannes Festival Award for his industrial films, is musical and creative director.

Studio Ten's departments will include staff facilities for produc- ing customized musical com- mercials, creative services such as radio, television, and motion picture production animation and syndicated television programs. It also will offer a full range of sales, programming and promotion service for radio stations.

Joan Baez in Concert Part 2

LINDA BRANNON

"THAT'S MY GIRL"

DIE CLARK

Constellation 1113

Distributed by

DART

1425 S. Michigan Ave.
Chicago, Ill. 60605

RECORD SALES CORPORATION

SALES! SALES! SALES!

Bobby Lord

SINGS

LIFE CAN HAVE MEANING

HICKORY 1232

Another
Chart Maker!

"SHIMMY SHIMMY"

C-295

THE ORLENS

Say You Saw It in Billboard

Broadcast Ratings Get Stiff Standards

WASHINGTON — Those high-flying, free-wheeling radio station rating claims of the past may be squelched for good when the newly incorporated Broad- cast Rating Council, Inc., of the NAB, puts its staff rating criteria into effect. Board members, meeting for the first time this week at the Waldorf Astoria in New York, will adopt bylaws and elect a board of directors to oversee the era in audited broadcast ratings.

Board members will be chosen from the Board of Directors of the National Association of Broadcasters, FM Broad- casters Association, Convention Representatives Association, TV Bureau of Advertising, the NAB, the AAA, and the three networks. Donald H. McJannet, of Westing- house Group, chairman of the NAB Rat- ing Council and the Research Committee, has re- mained as general counsel for subscribe- ring and audited services to all radio stations.

There will be 14 standards of ethics and operation to control rating "bias," to control and cor- rectly report samples used, plus a quality hike in all survey op- erations and personnel. These were the factors heavily scored by congressional rating probbers during last spring's hearings.

New standards for field work by rating services will include keeping entire operation open to audit, 12-month retention of records on all who fail to keep diary or record, verifying by sample checks, checking with inter- views and reporting of any data extremes, such as 24-hour tune-in on TV, and making table ratings in any instance that angered Hill probbers.

Disciplinary actions required: Ex- act description of method and policy; clearly defined sample, tech- nically defined. Very important to the field are methods of geometrical areal limits defined, mini- mum number of sample returns needed for a valid report, and normal sample return for each survey, when report sample is below normal but not below minimum.
panel of young people, but they may be reluctant. - Gregor wonders, "Ask the Expert," an across-the-board "hello to all" program. The time is 3:10 to 3:55 p.m.

** pleasures**

Jim Small's operating technique is not to engage in debate with the callers. He might mention something, but he does demand facts, and asks questions for details when something he has mentioned is not factual or a wild story.

Jim Apple keeps an extensive portable file on hand in the studio at WJAS and refers to it during the show to keep the facts straight. Each caller is given two minutes to speak with the chance of being called back for more listening. He injects himself only when he feels "outrageous," or obviously prejudiced statements are made. The rare times that a caller resorts to profanity, vulgarity, or other distasteful remarks, a "panic button" at Apple's site (specially designed by chief engineer Homer Lintner) effectively cuts the remark before it hits the air.

The biggest proponents of the talk show are the two most talented Les Crane who holds forth on "The Les Crane Show" from 1 to 2:50 each morning, and from 1:30 to 2:30, Monday through Friday, at 610 AM. The show brought his highly successful family show which was translated on TV, the ABC-owned station in San Francisco, Crane, who makes his show from the "cabin" after first capturing the city with his controversial, humorous and often outrageous thoughts. The theme is "Single Pranksters," and it is being broadcast as national p.d. for the Barret radio chain.

** Sidekicks Hot Ones**

Crane strives for articulate guests for his dialers who phone in questions and comments. He handles the hotline with aplomb, voicing his own personal opinions with a marked gift for gab. The program also utilizes delayed tape but Crane says he prefers the "good by" cut off for utterly callers. Few of the other stations around the country operating with the phone format are: KABC, WJHL, Niagara Falls, NY; KCL, Denver, "Party Line," Jerry Farrel, WJHL, Niagara Falls, NY; KCL, Denver, "Party Line," Jerry Farrel; WJHL, Niagara Falls, NY; KCL, Denver, "Talk of Philadelphia on WCAU; "Night Line," with Joe Daniels in WFLV, Cleveland, and "Hot Line" on Irv Kupcinet's Saturday night show. Recently, WKBW in Chicago and Larry Solway on CHUM, Toronto, which now airs more talk features than any other AM station, has added an additional three hours of telephone commentary to its Sunday schedule. Bob Grant is host of "Sunday Line," the new show heard from 12:15 to 3:30 pm. Grant also hosts both other telephone conversation shows, "Open Line" and "Night Line." He recently replaced Joe Pyne on the latter show when Pyne broke with ABC and moved his talk show to KLAC.

Producers operate the main value in such programming lies in allowing the listener to openly opinion on anything and everything. (PCC requires stations to survey the needs of their listeners and one good way to sample public opinion is the telephone format.) Another value to such programming is the exposure and exploration of highly thought provoking controversial subjects and the debate of ideas. Equal time requirements do not apply in this instance.

Aside from the talk show service angle, the "hello dere" programs make for exciting, top-notch listening that usually results in good ratings.

** BOOK REVIEW**

**A Look at Radio History**

By Two Industry Veterans

*Continued from page 39*

The authors get the story across with many humorous anecdotes. The style makes for easy and highly enjoyable reading.

How broadcasters, however, may take to the way the book is written and analyzed is another matter. The book is divided into parts, each of which contain a steady stream of jokes or stories that are at least funny. By the time the reader gets through the book, the reader may well have forgotten the subject matter of the book. However, the book is certainly a good read for anyone who is interested in the history of radio.

** Darling, je vous aime beaucoup.** The incomparable Hildegarde spins her latest Spiral, waxing "Peace and Harmony," and "Leave It to the Girls," for Bill Henry of WKY (Milwaukee). Last week we erroneously gave out the date of the address of Spiral Records. Should be 875 5th Avenue, N.Y., N.Y. 10021. For you deejays who like copies...

**plays the music its listeners want to hear. In the case of "top 40" stations, they primarily reflect by air play what the public is buying and what the public has made popular. No radio station could long exist programming contrary to its listeners' tastes and desires.**

Despite the brief excursions into erroneous analyzing, "It Sounds Impossible" is a fine book, well written and highly recommended. (Published by Macmillan. Price is $6.95.)

**ERRY TEIFER**

"POCO A" "POCO A"

5-9561 THE BIGGEST WHISTLING HIT SINCE "THE HIGH AND THE MIGHTY"
**HITS OF THE WORLD**

**ARGENTINA**
(Compiled by Cañada & Three) - Denotes local origin

<table>
<thead>
<tr>
<th>Two Week Age</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Jola&quot; - &quot;Lola&quot; (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
</tr>
<tr>
<td>2</td>
<td>&quot;El Joven&quot; - &quot;Ej Vos&quot; (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Jola&quot; - &quot;Lola&quot; (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
</tr>
<tr>
<td>4</td>
<td>&quot;El Joven&quot; - &quot;Ej Vos&quot; (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
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**AUSTRALIA**
(Compiled by John) - Denotes local origin

<table>
<thead>
<tr>
<th>Three Week Age</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Want to Hold Your Hand&quot; - &quot;Ring-a-リング (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I Love You&quot; - &quot;I Love You&quot; (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Love You&quot; - &quot;I Love You&quot; (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I Want to Hold Your Hand&quot; - &quot;Ring-a-リング (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
</tr>
</tbody>
</table>

**UNITED KINGDOM**
(A special list compiled prior to publication by New Musical Express - London) - Denotes local origin

<table>
<thead>
<tr>
<th>This Last Week</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Want to Hold Your Hand&quot; - &quot;Ring-a-リング (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I Love You&quot; - &quot;I Love You&quot; (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Want to Hold Your Hand&quot; - &quot;Ring-a-リング (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I Love You&quot; - &quot;I Love You&quot; (Richard Barrios) - Billy &quot;Bimbo&quot; Rose</td>
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**SINGLES REVIEWS**

* Continued from page 18

**COUNTRY**

**SKEETS McDoNALD**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Here We Go&quot;</td>
<td>&quot;Here We Go&quot; (RCA)</td>
<td>&quot;Here We Go&quot; (RCA)</td>
</tr>
</tbody>
</table>

**JEAN PRUETT**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Baby&quot;</td>
<td>&quot;Baby&quot; (RCA)</td>
<td>&quot;Baby&quot; (RCA)</td>
</tr>
</tbody>
</table>

**BILL PHILLIPS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Can Stand It&quot;</td>
<td>&quot;I Can Stand It&quot; (RCA)</td>
<td>&quot;I Can Stand It&quot; (RCA)</td>
</tr>
</tbody>
</table>

**JOE CARSON**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I'll Keep You Satisfied&quot;</td>
<td>&quot;I'll Keep You Satisfied&quot; (RCA)</td>
<td>&quot;I'll Keep You Satisfied&quot; (RCA)</td>
</tr>
</tbody>
</table>

**FINDLAY"**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Hurry&quot;</td>
<td>&quot;Hurry&quot; (RCA)</td>
<td>&quot;Hurry&quot; (RCA)</td>
</tr>
</tbody>
</table>

**"BLUE VELVET"**

**Vogue Music, Inc.**

2444 WILSHIRE BLVD., Suite 606, SANTA MONICA, CALIF. Phone: Upton 0-7076.
THE BEATLES Are on MGM Records With a Smash
MY BONNIE
b/w THE SAINTS (WHEN THE SAINTS GO MARCHING IN)
K-13213
Bell Bows Out of Stereo Tape Cardinal Biz

COLUMBUS — Bell Sound Division of Thompson Presswood has officially declared itself out of the stereo tape laboratory business. At the same time RCA has confirmed its intention to "Stay with the cartridge concept" and to move toward expansion of the business.

Ken Peterson, marketing and advertising manager for Bell Sound, while reaffirming his firm’s thinking that “the cartridge is still a terrific concept,” said the company has given it a “real go,” and yet had failed to develop any kind of mass acceptance. "The demand just seemed to diminish," he said.

Peterson also said that "we have lost of an incentive to make the pre-recorded tapes for the cartridge market now," and that Car- tapes, an affiliated TRW divi- sion, is in the pre-recorded tape business, which includes Mercury and Liberty in its fold, had been supplying its repertoire on both cartridges and reel.

He added that Bell would open a new assault on the reel to reel recorder business with ex-

News Briefs...

Richard Morris has been named to head the sales force at Viking of Minneapolis, Inc., according to P. A. Ramsemin. Viking president. Morris has been with the firm 11 years and since 1962 has headed the industrial sales and service division. Philco has established a Providence division of its Boston factory branch to replace Tri-State Distributors of Providence. Territory covered will be the same as that formerly handled by Tri-State and S. J. Kenneally. Tri-State principal will join Philco as a consultant.

Also at 3-M's, Curtis F. Koe- foel has become product sales manager for instrumentation tape in the Western area and John W. Savidge has been named to the corresponding post in the East.

Fly Columbia Plan Takes Off

COLUMBIA RECORDS has initiated a heavy new advertising and promotion campaign for its January and February album product. Ads will be run in the same period last year. The basic tagline is "Fly Columbia Records," into the world of music and entertainment as provided by Columbia Records, and an ad made up of clip art objects in local newspapers and Columbia has gone all-out to lend merchandising support to the promotion at the dealer level.

Some Controversial Views on Hi-Fi

By DAVID LACHENBRUCH

Contributing Editor (Editorial Director, Television Digest)

THE CASE FOR SMALLNESS. We've written occasionally about what seems to be the blurring of the line between component and packaged instruments, as traditional component high fidelity manufacturers expand into so-called "packaged components" and "package-type" equipment producers experiment with "non-audiophile components.

Of course, there are still many small manufacturers who specialize in a single component, and who take pride in labeling themselves as specialists and catering to a relatively small group of audiophiles. One such manufacturer which has achieved diversification into other components or package-type equipment is speaker maker Hartley Products Company, whose president, Robert Schmetterer, has some interesting—and controversial—views on the component high fidelity field and its future.

The component manufacturer, says Schmetterer, "can never become a big-volume manufacturer. Every high fidelity manufacturer has a choice: go after the mass market or stay small. When you get big you become a package manufacturer. Many companies increase their overhead and production facilities, and they must grow, diversifying, to keep showing a profit. They must devote more and more time and energy to diversifying and growing, and consequently give less and less time to the quality of the basic product. They start building up stockpiles, inventories, and when something better is developed, they have heavy charges on their costs — and liquidations. The smaller specialist manufacturer can continually concentrate on improving his product, moving with technical developments without the need for massive changes and dumpings."

Hartley's speakers range in price from $120 to $679. They're handled by some 160 dealers in 38 states and 10 foreign countries. Even compared with many component manufacturers, this is a business which is on the small side, and Schmetterer has the opportunity for a great deal of personal contact with his dealers—even with many of his end-product consumers.

(Continued on page 65)

3-M Services Its Dealers

ST. PAUL — The 3-M Company is kicking off the new year by showing dealers three different ways the firm can help their side. These include the making available of maximum tape footage, 1800 feet on a five inch reel; offering the new, self-threading reel as an accessory; and helping in the creation of a new display rack for carded accessories.

The move to the extra length of tape on a five-inch reel is a reflection of the growing importance of portable tape recorders and playback units, which feature the use of five-inch reels as maximum size. The same triple-length tape comes in 600-foot lengths on 31/4-inch reels and 3600-foot lengths on seven-inch reels. List price of the five-inch tape reel is $5.95.

The self-threading reel which includes a collar which snaps right into the tape from dust and damage, lists at $1.50 per reel. With purchase of a minimum of four such reels, the firm offers its new display unit which can be hung on a peg-board or wall mounted.

(Continued on page 65)

Tape Developments

3 for 3-M’s

ST. PAUL — Warner Bros. Reprise and Command labels are soon expected to become available through the 3-M Company for use with the firm’s stereo tape cartridge system. The newest selections will hit the retail market this month, according to Darrell H. Boyd, marketing manager for the Stereo Products Divi- sion.

The firm will duplicate and market the tape product under the record company's labels by Revere-Wollenkoll salesmen, mainly to retailers handling the 3-M cartridge tape system. 3-M has similar arrangements, recently concluded, covering ABC-Paramount and West- minster. Columbia Records and Musicaps, Inc., also make products available for the 3-M system but both handle their own distribution.

Hi Fi Adds 15

Musicaps, Inc., which offers its own line of re-recorded material as well as a selection of pop disk labels, has added 15 items from the Hi Fi label to its current catalog. Arthur Ly- man and George Wright are among the hot artists on the line. The addition of Hi Fi brings to an even dozen the labels now being offered dealers through Musicaps. The line, according to president Press Fabri, include product for all pocketbooks—$3.95 to $9.95, with such bargain deals as...
CLASSICAL REELS

Pos. Title, Artist, Label & No.
1 WEST SIDE STORY
2 I LEFT MY HEART IN SAN FRANCISCO
3 BELLAFONTE AT CARNegie HALL
4 My Fair Lady
5 MUSIC MAN
6 DAYS OF WINE AND ROSES
7 CAMELOT
8 OKLAHOMA
9 SOUTH PACIFIC
10 TIME OUT

BILLeRDAII

PHONOGRAPHS, RADIOS & TAPE RECORDERS

These are the nation's best sellers by manufacturers based on results of a month-
long study using personal interviews with a representative national cross-section of dealers and manufacturers, radio and tape recorders. A different price group is published in the space each week. Each category represents approximately one percent of sales.

The percentage figure shown for each brand is the share of total sales of various points derived from all dealer responses. Point tabulations are based on the total order of manufacturers' sales for each price category, weighted by size of outlet. Only manufacturers earning 3 percent or more of the total dealer points are listed below.

PHONOS LISTING UNDER $30

<table>
<thead>
<tr>
<th>POSITION</th>
<th>BRAND</th>
<th>% OF TOTAL POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Decca</td>
<td>37.5</td>
</tr>
<tr>
<td>2</td>
<td>Masterwork</td>
<td>17.3</td>
</tr>
<tr>
<td>3</td>
<td>Capitol</td>
<td>13.9</td>
</tr>
<tr>
<td>4</td>
<td>RCA Victor</td>
<td>10.2</td>
</tr>
<tr>
<td>5</td>
<td>London</td>
<td>9.6</td>
</tr>
<tr>
<td>6</td>
<td>Zenith</td>
<td>7.5</td>
</tr>
<tr>
<td>7</td>
<td>Voice of Music (V-M)</td>
<td>3.2</td>
</tr>
<tr>
<td>8</td>
<td>Others</td>
<td>1.4</td>
</tr>
</tbody>
</table>

Since this chart is based on the previous month's sales, it is conceivable that certain brands will appear at one time and not at another because of many influencing factors. Thus it does not indicate that the above ranking applies for any particular month. These brands that appeared in previous issues for this category and do not happen to be listing above are still strong in the market. Similar positions can be expected.

10/19/63 Issue: All Brands Represented in current chart. 7/30/63 Issue: All Brands Represented in current chart.

Twinpaks, Superpaks, Classicpaks and Budgetpaks.

Columbia Has 7

NEW YORK—Seven four-track stereo tapes have been released by Columbia Records as part of its February release program. Highlight is a Masterwork set, Bruno Walter's recording of Mozart's symphonies 38 and 40 appearing simultaneously with the disk counterpart.

The six pop tapes include product by Barbra Streisand, Robert Goulet, Johnny Mathis, Mel Torme, Ray Conniff and Percy Faith.

11 for United

BLOOMFIELD, N.J.—Eleven labels are represented in United Stereo Tapes' latest pre-released program. Featured artists are Herbie Mann, Jack Jenie, Kenny Ball, Georgia Brown, Ted Heath, Weaver Mueller, Ernst Ansermet, Clara Ward and Johnny Hodges all featured. ABC-Paramount, Atlantic, Colpix, Compass, Kapp, London, MGM, Vanguard, Verve and Warner Bros. have product in the release.

Bell Bows Out

Continued from page 64

thus is in a good position to put his finger on the high-end audiophile atmosphere of the high-end audiophile field.

IN THE SPEAKER BUSINESS, Schneiter feels that his strongest trend is toward full-sized console units and away from the bookshelf-sized speaker. This, of course, is very satisfying to Hartley. He has been concentrating on his specialized "hi-fi" speakers and put out shelf units only reluctantly after the vogue for smaller units began. Schneiter feels Hartley's 1962 sales were divided: 50 per cent in bookshelf and slightly larger, 25 per cent in full-sized, with 25 per cent proportion changed to 60 per cent large, 40 per cent bookshelf.

Hartley sees this as a definite sign that hi-fi addicts are continuing to upgrade their component systems, and many are concentrating now on their speakers.

"Some people are moving their shelf units into the bedroom and upgrading to console speakers for major listening areas." However, in so-called "new" areas, where component hi-fi sales are just beginning to become an espionage, people are starting with bookshelf units—indicating a definite progression from compact speakers for begin-
ners up to bigger units for aficionados.

WHAT IS THE FUTURE of the component hi-fi business? Schneiter gives this surprising answer: "Out of every 100 people who buy packaged equipment, at least 90 will eventually wind up with components." He feels that pack-
aged phonographs provide the "inoculation," and that those consumers who really enjoy quality music reproduction will continue to move upward.

Hartley's distribution might be considered somewhat what schizophrenic—since the speakers are han-
dled by some of the Korvette stores, and else-
where by relatively small locally owned audio dealers. Want a speaker for a "good deal?" He'll go to the local dealer, Hartley says. "We like to sell a good deal to our customers." Though Schneiter can hardly be called a mass-market product, Schneiter says his line is at-
ttractive for Korvette for this reason: "Good speak-
ers in a good value group. They show what components can do. Most dealers want and need a top of the line component system.

Schneiter sees no conflict between Korvette and locally owned audio stores. "We can have both battle here is exclusive in the city. But where we have a man in an outstanding area with a local trade, he pulls from his own area. Korvette doesn't compete with this type of personal selling, because he doesn't pull customers from Chicago."

THE IDEAL DEALER for high-priced audio products, Schneiter believes, is "the local man who makes his living from selling." Salesman provides what he calls "the cake and other desserts." Schneiter profiles this ideal dealer: "He has his own business, and has built up his reputation as a service. He may live in the same size of neighborhood he grew up in." He knows his customer. He can broach the subject of high fidelity while he's in the customer's home listening to a recording. He's the confi-
dence of his customers, he's an expert. This type of dealer should influence the consumer in the com-
ponent high fidelity business. You just can't com-
plain."

Hartley's outlets are limited by a sort of natural selection, "We couldn't have 10 outlets in Phila-
delphia if we wanted to. We just couldn't make it with many dealers. There's a real danger to manufacturers of high-grade components over-
extending themselves. There can be enough de-
dand for a hand-crafted product like ours to warrant its distribution on New York's Radio Row, for example. Once you get into this type of mass-
market and comparative shopping business, you're in the package business with all the headaches."

Though Schneiter believes that the high-fidelity dealer should be a hi-fi expert, he sees one area in which record dealers have an advan-
tage in selling high fidelity components. They know records, and have an unending source. Don't underestimate the value of the record in selling components, Schneiter believes. The problems of high fidelity dealers is proper demon-
stration records. A run-of-the-mill record can ruin a sale. The dynamics of some records sparkle on good equipment—poorly tight out at night. This makes a lot of difference in customer's equipment to better than a good performance.

There you have you view from a very specialized portion of the home music field, whose very spe-
cialized customers aren't in search of some-
basic information. They are in an unending quest for perfection.

Says Schneiter: "The true component cus-
tomer doesn't ask the price of a unit until he's heard it. The man who wants a real component is concerned with quality. If he can't afford it, he'll wait, rather than take something inferior."
Announcing a new low rate for situations.

WANTED ADS

to help switch in the sold fields of music, record, coin, promotion, publicity, etc., to make the rate sheet more current, to make it more interesting to prospective employers.

$2.00 will do the trick for a 1/2" in NE or 3/4" in CO. 10 words, please, name and address.

MAIL ORDER TO: PAYMENT TO: BILLBOARD 165 W. 46th St., New York, N.Y. 10036

ANNOUNCING a new low rate for situations.

HELP WANTED

EXCELLENT OPPORTUNITY for hard working, enthusiastic person now casting for Cappiello's Department Store. Variety store, etc. Double your present income. Must have skills in gift. Secured stores, etc. Available immediately. Send in resume immediately. CAPPIELLO'S INC., 405 Madison Ave., New York, N.Y.

HELP WANTED: BINGO MECHANIC. Must have knowledge and ability. Bob Anthony, 1428 W. 111th St., Chicago, Ill., 60628.

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MOA Ready to Name Managing Director

By NICK BIRO

CHICAGO—Music Operators of America's executive committee has decided to hold its first meeting of the year, at which all the association should have a new managing director as this issue comes out.

Other MOA qualifications: Ability to travel (Blundred listed travel as one reason for his resignation); a background in association management, membership recruitment, raising and the like; ability to effectively combine the various factions of MOA into one, smoothly running organization.

A highly effective, administrator and politician who can continue to furnish the association with the drive it needs without arousing the antipathy of all factions.

In addition to the naming of the managing director, the board was expected to appoint committees for the next MOA convention. The candidates were to be picked Friday, and this committee was in turn to present state of candidates to the board Saturday.

Although no announcement was made, it is virtually certain that MOA will switch its convention to the Sherman House this year.

MOA was also to lay the groundwork for another meeting with record companies later this month. A first meeting was held last fall and although tangible benefits were small, the meeting did establish a basis for co-operation between the record industry and juke box interests.

MOA seeks some form of record industry help in meeting the proposed copyright extension. Previously MOA had suggested an increase in mechanical royalties, a move strongly opposed by the diskaters. MOA hopes that some form of compromise proposal would be acceptable to both juke box and record company interests.

If so, the united front would be helpful in healing the ASA-sponsored measure now before Congress.

Among MOA executive committee members who will select a new managing director are: Snodgrass, chairman; Casola, president; John Wallace, secretary; James Tobias, treasurer, and the following vice-presidents: Al Denver, Howard Elias, Frank Fabiano, Los Montooth, Norman Gefke, James Hutzler, Glin Pierce and Lou Placek.

CHICAGO—A series of promotions and realignment within the music industry's oldest and best-known operators was announced last week by William F. Astor, vice-president.

Named regional vice-presidents in the music division were Leo Simone, West Coast, and Richard Murphy, East. Named to similar posts in the vending division were Alvin Gitlitz, Midwest; Joseph Filiptrach, South Central; Maurice Auerbach, East Central; and Nick Montooth, East.

Edward Claffey was promoted from orchestra manager to sales manager of the music division.

The vending division's vice-presidents are Robert Brither, sales manager.

Ascap Bill to Get Airing At Illinois Coin Op Meet

CHICAGO — Lou Casola, Music Operators of America president, and one of the country's oldest and best-known operators, will discuss the pending battle against ASCAP legislation at the Illinois Coin Machine Operators Association meetiing next week in Springfield's Landmark Hotel in Springfield, Illinois, January 26 at 1 p.m.

Casola is also expected to blue-print some of the MOA plans for a national convention. The meeting will follow an MOA meeting in Chicago (Jan
ty 15-17) at which twenty of the national association directors are expected to participate. The executive director to replace Robert Blun
dred who resigned recently.

Montooth will discuss the issues the Illinois operator meeting will be Len Montooth, president. Montooth will discuss the is
pactoring at the Illinois operator meeting which the MOA meeting in Chicago (Jan
ty 15-17) at which twenty of the national association directors are expected to participate. The executive director to replace Robert Blun
dred who resigned recently.

Montooth said that returns were light but that the results of the survey were significant. He said many of the individual returns specified depreciation practices that he felt were very important.

Montooth said he would also have a letter of opinion from the Illinois game operators of the recently passed $10 jule box tax. He said he would an

the outcome of the meeting.

Montooth said that the Illinois group was doing very well and had signed about 15 percent of the State's actives operators on the time. He added that the Illinois group would be expected to have about 40 to 50 members, an increase over the short life of the group.

Several members of the Illi

Ascap West Freight Rate To Go Down

CINCINNATI — New reductions in postage rate are expected to go in effect April 1, according to a spokesman for L. T. Patterson Distributors here, national represen
tatives for coin machine equipment manu

facturers.

L. T. Patterson, vice-president in charge of sales for the Patterson firm, said he has received con

firmation of lower overbound (all West German points except for Lutz and Ovare from Lufthansa (German) Air

ines).

Scores of 

 nullptr
W. German Trade United at Last

COLOGNE — West Germany's coin machine trade is entering 1964 united to a degree probably unrivaled by the trade in other nations.

New year statements have just been issued by the main elements of the trade — Verband der deutschen Automaten-Industrie (VDAI), Deutscher Automaten-Großhandel-Verein (DAGV), and Zentralverband der Organisationen des deutschen Automaten-Ausstellgewerbes (ZOA).

These statements are remarkable for the trade unity they express, as well as for their generally optimistic tone. Taking stock, the German trade believes 1964 will be a rewarding year for coin machines, a year marked by a resumption of growth interrupted in recent years by the consolidation necessary after five years of heady boom, dating from 1954 on.

Heinz Kaestner, president of the DAGV—the wholesalers' organization—said that 1963 has passed since Germany's coin machine trade was revived. Kaestner said the trade had survived hard testing in the decade after it had been united. This unity, he predicted, also will enable the trade to surmount the problems it will face in the decade now unfolding.

Human Contacts

Kaestner called for increased emphasis on press and public information and on human contacts, relations between the trade and the community at large.

This theme was taken up, too, by Hans Löffler, chairman of the ZOA. Löffler, himself the son of a pioneer German operator, has established a name as one of the youngest members of the European trade. Löffler attaches great importance to the trade image, and he spoke glowingly of what has been achieved in this direction in the last decade.

"Whenever and wherever I meet my colleagues that I a decade observed, 'I am proud of being one of them and to have their confidence. With operators of the quality and caliber we now have, the German trade need have no fear of the future."

Löffler paid tribute, too, to the cooperation prevailing among operators, wholesalers and manufacturers. He echoed Kaestner in saying that the one-fo-all, all-for-one trade spirit has been the prime factor in putting the German trade at the head in world leadership.

Guenther Wolff, a leading European manufacturer of phonographs and sound- and deputy-chairman of the VDAI, said that cooperation makes sense and makes good business sense.

Mutual Agreement

"Needless to say," Wolff's statement observed, "there have been differences of opinion among our three groups. But despite the many difficulties, our three organizations, in the end, have always been able to solve all problems to our mutual satisfaction. I wholeheartedly wish and expect—that this spirit of cooperation will continue in the new year."

The three trade leaders agree that tax problems will head the headaches facing them in 1964. The main tax taxing the trade just now is the proposal to sub-

Rowe Sets Schools for Grand Rapids

CHICAGO — Series of three four-day schools on the new AMI phonograph and Rowe AC Manufacturing Company at its Little Red Schoolhouse in Grand Rapids, Mich., and operators are invited to contact their distributors to receive assignments to attend. The sessions are being held January 20-24, February 17-21 and March 16-20. The agenda will cover major repairs, functions of the equipment, auxiliary equipment and trouble-shooting tests.

Stanley Levin, whose Atlas Music Company is conducting a special recruiting program for Midwestern operators, said that the interest in the schools has been mounting in recent years. Levin said the schools run all day, feature such things as stripped down phonograph and vending machine models, actual tests were a machine is put out of order and the operator students are asked to repair it (and shown how if they can), and "field-stripping" sessions on various components.

The scheduling for the classes is done by the various Rowe AC distributors. Students are housed for the four days at AMI extended and all meals are furnished. A diploma is furnished to graduates at the conclusion of the four-day session.

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We like to chant and rave about our "new and different" features as much as anybody. But we also know that it pays to have some common things in our phonographs, too. "Common" in terms of interchangeability from one unit to the next.

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The same thing goes for the full-dimensional speaker system, Mech-O-Matic changer, "money-counter," tune arm assembly...in fact, virtually every component is interchangeable. How about that for top versatility!

It is this kind of design and engineering which has made it common knowledge that Rock-Ola is the big name for top profits!

See the new Rhapsody II and Capri II now at your Rock-Ola Distributor's.
MOA Vet Sees Biz Rising in '64

GETWUR, Ill.—Les Montooth, a director of Music Operators of America and a coin machine industry veteran many years, sees the coin machine business improving during 1964, but he thinks a new improvement will have to be the operators' own doing.

Montooth predicts collections will be up slightly, due primarily to the increase in locations and the population explosion, but he feels the operators' expenses will increase even more. Just how well the individual operator does will depend on his own particular business practice.

"Comparing my books with those of 10 years ago," says Montooth, "I see income about comparable, but profits less. Expenses are up in all categories, record costs, labor, overhead and taxes. We're facing a profit squeeze, and we have to have even tighter business controls to cut out." Among the things operators should be especially critical about are loans and gifts, according to Montooth. He feels this "give-away" money can break a lot of small operators.

He feels the best antidote is for operators to be good businessmen, run their business like the legitimate small business it is.

We have to convince locations that ours is a business with a nominal return—like newspapers or "get-rich-fast" schemes," said Montooth.

The Peoria veteran said there was little doubt that equipment costs had increased over the years, but that much of the equipment was also made better and lasted longer than it did in years back. He said the result was that operators did not have to increase the equipment expenditure excessively. He placed average equipment expense at from 25-30 cents per dollar return. He said operators had to keep their costs within this broad margin.

Looking into 1964, Montooth said that the chief problems which would seem to be a real threat were the jube box exemption and discriminatory federal, state and local taxation. As an example, in Peoria, the operator, of course, would pay state taxes on the jube box, Montooth said. This is broken into $10 State (newly passed), $10 federal and $12 city.

"We operators can't pay much more and stay in business," Montooth said. "We have to have a little more room to operate—building that is not a fast-back operation."
It's time to merchandise music

that is

if you like

the sound of money

What pays the most profit in most locations?

If you said the music customers buy through the Rowe AMI Tropicana phonograph, you're one hundred percent right.

In the new Tropicana Rowe has created an unbeatable music-maker—and an unexcelled money-maker.

But The Tropicana will make more profit for the location if the music is merchandised.

Now you can see the reason for the clock shown here. It has terrific attention-getting, point-of-sale value. Everyone's eye is drawn to a clock; what better time to encourage play—to merchandise music—than by reminding customers it's music time?

When you merchandise music, you help your locations make more money, more profit. And when you merchandise music, you help yourself make more money by opening up more profitable locations.

See your Rowe AMI distributor today for his deal.

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Rowe sets the standards in vending equipment, bill changers, music systems
BULK VENDING

Bulk Trade Outlook for '64 Bright Indeed

CHICAGO—There's no doubt about it. The bulk vending industry has just had its best year ever and the outlook for 1964 is equally bright.

A spot check of manufacturers, distributors and operators by Billboard last week produced this conclusion with about as much emphasis as is possible. Of some dozen industry leaders interviewed, not one had a discouraging forecast and to a man, they predicted the coming year would set new records.

The optimism is based on a variety of factors. On the one hand is the growing acceptance of bulk vendors by such mass-merchandising outlets as supermarkets, chain stores and discount centers.

This is coupled with the maturity of bulk operators in taking advantage of this acceptance. The new merchandising requires a new way of doing business and the bulk operators have shown they're up to the challenge.

They've turned to multiple installation displays of merchandise, attractive promotion techniques and the use of heavier advertising to promote fill on.

On the other hand is the development of new merchandise for the machines. The past year has seen the growth of dune capsule vending to where it now comprises an important part of the industry.

The year has also seen the emergence of the quarter capsule and the industry hopes 1964 will likewise see the 50-cent capsule in widespread use.

The penny machines vending half gum and charms in combination or en toto are still the backbone of the industry, but the new machines enable the bulk business big business.

Most of the industry agrees that the day of the mom and pop store is over so far as that matter is day of the mom and pop bulk vending operation. Bulk machines are in modern high-traffic locations and such locations require the service of modern, high-business type organizations.

Four New Laws

With all the optimism, bulk operators are nevertheless aware of the industry's ever-present worry: discriminatory legislation and taxation. Everybody realizes that as the population explodes and growth gets bigger the need for additional revenue by these governments will likewise increase.

Bulk operators and distributors, even manufacturers — will be targets for additional funds. The important thing is that industry members prepare themselves for these battles.

As H. B. Hutchinson of Atlanta, the Chemicals, says, "This is a problem of education. The legislators will have to be informed that we're simply merchants, just like any other retail outlets. We're not opera-

Boom to Go On—Crisman

CHICAGO — Paul Crisman, general partner in King & Company, large Midwest distributor, predicts the continuation of a bulk vending boom that has descended as the greatest in industry history.

Crisman notes that King & Company's inventories are not just another again more than it was a year ago and everything is moving very well. He says the extra inventory is needed to keep up with the increased demand.

He also credits part of King & Company's success to the large variety of products. "We have over 450 different items in stock, and we've sold every order the same day we get it."

Looking into 1964, Crisman said it's hard to make a specific projection other than that business, by all current indicators, will continue to be excellent.

"We expect some new machinery installations — at least that's what the rumors are. And as far as product is concerned, I think there will be an increase on a broad basis. I don't think any specific product will predominate. I expect as many in advance as possible."

Regarding 1963, Crisman said the boom in bugs and dune capsules was among the most significant things to happen all year. "It beeped the entire industry up," he noted.

All such horizons are a problem. The industry, however, seems more than up to the challenge.

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obvious facts to the contrary." Since the first publication of this book, which a year ago more than one million copies have been issued and widely quoted from. Circulating... world-wide.

One of the sorry statistics which BMI came up with in the early 1950's was that "less than 1 cent of radio time in the U.S. has been assigned to the programming of classical music, and BMI intends to do something about it." What it did about it was to implement a special classical music programming service for radio stations which was greatly instrumental in correcting the situation. Today, "an average of 16,116 hours of concert music per week is being programmed by 1,413 AM and FM radio stations, or an average of 11.1 hours per station per week." Other efforts are equally impressive.

In 1951 Harrison instituted a series of BMI-sponsored scholarships for young composers of serious music to be instituted in high schools, colleges and conservatories. These Student Composer Awards have continued and grown, and the sum of these awards is now approaching $100,000.

For several years, too, BMI has maintained a blanket contract with the American Composers Alliance, an organization of some 130 professional contemporary composers, to the exclusive licensing of works of all ACA members. BMI extends to the ACA an annual advance against royalties, the distribution of which is supervised by ACA itself.

Another affiliation of which BMI is proud is its co-sponsorship with the American Symphony Orchestra League of a series of annual Musicians' Workshops and Composers' Symposiums. Infalligent in the ASO's 20th anniversary, BMI announced special symphonic commissions of $40,000, awarded to 20 selected composers, including Henry Cowell, Yaron Gerts, Jordan Holland, Jamesltbourn, David Pinkham, Louis Harrison, Colin McPhee and Allen Forte. At last year's annual convention, held in San Francisco, BMI presented the distinguished composer and inventor of new musical instruments, Harry Partch, on concert with the San Francisco Symphony. The concert was treated to national coverage by one of the largest circulating news magazines.

BMI is particularly proud of the frequency with which the music of its licensed composers serve as the basis of some of the most outstanding contemporary ballets and other important choreographies. Such choreographers as Martha Graham, George Balanchine, Jose Limon, Talley Beatty, Donald McKayle and Pearl Lang have repeatedly called upon the services of such BMI composers as Carlos Sainz-Jimenez, Norman Dello Joio, and lo., a BMI property in Tommy Valando's Sunbeam Music firm. The two later collaborated on another hit, "Tenderloin," published in the same firm. Tommy Valando's firm scored again at about the same time with the off-Broadway smash, "Little Miss Sunshine," written by Rick Dees and observed to be the current book-Harrah hit, "She Loves Me." Also the current Broadway hit ledger are such familiar titles to such shows as the Talladale of the Ballad of the Sad Cafe, "Chips With Everything," "Tchin Tchin" and "Never Never Never." Although none of these are full-scale musicals, all contain incidental music, and all this material comes from the creators of BMI composers. Meanwhile, close to a dozen new shows, featuring the work of BMI writing talent are now in rehearsal for Broadway openings in the near future.

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BMI and Canadian Role

Continued from page 28

been played more than once by virtually every orchestra in Can-
ad (and several elsewhere) capable of performing it. Simi-
larly, the names of Jean Papi-
ne -Couture, Violet Archer, Harry Freedman, John Beck-
with, Barbara Pentland, Joe Cobald, Samuel Dolin, etc., are now emerging on the various
national music scene where only
two decades ago the only two
Canadian composers to have re-
ceived some measure of recogni-
tion were Haley Willan and
Claude Champagne (two of Can-
ad's senior composers who, in-
cidentally, joined the BMI on
its formation).

Thousands of European immi-
grants are pouring into Canada
every year and many of the new
Canadians are composers, au-
thors, musicians, and entertain-
ers. To assimilate their ideas
with the new world can be frus-
trating and a discouraging ex-
perience. They ask over and
over, can the old blend with the
new?

Yes, it is BMI Canada's reply. But BMI Canada gives more
than lip service. It meets these
exciting challenges by throwing
open its "publishing" doors to
material that engulfs the artistry
of the entire universe.

The music world is watching the super-human efforts of BMI
Canada in extending to blend
the old with the new and are
aware that the ultimate will be
creative a revolution.

BMI Canada, although ex-
panded to the manifold music
mastery of the United States, has
no complex when it comes to
"selling its wares" of Canadian
talent.

Canadian immigration policy
is often referred to as the mel-
ting pot of the world. BMI Can-
adus has become head chief in
choosing the right ingredients
for this musical "Corden Bleu."
BMI Canada, Ltd., has also
constantly encouraged Canadian
composers who make the writing
of popular songs their particular
field of endeavor. Whilst the re-
sults that more and more Can-
adans are being recorded and
played in Canada, some of the
achieving hit states on an interna-
tional basis.

Songs out of Canada such as
"Man in a Raincoat," "We'll
Hand in Hand," "Black Sheep
Shepherd Blues" and "Our Win-
ter," "Hand in Hand," are
being charted with considerable impor-
tance resulting in each of the original
verses... and music arrangements
by the artists of high calibre on a mul-
titude of records.

In addition Canadian bands
and subsidiaries of major American
labels such as Capitol, Colum-
bia, RCA Victor, etc., have
jumped on the music bandwagon, for
merly occupied solely by indi-
pendent companies, resulting
in an impressive number of Cana-
dian songs being recorded in
Canada and in some cases
American charts. Also, there are
Canada.

BMI Canadian music
achieves success on albums
as well as single records. An out-
standing example is Wall
Griene's "December Time,"
recently recorded by Bob Goulu
for his smash Columbia Christmas
album. Jimmy Cowl's
"Are the Young..." from Florrie Cramer's RCA Vic-
tor album, and, of course, their
"Take 10" album produced in
Canada by RCA Victor with
many originals by Phil Nimmons
recorded by the Nimmons
(band) and the "Hootin' Holi-
day" album on Spartan, by the
Fernwood Trio. Others are
preparing songs with various major
labels and the general feeling of
the trade is that the Canadian
popular music has arrived and
should turn out to be a pretty
bossy booted baby in 1964.

BMI Latin Position

Continued from page 32

Hernandez, Osvaldo Sartes, Consuelo Cilmare, Nina Mo-
never, Adolfo Ueta and Pe-
rez Prado.

Included in the Peer catalog
are following Latin stand-
ards: "Adios," "Besame Mucho,"
"They're the Best," "Tico,
"Bai, "Frenesi," "Fen-ti,
" and "Amor."

And, of course, the new
hits with the recordings of Jim-
ny Searcy, Tommy Dorsey,
Benny Goodman and Anni
Shaw. They were the great hits
during the swing bands during
the 1940's, and, in the early 1960's
and, they were revised with a roll
and roll beat.

During the last three years
it's been the bossa nova leading
the Latin scene. Now that bossa
nova has hit the crest of its
popularity, a new style of Latin
music is on the horizon. Just
what form it will take, only time
will tell. But it's sure to domi-
nate that's on the way.

Prior Years

Continued from page 32

JUNGLER DRUMS, E. Levy, D. Simon, C.
LAZY EYES, A. Jackson, S. Lessig, Peer
LANO CHECKER, A. Leeb, Peer
LARK IN THE MOON, A. Schwartz, Peer
MAYBE, E. REJ, Peer
MAMA IN THE NAVY, F. Cray, W. Bocca, Peer
MIDNIGHT LULLABY, E. R. Working Music Corp.
MAYBE, E. REJ, Peer
MANANA, E. M. R., Peer
MATON, J. V., Peer
MAMÁ ESTIMADITA, E. R. Working Music Corp.
MAMÁ SE VAMO, L. H. Carter, Peer
MANHATTAN, E. M. R., Peer
MARCHANT, S. V., Peer
MARKET SQUARE, A. M. C., Peer
MARTINA, A. M. C., Peer
MARTHA'S IN THE STUDIO, E. R. Working Music Corp.
MARY BETH, A. M. C., Peer
MEET THE BACON TOBACCO MEN, A. M. C., Peer
MEXICAN BELLS, A. M. C., Peer
MICHELLE, A. M. C., Peer
MILAGRO, E. R. Working Music Corp.
MINERAL, A. M. C., Peer
MOON AND FOUR, J. L. Leopold, Peer
MOTHER CHURCH, E. R. Working Music Corp.
MOTHER CHURCH, E. R. Working Music Corp.
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Thousands of music operators crammed Wurlitzer Distributor showrooms during National Wurlitzer Week to see and hear the fabulous Wurlitzer 2800. Unanimous verdict — it is the best looking, best sounding phonograph ever built! Only phonograph to offer the Ten Top Tunes feature plus LP Album Selections, the Wurlitzer 2800 is styled, engineered and feature-loaded to make the swing to higher earnings.

Wherever on location it will be in action. It is so beautiful, so tuneful, the public can't leave it alone!

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108 Years of Musical Experience
HAPPENINGS AT DECCA, LTD., DISTRIBUTOR MEET IN LONDON

DISCUSSING WORLD-WIDE MARKETING TRENDS: At London convention for its American and Canadian distributors, gathering included (left to right) D. H. Tullibard, executive vice-president, London Records; Jimmy Martin, head of Chicago's James H. Martin Co.; Maurice Rosenberg, director of Decca Ltd., and head of United Artists (Decca Ltd.), and Sir Edward Lewis, chairman of the board, Decca Ltd.

COLLECTING CLAN AT AIRPORT: Herb Goldberg, London Records' national sales director, is in fine fettle as he shepherds his party of American distributors and their wives upon arrival at London Airport for convention.

DISCUSSING CBS AT ORLY AIRPORT: Center of interest at Paris' Orly Airport is display area which features CBS Records product.

HOSPITALITY KNOWS NO BOUNDS: There was food, glorious food, at any number of the various buffet lunches prepared by Decca Ltd., for their visiting family of American and Canadian distributors.

PITNEY'S PRIDE: First silver disk for Gene Pitney from England is proudly shown to United Artists' Lloyd Keagy by artist. "Twenty-Four Hours From Tulsa" earned the distinction.

"ROUND THE KONETTES: At reception for Konettes in London given by British Decca were (L to R) Tony Hall (Decca); Rennie Andrews (producer for BBC, London); Don Mass (deejay); Estelle, and Tony King (Decca).

WESTERN TROPHY AWARDED: Alfred Newman's award track score to "How the West Was Won" was given 1963 National Cowboy Hall of Fame and Western Heritage Center's "Western Trophy." Shown here are Mickey Spaggi (Big Bill Newman and Ken Derby.

BOBBY GOLDSBORO
Singing
"SEE THE FUNNY LITTLE CLOWN"
UA 672
NOW DEFINITELY 1964's FIRST BIG BALLAD HIT!