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

Beatles Business Booms But Blessings Mixed

Beatles Gross 17 Mil. Plus In 6 Months

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

Decca Offers New 'Breaks' For Stations

By GIL FAGGEN

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

More than two years in the planning, the project conceived by Henry Jerome, a Decca recording artist and one of the Coral a&r. staff directors, provides radio stations free of charge with a 45 record of various production aids based on the theme of Decca's latest instrumental release by Henry Jerome, his orchestra and chorus entitled "That Haunting Theme.

The production aids have been recorded with a 14-piece orchestra and a six-voice chorus and are comparable in many respects to similar-type musical production aids that may cost a radio station several hundred to a thousand dollars or more to buy. Decca has already spent more than $5,000 dollars in developing the project.

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

French Dealer, 150 Yrs. Old, Keeps Pace

Story on Page 51

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

Story on Page 49

Pics and Labels Tie Closer

By MIKE GROSS

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

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

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

Beatles Bug As They Control Air

By JACK MAHER

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

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

Dean Show Is Mecca For Country

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

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

RIAA's Proposed Trade Practice Rules... Page 4
ANNA
IS GREAT!

"FROM ROCKING HORSE TO ROCKING CHAIR"
c/w "CHEER UP" #8311
RCA VICTOR

("The most trusted name in sound")
**BEATLES EPSTEIN BOOSTS OTHER ENGLISH**

LONDON—Beatles Manager Brian Epstein has been moving in other English circles and may help other British groups after the skyrocketing take-off of his Beatles.

Epstein has signed a contract to make a movie with Gerri and the Hendersons through United Artists and will be produced by his Subafilms firm. Epstein has already signed the Beatles for three pictures with UA.

Epstein has also hired the Beatles for pictures with UA, and has taken over the most important theaters, the Prince of Wales, to present Sunday concerts through the end of May, under the name Epicus Dynamo.

He has inked the Searchers for the opening date and reported a sellout for a Beatles show set for May 31. The Beatles were SWO a few hours later, tickets were put on sale. The sets for that show is U.S. Monument Records star Roy Orbison, who will be in Europe at that time.

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**Coast Dealers Set Conference: Analyze FTC and Disk Business**

By ELIOT TIEGEL

HOLLYWOOD — Veteran Label Expert Howard Judkins announces a meeting of the Southern California Record Dealers, which will be held within the next three weeks to explain the FTC's proposed regulations on disk production.

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

Independents Healthy

Regarding retail business in the Los Angeles area, Judkins, whose store is in a nearby Garden Grove, revealed that independent retail stores have been a better tape state because of discounts which the labels are passing on to them. "We're now obtaining those additional discounts which the majors were passing out to the racks and one-stops," he said. Judkins emphasized that these tapes "badly need" these 10 to 15 per cent savings.

During the past five years, almost 300 Los Angeles retailers have gone out of business, Judkins estimates, leaving about 300 still in the trade. Of this figure, Judkins estimates "three quarters are not buying through their authorized distributors." Be-

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**RIAA Invites Broadcasters To April Meet**

WASHINGTON — Another important stop on the road to increased cooperation and understanding between the broadcasting and record industries will be taken at the forthcoming National Association of Broadcasters Convention in Chicago with the invitation to the Record Industry Association of America to participate in the convention.

The RIAA will give an audio-visual program on April 8 showing broadcasters how to use records to increase audiences and attract listeners. The half-hour program will also show the factors that influence the public's purchase of records and the same influence its taste in record programs and the anticipated effects of changes in age groups, population, earning power and leisure time, and relate them to the resulting changes in marketing techniques.

In addition, the presentation will include suggestions on how the radio and recording industries can co-operate in developing new artists and in generating interest in the repertoire being produced by record companies. It will also give pointers on how radio management can make the best use of services offered by record manufacturers.

The presentation was planned in conjunction with the convention committee and Robert Thomas, RIAA president, and Henry Brief, RIAA executive secretary.

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**DEPARTMENTS & FEATURES**

Hot 100 Chart...Page 18
Top LP's Chart...Page 20

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**ASCAP, WEST MEET SET**

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

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**BMVePS: Broadcast Music, Inc.'s newly elected vice-presidents are Theodore Zarin, v-p, publisher administration; (standing left to right) Justin Brandshod, v-p, broadcasting relations; Russel Sanjek, v-p, public relations; Robert J. Higgins, v-p, general services; George Gabriel, v-p, non-broadcasting licenses.**
NEW YORK—The Record Industry Association of America last week published its proposed trade practice rules for the record industry. These proposals are similar in nature to the body of FTC, which the latter derived from industry and staff sources. The RIAA’s proposal, which was issued in the 36th released from the national data, is in printing dates; but the RIAA also has a panel to segment of the industry proposals and will be examined by the National Trade Conference March 13.

1. Rules 4 through 5 state that is unfair for an industry member to sell products under conditions which deceive the purchaser; it is unfair for an industry member to misuse the character of his business; it is unfair to represent that product conforms to specified standards unless it is. We are gratified that the television audience has responded; that the mail pulled by the show has dramatically increased. We are a short bit of vocalizing to the folk and the show which, as the late Frank Walker is distinctly our own; that is, distinctive nationalization.

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Featuring the hit songs "A Room Without Windows," "My Hometown," "Something to Live For" and many more! A sure bet to become a fast and fantastic success on the best seller charts

THE ORIGINAL BROADWAY CAST ALBUM ON COLUMBIA RECORDS

4-Track Stereo Tape
Labels Cautioned About Documentary Hassles

By JACK MAHER

NEW YORK—Lawyers and experienced executives are waving the yellow caution flag in front of record firms intent upon producing more and more documentary LPs.

The solid sale of documentaries and their comparatively low production costs have recording firms courting a wide variety of news sources for material applicable for LP. TV shows, radio newscasts and magazine tracks and radio air checks are all being sought. Both domestic and foreign manufacturers as the substance of album packages.

The tragic death of President Kennedy and the impressive sales of albums that portrayed the events of his life only gave more impetus to the trend that had already begun to build prior to his death. Powerful sales registered by labels with material taken from "The March on Washington" showed the potential of this practically untapped area.

The caution flag, however, is not being waved on the basis of tidings of documentary material so much as it is being used to ask manufacturers to continue the greatest discretion in choosing the material included in these LPs.

Invasion of Privacy

When a disk label is dealing with people in public life, it runs the risk of an invasion of privacy suit. The law only protects a record manufacturer when the company issues material re- recorded by a duly elected public official in the performance of his duties. At all other times the recording of the material is a signed release from the subject of the recording, according to the law.

This means that a president of the United States might not need a signed release from the subject of his likeness, but he does under the law, however, by the same president, is subject to a separate case, for it is not described as being in his "performance of his duties," it is understood.

In the same way, cabinet members and government appointees and members of a public official's family are also entitled to the signing of a release because they are not elected. This applies to a late or current president's family. This is particularly applicable today for it is known that at least one and maybe more tapes of Mrs. Jacqueline Kennedy are being offered by the recording firms. Any label buying or leasing these tapes, without permission of the former presidential lady, is taking a risk of being sued.

In Point

A recent case in point was the suit brought by The Reverend Martin Luther King, Jr., against Century-Fox Records and Mr. Maestro Records. The court found in favor of The Reverend King, saying that the two labels had no right to include his famous "I Had a Dream" speech in their LPs of "The March on Washington" without first turning a release from him. The fact that the speech was a public function and was covered by all news media did not give the record companies the right to include it in an LP for The Reverend King is not an elected official.

CAMPUS BEAT

College Dates Hype Disk Sales

NEW YORK—Record acts continue to draw very well on college campuses. Plays and playslides often coincide with an upsurge in album sales in college and high school materials. Record A recent case in point was the appearance of the Serendipity Singers and Fred Smoot at West Point, N. Y., early this month. They represented a two-hour show at the Army Post Theater and drew a crowd of 2,000, according to Billboard campus correspondent Jerry Merger.

The Smoot show at West Point include Peter, Paul and Mary and possibly Connie Francis and April Stevens.

As for the Serendipity Singers—Fred Smoot show, given on Feb- ruary 2, 1964, at West Point. Prior to the performance, Station KDET programmed a special tape of both the acts. Since the show, according to Merger, the album, "Serendipity," is selling very well and was the KDET Pick Album of the Week. Immediately following the show.

The Four Preps, appearing early this month at the University of Tennessee, State University, Johnson City, Tenn., drew an attendance of 200 and a gate of $2,850. Cost of the bill was $2,250, according to Billboard campus correspondent Bobby Joe Tipton.

Pianist Roger Williams is scheduled to play the school April 6. Sales picked up as a result of the announce- ment of the appearance. The show, held at the University Coliseum, will be broadcast by the school's WUTK radio station.

In Point

Before joining Mercury, O'Leary was promotion and advertising manager for Columbia's Digest-RCA Victor Record Club. Prior to that he was an account executive for Schwab, Hafley & Porter, New York advertising agency, handling the Reader's Digest-RCA Victor Club account.

Before that he spent five years in military service. Record shows were well prepared and often asked for as being well served with inventory by the campus. The campus could be so satisfied and had to reorder and the Record Mart was in demand.

Max Schwartz, campus corre- spondent at the University of Kansas, reports Linda Scott scored strongly at the school's annual Valentine Dance February 6. Other acts were Chuck Bele and the Gaitahs, Karl's Record Shop, Hacken- sack, N. J.; Fred Smoot, University of Missouri, reporting on an appearance of the Four Freshmen early this year, stated that the Jesse Auditorium was filled to capacity. Record shows were well prepared and often asked for as being well served with inventory by the campus. The campus could be so satisfied and had to reorder and the Record Mart was in demand.

LONDON BOWS

Lady Cinquetti

NEW YORK—Gigliola Cin- quetti, Italian teenager who clicked on the San Remo Festi- val last year with "L'uccello Parlante," returns to New York via the London international label. The disk features the San Remo song winner, which she made an international hit with, "Il Mio Piccolo Amico" (I Am Not Old Enough to Love).

The singer, who is 15 years old, was the winning song at the Festival.

IN JAPAN

Foreign Artists Score With Native Product

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

"Holiday in Nippon" and "Fantasia from Japan" which were etched in Germany by Deutsche Grammophon, were selected as Japan five years ago; "Poetry in Japan," cut by Carmen Cavallaro (Decca, 1957); "Sato Kazuko," cut by the same label; and "Trio Los Poches en Japon," cut by Decca last year, and "Trio Los Poches en Japon," recorded in Tokyo have sold and are sold respectively from 30,000 to 50, 000, or more.

Nippon Grammophon issued "Centennial Nippon," by Alfred Haase. Although Haase has never been to Japan, his recordings, "Still My North Star," and "Tango Noritomo" are the selections most extensively known.

Here, therefore, Grammophon arranged to release his album comprising this folk ensemble and popular songs set in a rhythm, compiled by the Columbia recorded and marketed "Sam Taylor in Tokyo" by Carl Sanders last year. The label released his album, "Love in Tokyo" in February 10. The unexpected success of that record prompted Teichiku (Decca) to market the pianist's second pack. "Piano Serenade" (EMI), representing a tribute to Depue, "An Old Acquaintance," and "Valse Amour," have been cut and are being released.

All Japanese diskeries are having visiting artists record while making "having them cut Japanese songs on their return to homelands."
Think about this!

Also, think about this:

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

Then think about these:

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

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

This form is designed to aid dealers in ordering and broadcasting in accordance with the new album releases.

**ANGEL**

J. S. BACH: Chorales and Choral Suites from "St. Matthew Passion," Philharmonic Chorus and Orchestra of the Philadelphia Church and Choral Philharmonic Orchestra (Columbia) 7-10150.

**ATLANTIC**

JOHN LEWIS & ALBERT MAGDELFORD & THE ZAGRE B JAZZ QUARTET—Artistic Guitare, JU 3582, 8582.

**BAROQUE**

BACH: Cantata No. 112 Cantata No. 143, the Schwabacher Institute of the Arts, LC 103, LC 104.

**BASIE**

BACH: Beretza No. 8 and Other Masters, Kenneth Gilbert, JERSEY, 480.

**BURLINGTON**

BASIE: Band o' Jive, 0504.

**CAMERON**

A Night with CBS Lawrence: C-1027, 1077.

**CANADIAN-AMERICAN**

SANDO & JOHNNY—In the Still of the Night: CAP 1014, CAP 1015.

**CAPITOL**


**COLUMBIA**

SANDO & JOHNNY—It's Still You: PH 570.

**CONVERSA-PHONE**


**CUMBRELAND**

JESSE CLAYTON—The Illinois Rodgers Story: MCG 29152, SFG 95157.

**EVEREST**

DAVID ALLEN—If This is My Lucky Day: D-1124, D-1512.

**FLIGHT**

LYNDON—I Wish You Love: S-1276, 1276.

**FOOL PROMOTIONS**

JONES COTHELL & FRENCH CARPENTER—Old-Time Songs and Tunes from Clay County, West Virginia: 11367.

**GENEVA**

MARTIN Moseley and T姆mond Brown: LP 101A.

**GRECOPHON**

JIM ALPHOSO—Joyful No. 127.

**HARMONY**

Let's Have a Party with Kay Koler: H-5166.

**IMPERIAL**

PAT DOWLING—Million Record Hits: LP 12102, LP 1910.

**LINEUP**

THE HORNETS—Monopoly: LP 3348, LST 7348.

**MUSIC WORLD**

WALTER RAY—Once Upon a Time: LP 7347.

**MARTIAL SOLIO TRIO IN CONCERT—PL 7355.

**NEW YORK INTERNATIONAL**

VARIUS ARTISTES: Musical Memories of Ireland: WFL 91319.

**PHILIPPINE**


**MERCURY**

THE DRAGSTERS—Hot Rod Hits: MGM 12269, MGM 12349.

**MONITOR**

MANUEL DE ALVARO & LORANZA SILVER—Mer 498.

**PACIFIC JAZZ WORLD-PACIFIC**

LIGHTIN' HOPKINS—Hot Trucks: LP 1017.

**THE GREEK**

THE GREEK—The Greek, LP 1017, LP 1018.

**PRIE**

GEORGE JESSE—Bedtime Stories for Growing-Ups: R 304.

**SAX**


**TRIEM IN GERMAN**

WYNN: In Washington, also that exclusive record deal with the group, as did WAVZ (Washington, D.C.), Liberty, and MGM releases by the group.

There was playing of the four different singles from three different album albums of each of the band disk men. Some stations also played imported copies of the group's singles plus their hits on 45-rpm releases.

This program included the better a good many record execu-

**HARRI JAMES 25 YEARS UP**

HOLLYWOOD—Harry James, famed trumpeter and band leader, celebrates his 25th year in show business February 27, 1964. His concert activities, James and his band depart April 5 for their tour appearance in London and possibly Aus-

**HARRIS, JAMES**

**JACKSON**

ELIZABETH—Saxofonist von den Sinfonisten: 1402, 1403.

**KRAMER**

MICHAEL KRAMER—All Time Hits of the Week: MGM 56a./526, 56a./1077.

**KONING**

GEORGE CONRAD—All Time Hits of the Week: MGM 56a./526, 56a./1077.

**HARRIS, JAMES**

**KRAMER**

MICHAEL KRAMER—All Time Hits of the Week: MGM 56a./526, 56a./1077.

**KONING**

GEORGE CONRAD—All Time Hits of the Week: MGM 56a./526, 56a./1077.
Decca's Brown On Tour

NEW YORK—Ruth Brown, who recently signed with Decca Records, is the star of a string of one-nighter dates set by Shaw Artists. The singer, who began her career as a chitlin band leader in Columbus, Ga., is working her way north with stops in Richmond, Va., Washington, D.C., and Richmond, Va., and will play New York and Boston.

During the tour, Miss Brown will also work as promotion assistant for her first Decca single, "That's My Baby," which is being released. The Decca signing of Sullivan's singer, Isobel, was negotiated through Goldie Goldmark's Award Music.

Geordie Hormel: No Ham, He

NEW YORK—Geordie Hormel, the meat packing million- aire, has caused the biggest business buzz. In addition to breaking into the new singing act at The Most, the Shoshone jazz ham, Hormel also produced his own album which is now making the rounds of the record companies. For the date, Hormel hired J. J. Johnson to do the arrangement and as many as 40 musicians for his date. He's being managed by George Treadwell.

Best-selling pop singer Freddie Martin or- dered to tassel shoes and buy out of Decca, was featured on his first Decca single, "It's Un-American Not to..." which he said, "is a good idea to hearing songs, it's nice to hear your songs on the radio."

FRED GIEBIE

TV GUEST APPEARANCES BY RECORD TALENT

FEBRUARY 24, 1964 (All Times Eastern Standard)

ARNOLD, EDDY—Jimmy Dean Show (ABC-TV, 9:10 p.m., Thursday 27).
BASIE, COUNT—Bell Telephone Hour (NBC-TV, 10:11 p.m., Tuesday 25).
BEALS, THE—The Lancer Show (ABC-TV, 8:45 p.m., Wednesday 26).
BEE, MOLLY—Jimmy Dean Show (ABC-TV, 9:10 p.m., Thursday 27).
CALDWELL, KENNETH—Milton Berle Show (NBC-TV, 10:11 p.m., Monday 24).
CASEY, ROBERT—Kraft Fairy Tales (ABC-TV, 10:10 p.m., Tuesday 25).
CASSIDY, ROBERT—The Joey Adams Show (ABC-TV, 10:10 p.m., Tuesday 25).
JOE AND EDDIE—Tonight Show (NBC-TV, 11:15 p.m., Wednesday 26).
JOHNSON, WYATT—Bell Telephone Hour (NBC-TV, 10:11 p.m., Tuesday 25).
LOVEL, MARILYN—Barney Kray Show (ABC-TV, 10:11 p.m., Wednesday 26).
LUNDBLAD, BILLY—Dinner Bell Show (ABC-TV, 9:30 p.m., Thursday 27).
MACKIE, WALTER—Midwest Saloon (CBS-TV, 10:11 p.m., Friday 27).
MACKIE, GORDON & SHELLIE—Ed Sullivan Show (CBS-TV, 8:30 p.m., Sunday 23).
MASON, ALBERT—The Jack Benny Show (ABC-TV, 8:30 p.m., Sunday 23).
MILLER BROTHERS—Tonight Show (NBC-TV, 11:15 p.m., Friday 28).
PARKER, JOHNNY—Space Show (CBS-TV, 8:15 p.m., Thursday 27).
PEACE, JAN—Lamp Light Meets My Feet (CBS-TV, 10:10-30, Sunday 23).
QUAYLE, HENRY—The Vale Show (ABC-TV, 9:30 p.m., Thursday 27).
RIVERS, MAYVE—Steve Allen Show (SYND).
RODGERS, ROY—The Liberace Show (NBC-TV, 10:11 p.m., Sunday 23).
SAHNI, JOE—The Jim Backus Show (ABC-TV, 8:30 p.m., Saturday 29).
SHEHNAVAROZ TRIO—Steve Allen Show (SYND).
SHEPPARD, CHARLIE—The Jack Benny Show (ABC-TV, 8:30 p.m., Sunday 23).
SMITH, WINTON—Space Show (CBS-TV, 8:15 p.m., Thursday 27).
SQUIRES, MURPHY—The Lancer Show (ABC-TV, 10:10 p.m., Tuesday 25).
WILSON, JIM—The Playhouse (ABC-TV, 8:30 p.m., Sunday 23).
WILSON, RICHARD—Perry Como Show (NBC-TV, 8:30-9, Tuesday 25).
WILLIAMS, MAURICE—Touche Show (ABC-TV, 8:30 p.m., Tuesday 25).
WILSON, SANDY—The Steve Allen Show (ABC-TV, 8:30 p.m., Friday 28).
WILLIAMS, TONY—The Jack Benny Show (ABC-TV, 8:30 p.m., Saturday 29).
WILLIAMS, VINCENT—The Steve Allen Show (ABC-TV, 8:30 p.m., Friday 28).
WILLIAMS, WILL—Dinner Bell Show (ABC-TV, 9:30 p.m., Thursday 27).
WILLIAMS, WILL—Dinner Bell Show (ABC-TV, 9:30 p.m., Thursday 27).
YOUNG, SCOTT—Space Show (CBS-TV, 8:15 p.m., Thursday 27).

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

Following is a breakdown of the New York press critical approval of the show off Broadway:

TIMES: SHOW—if you admire Bert Lahr—and it's un-American not to, you know—"Foxy" is for you.
SCORE—the lyrics by Johnny Mercer are often bright and Robert Emmett Dunbar's tunes are bouncy and graceful in a way reminiscent of the unfashioned number—"You Can Never Be Too Rich"—of Kurt Weill's "Trouble Man," so perfectly suited to her individual style, she resorts to others that make few demands and could be sung practically as well by any number of lesser talents. A singer with a feeling for the blues, she might do well to add more of them to her repertory. Miss Carpenter has a strong assist from her accompanist, Billy Eckstine.

On the bill with Miss Carpenter are several other talented performers: a disheveled blonde from Monte Carlo, Renata Robbins, with some fresh material (in a "Porgy" fashion) and some funny number shambles having lost her Frank Lloyd Wright house; a rather distinguished looking man, Peter Pit, with his legendarismantics. Like Miss Robbins, he is an English singer. Dick Benedict, play- ing his first American date. Benedict has a strong, evenly produced voice, and in selection of material, reminds one of Tony Bennett. Unfortunately, he often works closer to the microphone than is healthy for a singer with such a powerful voice. He opens at the Living Room shortly.

JOHN HAYNS

New York PRESS BOX SCORE

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JOHN HAYNS

PEOPLE AND PLACES

By MIKE GROSS

The Beatles have gone home but the memory lingers on. Even Richard Rodgers got into the act with this appraisal, according to Ed Sullivan: "The Beatles' hillbilly songs are topflight and their greatest accomplishment is that American kids scare excitedly." A case in point are their long-ago- forgotten Dog, signed to Epic Records last week, is being greeted for press interviews by label's publicist Judy Lishinsky. . .

"An Evening Made Famous by Glenn Miller" package, including the Glenn Miller orchestra, Stan Kenton, Billy May, Mel Torme, and the Modernaires, has opened the Royal Box of the Hotel Americana for a month's stand. . . . Arthur Fiedler and the Boston Pops will team up with trumpeter Al Hirt for an RCA Victor album.

Don Kirshner, veep of Columbia Pictures' music and record divisions, and some of his teen-age writers get a capsule profile in the March issue of Show magazine. In the piece, Tomi Wine, 16- year-old writer-singer, says, "Every age has its dumb sound. Ha! The dumb sound is the commercial sound. It's nice to hear your songs on the radio." . . . Pianist Peter Nero is continuing his campus concert tour with dates scheduled through April. . . . Robert Wells will write the lyrics for Henry Mann's "Shot in the Dark" pic score . . . . Jan McClart, musical comedy, TV and night club singer, has been signed as standby for Janis Page in the Broadway musical, "Here's Love."

Ronnie Gilbert, formerly with the Weavers, made her solo debut at New York's Bitter End last Monday (2). . . . Bobby Rydell continues his stable of stars, including the American idol, Mary Lou Clanton, who records for Philips, has scheduled a cross-country personal appearance tour which will take him to Hollywood and Long Island. . . . "The Carol and Al Show" are appearing at Harlem's Surf Club. Lesley Gore will enter Sarah Lawrence College in New York's Bronxville next fall instead of Northwestern University, Evanston, Ill. Her parents vetoed Northwestern because they felt it was far too home from home in Tarrytunnel, N. J., and too close to the Chicago offices of Mercury Records. "Mother envisioned them taking me out of classes for recording sessions," said the 17-year-old singer. . . . Martha Walker, Scottish singer, opens at the Ankara Club, Pittsburgh, March 8.
Every Gene Pitney album is a consistent seller. A rare tribute to a teen-age singer who mixes smash hit singles with solid catalog packages.

"THAT GIRL BELONGS TO YESTERDAY"

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MAIL ORDER SHEET TO YOUR UNITED ARTISTS DISTRIBUTOR
Arthur Godfrey's 31st Year
Looking Toward More Firsts

By GIL FAGGEn

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

History making in broadcasting is a forte of Godfrey's, who has racked up a number of firsts. Twenty-five years ago he did the first all-night entertainment you ever done on a radio station. Perhaps his most notable first was the warm, friendly, highly informal on the air approach he brought to radio which paved the way for the thousands of "personality" programmed radio stations operating today.

From the beginning, Arthur believes the key to the success of an audience's ears was the personal approach. He denied the attitude that he had no audience and that only one person was listening.

"I gotta get the guy or gal and jingle him up. The way to do it is to talk to one person, and forget everyone else."

Arthur's approach to his first morning show, WSVB Washington D.C. (Continued on page 48)

New Series
Marketed
By Triangle

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

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

The semi-dramatic documentaries, entitled "Anniversaries in Sound" and under the direction of Florence Steck, are designed for annual repeat use. Among the dates included in the series are: January 17, Benjamin Franklin's birthday; February 14, Valentine's Day; April 28, Shakespeare's birthday; May 8, Harry Truman's birthday; June 6, D-Day; June 16, Father's

BEHIND THE SCENES FOCUS . . .

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

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

A master dialectician, Deming is the voice and character-in-disguise for several of KYW-TV's children's shows. When "Woodsman" needs a hatter, or a cross-eyed carpenter, Deming dons a costume and steps before the cam- eras but as a general rule, he's the voice behind everything from unusual voices to long distance telephone calls from Africa. When the Lynx in the "Shields of the Barnaby Show" on the Cleveland stations, needs a visi- tor at the campfire, it's Deming in another outfit.

And when daily "woodswoman the Woodsman" greets the young and the young at heart over WFIL the voice is his best home in studio B. Woodswoman's principal "Alleycrock" named "Freddy Gesus- holt, the son of an alligator and a circus monkey, named "Dinky zoono" an English owl named "Towner Bond," and a friendly elephant named "Vo- racious." They're all spoken for by the same old familiar puppeteer with the assistance of the stage crew.

A graduate of Cleveland Col- lege of Western Reserve where he was student body president, he's candid about the life of a free

WCBJ (New York) radio wake- up man vacations in the more scenic spots.

WOWO radio (Ft. Wayne) "Fabulous Four" re-enacted the engineer George Washington, Arthur's Del- aware River crossing Saturday. Only, this time the boys boarded the St. Marys River. A tie-in contest invited listeners to esti- mate the time it took to row across the river. Among the fine prizes being offered are free trips to popular churches (naturally) which were awarded every hour.

Bob McGraw, music director

Continued from page 1

nouncements, as beds for public service, promo and other an- nouncements. The nature of the basic theme allows for use on virtually all stations, regardless of format.

Side 2 has seven features introducing the correct time, weather, traffic on, news on, community events, dry, and a two-page choral punctuation; all based on "The Haunting Theme." Decca's promotional arm has released the programming-production aid $ 4.55 to its distribu- tors nationwide for radio stations in their respective areas. All AM and FM outlets are eligible to receive both the production disk and the regular 45 "Haunting Theme" release whether regularly covered by a Decca dis- tributor or not. Stations not regularly serviced by a Decca branch or through a Decca sub- scription service may contact the Decca distributor for their area or write directly to the promo- tion office, Decca Records, in New York City.

City Service?

LONG BEACH, Calif.— KFOX-Radio here has added a new public service program series entitled "Know Your City - Employee." Produced and dis- tributed by the Long Beach City Employees Association and aired each Sunday at 9:30 p.m., the program's host is an ex-corporate area resident with the duties of the city officers and em- ployees.

As THE MIND, muscles and voice of "Freddy Gesus Holt, the Alleycrock," Lawson Deming makes a few mechanical adjustments before air time.

Continued from page 48

Deming's executive assistant, Dona- na Lynn, Capitol record- ing cutie, also a "Star- dust" devotee with WPAT-TV personality, Clay Cole on Cole's Saturday evening show on the New York City station. Donna, whose current release is "My Boy Friend Got a Beatle Haircut," has had wide show busi- ness experience — everything from the lead in "The Miracle Worker" in summer stock, to performing at Atlantic City's 500 Club.

Dave Garroway, former host of NBC's "Today," drops in to pick up a show for Jack Sterling for two weeks beginning March 2 while the
NOW ON MERCURY

"MOMS" MABLEY

"She breaks 'em up before she opens her mouth"

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

IT'S A BILLBOARD NATIONAL BREAKOUT!

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

By BILL GAYIN
Contributing Editor

For the past year or so, top 40 station managers have been taking second looks at their playlists. More specifically, they have been asking themselves if the playlists should be shortened. Most of the managers believe that size really does matter—maybe—but let's not change this until with what some in the business have coined "experiments have made out." The experimenters, of course, were those managers who chopped their playlists to fewer than 50 records.

The record of the short list stations is good, but it is far from conclusive at this point. Let's look at some cities in which the tight playlist policy has been tested.

Cincinnati offers more the successful example of the tight list policy. For several years WSM has dominated this market, with a share of audience ranging from 40 to 60 percent. Station policy has been to play practically nothing but the top 40, plus established national hits. Station WCIN, featuring mostly R&B records, has introduced much of the new material that sells in the area. Recently, Station WCPO has adopted a program of playing as little as possible which incor-
porates some of the strongest new material.

Listeners surveys show WCPO's position to be improving in the listeners' mind.

The story of WLS in Chicago is well known. With a tight playlist policy, introduced a couple of years ago, they made phenomenal gains and soon became the controlling influence in record sales in the whole area around Chicago. Even now the WLS ratings are not clearly No. 1. Rating leadership is shared with WNDV (and several others), whose policy has been to include plus a few selected albums. The ABC ownership of WLS decided to give the same music policy a try in New York, where the WABC ratings are not clearly No. 1. The results have been positive. Most of the strongest new material have been in the new station.

Picking and breaking new hits is one of radio's exciting adventures. It is at present an open question as to how important a factor in the station's program be in attracting listeners. Considerable prestige attaches to the station that is first with the hot releases. Often, a good deal of much of that prestige is not derived from the professional work of radio and records with very little lustre being perceived by listeners.

Programmable records is popular, I think, largely a question of the number of times between the familiar and the new. It's a question of man managing records, but a listener will tolerate. It's a question of how much listened listeners really are in hearing new records, and how many new records the station plays.

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

Arthur Godfrey

Continued from page 12

only grey hairs around that day were in the heads of the boys in the band," Godfrey said.

Godfrey's first night club engagement was in 30 years at the New Yorker in February of 1962. Up against two of the biggest names in business, "the Old Redhead" and his supporting acts brought in 50,000 customers a night. These were the days when a hit record within just a year young married couples and single people were "listening" to Godfrey's music.

Citing General Cigar's 30-day publicity play on "Arthur Godfrey," Jack McCallum, director of advertising, claims that the first thing a listener will be aware of is the company's new brand of "Old Man's artery smoke." The second thing the listener will be aware of is the company's new brand of "Old Man's artery smoke.

Not only has the concept been developed, but the company has also been brought up to date with the use of "modern" music.
back again
with another
"CHART BUSTER"

CHUCK BERRY

"NADINE"

CHESS 1883

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

By MARK-CLARK BATES

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

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

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

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

Hickory Signs Lonnie Donegan

NASHVILLE—Hickory Rec-ords' Joe Lucas has announced the signing of popular Brit folk artist, Lonnie Donegan, to a recording contract.

Donegan records for Pye in England and his records will be released exclusively on Hickory in the U.S. Lucas said Donegan will come to the States for periodic recording sessions.

A top vocalist in England, Donegan has had such hits in the States as "Rock Island Line" and "Does Your Chewing Gum Lose Its Flavour," a song which reached the top five in the charts. Lucas said Hickory plans to have its first Donegan release this week. Louis Benjamin, managing director of Pye, and his international exploitation manager, Ian Rallfini, were in Nash-ville last week.

Robert J. Burton

Metropolitan Nashville-Davidson County announced the grant of a parcel of land at the corner of Sixteenth Avenue, South and Division Street for this purpose. The location is considered a key property as it fronts the street known in the industry as Record Row.

The proposed building will house CMA offices, a Museum and Hall of Fame. The building committee includes Frances Preston, of BMI, Bill Denny, of Cedarwood Music, Dick Frank, CMA attorney and Hal Cook, publisher of Billboard. One of the features of the building will be the Hall of Fame. The Hall will focus national attention on the role of country music in "growth" past and present. Already Fred Rose, Hank Williams, Jimmie Rodgers and Roy Acuff have been named to the Hall of Fame.

The CMA Museum will be a year-round show place for the world of country music. Plans are being made to secure valuable articles, manuscripts and memorabilia of all-time great countryside artists.

Leon McAuliff, Minnie Pearl For Cheyenne

CHEYENNE, Wyo.—Leon McAuliff and His Cimmaron Boys, Western swing aggregation, have been inked to appear as "a feature of the Cheyenne Frontier Days Celebration, one of the nation's top rodeos, to be held here July 25-28, according to the McAuliff band on the date will be "Old Opry's" Minnie Pearl.

The McAuliff lads are set for the Elks Theater Cafeteria, Minneapolis, March 2-7, to be followed with the Dolph Hitt show in Chicago, March 9; Damron Ballroom, Tulsa, Okla.; Mark Twain Ballroom and the Bamboo Club, Enid, Okla., March 13. On March 19, the band boards the Golden Nugget, Las Vegas, for a two-week stand. All told, the band is set for 12 weeks at the Golden Nugget this year.

WGN Barn Dance For Ill. Fairs

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

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

Hewitt has also set "Barn Dance" for the Effingham County Fair, Altamont, III., which is held the first week in August.

Medallion Sets Cameron for C.W. Series

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

Ettlinger, who previously produced the television series "Gun Radio," and "Kingdom of the Sea," will use country and western talent that have sold over a million records.

Initial show to topline Le-Roy Van Dyke and will feature highlights of his career and personal life. Second segment will star Hank Thompson. Ettlinger is presently making a cross-country sales trek to meet with various ad agency reps anent "Route," which is very well-direc-ted by Cliff Weston. Ettlinger is exec producer.

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

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CONNIE FRANCIS
BLUE WINTER
MGM K-13214

THE BEATLES
MY BONNIE
with Tony Sheridan
MGM K-13213

CHRIS CROSBY
YOUNG AND IN LOVE
MGM K-13191

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

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

KAI WINDING
MONDO CANE #2
B/W Portrait of My Love
VERVE VK-10313
**Billboard HOT 100**

**STAR performer—Sides registering greatest proportionate upward progress this week.**

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<td><strong>I WANT TO HOLD YOUR HAND</strong></td>
<td>Beatles, Capitol 57803</td>
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<td><strong>SHE LOVES YOU</strong></td>
<td>The Beatles, Sony 4530</td>
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<td>3</td>
<td><strong>Dawn (Go Away)</strong></td>
<td>War, United Artists 1000</td>
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<td><strong>JAVAN</strong></td>
<td>Aretha Franklin, Atlantic 4060</td>
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<td><strong>CALIFORNIA SUN</strong></td>
<td>The Byrds, Warner Bros 865</td>
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<td>6</td>
<td><strong>PLEASE PLEASE ME</strong></td>
<td>The Beatles, Capitol 57800</td>
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<td><strong>YOU DON'T OWN ME</strong></td>
<td>Eddie Fisher, Mercury 7509</td>
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<td><strong>STOP AND THINK IT OVER</strong></td>
<td>Dion &amp; The Belmonts, Mercury 7502</td>
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<td><strong>Fool Never Learns</strong></td>
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<td>10</td>
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**HOT 10A—A TO Z (Publisher-License)**

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<td>17</td>
<td><strong>My Bonnie</strong></td>
<td>Bobby Darin, RCA Victor 4906</td>
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<td>18</td>
<td><strong>My Man, My Boy</strong></td>
<td>Billy Eckstine, Mercury 7514</td>
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<td>19</td>
<td><strong>What's Going On</strong></td>
<td>Marvin Gaye, Tamla Motown 887</td>
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<tr>
<td>20</td>
<td><strong>Yes, It's Me</strong></td>
<td>Johnny Mathis, Capitol 57803</td>
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**THE WAY YOU DO THE THINGS YOU DO**

- **BABY, Don't You Cry**
  - By Otis Redding, Volt 868
  - Peak: No. 1

- **IT HURTS ME**
  - By Don Covay, King 5488
  - Peak: No. 10

**SITC**

- **PINK DOMINOS**
  - By The Saturdays, Epic 9262
  - Peak: No. 11

**LEAVING HERE**

- **EYES**
  - By Bill Anderson, Mercury 72279
  - Peak: No. 3

**HOT 1A—A TO Z (Publisher-License)**

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<th>No.</th>
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<td><strong>SHE LOVES YOU</strong></td>
<td>The Beatles, Sony 4530</td>
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<td><strong>MY BONNIE</strong></td>
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<td><strong>MY HEART</strong></td>
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<td><strong>OVER</strong></td>
<td>Ray Charles, Columbia 1050</td>
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<td><strong>GONE LONESOME</strong></td>
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<td><strong>THE GIRL WHO CAME TO ME</strong></td>
<td>Don Covay, King 5488</td>
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<td><strong>BABY, Baby, Baby</strong></td>
<td>Ike &amp; Tina Turner, Stax 2021</td>
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<td><strong>IF I HAD A DRAGONFLY</strong></td>
<td>Bobby Vee, London 6281</td>
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<td><strong>California Sun</strong></td>
<td>The Byrds, Warner Bros 865</td>
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<td><strong>Bye Bye Baby</strong></td>
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<td><strong>Harlem</strong></td>
<td>Al Hibbler, United Artists 4060</td>
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<td>Otis Redding, Volt 868</td>
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  - Peak: No. 3
Miss Consistency

BRENDA LEE sings

Her Latest Release

THINK THE WAITING GAME

31599

NOW AVAILABLE AT ALL DECCA BRANCHES
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title, Artist, Label</th>
<th>Weeks on Chart</th>
<th>Top LPs</th>
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<td>&quot;Meet the Beatles,&quot; The Beatles, Capitol</td>
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<td>&quot;Introducing the Beatles,&quot; the Beatles, Capitol</td>
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<td>&quot;Singing Nun,&quot; the Animals, Columbia</td>
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<td>&quot;Honey in the Horn,&quot; Bobby Darin, Mercury</td>
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<td>&quot;Charade,&quot; Doris Day, Reprise</td>
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<td>&quot;In A Gipsy Palace,&quot; Nat &quot;King&quot; Cole, Capitol</td>
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<td>&quot;Love in the Bop,&quot; the Ventures, Vee Jay</td>
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<td>&quot;The Wonderful World of Andy Williams&quot;</td>
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<td>&quot;The Second Barbra Streisand Album,&quot; Barbra Streisand, Columbia</td>
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<td>&quot;Peter, Paul &amp; Mary,&quot; Peter, Paul &amp; Mary, Columbia</td>
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<td>&quot;Eddy's Love Songs—Tribute to Eddy Arnold,&quot; Eddy Arnold, Columbia</td>
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<td>&quot;Rick Nelson Sings for You,&quot; Rick Nelson, Monument</td>
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<td>&quot;West Side Story,&quot; Leonard Bernstein, Columbia</td>
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<td>&quot;Little Doug O'Day,&quot; Doug O'day, Columbia</td>
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<td>&quot;The Barbra Streisand Album,&quot; Barbra Streisand, Columbia</td>
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<td>&quot;Moving,&quot; Various Artists, Verve</td>
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<td>&quot;Catch a Rising Star,&quot; the Ventures, Vee Jay</td>
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<td>&quot;Days of Wine and Roses,&quot; Frank Sinatra, Columbia</td>
<td>46</td>
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<td>&quot;Louie Louie,&quot; the Kingsmen, Columbia</td>
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<td>&quot;Hello, Dolly!,&quot; Barbra Streisand, Columbia</td>
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<td>&quot;West Side Story,&quot; Leonard Bernstein, Columbia</td>
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<td>&quot;You're the One,&quot; Various Artists, Columbia</td>
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<td>&quot;Four Days That Shook the World,&quot; Various Artists, Columbia</td>
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<td>&quot;Oldies Vol. 7,&quot; Various Artists, Columbia</td>
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<td>&quot;Moody City,&quot; Various Artists, Columbia</td>
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<td>&quot;Big Sounds of the 60's,&quot; Various Artists, Columbia</td>
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<td>&quot;Living,&quot; Various Artists, Columbia</td>
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<td>&quot;Wonderful! Wonderful!&quot; Various Artists, Columbia</td>
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<td>&quot;Romantically,&quot; Various Artists, Columbia</td>
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<td>&quot;The James Brown Show,&quot; Various Artists, Columbia</td>
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<td>&quot;Curb Your Tongue, Knife!&quot; Various Artists, Columbia</td>
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<td>&quot;Painted, Tainted Rose,&quot; Various Artists, Columbia</td>
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<td>&quot;Lawrence of Arabia,&quot; Various Artists, Columbia</td>
<td>53</td>
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<td>&quot;Trini,&quot; Various Artists, Columbia</td>
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<td>&quot;Joan Baez Concert,&quot; Joan Baez, Columbia</td>
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<td>&quot;Solid Gold Steinway,&quot; Various Artists, Capitol</td>
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For more information, see [Billboard](https://www.billboard.com) from February 29, 1964.
For The First Time In One Album!

FERRANTE & TEICHER
50 FABULOUS FAVORITES

IN THE COOL, COOL, COOL OF THE EVENING
THAT NEARNESS OF YOU
LONE DOLLAR ROSES
DANCE AND SONG
PLEASE BEYOND THE BLUE HORIZON
PENTHOUSE SERENADE
STELLA BY STARLIGHT
I REMEMBER YOU
OUT OF NOWHERE
DANCING 
WITH THE WIND AND THE RAIN IN YOUR HAIR
HORRAY FOR LOVE
HIGH STREET BLUES
I'M ON THE ROAD WHERE IF YOU
ENJOY YOURSELF
FIVE MINUTES MORE
FOR EVERY MAN THERE'S A WOMAN
IT'S SO BEAUTIFUL
OUT OF THIS WORLD
BLUE OLYMPIA
I'VE HEARD THAT SONG BEFORE
MAKE BELIEVE BALLROOM
WHEN YOUR HAIR HAS TURNED TO SILVER

For your listening pleasure
AL CAIOLA ORCHESTRA
50 FABULOUS PIANO FAVORITES
UAL 3343 (Mono) UAS 6343 (Stereo)

TITO RODRIGUEZ
50 FABULOUS LATIN FAVORITES
UAL 3345 (Mono) UAS 6345 (Stereo)

THE GREENHILL SINGERS
50 FABULOUS FOLK FAVORITES
UAL 3347 (Mono) UAS 6347 (Stereo)

AL CAIOLA... 50 FABULOUS GUITAR FAVORITES
UAL 3330 (Mono) UAS 6330 (Stereo)

TITO RODRIGUEZ... 50 FABULOUS LATIN FAVORITES
UAL 3345 (Mono) UAS 6345 (Stereo)

RALPH MARTERIE... 50 FABULOUS DANCE FAVORITES
UAL 3349 (Mono) UAS 6349 (Stereo)

THE FABULOUS WALTZ THAT'S JANGLE.

FIVE GREAT NEW ALBUMS!

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

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

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

FREE Newspaper Ad Mats...

FREE Display and Promotional Aids
EDDY ARNOLD
PERRY COMO
LIVING STRINGS
LIVING VOICES
PARDON US FOR NAME DROPPING!

Lovely voices, beautiful sounds on great standards like "I'll Get By," "Softly" and "These Foolish Things." CAL/CAS-804

Perry Como at his most romantic. Songs to warm the heart like "Moon Talk" and "You're Following Me." CAL/CAS-805(e)

Eddy Arnold's own inimitable style on tunes like "The Worst Night of My Life" and "One Kiss Too Many." CAL-798

A lush and dreamy cruise of current hits. Includes "Sentimental Journey," "Domi-nique" and "Maria Elena." CAL/CAS-803

NEW IN MARCH ON RCA CAMDEN
AMERICA'S BIGGEST ENTERTAINMENT VALUE!
**3 GREAT GUYS**

*Paul Anka, Sam Cooke, Neil Sedaka*

*Bills 2720 (M); ESP 2720 (S)*

For those of you who follow the Victor catalog, the new LPs of these three are on a diverse program. The Billers, Anka, Cooke and Sedaka have been gathering songs on previously unknown tracks, plus packaging for the pop market.

**BARBRA STREISAND/THE THIRD ALBUM**

*Columbia Cl 2154 (M); CS 6934 (S)*

With the recent Paul Anka, Streisand LPs high on the best-seller charts, there is every reason to believe that this trio, who have recently released a series of albums, will be a hit. The music of this album is in the lighter, melodic style and features such hits as "I'm a Little Lady" and "Mr. psychologist." The track for this album is a mixture of pop and light orchestral arrangements.

**COUNTRY SPOTLIGHT**

*Let's Face the Music*

*Nat King Cole*

*Columbia Cl 2130 (M); CS 8930 (S)*

One of the best sellers of this month, this album features the talents of such well-known vocalists as Nat King Cole, Ella Fitzgerald, and Duke Ellington. The songs include hits from the past few years and offer a variety of styles and arrangements.

**COUNTRY SPOTLIGHT**

*Happiness is a Two Piece Suit*

*Ernest Ashworth*

*Ricky Lee LPM 118*

A different album from the usual country style, this LP features Ernest Ashworth's vocals on a variety of songs. The most notable tracks include "I've Got a Crush on You," "Baby, It's Cold Outside," and "Someone to Watch Over Me." The arrangements are light and melodic, appealing to a wide audience.

**COUNTRY SPOTLIGHT**

*Hits of Today and Tomorrow*

*Ernest Ashworth*

*Ricky Lee LPM 118*

Another album from the same artist, this LP offers a mix of popular country hits from the past few years. The vocals are strong and the arrangements are catchy, making this a great addition to any country music collection.

**COUNTRY SPOTLIGHT**

*On Stage at the Grand Ole Opry*

*Various Artists*

*Decca DL 4013 (M); DL 4013 (S)*

This classic album features a variety of artists performing at the legendary Grand Ole Opry. The tracks range from traditional country to more contemporary styles, offering something for everyone who loves country music.

**COUNTRY SPOTLIGHT**

*The Red Foley Story (2-12)*

*Decca DL 4017 (M); DL 4017 (S)*

A comprehensive collection of Red Foley's best performances, this album covers his career from the early days of country music to his later successes. The tracks are well-chosen and offer a glimpse into Red Foley's unique style of country music.

**COUNTRY SPOTLIGHT**

*Especially for You*

*Kathy Walls*

*Decca DL 4493 (M); DL 4493 (S)*

Featuring Kathy Walls, a rising star in the country music scene, this album showcases her powerful vocals and diverse range of styles. The tracks include both original compositions and classic country hits, making it a must-have for any country music fan.
**BREAKOUT ALBUMS**

**LOVE HIM**
Barbara Streisand, The Third Album
Columbia CL 2311 (M); CS 8921 (S)

**SOMEDAY**
Barry, wet another day
Decca DL 6805 (M); SP 7009 (S)

**LADY IN THE DARK**
Original Cast, Columbia DL 2900 (M); CS 2390 (S)

**THIS IS ETHEL ENNIS**
Decca DL 6805 (M); SP 7009 (S)

**CALL ME**
Johnny Mathis, Decca DL 3668 (S)

**THE VERY BEST OF JIMMY DURANTE**
MG M E 4207 (M); SE 4207 (S)

**OUR BEST TO YOU**
Steve & Eydie, ABC-Paramount ABC 469 (M);

**THE VERY BEST OF JUDY GARDLAN**
MG M E 4204 (M); SE 4204 (S)

**SAMMY DAVIS JR. SALUTES THE STARS OF THE LONDON PALADM**
Decca DL 6805 (M); RS 6095 (S)

**FUNNY SIDES OF RUDY VALE**
Vocalion JBU 3051 (M); RCA 468 (S)

**FORGET HIM**
Bobby Rydell, Cameo 1100 (M); SC 1080 (S)

**FRAK TONKINE SINGS HOW SWEET IT IS**
ABC-Paramount ABC 470 (M); ABCS 470 (S)

**PROKOFIEFF: SYMPHONY NO. 5**
Boston Symphony Orchestra (Cond.: Leonard Bernstein)
RCA Victor LK 3170 (M); ABCS 7707 (S)

The Boston Symphony has had a long and close association with the works of Prokofiev. This LP is just one of the Prokofiev Series, Exciting Leonard Bernstein takes the orchestra through Prokofiev's delicate and fiery composition. Features Prokofiev's popular Symphony No. 5.
"Caterina Valente is simply the finest female entertainer in the world"

JACK O'BRIAN, NEW YORK JOURNAL-AMERICAN

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

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

NEW RELEASE

SONGS I'VE SUNG ON THE PERRY COMO SHOW

SONGS I'VE SUNG ON THE PERRY COMO SHOW

CATERINA VALENTE

STRICTLY USA

London Records

SONGS I'VE SUNG ON THE PERRY COMO SHOW

NEW RELEASE

CATERINA VALENTE

SONGS I'VE SUNG ON THE PERRY COMO SHOW

STRICTLY USA

SONGS I'VE SUNG ON THE PERRY COMO SHOW

SHORTLY USA
Song-Plugging Pattern Changes With Times

When, on October 8, 1927, the marquee of the Warner Bros. Capitol Theatre bore the legend "See and Hear Al Jolson in 'The Jazz Singer,'" it heralded not only a revolutionary change in the motion picture industry, but also a new way of advertising songs. Al Jolson and his voice had become a household word and so had the songwriters. For what could be more suitable to the innovation of sound films than the musical, its composers and performers? So Jolson sang "Mmm-Mmm-Mmm-Mmm," and the public and the radio audience turned to "Mmm-Mmm-Mmm-Mmm," and the new medium — when properly used — proved powerful enough to "make a song literal-ly overnight." Songs were cut to coincide with the release of a film, and radio stations throughout the country would broadcast it as a single recording.

The onset of television created a new challenge for songwriters. "It was revolutionary," said Charles McCarron, producer of NBC's "Music Friday," "but they pulled it off." Songs were written to coincide with television shows, and the public quickly tired of the fad. "The Broadway sound has passed," said McCarron. "Today, TV and radio retain their power in the song-promotion process, but radio today is not as important as it was five years ago."

Music and film merge

The relationship between music and film has always been a symbiotic one. As early as 1914, the first sound film was released, "The Jazz Singer," starring Al Jolson. The film featured a variety of popular songs, including "Mmm-Mmm-Mmm-Mmm," which became an instant hit. The success of the film led to a surge of interest in sound. In 1927, Warner Bros. released "Talk of the Town," the first full-length film to be released with synchronized dialogue. This led to the development of the musical film, which became a popular genre in the 1930s and 1940s.

Popular films such as "The Wizard of Oz," " sings and dance to tell its story. The success of this formula led to the creation of a new genre of film, the "musical."

However, the musical film was not without its critics. Some felt that the musical was a distraction from the story and that the songs were extraneous. Others felt that the musical was a way for the film industry to make money. The musical film continued to be popular throughout the 1950s and 1960s, with films such as "West Side Story" and "The Sound of Music" becoming box office hits.

In the early 1970s, the musical film began to decline in popularity. The rise of rock music and the increasing cost of production led to a decrease in the number of musical films released. However, the musical film has made a comeback in recent years, with films such as "La La Land" and "The Greatest Showman" achieving critical and commercial success.

The future of the musical film is uncertain. While the genre has undergone many changes over the years, there is still a place for it in the film industry. Whether the musical film will continue to evolve and adapt to changing tastes remains to be seen.
50 FABULOUS YEARS

congratulations

ASCAP

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looking forward to the next 50

Edna Lee Gregory

The 50 Golden Years

1914-1964

ASCAP

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MUSIC TRADE
Stirred to Action
By Formation of American Society of Composers, Authors and Publishers

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

The organization is but two weeks old, and its first set of officers are as follows: George Maxwell, president; Victor Herbert, vice-president; Glen McDonough, secretary, and John L. Golden, treasurer.

The Board of Directors will be selected from among publishers, authors and composers, six of each, forming a total of eighteen for the full board.

The object of the organization is to put into effect the rights of composers of music, authors and publishers from compositions used by orchestras in hotels, cafes and moving picture theaters. Just how these rights are to be established and royalties collected has not been made clear. The organization will be patterned after similar societies in France, Germany and Italy, where laws have been enacted to secure their purposes.

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

Just why Joseph W. Stern & Co. re-

This story appeared in Billboard’s issue of February 21, 1914.

This story appeared in Billboard’s issue of February 28, 1914.

It was the issue of February 21, 1914.

Anna Held had visited the offices of Billboard with her personal representative, Gene Buck. At McVicker’s Theater in Chicago, The Four Marx Bros. & Company were on stage while in Louisville, Sophie Tucker was at Keith’s. At the Orpheum in Montreal, Bert Wheeler was on stage and at the Majestic in Milwaukee, Mae West was appearing. Eddie Foy & the Seven Little Foyes were at the Columbia in St. Louis and Van & Schenck were at Keith’s in Philadelphia.

Into Billboard’s New York offices in the Heidelberg Building at Broadway, 42nd St. and 7th Avenue, had come the news that produced the story above. It was Billboard’s 20th year in business. Then, as now, 50 years later, it finds and reports first the significant news of the music industry.

As Billboard celebrates its 70th anniversary, it reflects on the pleasure of accomplishment, one music industry servant with another, as ASCAP celebrates its 50th year of service.
THE ASCAP STORY
1914–1964

The American Society of Composers, Authors and Publishers celebrates its Golden Anniversary. The story of the men and women who have written and published the musical compositions sung and played all over the world.
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THE WHITE HOUSE  
WASHINGTON  

January 6, 1964

Dear Mr. Adams:

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

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

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

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

Sincerely,

Mr. Stanley Adams  
President  
American Society of Composers, Authors and Publishers  
575 Madison Avenue  
New York, New York
Congratulations to ASCAP on its first 50 fabulous years / Columbia Records
The ASCAP Story
By Stanley Adams, President

As part of our observance of the 50th anniversary of the founding of the American Society of Composers, Authors and Publishers, we have prepared this supplement in order that our aims and activities may be clear to all.

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

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

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

Why ASCAP?

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

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

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

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

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

Although the need for a performing rights society was recognized in the United States, matters might have continued unchanged had there not emerged a serious threat to the earning power of composers and lyric writers. For years the chief source of revenue had been the sales of sheet music, which provided the royalties. The living room was the center of social and musical activity, and families would gather around the piano to sing the latest songs. But by 1911, a new so-
On the 50th Anniversary of ASCAP
Congratulations from one great tradition to another

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

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

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

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

The test case

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

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

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

New problems

ASCAP's problems were by no means over. Operating expenses still made it impossible for the society to distribute royalties. In fact, ASCAP was in existence for seven years before it received sufficient revenue to make any royalty payments to its members.

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By that time an important new user of music was just beginning to make itself heard. That was the electronic marvel, radio, which had caused quite a stir the previous year when a Pittsburgh station, KDKA, became the first one in the nation to broadcast programs on a regular schedule. In order to help this significant new means of communication get started, ASCAP gladly issued free licenses or licenses at nominal fees. But soon the business world became aware of the effectiveness of radio as a new advertising medium. The infant industry had quickly grown up, and there was no further reason to continue coddling it. Obviously, songs were being played over the air to help sell commercial products; therefore, radio stations had an obligation to sign agreements with ASCAP in the same manner as hotels and restaurants.

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

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

It is perfectly apparent that one of the most commercial of all commercial users of music is the jukebox. But the jukebox is a special case. Owing to an amendment in the 1909 Copyright Laws, coin-operated machines have always enjoyed exemption from paying royalties to writers. Last year, Rep. Emanuel Cellier's bill to provide for payment by jukebox owners passed the Judiciary Committee by a two-to-one margin. It is currently awaiting a vote by the entire House of Representatives, and we are hopeful that it will ultimately be passed into law.

The real ASCAP

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

Part of ASCAP's strength lies in the diversity of the music created by its members, and the honors won by our writers in so many different fields is a constant source of pride to us of all who have been honored by ASCAP. This year, in recognition of the 50th anniversary of ASCAP, we have made a special effort to honor a large number of our members who have contributed so much to the world of music.

We are proud of the fact that ASCAP has always been a non-profit organization. The aim of ASCAP has been and continues to be to provide a means by which our members can receive compensation for their work. This has been accomplished through the licensing procedures of ASCAP, which have been continually expanded and improved over the years.

In order to guarantee that our members receive fair compensation, ASCAP has developed a set of rules and regulations that are enforced by a board of directors. These rules and regulations are designed to protect the interests of our members and to ensure that they receive the fair compensation they deserve.

ASCAP is proud of its membership, which consists of some of the finest musicians and composers in the world. We are grateful to each and every one of our members for their contribution to the world of music, and we look forward to many more years of successful operation.
ASCAP and the Symphonic Composer
By Aaron Copland

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

Perhaps I can clarify matters by saying that symphonic composers have three principal sources of income: monies collected for composing music on commission for specific requirements such as an anniversary piece, a soloist's concerto, a film score, and the like; royalties paid by a music publisher on sales of printed music, recordings and rental of music materials; and fees collectible for composers (through ASCAP for its members) for the right to perform their music publicly for profit. For composers whose works are performed, ASCAP fees contribute to the financial stability mentioned above. Thus, the American Society has become deeply involved in the musico-cultural welfare of our country. Conversely, it seems to me that ASCAP warrants the good will of all those who care about the musical welfare of America.

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

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

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

The Nine Founding Members of ASCAP

GEORGE MAXWELL
SILVIO HEIN
LOUIS A. HIRSCH
RAYMOND HUBBELL

NATHAN BURKAN
GLEN MACDONOUGH
JAY WITMARK
GUSTAVE KERKER

Advertisement

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

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

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

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President

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

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

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

ASCAP has also benefited many educational institutions in order to assist young writers. The Bennington Composers Conference, which was established in Vermont to encourage the performances of works by young composers, offers scholarships donated by ASCAP. The Society has contributed residence dormitories to two world famous music centers, the National Music Camp at Interlochen, Michigan and the Brevard Music Center in North Carolina. Income from these dormitories is used for scholarship funds for students who would not otherwise be able to attend. In addition, ASCAP has supported the annual competition among young composers sponsored by the National Federation of Music Clubs.

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

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

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

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

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

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

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

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

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

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

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ASCAP Directors Morton Gould and Irving Caesar join Borough President Abe Stark in dedicating a plaque at George Gershwin's birthplace.

ASCAP encourages young musical talent at the National Music Camp at Interlochen, Michigan.
ASCAP—
A Stimulus
to Creativity

By Richard Rodgers

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Typical areas from which ASCAP members derive revenue.
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THE CHASE MANHATTAN BANK
What's Wrong With Our Copyright Laws

By Herman Finkelstein, General Counsel, ASCAP

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

"The other day," Mrs. Abert told the lawmakers in her impressively unemotional way, "I was thinking about our house here in Washington on Seventh Street, the house where father grew up. He lived there from February, 1855, when he was four years old, until his marriage, and it was there that he wrote all of his early compositions. We still own the house, but we don't own the music he wrote there."

That simple statement explains the limitations in our Copyright Laws as few lengthy dissertations could. There is no time limit to the legal safeguards that protect real estate property, but creative property is protected only for a limited period of time—56 years (plus an interim extension of those copyrights expiring between December 31st, 1962, and December 31st, 1965). At the end of that period, the work becomes public property; that is, anyone can perform it anywhere he chooses. This is called public domain.

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

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

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

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

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

There are several professional writers in the so-called "popular" field who can boast of more than a dozen hits during an entire lifetime. If they do have a hit, it may have to carry them over several lean years. When ASCAP was 25 years old, in 1914, there was no radio or television. A hit song might sell a million or more copies of sheet music. The song writer would receive a royalty ranging from 3% to 6% per copy. A million copies would yield at least $30,000 in sheet music royalties. If two men wrote the song, the composer of the music and the author of the lyrics would each receive $15,000. There might also be a sale of one million phonograph records and piano rolls accounting for 25 cents per record to be divided with the publisher. This would add $5,000 for each writer. Songs in those days would be popular for a year or more, and would have a fairly good chance of survival throughout the years to come.

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

Copyright owners would be paid 

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

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

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

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

If these proposals do become law, all who gain a livelihood as writers will go about their work with a realization that the encouragement of the arts is truly a national goal. The members of ASCAP recognize that they own a country that permits the freedom enjoyed by all creative artists in the United States. Their number will be enlarged and their output increased as the rewards become more certain and their rights more vigorously enforced.
The wonderful thing about ASCAP is that it was formed by big men, successful men. People like Victor Herbert, John Philip Sousa, James Weldon Johnson and Irving Berlin didn’t have to worry, for they had already made it. This is something the writer who is participating today can look back on and marvel at. Usually it’s a matter of hungry cats out to make a killing for themselves. These men had position and stature, and their creation of ASCAP was a first and major step toward insuring recognition and obtaining a measure of security for American composers and authors.

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

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

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

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

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

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

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

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

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

Under the Mutual Educational and Cultural Exchange Act (also known as "The President's Special International Program") the State Department has sponsored 268 foreign tours by American cultural groups since 1954. These groups, which ranged from symphonic orchestras to small jazz combos, toured in 112 countries.

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

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

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

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

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

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

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

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

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

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

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

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

Russian Program of Porgy and Bess

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

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

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

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

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

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

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

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

Recently many colleges and universities have recognized the injustice of this practice and have voluntarily agreed to the payment of modest licensing fees to the Society. This is right and proper for to quote the late Serge Koussevitzky, the great protagonist of the contemporary composer, "The public of today must pay its debt to the great composers of the past by supporting the living creators of the present."
LAWRENCE WELK
"Moon River"
"Calcutta"

STEVE ALLEN
"Cuando Calienta El Sol & More"

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"Blue Velvet & 1963's Greatest Hits"
"Gravy Waltz"
"Honey Comb & Kisses Sweeter Than Wine"

PAT BOONE
"The Touch Of Your Lips"

JIMMIE RODGERS
"Honey Comb & Kisses Sweeter Than Wine"

JERRY BURKE
"Greatest Organ Hits"

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## ASCAP Songs Win Oscars

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934</td>
<td>&quot;The Continental&quot;</td>
<td>Herbert Magidson, Con Conrad</td>
</tr>
<tr>
<td>1935</td>
<td>&quot;Lullaby of Broadway&quot;</td>
<td>Al Dubin, Harry Warren</td>
</tr>
<tr>
<td>1936</td>
<td>&quot;The Way You Look Tonight&quot;</td>
<td>Dorothy Fields, Jerome Kern</td>
</tr>
<tr>
<td>1937</td>
<td>&quot;Sweet Leilani&quot;</td>
<td>Harry Owens</td>
</tr>
<tr>
<td>1938</td>
<td>&quot;Thanks for the Memory&quot;</td>
<td>Leo Robin, Ralph Ranger</td>
</tr>
<tr>
<td>1939</td>
<td>&quot;Over the Rainbow&quot;</td>
<td>E.Y. Harburg, Harold Arlen</td>
</tr>
<tr>
<td>1940</td>
<td>&quot;When You Wish Upon a Star&quot;</td>
<td>Ned Washington, Leigh Harline</td>
</tr>
<tr>
<td>1941</td>
<td>&quot;The Last Time I Saw Paris&quot;</td>
<td>Oscar Hammerstein, 2nd, Richard Rodgers</td>
</tr>
<tr>
<td>1942</td>
<td>&quot;White Christmas&quot;</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td>1943</td>
<td>&quot;You'll Never Know&quot;</td>
<td>Mack Gordon, Harry Warren</td>
</tr>
<tr>
<td>1944</td>
<td>&quot;Swinging on a Star&quot;</td>
<td>Johnny Burke, James Van Heusen</td>
</tr>
<tr>
<td>1945</td>
<td>&quot;It Might as Well Be Spring&quot;</td>
<td>Oscar Hammerstein, 2nd, Richard Rodgers</td>
</tr>
<tr>
<td>1946</td>
<td>&quot;On the Atchison, Topeka and Santa Fe&quot;</td>
<td>Johnny Mercer, Harry Warren</td>
</tr>
<tr>
<td>1947</td>
<td>&quot;Zip-A-Dee-Doo-Dah&quot;</td>
<td>Ray Gilbert, Allie Wrubel</td>
</tr>
<tr>
<td>1948</td>
<td>&quot;Buttons and Bows&quot;</td>
<td>Ray Evans, Jay Livingston</td>
</tr>
<tr>
<td>1949</td>
<td>&quot;Baby, It's Cold Outside&quot;</td>
<td>Frank Loesser</td>
</tr>
<tr>
<td>1950</td>
<td>&quot;Mona Lisa&quot;</td>
<td>Ray Evans, Jay Livingston</td>
</tr>
<tr>
<td>1951</td>
<td>&quot;In the Cool Cool Cool of the Evening&quot;</td>
<td>Johnny Mercer, Hoagy Carmichael</td>
</tr>
<tr>
<td>1952</td>
<td>&quot;Do Not Forsake Me, Oh My Darling&quot;</td>
<td>Ned Washington, Dimitri Tiomkin</td>
</tr>
<tr>
<td>1953</td>
<td>&quot;Secret Love&quot;</td>
<td>Paul Francis Webster, Sammy Fain</td>
</tr>
<tr>
<td>1954</td>
<td>&quot;Three Coins in the Fountain&quot;</td>
<td>Sammy Cahn, Julie Styne</td>
</tr>
<tr>
<td>1955</td>
<td>&quot;Love Is a Many Splendored Thing&quot;</td>
<td>Sammy Cahn, Sammy Fain</td>
</tr>
<tr>
<td>1956</td>
<td>&quot;Whatever Will Be, Will Be&quot;</td>
<td>Ray Evans, Jay Livingston</td>
</tr>
<tr>
<td>1957</td>
<td>&quot;All the Way&quot;</td>
<td>Sammy Cahn, Jimmy Van Heusen</td>
</tr>
<tr>
<td>1958</td>
<td>&quot;Gigi&quot;</td>
<td>Alan Jay Lerner, Frederick Loewe</td>
</tr>
<tr>
<td>1959</td>
<td>&quot;High Hopes&quot;</td>
<td>Sammy Cahn, Jimmy Van Heusen</td>
</tr>
<tr>
<td>1961</td>
<td>&quot;Moon River&quot;</td>
<td>Johnny Mercer, Henry Mancini</td>
</tr>
<tr>
<td>1962</td>
<td>&quot;Days of Wine and Roses&quot;</td>
<td>Johnny Mercer, Henry Mancini</td>
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## ASCAP and the Arts

By Archibald MacLeish

The arts are always in trouble. It is their nature to be in trouble. Artists don't see the world the way it wants to be seen and the world reciprocates. What changes from one age to another is not the trouble but the way of dealing with the trouble.

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

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

In this situation artists have been tempted to do something about the trouble themselves, and in one art and one country the effort has been fruitful. Fifty years ago in the United States composers of music were at the mercy of the entrepreneurs in the restaurant and night-club business who used their works without compensation. Today, and as the direct result of the establishment of an organization of composers, authors and publishers (ASCAP), royalties are paid on all public performances of musical compositions (with the exception of performances by jukeboxes). This achievement was made possible, of course, by the fact that ASCAP represented, among others, the composers of popular songs, and that the entrepreneurs (including, as time went by, the radio stations and the later radio and television networks) needed popular songs to stay in business. But ASCAP's victory was not limited by that circumstance. Its membership also included composers known as "serious" (as though the writing of a popular song were not) and writers of the words the serious composers set, and one consequence of the founding of the Society was thus an improvement in the position of authors and musicians who had little economic leverage of their own. What composers like Aaron Copland and Douglas Moore and Virgil Thomson were in no position to do for themselves in their beginning days Victor Herbert and Irving Berlin and Cole Porter and Richard Rodgers did for them.

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

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<tr>
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<th>AEPI, GREECE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCPS, ENGLAND</td>
<td>STEMRA, HOLLAND</td>
</tr>
<tr>
<td>JASRAC, JAPAN</td>
<td>ARTISJUS, HUNGARY</td>
</tr>
<tr>
<td>FOX, PHILIPPINES</td>
<td>ACUM, ISRAEL</td>
</tr>
<tr>
<td>* * * AWA, GERMANY</td>
<td>SEDRIM, ITALY</td>
</tr>
<tr>
<td>AUSTRO MECHANA, AUSTRIA</td>
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Harry Fox, Agent and Trustee, New York, N.Y.
VARIETY'S GOLDEN 100

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

AFTER YOU'VE GONE (Henry Creamer-Turner Layton)

AH! SWEET MYSTERY OF LIFE (Ride Johnson Young-Victor Herbert)

ALEXANDER'S RAGTIME BAND (Irv Berlin)

ALL ALONE (Irving Berlin)

ALL THE THINGS YOU ARE (Oscar Hammerstein, 2nd Jerome Kern)

ALWAYS (Irving Berlin)

A PRETTY GIRL IS LIKE A MELODY (Irving Berlin)

APRIL IN PARIS (E. Y. Harburg-Vernon Duke)

APRIL SHOWERS (B. G. DeSylva-Louis Silvers)

AS TIME GOES BY (Herman Hupfeld)

BALLIN' THE JACK (Jim Barrie-Chris Smith)

BEGIN THE BEGUINE (Cale Porter)

BEWITCHED, BOTHERED AND BILDERBERGED (Lorenz Hart-Richard Rodgers)

BLUE MOON (Lorenz Hart-Richard Rodgers)

BLUES IN THE NIGHT (Johnny Mercer-Harold Arlen)

BODY AND SOUL (Edward Heyman-Robert Sour-Frank Eyton-Johnny Green)

CHICAGO (Fred Fisher)

COME RAIN OR COME SHINE (Johnny Mercer-Harold Arlen)

DANCING IN THE DARK (Howard Dietz-Arthur Schwartz)

DARKTOWN STRUTTERS' BALL (Shelton Brooks)

DINAH (Sam Lewis-Joe Young-Harry Akst)

EASTER PARADE (Irving Berlin)

EXACTLY LIKE YOU (Dorothy Fields-Jimmy McHugh)

FOR ME AND MY GAL (Edward Leslie-Ray Gaeta-George Meyer)

GET HAPPY (Ted Koehler-Harold Arlen)

GOD BLESS AMERICA (Irving Berlin)

GOODNIGHT, SWEETHEART (American Version - Rudy Vallee)

(Johnny Campbell-Ray Canaday-Ray Noble)

GREAT DAY (Edward Elton-Billy Rose-Vincent Youmans)

HAPPY DAYS ARE HERE AGAIN (Jack Yellen-Milton Ager)

HEARTACHES (Al Hofman-John Klemmer)

HOW DEEP IS THE OCEAN? (Irving Berlin)

HOW HIGH THE MOON (Nancy Hamilton-Morgan Lewis)

I BELIEVE (Harry Drake-Jimmy Shirl-Al Stillman-Irving Graham)

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY (Dorothy Fields-Jimmy McHugh)

I COULD HAVE DANCED ALL NIGHT (Alon Levy-Milton Ager)

I GET A KICK OUT OF YOU (George Gershwin)

I GOT RHYTHM (Ira Gershwin-George Gershwin)

I'LL BE SEEING YOU (Irving Berlin)

I'LL SEE YOU IN MY DREAMS (Gus Kahn-Isham Jones)

I'M IN THE MOOD FOR LOVE (Dorothy Fields-Jimmy McHugh)

IT MIGHT AS WELL BE SPRING (Oscar Hammerstein, 2nd Richard Rodgers)

I'VE GOTTEN THE WORLD ON A STRING (Ted Koehler-Harold Arlen)

I'VE GOTTEN YOU UNDER MY SKIN (Harold Orolph-Joe Howard-Will Hough-Frank Adams)

JUST ONE OF THOSE THINGS (Cale Porter)

KISS ME AGAIN (Herman J. Lasenby-Victor Herbert)

LA VIE EN ROSE (Edith Piaf-Louis Guénot-English Lyrics: Mark David)

LET ME CALL YOU SWEETHEART (George Gershwin)

LOVE ME OR LEAVE ME (Gus Kahn-Walter Donaldson)

LOVER (Lorenz Hart-Richard Rodgers)

LOVER, COME BACK TO ME (Oscar Hammerstein, 2nd-Sigmund Romberg)

MARIE (Irving Berlin)

MY BLUE HEAVEN (George Whiting-Walter Donaldson)

MY FUNNY VALENTINE (Lorenz Hart-Richard Rodgers)

MY HEART STOOD STILL (Lorenz Hart-Richard Rodgers)

MY MELANCHOLY BABY (George Norten-Ernie Barnett)

NIGHT AND DAY (Cale Porter)

OL' MAN RIVER (Oscar Hammerstein, 2nd-Jerome Kern)

ON THE SUNNY SIDE OF THE STREET (Dorothy Fields-Jimmy McHugh)

OVER THE RAINBOW (E. Y. Harburg-Harold Arlen)

PEG OF MY HEART (Fred Fisher-Al Bryan)

PENNIES FROM HEAVEN (Johnny Burke-Arthur Johnston)

POOR BUTTERFLY (John Golden-Raymond Hubbell)

ROULPH THE RED-NOSED REINDEER (Johnny Marks)

SCHOOL DAYS (Will Cobb-Gus Edwards)

SEPTEMBER SONG (Maxwell Anderson-Kurt Weill)

SHINE ON HARVEST MOON (Nora Bayes-Jack Norworth)

SMOKE GETS IN YOUR EYES (Otto Harbach-Jerome Kern)

SOMEONE LOVES ME (Ballad Macdonald-B. G. DeSylva-George Gershwin)

SOME ENCHANTED EVENING (Oscar Hammerstein, 2nd-Richard Rodgers)

SOME OF THESE DAYS (Shelton Brooks)

SOMETIMES I'M HAPPY (Clifford Grey-Irving Caesar-Vincent Youmans)

STARDUST (Mitchell Parish-Hoagy Carmichael)

ST. LOUIS BLUES (W. C. Handy)

STORMY WEATHER (Ted Koehler-Harold Arlen)

SUMMERTIME (Duke Ellington-George Gershwin)

SWANEE (Irving Caesar-George Gershwin)

SWEET SUE (Willie Harris-Victor Young)

'S WONDROUL (F. Gershwin-George Gershwin)

TAKE ME OUT TO THE BALL GAME (Jack Norworth-Albert Von Tilzer)

TEA FOR TWO (Irving Caesar-Vincent Youmans)

TENDERLY (Jack Lawrence-Walter Greene)

THAT OLD BLACK MAGIC (Johnny Mercer-Harold Arlen)

THE BIRTH OF THE BLUES (B. G. DeSylva-Lew Brown-Ray Henderson)

THE MAN I LOVE (Ira Gershwin-George Gershwin)

THE NEARNESS OF YOU (Holt Marvell-Harry Link-Jack Strachey)

THOSE FOOLISH THINGS (Milt Marwell-Harry Link-Jack Strachey)


WAIT 'TIL THE SUN SHINES NELLIE (Andrew Sterling-Harry Von Tilzer)

WAITIN' FOR THE ROBERT E. LEE (l. Wolfe Gilbert-Lewis Mairs)

WHAT A DIFFERENCE A DAY MADE (Stanley Adams-Maria Greer)

WHAT IS THIS THING CALLED LOVE? (Cale Porter)

WHITE CHRISTMAS (Irving Berlin)

WHO? (Otto Harbach-Oscar Hammerstein, 2nd-Jerome Kern)

WITH A SONG IN MY HEART (Lorenz Hart-Richard Rodgers)

WITHOUT A SONG (Edward Elton-Billy Rose-Vincent Youmans)

YOU GO TO MY HEAD (Harmon Leipsie-J. Fred Coots)

YOU'LL NEVER WALK ALONE (Oscar Hammerstein, 2nd-Richard Rodgers)

YOU MADE ME LOVE YOU (Joseph McCarthy-James Mazzetti)

ZING! WENT THE STRINGS OF MY HEART (James Pierpont)
GROWING UP WITH AN ACROSONIC:

Opening chord to a richer life!

Learning and teaching are a joy with the Acrosonic, Baldwin's petite piano with the look of fine music. Every Acrosonic has the qualities sought by discriminating piano purchasers—sensitive response to even the tentative touch of the beginner, a reputation for tonal excellence with those who know, exquisite style and finish. An Acrosonic piano is an enduring and rewarding investment in your child and in music.

Music is performed and loved across America primarily because of the devoted efforts of music educators. The child rejoicing in his first musical accomplishment, the famous artist playing the Baldwin Grand in concert—both are the product of someone's dedication to the art of piano instruction. And so are the audiences of millions whose appreciation of music has been heightened by musical training; the contribution of music educators to America's love of music and the civilized values it represents is beyond measuring. ASCAP, too, contributes to a fuller appreciation of America's rich musical heritage.
Thee I Sing" showed that people could laugh at something basically serious—the government of the United States. The theme was done with such humor that it came the first musical to win a Pulitzer Prize for drama. That is, all the writers of the scene were so honored except for composer George Gershwin, who was denied the award on the questionable technicality that the music was not actually a part of the story.

Sophisticated Revues

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

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

New Technicolor

In enlarging the horizon of its subject matter, the American musical theater sought new techniques to tell its story. During the 1930's, the most notable innovation was the use of ballet as an integral part of the story, which was begun in Rodgers and Hart's "On Your Toes," and later utilized to an even greater extent in their "I Married an Angel."

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

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

Rustic Charm

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

The following year Bernstein, Betty Comden and Adolph Green made their Broadway debut in "Bells Are Ringing," in a brash and tender story of sailors on leave in "On the Town." The skillful handling of an orchestra and real numbers in "Carousel" won Rodgers and Hammerstein the first Critics Circle Award for the best musical of the season. Fantasia, a film of the same name, was made from "Finian's Rainbow," by E.Y. Harburg and Burton Lane, and in "Brigadoon," by the same team, as well as by Richard Rodgers and Frederick Loewe. "Bloomer Girl," by Harburg and Harold Arlen, made the struggle for civil rights and women's rights again front and center. Themes were taken from all over the world. The need for people of all races and backgrounds to understand each other has been brought into the two long-running musicals by Rodgers and Hammerstein—"South Pacific," (which won a Pulitzer Prize) and "The King and I.

Not all of the important Broadway fare, of course, had to deal with important themes. Both "Annie Get Your Gun," with songs by Irving Berlin, and "Kiss Me, Kate," with a score by Cole Porter, kept their stories light. In fact, the longest running musicals in their respective composers' careers. And no morahs at all were to be found in "Crazy for You," a take off on the 1920's gangsters by Abe Burrows; and Frank Loesser, or in "The Pajama Game" and "Dames at Sea."
Donald was teamed with Allan Jones, who was also an important film in this series.

A belated recognition to a different kind of composer was made in 1937 when the Academy Award was given to a creator of a background score for a dramatic film. Max Steiner won it that year for "The Informer," and later for "Now, Voyager" (1942) and "Since You Went Away" (1944). Some of the other outstanding ASCAP composers of background music who first won recognition during the 1930’s were Richard Rodgers, Jerome Kern, Alfred Newman, Franz Waxman, Victor Young, W. Franke Harling and Erich Wolfgang Korngold.

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


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

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

Two perhaps the most imaginative film musicals made up to that time was an out-and-out fairy tale, "The Wizard of Oz." Starring Judy Garland, the film offered a remarkably well integrated score by Harold Arlen and E. Y. Harburg that served the story by contributing to the proper note of believable fantasy.

Film Musicals Make Major Contribution

Continued from page 30

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Road Series

Kidding the whole idea of the movie musical—as well as movies in general—was another way of introducing songs into a film. This type began in 1940 when Bing Crosby, Dorothy Lamour and Bob Hope appeared in their first "Road" movie, "The Road to Singapore," with songs by Jimmy Monaco and Johnny Burke. (Later travels, musically augmented by Burke and Jimmy Van Heusen, found the trio heading for Zanzibar, Morocco, Utopia and Rio.)

When Fred Astaire ended his partnership with Ginger Rogers in 1939 (though they reunited nine years later in "The Barkleys of Broadway") by Harry Warren and Ira Gershwin they then gaily played the field. In 1942 Jerome Kern and Johnny Mercer collaborated on songs for "You Were Never Lovelier," which starred Astaire and Rita Hayworth, and later that year Irving Berlin contributed an impressive array of songs for "Holiday Inn," which starred Astaire and Bing Crosby. Two years later Crosby scored his greatest success in "Going My Way," for which Burke and Van Heusen wrote the songs. The same year, 1944, Frank Sinatra was introduced to movie audiences in "Higher and Sinister" with song by Jimmy McHugh and Harold Adamson.

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

Rural Americans

The success of "Meet Me in St. Louis" inspired other musicals with themes emphasizing the virtues of rural Americans. In 1945 Hammerstein contributed a score for the remake of "State Fair," and Harry Warren teamed with Johnny Mercer the following year to create atmospheric songs for a saga of pioneering women called the "Harvey Girls."

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

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

Backstage Switch

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

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

Apart from these, it has been the recent stage success, "Oklahoma!" that has been most discussed both in the press and the public. The movie version was released in 1955, and it was an instant hit. The music was composed by Richard Rodgers and Oscar Hammerstein II, and the songs were written by the duo as well. The film starred Shirley Jones and Gordon MacRae, and it became a financial success, grossing over $7 million in just its first week of release.

The success of "Oklahoma!" highlighted the importance of film musicals and renewed interest in the genre.

In 1965, "West Side Story," directed by Jerome Robbins and choreographed by Bob Fosse, was released. The film was a re-telling of William Shakespeare's "Romeo and Juliet" set in 1960s New York City. The music was composed by Leonard Bernstein and the lyrics were written by Stephen Sondheim. "West Side Story" won 10 Academy Awards, including Best Picture, Best Director, and Best Score.

In 1972, "Sweeney Todd: The Demon Barber of Fleet Street" was released. The film was directed by Stanley Donen and starred Peter O’Toole and John Standing. The film was a musical adaptation of the 1979 Stephen Sondheim and Hugh Wheeler's musical of the same name. "Sweeney Todd" received critical acclaim and was nominated for several awards, including Best Picture at the Academy Awards.

By the late 1970s, the genre of film musicals began to decline once again, with a few notable exceptions such as "The King and I" (1956) and "My Fair Lady" (1964). These films continued to be box office successes, with "My Fair Lady" being one of the highest-grossing films of all time.

In the 1980s and 1990s, the popularity of film musicals continued to rise and fall, with films like "Phantom of the Opera" (1999) and "Chicago" (2002) helping to bring the genre back to the forefront of popular entertainment. However, modern film musicals have struggled to match the cultural impact and commercial success of their early 20th century predecessors.

In conclusion, the history of film musicals is a complex and dynamic one, reflecting the evolution of the film industry and the changing tastes of audiences over time. From the early comic operas to the grand spectacles of the 1930s and 1940s, to the experimental works of the 1950s and 1960s, to the modern musicals that continue to be made today, film musicals have been a vital part of the industry’s history and have contributed to the rich tapestry of American popular culture.
Songs Through the Years By CHARLES TOBIAS

1927—Me Too (Ho-Ho-Ho)
1928—On a Dew Dew Day
1929—Down Among the Sugar Cane
1930—When Your Hair Has Turned to Silver
1931—You'll Be Mine in Apple Blossom Time
1932—Somebody Loves You
1933—in the Valley of the Moon
1934—Goodnight Little Girl Of My Dreams
1935—Tiny Little Finger Prints
1936—the Broken Record
1937—Gee But You're Swell
1938—Little Lady Make Believe
1939—Comes Love
1940—Rose O'Day
1941—Miss You
1942—Don't Sit Under the Apple Tree
1943—Wait for Me Mary
1944—Just A Prayer Away
1945—for the First Time
1946—Coax Me A Little Bit
1947—the Old Lamplighter
1948—I Remember Mama
1949—that's where I came in
1950—Zing Zing Zoom Zoom
1951—Faithfully Yours
1952—if Someone Had Told Me
1953—May I Sing to You When I Needed You Most
1954—the Mama Doll Song
1955—Without Him
1956—Johnny Reb and Billy Yank
1957—Comes Love

and the latest including
1963—All Over the World
Those Lazy Hazy Crazy Days of Summer

STOCKHOLM

As recorded by Lawrence Welk on Dot Records

Harry Von Tilzer Music Publishing Co.

FRANK ABRAMSON
1619 Broadway (Room 601)
New York, N. Y.

PAUL WEIRICK
2444 Wilshire Blvd.
Santa Monica, Calif.
Coast Members Get 40% of Revenue

Continued from page 30

men belonging to the Beverly Hills local are Johnny Mercer, Harry Warren, Sammy Fain, Paul Webster, Sammy Cahn, Jimmy Van Heusen, Jimmy McHugh, Harry Ruby, Rudolph Friml, Ira Gershwin, Ted Snyder, Henry Mancini, Elmer Bernstein, Jerry Livingston, Mac David, Arthur Hamilton, George Duning, Donald Kahn and Bronislav Kaper. Classical artists include William Grant Still, Igor Stravinsky, Dr. John Vincent, Ingolf Dahl and Lukas Foss.

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

A major function of the office is to tape radio and television play for royalty payments. "We have five tape machines going 24 hours a day, seven days a week, auditing stations," Gottlieb explained. There are also two TV sets and four radios playing to monitor both AM and FM transmission. The tapes are sent to New York where the credits are completed. Gottlieb emphasized that the office works with two outside survey firms. Joel Dean Associates determines the scope of the survey and Peatman Associates determines the stations to be listened to.

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1914 1964

AS OF CAP

ROBBINS MUSIC CORPORATION
LEO FEIST, INC.
MILLER MUSIC CORPORATION
NO EYES OWN EYES OF TEXAS’

AUSTIN, Tex.—"The Eyes of Texas," the official song of the University of Texas, is now in the public domain. The copyright held by the Students' Association will lapse.

The first copyright, good for 28 years, was obtained January four years after the author of the lyrics, John L. Sinclair, and assigned to Associated Students, Inc. A search for a blood relative, the only person by law to be able to renew the copyright, was unsuccessful.

The song was written in 1903 by Sinclair for a campus minstrel show. The University of Texas still enjoys the use of the song as its official one but will be able to collect royalties on its use.

Hollywood Jazz Record Stores Raise Prices and Make Profit

By ELIOT TIEGEL

HOLLYWOOD—New management and sound business policies are bringing a new life into one of the town's key specialty retail outlets, Sam's record stores, which had gone down the drain after five years.

The two-store jazz retailer, which had been both a Los Angeles and San Diego Sales for the past three months and was recently recorded $125,000 this year. The new management of President G. E. Hocutt, who is actively looking for the best possible location for the operation. They offered the highest bid for the stores for very competitive price. When Kramer realized that it was put into bankruptcy administration.

Sam's is the only retail jazzy in the Los Angeles area, with one store in San Diego and the other in the nearby Compton area.

The two stores were a find an investment chance worth $75,000 which has attracted customers from as far south as San Diego.

One of the first policies we installed when we took over the stores was to make sure that we immediately raise our prices.

The new management, G. E. Hocutt, is a man with a mission. He knows that financial problems and had been selling merchandise to raise cash to keep the stores running.

Hocutt raised his prices for a $4.98 each and for $4.98 stereo for $3.98. Each store carries about 3,000 albums and this store selection is the key to the store's future. Hocutt said he buys at least one copy of each album to insure depth of catalog before he buys in quantities on any hot item.

The Best in Jazz

"We will keep our prices lower than those of the competition," says Hocutt, who does the shopping for the chain. "We've based our policy on the idea that to be a saving a penny, on the basis of never having a collection worth more than Columbus's $2.25 price. Sam's prices are higher than those of the competition but lower than Music City's $3.98 quotation."

One of the features which the operation boasts is its knowledgeable sales staff. In charge of Ray, manager of the Adams Boulevard store, and Jack Neale, manager of the Sunset Boulevard outlet. The two stores will continue to use the store jazz fans and can converse with customers.

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

Stores use the stock leader system, with empty LP covers in the bins and an audition disk provided by the clerk when the customer asks for it.

Hocutt estimates he has to take in $8,000 a month to break even and so far he has not heard of any difficulties. He stated he signed a five-year lease, and had many locations to prove he is serious about building the operation and not just fast buck.

Since the stores are open late, a good portion of their business is done in the evening. Stores advertise heavily on the two jazz FM stations, KNOB and KBCA. Hocutt reckles a humorous television program occurred before Christmas to prove the活力 of the station's lis-

WHEN EDDY ARNOLD, the Tennessee Plowboy, hit the Cincin-

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

The Brothers Four were a sell-

out at Massey Hall, Toronto. The deal was $65,000 for the tour.

The band is headed by Jim and Ben, who have recently returned from Stockholm. They've been away six weeks.

The band consists of Jim and Ben, and their band is called the Twin Brothers. The band is composed of six new members, all of whom are well known to the band.

The band's first few weeks' pro-

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'APPY 'APPY 'IT (ON CHARTS!) FROM ENGLAND! NOW SHAKING ALL OVER THE U.S.!

HIPPY HIPPY SHAKE
The Swinging Blue Jeans

#66021 IMPERIAL
Townsend Claims Profit Centers’ Main Interest

HOLLYWOOD—Irv Townsend, Columbia's West Coast operations vice-president, has become completely involved in the label's money-making "profit centers": Sales, custom pressing, record club, Santa Maria factory and special products. In order to handle these new areas of responsibility, Townsend has almost completely divorced himself from the A&R ranks in which he previously worked. Townsend's new orders were given to him directly by Columbia's president, Goebbels Lieber- son, during his recent trip to the New York home office. While Townsend's assignment is not to represent the company with greater authority than had been his before, the one area which is now getting all of his attention is Townsend's time is the new Santa Maria factory, currently undergoing shake-down trials for a spring opening. The exec explained he would be concerned with how the plant's operation is geared to function with the other "profit centers" such as custom pressing and the record club. He noted that the Los Angeles factory would probably be closed when the new factory is officially opened.

To provide finer technical service for its own products and possibly expand the service operation, the engineering department is now concentrating on expanding its mastering facilities.

In the creative world, Townsend expected the label to soon release "Almost Operation," which he voided left by the departed Jim Harbert. Producers E. Kleinham and Terry Molcher are handing a broader scope of assignments during the realignments.

Townsend also revealed the ongoing legal battle are Paul trimming its West Coast artists roster to make room for several new artists, including vocalists Lisa Lloyd, Chuck Ron- dred and Popin' Jack, who are to star in the TV series "Gower Pyle" next season over CBS-TV.

COLOGNE—The past Christmas brought record sales, but many distributors and retailers were unable to capture the full value of sales because of inefficient and untrained personnel.

The disk sales personnel situation is aggravated by West Coast's long-stand backlog, which currently finds no fewer than 500,000 jobs over the nation chasing the fewer future visits by Nat Cole and several others through their American associates at G.A.C. Lewis firm, the label and the Carnegie Hall concerts by the Beatles and Shirley Bassey last week. During his U.S. visit he also plans to hook up a copacabana date for Matt Monro and hand leaders, including Nelson Riddle and Larry Dye, to conduct six big band shows for the BBC's second channel which goes into operation in April.

Others among the current British importers, the U. S. are Pye Managing Director Louis Brouillet with his company's international head, Ian Rolfini. Among other things they are doing during a nationwide trek is to look at a Chuck Berry TV show for recommendation to other TV here for British showing. . . . Caterina Valente is set to release two new records albums at the Decca studios primarily for the American market. Music publisher Fred Jackson has can- celed all agreements for America after encountering difficulties on application for a visa.

CHRIS HITCHINS

ROME

Three weekly magazines devoted their covers to teenager Gigliola Cinquetti, who won the Italian Song Festival and a result her price for p.a.'s has gone up. As a result of her victory, many fan-finders is that she is under personal management of Gianni Rana, the engine who operates the "Boyscout" magazine and the shows are creeping up in sales. Their discs on Parlophon label are available for four 45's and one L.P. with demand very high.

NAMY STENHAM

LONDON

Two U. S. disks inspired by the Beatles have been issued by Pye: the Swan's "The Boy With the Beige Hair" and the Pye Single "Sonny Curtis' "A Beatle I Want to Be." . . . A delayed Bobby Vee single also was released yesterday (21) just at the beginning of the show. It features his own composition "She's Sor- ry." Roy Orbison's latest was switched shortly before release to "Borne on the Wind." . . . "What I'd Say" as the coupling. Importo Vic Lewis in Hollywood this weekend after talks New York concerning.

OSLO

Without ever reaching into the Norwegian top 10 the Swedish phalter "Dim- ming" has become one of this season's best selling records in Norway. The reason is that the disk has been sold in small amounts during a long period, immeasurable amounts in a short time, thus qualifying for the charts. . . . Swedish publisher Nig Anderson has started his diskery, issuing Polar disks, the first being "Jag venner vil je min mile" sung by the Hootenanny Singers. During three (Continued on page 46)

IN GERMANY:

New School Program to Meet "Disk Sale" Demand

SHERMAN ON THE PHONE:

Comic Allen Sherman has his lines crossed in this picture shot in London during a recent visit. The calls are for two British deejays, Don Moss (left), and Joe Dear of the "Crusher." . . . The big U. S. hit, "Louie Louie," will be dis- tributed by Philips. Yes, it come out on original label. Wandr. . . . Although not as successful in England, Peter, Paul and Mary have a new disc or the Wind album recently issued here. . . . Phil Warren organized a book-signing for local Baystreet here last week. Show featured over 40 top local people. FRED GEBBIE

HARRY TOBIAS

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For every year of your 42 year affiliation with the Worlds Greatest Institution that was ever organized for the benefit of Composers, Authors, and Publishers of popular songs.

SWEET AND LOVELY

It's a Lonesome Old Town

No Regrets

I'll Keep the Lightburning At Your Command

I'm Sorry Dear

The Bowling Song

Moon on My Pillow

In God We Trust

Zei Gesunt

Goe to Sleep, Little Baby

Rocky Mountain Express

Miss You

Sail Along Silvery Moon

Wait for Me Mary

Wild Honey

Last and Found

Visa is All

Wedding of the Birds

Gotta Big Dane (With a Little Girl)

Sure of Hope

Goodnight My Love

OD Ernst (Are You Earning With a Golden Heart)

and many others

THE LEADER IN THE OLDIES FIELD

20 CENTURY "SD" RECORDS

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Shoreham, California

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**COUNTRY MUSIC CORNER**

By BILL SACHS

Smoky Smith, who has been promoting c&w shows in the Midwest the last 12 years, has set the Ferlin Husky unit for the KRNT Theatre, Des Moines, March 15, and the Johnny Cash show at the Auditorium, Minneap. April 21. .. and is also setting the commercial for the KRNT Theatre, Des Moines, April 12... Buck Owens appears on the Jimmie Davis Show on the opening of March 12. . . . Ramblin' Lou, veteran country singer at Station WJUL, Niagara Falls, N.Y., reports that his recent promotion of the John Conlee unit for three consecutive weekends attracted S.R.O. business at three performances. Featured, besides Cash, were Tex Ritter, Bill Monroe and June Carter. . . . Marty Robbins, and his supporting crew, comprising Lonnie Dunn, Bobby Byrds, Jack Prent, Joe Babcock and Don Wintons, wind up their two-week Australian tour March 3, after which they will return immediately to Nash- ville... Tompall and the Glaser Brothers and Warner Mack were recent guests of WEXL-Radio, Dallas, with Bob Clark, Bill Mobley and Tom Berry showed them around. WEXL, now the No. 2 station in Detroit, recently removed from their downtown offices to the basement of several country artist who were considered too pop.

Buena Vista Productions, headed by Earl Perrin, has moved its main offices to Suite 207 in the Mayfair Central Build- ing, Phoenix, Ariz. The firm will retain its branches at the Buena Vista Hotel, Stafford, Ariz., and in Chicago. Buena Vista handles the managerial reins on Bobby Barnett, who took his band into the Trail Motel Hotel, Tucson, Ariz., Thursday, (18), as the first c&w combo ever to play the spot. Bobby returns soon to the Mata- dor Room of the Buena Vista Hotel, Safford, Ariz., for his sixth engagement there. . . . The Roanoke, Va., Fair, second larg- est in the State, last week inked Shirley Hunter and her "Hooten- anny and Country" show as the opening night grandstand feature August 10.

Al Turner, for the last 18 years one of the top country jockeys in the Southeast, now with KPCN-Radio, Dallas, likes to tell about the time he was handling the bookings for "Big D Jamboree," Dallas, and found himself sorely in need of a guest artist for "Big D." In despera- tion, he called the "Louisiana Hayride," Shreveport, who offered him Webb Pierce and band for $250. Al had barely heard of Pierce, when he then was recording for a small label out of Shreveport. Al had no choice but to book Pierce and his group. On that Saturday night back in 1949, who showed up at the "Big D" but band leader Webb Pierce, a fiddle player named Sonny James, a lead called Faron Young on guitar, a vocal artist named Goldie Hill; another guitar player, Tommy Hill, and a bass player named Till- man Franks. The group split the $250.

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

**SALES! SALES! SALES!**

**Bobby Lord SINGS**

**LIFE CAN HAVE MEANING**

**HICKORY 1232**

Tuff Chart Buster

SAVE A LITTLE MONKEY

by The Corsairs

Tuff #375

**ANDRE PREVIN plays JIMMY M-HUGH**

Columbia Album, "SOFT AND SWINGING"

**HOT COUNTRY ALBUMS**

For week ending 2/29/64

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; No.</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>RING OF FIRE...THE BEST OF JOHNNY CASH</td>
<td>Columbia CL 3050 (M); CS 8895 (5)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I LOVE A SONG</td>
<td>Sherrill Jackson, Columbia CL 3059 (M); CS 8699 (5)</td>
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<td>3</td>
<td>LORETTA LYNN SINGS</td>
<td>Decca DL 4407 (S); DL 7463 (5)</td>
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<td>4</td>
<td>BUCK OWENS SINGS TOMMY COLLINS</td>
<td>Capitol T 1199 (S); T 1899 (5)</td>
<td></td>
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<tr>
<td>5</td>
<td>THE BEST OF GEORGE JONES</td>
<td>Shelton James, Columbia CL 3071 (M); CS 4697 (5)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>GEORGE JONES &amp; MELBA MONTGOMERY SINGING WHAT'S IN OUR HEART</td>
<td>United Artists UA 3507 (S); UA 4601 (5)</td>
<td></td>
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<tr>
<td>7</td>
<td>ON THE BANDSTAND</td>
<td>Bob Owens, Capitol T 1879 (M); T 1879 (5)</td>
<td></td>
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<td>8</td>
<td>NIGHT LIFE</td>
<td>Ray Price, Columbia CL 1971 (M); CS 8771 (5)</td>
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<td>9</td>
<td>500 MILES AWAY FROM HOME</td>
<td>RCA Victor LP 2250 (M); LSP 2865 (5)</td>
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<td>10</td>
<td>GUITAR COUNTRY</td>
<td>Carl Atkins, RCA Victor Fm 2783 (M); LSP 2783 (5)</td>
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<td>11</td>
<td>REMEMB'IN THE GUNFIGHTER</td>
<td>Marty Robbins, Columbia CL 3072 (M); CS 8872 (5)</td>
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<tr>
<td>12</td>
<td>LESTER FLATT &amp; EARL SCRUGGS AT CAMEO HALL</td>
<td>Columbia CL 3045 (M); CS 8845 (5)</td>
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<tr>
<td>13</td>
<td>RAILROAD MAN</td>
<td>RCA Victor LP 2705 (M); LSP 2705 (5)</td>
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<td>14</td>
<td>SONGS OF THE CITIES</td>
<td>Roy Drusky, Mercury MG 20863 (S); MG 20863 (5)</td>
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<td>15</td>
<td>I WROTE A SONG</td>
<td>Don Gibson, RCA Victor TP 2702 (M); LSP 2702 (5)</td>
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<tr>
<td>16</td>
<td>TALL, TALL GENTLEMAN</td>
<td>Jim Smith, Columbia CL 2097 (M); CS 8891 (5)</td>
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<tr>
<td>17</td>
<td>STORY SONGS FOR COUNTRY FOLKS</td>
<td>Faron Young, Mercury MG 20969 (S); MG 20969 (5)</td>
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<tr>
<td>18</td>
<td>PATSY CLINE STORY</td>
<td>Decca D 238 (S); DL 238 (5)</td>
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<tr>
<td>19</td>
<td>KITTY WELLS STORY</td>
<td>Decca D 3716 (S); DL 3716 (5)</td>
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<tr>
<td>20</td>
<td>Y'ALL COME</td>
<td>Porter Wagoner, RCA Victor LP 2706 (M); LSP 270 (5)</td>
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</tbody>
</table>

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Memphis, Tenn.

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MR. MAESTRO RECORDS
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**Bobby Lord SINGS**

**LIFE CAN HAVE MEANING**

**HICKORY 1232**

"Betty" & "Dupree"

"Got My Mojo Working"

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A Smooth country ballad with con- gestion and empathy by the duo. Story tells of the folly of a couple trying so hard to keep up that they follow the leaders right into a divorce court. Flipp is "No Thanks, I Just Had One" (Moss Rose, BMI) (3:32).

"Keeping Up With the Joneses"

A Billboard Pick!

MARGIE SINGLETON & FARON YOUNG

KEEPING UP WITH THE JONESES

(Trum, BMI) (2:28)-Mercury 72257

CHARLIE LOUVIN, Capitol re- cording artist and a feature artist with WSM's "Grand Ole Opry," is pictured signing a personal management agree- ment with Bob Neal, the Bob Neal Agency, Nashville.

featuring Miss Hunter in a March 21 appearance, to be fol- lowed by similar shows in New- port News, Petersburg and Lynchburg, all in Virginia... Judy Lynn and her hand boys, currently at the Trade Winds, Fort Lauderdale, Fla., have been pulling some bang-up publicity in the area dailies. Bob Freund in his Doing the Town column in The Fort Lauderdale News, described the c&w unit as one of the flashiest sets ever to play the town. Nancy Jackson, of The Miami Herald, wrote up the Lynn show in virtually the same vein. Both stories carried photos of Judy in her flashy western garb.

Flatt and Scruggs make with their band, The Clinch Valley Boys, February 29-March 1... Skreet- er Davis is carded for a personal in Clivos, M. N., February 29... Loretta Lynn plays Toronto, February 24-25, and Decatur, Ill., 29. . . . Carl and Pearl But- ler are in Texas for engage- ments at Lubbock, February 27; Houston, 28, and Dallas, 29.

United Records artist Kathy Dee is still on the road promoting her latest for that label, the Roy Drusky tune, "Don’t Leave Me Lonely Too Long."... in the Kingston Records company, has added its roster of coun- try by the Pierce of The Bear- Tucker, Allenton, Pa., and Bob Thompson, the local Shreveport. Al Shade show on WLBR, Leba- non, Pa. Tucker’s first release is "Do I Love You," b/w "Rock All Night With Me," both from his own pen. Thomas’ first out- put on the label couples “My Friend,” a tribute to the late Hawkshaw Hawkins, b/w "You Can’t Break My Broken Heart."

(Continued on page 44)
Here's a review from a list that presents Carnall and other performances by various artists. The column is divided into two parts: one for classical music and another for jazz. The classical releases are from various labels, with some covering Schubert, Strauss, and other composers. The jazz releases include a variety of artists and styles, such as the Columbia CJL 330 collection and the Victor LP 1536 set. The reviews mention both the recording quality and the overall impact of the music. The jazz releases also include mentions of Swing, blues, and modern jazz. The classical releases are noted for their high-quality recordings, with some praise for the performances and the overall sound. The jazz releases similarly praise the performances and the recording quality. The reviews also mention the significance of the performers, such as Count Basie, Benny Goodman, and others.
Dealers want it . . . record fans want it . . . the whole record industry needs and wants it—a regularly published LP record magazine-catalog to help dealers sell more to their customers and help their customers buy more of the albums they enjoy most.

Billboard's Full Record Gift Catalog proved it with a distribution, through dealers, of almost a quarter million copies.

And with comments from dealers across the nation, like . . . through the use of your gift catalog I heard from customers I hadn't seen in years and "we intend to use similar catalogs published by you in the future..." . . . and "we topped last year's sales figure by a wide margin and can definitely trace this increase to the use of all the Record's Gift Catalog."

And here it is—the follow-up to the super-successful "Records Make Wonderful Gifts" catalog, Billboard's sparkling new RECORD PREVIEW. Check the exciting features each and every regularly published edition will contain—to get consumer attention . . . to hold consumer interest . . . to increase consumer buying . . . and to build new record customers for you.

- **Full Color Cover for maximum attention and appeal.**
- **New Album Releases (with many album covers in full color plus descriptive comment on each album's contents. These will be albums which most dealers will carry in stock . . . all top albums in all major categories.**
- **Bestseller Charts . . . Selected charts on current best selling albums in all of the most popular categories . . . to remind customers to buy those top albums they want for their own.**
- **Feature articles on artists, Broadway shows, and items of timely interest to consumers.**
- **Chatter Columns . . . information about artists on record albums . . . human interest information, artists' careers and future plans.**
- **Musical Cook Book . . . Favorite recipes of top artists like Pat Boone, Loretta Lynn, Bucky Johnson, Bill Haley, Big Crosby, Joe Stafford . . . many others.**
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**Billboard Publishing Co., 165 W. 46th Street (at Times Square), New York, N.Y. 10036**

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

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<th>Issue</th>
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<th>TOTAL QUANTITY</th>
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<tr>
<td>April (just April 7)</td>
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<td>May (just May 4)</td>
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<td>September (just Sept. 14)</td>
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<td>November (Christmas issue)</td>
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<td>December (just Dec. 19)</td>
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Use the following rates for each imprint on cover and order card (please use typewriter or print clearly).

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<td>7c</td>
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<td>10,000 to 24,999</td>
<td>7.5c</td>
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<td>500 to 999</td>
<td>10c</td>
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**POPCUL BOLK SHOW ALBUMS CLASSICAL SPOKEN WORD CHILDREN'S**

**Record**

**Preview**

**Is "DOLLY" a New "Fair Lady"?**

**1964**
**AUSTRALIA**

(Courtesy Music Maker, Sydney)

<table>
<thead>
<tr>
<th>Australia This Last Week Week</th>
<th>Denotes local origin</th>
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<tbody>
<tr>
<td><strong>1.</strong> I'LL NEVER STAND ALONE</td>
<td>The Shadows (Parlophone)</td>
</tr>
<tr>
<td><strong>2.</strong> LADY MUSTARD</td>
<td>The Shadows (Parlophone)</td>
</tr>
<tr>
<td><strong>3.</strong> I WANT TO BE FREE</td>
<td>The Shadows (Parlophone)</td>
</tr>
<tr>
<td><strong>4.</strong> THE BISHOP</td>
<td>The Shadows (Parlophone)</td>
</tr>
<tr>
<td><strong>5.</strong> DON'T Be AFRAID</td>
<td>The Shadows (Parlophone)</td>
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</tbody>
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**HONG KONG**

(Courtesy Jockey Box Magazine)

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<th>Hong Kong This Last Week Week</th>
<th>Denotes local origin</th>
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<tbody>
<tr>
<td><strong>1.</strong> WE'LL MISS YOU</td>
<td>Tang Chiu (CBS)</td>
</tr>
<tr>
<td><strong>2.</strong> DREAMITTLE</td>
<td>Tang Chiu (CBS)</td>
</tr>
<tr>
<td><strong>3.</strong> DANCE</td>
<td>Tang Chiu (CBS)</td>
</tr>
<tr>
<td><strong>4.</strong> WE'LL CRY</td>
<td>Tang Chiu (CBS)</td>
</tr>
<tr>
<td><strong>5.</strong> I'M GONNA GET YOU</td>
<td>Tang Chiu (CBS)</td>
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**HIT S OF THE WEEK**

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**BRITAIN**

(A special list compiled prior to publication of Billboard Express, London)

<table>
<thead>
<tr>
<th>Britain This Last Week Year</th>
<th>Denotes local origin</th>
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<tbody>
<tr>
<td><strong>1.</strong> LILAC SULTRA</td>
<td>Altona (Toshiba)</td>
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<tr>
<td><strong>2.</strong> CAN'T STOP</td>
<td>Altona (Toshiba)</td>
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<tr>
<td><strong>3.</strong> ZANNA</td>
<td>Altona (Toshiba)</td>
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<tr>
<td><strong>4.</strong> I DON'T WANT TO TALK TO YOU</td>
<td>Altona (Toshiba)</td>
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<tr>
<td><strong>5.</strong> I CAN'T HELP FEELING</td>
<td>Altona (Toshiba)</td>
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**FLEMISH BELGIUM**

(Courtesy Jockey Box Magazine)

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<tr>
<th>Flemish Belgium This Last Week Week</th>
<th>Denotes local origin</th>
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<tbody>
<tr>
<td><strong>1.</strong> LA VIE VA COMMANDE</td>
<td>Sonnet (Parlophone)</td>
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<td>**2.**ERWIN L'AMOUR</td>
<td>Sonnet (Parlophone)</td>
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<tr>
<td><strong>3.</strong> LA VIE VA COMMANDE</td>
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<td><strong>4.</strong> ERWIN L'AMOUR</td>
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**FRANCE**

(Courtesy Music, Paris)

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<tr>
<th>France This Last Week Week</th>
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<tr>
<td><strong>1.</strong> I CAME HERE TO MAKE YOU</td>
<td>Marie Delacour (Parlophone)</td>
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<td><strong>2.</strong> I CAME HERE TO MAKE YOU</td>
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**HOLLAND**

(Courtesy Piet Heineman, Amsterdam)

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<th>Holland This Last Week Week</th>
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<tbody>
<tr>
<td><strong>1.</strong> I WANT TO HOLD YOUR HAND</td>
<td>Frans Dekker (CBS)</td>
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<tr>
<td><strong>2.</strong> POUR MOI LA VIE VA COMMENCER</td>
<td>Frans Dekker (CBS)</td>
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**JAPAN**

(Courtesy Yomiuri, Tokyo)

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<tr>
<th>Japan This Last Week Week</th>
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<tbody>
<tr>
<td><strong>1.</strong> I'M NOT A DICK</td>
<td>Sony (Decca)</td>
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<td><strong>2.</strong> I'M NOT A DICK</td>
<td>Sony (Decca)</td>
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(Courtesy Verdens Gang)

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<tr>
<td><strong>1.</strong> I HAD A GIRL</td>
<td>Bjarne (CBS)</td>
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<td><strong>2.</strong> I HAD A GIRL</td>
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<tr>
<td><strong>1.</strong> I'LL BE THE ONE</td>
<td>Harry Vargas (CBS)</td>
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<td><strong>2.</strong> I'LL BE THE ONE</td>
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<tr>
<td><strong>1.</strong> WE'LL MISS YOU</td>
<td>Johnny (CBS)</td>
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<tr>
<td><strong>1.</strong> ROTE LIPPEN</td>
<td>Richard Mathys (CBS)</td>
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**AMERICA**

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<tr>
<td><strong>1.</strong> DON'T MAKE ME WANT TO TALK TO YOU</td>
<td>Steve and Eydie (CBS)</td>
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<tr>
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**COUNTRY MUSIC CORNER**

continued from page 40

**Randy King**

Randy King is manager of the Susan Onyx Club and Heads the nite- nery which bowled recently with Carl Smith as the feature. Larry A. Moeller, promoter of the Denny-Moeller Talen t, Inc., Nashville, scored a coup in scoring the spot, was in Denver for the opening. The nite will operate four nights a week with top country talent. Upcoming is Billy Walker, February 26-28, B.S. Keller Radio, February 27, and recently presented its first "Grand Ole Opry" show of the 1964 series, with a talent line-up comprising Webb Pierce, Sherwood Edwards, Ronnie Villar, Jimmy Dickens, Stonewall Jackson, Carl Smith and Slim Whitman. Veteran promoter A. V. Bamford, who owns and operates nearly 300 nite clubs throughout the country, saw his pull two full houses. K-BEL is the only full-time radio station featuring country talent in the San Antonio metropolitan area.

Webb Pierce is slated to jet to Hollywood soon for a starring role in one of the weekly 90-minute TV shows. The Pioneers and the Glaser Brothers and Farmer Yorick are the process of cutting a number of delayed radio network shows slated to be ready for national networks in the early spring... Ernest Tubb and His Texas Troubadours last week kicked off their tour which will take them through Oklahoma, Colorado and Texas, winding up at El Paso, Tex. March 2. Bookings were arranged by the Hal Smith office, Nashville.

**Willie Bryant**

Died in L. A.

Hollywood—Willie Bryant, 57, formerly a member of the Stet- leh and most recently a gospel disk jockey on KDAY, died here in the morning. Bryant had gained his reputation in New York; he was born in a Negro军 in Texas, losing his one hand while World War II. He is survived by a sister and daugh- ter. Burial will be in New York Monday (17).

**Bob Burton**

Continued from page 16

try music personalities. The chairman of the Museum Ac- quisition Committee is Paul Ackerman, a music editor of Billboard. Jack DeWitt, of WSM, has been asked to assist in the acquisitions.

Judge Burton, long known as one of the industry's most ardent supporters of contemporary American music, has a long and distinguished record of service, both as an industry and civic leader.

He is chairman of the Copy- right Division, Second Section, American Patent Law Association and is a member of the Library of Congress copyrights Society of the U. S. A. He has been chairman of the Copyright Division Committee of the Bar Association of the Radio and Television Committee of the Federal Bar Association of New York, as well as the New England and Connecticut, and has lectured on copyright at the Columbia and New York University School of Law.

Judge Burton is a graduate of both the college and the law school of Columbia University.
Sinatra May Buy Irish Film Studio

DUBLIN—Armore Studios, Bray, situated 12 miles from Dublin, which has a debt of over $600,000, and is already in the hands of the receivers, may be saved by Frank Sinatra. Unconfirmed reports indicate that he will arrive here shortly with Sammy Davis, Peter Lawford and Dean Martin to begin work on "The Major and the Private."

URGE COMPOSERS ENTER MONACO MUSIC CONTEST

MONTE CARLO — Prizes totaling $9,000 will be awarded in Fifth Musical Composition Contest sponsored by Prince Rainier III of Monaco for opera and ballet, symphonic work and chamber music.

A top prize of $5,000 is being offered for opera or ballet which runs three hours or less, including intermissions, while $2,000 will be awarded for a 30-minute orchestra piece to be done with or without soloists, but excluding use of choruses. The chamber music composition, limited to a 30-minute maximum may also have vocal participation and is eligible for $1,000.

Final date for entries is April 1. Details will be furnished by Secretary General of Musical Composition Award, Service des Archives, Palais Princes, Monaco. Last year's entries numbered 319 and came from 38 countries. Winners were from Japan, U.S., Great Britain, Canada and Poland.

MAKE PROGRESS IN PHILLY

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

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

McKuen on Capitol

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

Belafonte to Colleges

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

Decca Schedules 'Beckett' Sound Track

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

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

World Leases 'Johnny'

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

THE LEADER IN THE OLDIES FIELD

MR. MAESTRO RECORDS

7 Central Park West, N.Y.C.
music as written

...Continued from page 39

weeks the EP sold 9,000 copies. In Norway, Philles probably failed... issues... The Quivers dance is out and... a cut on the marker play... in Norway, this time under the "Bardomjommelige" on Triola... same label issued the EP from the new Norwegian film "Oprejsjon spjoerys," featuring... the singing of Wenche Mykle, Arne Opdal, Per Aslun, Arne H. Engen... On Disc Ivar Medals sings the "Bal- lad... Last Cigarette."... A newcomer to the Norwegian VG-charts that has not come there through the... on the Radio Luxembourg, Top 20, is London, issue "I'm Leaving It Up To You" as sung... and... Story singer Karin Krogh has her recording debut on Philips singing "Sinn... man play-plater" a local version of the... B. W. 908, N. Y. 10.

netherlands

all plates 12" (30.5 cm) 100s. 1.00, 10s. 0.10, 4s. 0.04, 2s. 0.02, 3s. 0.03.

sunny shines again!

"OUT OF SIGHT OUT OF MIND"

sunny & the sunliners

year drop 3027

the esses curfew over'

r 4500

recordoue

10 bwby, n. y., n. y.

billboard

june 24, 1966

new hotel chesterfield

130 west 49th st.
at radio city in times square

air conditioning. tv. radio available rates on request

special theatrical rates from $17.50 weekly

18 floors... 600 rooms for reservations, see your nearest agent or write to hotel

new gomtham location

at times square

new york, n. y.

10036

name on plate 7-2800.
WITH THE COUNTRY JOCKEYS

* Continued from page 14

receiving c.w. material," writes Uncle John Brunell, who whirs the country stuff at WYTR, White River, Vt. "I can use new ones, old ones, singles, albums, any speed, any condition, anything. The c.w. library is growing but I still need coverage from many sources that aren't covering me now."

Dick Damron infos from Bentley, Alta., that copies of his new RCA Victor release, "Hello, Heartaches" b/w "Pretty Moon," may be obtained by writing to him at Box 194, Bentley.

Harlan (Cowboy) Blair, c.w. P.D. at KORA, Bryan, Tex., now operating one, 1,000 watts, up from 250, puts in a plea for

THE LEADER IN THE OLDIES FIELD

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

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

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

We program two hours of country each morning, the only c.w. show in the Columbia Basin, and are finding it difficult in obtaining new releases," writes Calvin Grace, program director at KWIQ Radio, Moses Lake, Wash. "We would like to keep current in the c.w. field, but we receive only three or four records a month."

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

Mike Hight, veteran c.w. jockey and now vice-president of stations WZKS, Henderson: WMRT, Rocky Mount, and WPXY, Greenville, all in North Carolina, scored points recently when he signed a recording pact with Tom O'Neill's Petal Records and placed two of his original tunes with Dunrovin Music. His Petal platter, coupling "Can I Have My Heart Back Now" and "Time for Chips to Fall," is set for immediate release. Deejay copies are available by writing to Tom O'Neill, P. O. Drawer, Southern Pines, N. C. . . . Country deejay staff at KPCN, Dal- las, now comprises Horace Logan, Al Turner, Mack Curtis, Lee Brown and Joe Pookey. Recent guest stars on the station included Webb Pierce, Hank Williams Jr., Joyce Smith, Audrey Williams, Howard Crockett and Gene Hendry.

Manning the turntables at WFMX, Statesville, North Carolina's only full-time c.w. and gospel station, are Fred Coving- ton, Bashful Bob Seagle, Little Don Coffey, Larry Pharr, Hous- ton (Ross) Peters and Bill Gaither. WFMX airs c.w. and gospel 37½ hours a day, Mon- day through Saturday, and can always use programming ma- terial from the artists and disk- eries, especially gospel platters. They also invite artists to shoot in station-break tapes . . . Deejay copies of James Kent's new release on the Dee-Jay label, "Round-Hole Guitar" and "You Gotta Crawl Before You Walk," may be obtained by writing to Dee-Jay Records, 1515 S. Walk- er, Oklahoma City. Both sides were written by Kent Harrison, who also penned "Workin' Man," Bobby Barnett's new re- lease on Sims.

For a copy of Jerry Smith's new release on the Rosie label, "Easy Rocking Chair" b/w "Lit- tle Ab Sid," direct a request on your station letterhead to Madi- son Distributing, 503 West 74th Street, Minneapolis. . . . "I've got a flock of new releases for deejays who'll bother in their station letterhead," writes Slick Norris, P.O. Box 653, High- lands, Ill. Slick holds are Webb Pierce's "Waiting a Lifetime," June Stearns and Gene Martin's "Things in Common" and John- ny Bond's "Have You Seen My Baby" b/w "What Have You Done for Me Lately." He also still has copies of Frankie Miller's "A Little South of Mem-phis," Bob and Allee's "The End," Billy Walker's "The Morning Paper," Warren Smith's "That's Why I Sing in a Honky Tonk" b/w "Big City Ways," Johnny and Jonie's "Who's Been Cheatin' Who" b/w "Trouble in My Arms" and Glenn Barber's "How Can I Forget You?"

Jack Reno, his Army tour completed, has accepted a deejay post with WHOW, 5,000-watt all-country station at Clinton, Ill., effective March 1 . . . Joe Morell is now spinning the country sound six hours a day, seven days a week, on CKRM, 10,000-watt daytime station at Regina, Sask. He is one of the few seven-day-a-week country platters show in Saskatchewan. Morell emceed the live country show which was presented in Regina February 15, featuring Leroy Van Dyke, Dave Dudley, George Hamilton IV, the Carter Family, David Houston, Tom and Jerry, Country Johnny Mathis, Tillman Franks and the Cedar Grove Three. "Our record library is very small and we are in the process of trying to build it up," writes Gene Beaulieu of Station WCSSS, Bos- ton. "Any help or helpful infor- mation would be greeted with cheers from those on the WCSSS staff.

NEW YORK—Independent Transcribed Service, Inc., New York, producer of the trans-cribed radio series, "Good Liv- ing," and "Welcome Mat," tele- vision interview films, has changed its name to the New Orr Pro- duction Services, Inc.

SENSATIONAL SMASH HIT!!!

BROTHER JACK
McDUFF
AT THE JAZZ
WORK-
SHOP

Prestige 7256 (M)

Recorded live before an enthusiastic audience, McDuff's organization will delight the purists as well as the jazz lover. The artist has achieved increasing popularity over the years with several best selling albums to his credit. Herein he rare the guitar from soulful blues to rullie swing. "Grease Monkey" is distinctly commercial enough to be a pop single.

Due to popular demand we have released"GREASE MONKEY"
as a single! from this pick album

OKM 45-299

PRESTIGE

RECORDS
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Bergenfield, New Jersey

OKEH

A MAJOR LP TRUMPH!

OKM 12106/OKS 14106

OKH STEREO

THE BEST OF

MAJOR LANCE

THE BEST OF

MAJOR LANCE
Public Service at WLJB 'Daily Effort'—Novik

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

To Harry Novik, WLJB’s general manager, the combination of events represented an opportunity for service that ‘can’t be passed up,” reasoned Novik, “find a way to outline the Negro’s contribution to New Jersey over these same 300 years.”

With the aid of Alpha Kappa Alpha, New Jersey’s oldest Negro society, professional and career women and WLJB’s staff and facilities, a series of half-hour programs, “Negroes of New Jersey” evolved. Sorority members began an intensive search through toons of old records housed in museum state, local, and church archives.

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

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

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

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“Effective public affairs programming does not necessarily require an outlay of large sums of money,” observed Novik, “the installation of a station must make, however, because of WLJB-aka research, much material has been compiled and categorized, and is being made available to all interested.

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

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

The “Greatest” is... 

The Greatest

WWSW Salutes Ray Schneider

PITTSBURGH—Ray Schneider Day was observed here last week by Sun-Dial WWSW honoring the veteran deejay, chief announcer and news editor on his 30th year with the station.

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

The highlight of his career was in 1951, when 27 of his weekly 58 newscasts were ordered.

His staff associates have included Bill "Papa of "Right.””

Cullen, Walt Framer, Al Helfer, Royse Rosewell, Bob Prince, Olie O’Toole and sports editor Joe Tucker, who joined WWSW in 1936.

Who’s ‘ Alleycrook’?

Continued from page 12

lance actor so far from Broadway...

“In Cleveland,” says Deming, "the limited opportunities made this even more of a fast-fame business in New York. Most of the work here is radio or TV with some writing and production of commercials.”

Lawson is known to many broadcasters as the former program director of WTAM studio (now known as KYW since Group W purchased it from NBC), and later as KYW’s executive producer before moving to the other side of the house. Today, he is in charge of programming; Jeff, the show’s star, and producers. Don Rumbaugh and Roger Ames, producers, the children’s show together in daily story conferences.

Because nobody wants to call attention to the fact the "Vo-"рисcube of ‘WWSW and ‘Freddy’ have to have a little vocal help, Lawson Deming, is probably, the most unknown man at KYW-TV. Ex- cept covered by heavy make-up, the picture is the first in al- most five years, showing Law- son Deming appearing as Law- son Deming (the one wearing the head set, I think).
André Previn Has Emerged as A Leading Conductor-Composer

By ELIOT TIEGEL

HOLLYWOOD—André Previn, the American composer-conductor, has emerged as a major force in music today. His work has been widely admired and has earned him a reputation as one of the most versatile and talented musicians of his generation.

Previn was born in 1939 in Kansas City, Missouri, and grew up in a musical family. His father was a clarinetist and his mother was a pianist. Previn began playing the piano at the age of five and later studied with legendary teachers such as Nadia Boulanger and Gunther Schuller.

Previn's compositions have been performed by some of the world's leading orchestras and singers, and his works have been featured at major music festivals and in concert halls around the world. His compositions include symphonies, operas, chamber music, and film scores.

Previn is also a renowned conductor and has worked with many of the world's top orchestras, including the London Philharmonic, the Berlin Philharmonic, and the Los Angeles Philharmonic. He has been praised for his ability to engage audiences and inspire musicians through his dynamic conducting style.

Previn has received many awards and distinctions for his contributions to the world of music, including the Grammy Award for Best Classical Conducting, the Avery Fisher Prize, and the National Endowment for the Arts Fellowship.

Previn's impact on the world of music is undeniable, and his contributions continue to inspire musicians and music lovers around the globe.

Beethoven Piano Festival From Hands of Artur Schnabel

By JOHN HAYS

NEW YORK — Prominently displayed in record shops these days are the Artur Schnabel performances of the Beethoven piano works. Pieces from the 30 LP's comprising the complete Beethoven piano cycle (ARM/DECCA, retailing at $77.98). Originally recorded between the years 1933 and 1945, these performances have been out of print for some time and collectors are greatly in Artur's debt for making them available again.

In addition to the sonatas there are five of the Beethoven piano concertos spanning the period from 1932-1935. Schnabel recorded all five of the concertos with the London Philharmonic and the London Symphony Orchestra under the baton of Frederick Stock and the Chicago Symphony Orchestra under Arturo Toscanini in 1942, and again, in 1946-1947, he began a complete re-recording of the five concertos for the collection of Issay Dobrowen and Alcide Gaslini. By the time of his death in 1951 Schnabel had completed the Second, Fourth and the Fifth concertos; he had not begun the First, and the Third was awaiting correction. The current Angel release represent the four 1946-1947 recordings along with the 1932 recording of the First. The five have been available only as a complete package. Beginning this year the five are to be released individually. One and Two were reviewed in the January 18 issue of Billboard; Three and Four will be reviewed in the March 7 issue and the Fifth is expected shortly.

Schnabel Repertory

Schnabel was often criticized for his limited repertory, though, in fact, during his early years he played quite an extensive repertoire. It is his later intransigence might be found in his statement concerning his interest in playing only great music, music which he could say is too great to be played. The present record has been the subject of much affection, the artistry, the intelligence and most of all the exceptional dedication of a great artist for a great composer.

Many pianists before and many pianists since have played the entire 32-sonata cycle, but no one else, to my knowledge, has put them on disks. One doubts that it will be done again soon.

Recorded Heritage

A lack of appreciation of the merits of recordings had kept Schnabel from venturing into that medium. The new Schnabel recordings, however, will be a welcome addition to the Schnabel repertoire, and the productions of the new Schnabel are to be the guiding light to Schnabel's future success.

Recording Art

Schnabel's recording of the Beethoven Piano Concerto No. 4 is perhaps his most remarkable achievement. His playing is rich in expression and depth, capturing the full range of the work's emotional and technical demands.

The Schnabel Edition has been acclaimed for its high level of technical precision and musical insight, and the Schnabel recordings continue to be a standard of excellence in the field of Beethoven piano music.

For more information about the Schnabel Edition and the other works recorded by Artur Schnabel, visit the official Schnabel website or contact your local record store.
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Section 2 of the April 11 issue of BILLBOARD
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By RAYMOND V. PEPPE

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

PARIS-The story of Heugels starts in 1812. At that time, Henry Heugel and Antoine Melisson opened a shop on the Boulevard Montmartre in Paris, offering musical instruments and music. Several years later, they moved their store to its present address, 2 Bis, rue Vivienne.

They had been open but a few months, when Napoleon suffered a crushing defeat at Moscow, and began his famous retreat. Tchaikovsky, who was to immortalize this event in music, was born 98 years later. For that matter, 1812 was still 35 years before the birth of Thomas A. Edison, who num- bered among his lesser inventions, the phonograph.

The U. S. consisted of only 18 States, and its population was barely seven million. Our fourth President, James Madison had just been re-elected in the fall of 1812, and our country was involved in a war of sur- vival with Great Britain until 1814.

During the early days of their business, Heugels sold instru- ments and published music. Many of the foremost composers of the 19th century were their close personal friends.

Scarlet Splendor

Today as one goes through this truly remarkable shop, nest- led in the rue Vivienne, and decorated in the scarlet splendor of the Second Empire Period, one recalls the compositions of Franz Liszt, the Straus family, Rossini, among others—literally a "Who's Who" of 19th century music. All of the inscriptions on these portraits testify to their celebrity.

(Continued on page 53)

150-Yr.-Old Firm Proves It Pays to Change With Trends

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

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

LATEST IN SOUND equipment is displayed against a yesteryear background.

EQUIPMENT NEWSLETTER

Is Phono Market Saturated?

By DAVID LACHENBRUCH

Contributing Editor

(EDITORIAL DIRECTOR, TELEVISION DIGEST)

WHAT'S HAPPENING to the phono market? We asked for a blunt appraisal from one of mass marketing's leading realists—S. R. (Ted) Herkes, Motorola marketing vice-presi- dent, who has been associated with the phonograph business since 1926. As Herkes views it from the inside, there's plenty wrong, and the industry has been building up a fall for the past year. (His interpretation of what's wrong, and what can be done about it, will be presented in two parts, beginning in this week's column.)

The trouble first became apparent last fall, after the industry had gone through its normal stockpiling period of August through early October, said Herkes. Then—"nothing happened." Busi- ness in November and December was far below the corresponding months of 1962—and the trend didn't improve in January and February.

Although he believes a basic weakness existed throughout 1963, Herkes advanced several possi- ble reasons for the fall-winter drop-off: (1) Last year's peculiar weather—an unusually warm fall followed by severe cold in December, which kept customers away from both phonograph and record dealers. (2) The competition of color TV for the consumer's home entertainment dollar. (3) Saturation. This last point requires some explanation. Said Herkes: "The phonograph was never really a great business. It has always been a field of two- to-three-year cycles. It bloomed after the war for two or three years. Then we were saturated on what we had at the time, and it died down until the hi-fi period. Then it peaked again—and drifted. Along came stereo, and it looks as if we hit the peak in 1962—and we struggled all through 1963 to hold it."

Herkes pointed out that the phonograph "is not a necessity like TV or bread—people buy one, and they won't buy another until there's a real innovation." Are there any real innovations in the works? Herkes doesn't see any. Solid-state circuitry may have its merits in certain groups—but it's not hi-fi over the record player or stereo over monaural.

Herkes likes to demolish sacred cows, and he took on a few when he talked with us about the future of various products which Herkes lobbied as ready to revolutionize the home enter- tainment market. Speaking from the standpoint of a mass-market manufacturer, he gave these views:

"FM stereo hasn't turned out to be the second - (Continued on page 52)
By OMAR ANDERSON

FRANKFURT—The 30 U. S. firms exhibiting American hi-fi and stereo equipment at U. S. Trade Center here report promising early sales. Orders were placed by dealers, importers, wholesalers and other prospective trade customers for this type of equipment during the 10-day exhibition which closed yesterday.

A final tally on sales will be given later. However, American exhibitors at the Trade Center, which is sponsored by the U. S. Department of Commerce to stimulate the sale of American hi-fi and stereo products on the German market, are hoping for maximum opportunities in the German hi-fi/ stereo market.

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

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

A U. S. Trade Center official said, "The hi-fi and stereo show is the world's best exposition to exhibit what we have had here. The response by the Germans is a tremendous one. The Germans were the first American producers in this field. These new developments, these components which are years ahead of conservatively designed European models, Europe could succeed in producing them, but only at prohibitive cost, because the market for this type of equipment, though quite large in America, is still too small here to permit production in economical quantity."

Hi-fi and stereo, as the U. S. Trade Center official indicates, are relatively unknown in West Germany. Paradoxically, this fact, experts say, will help the U. S. trade's optimism about the German market potential.

With help from the Trade Center, the 30 U. S. firms have stage a pre-recorded promotion of their products. Scores of phonographs and finished products were on display covering a wide range of equipment from tape recorders, amplifiers, tuners and loudspeakers to phonographs, tape cartridges and kits for home assembly.

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

To stimulate interest in hi-fi and stereo in West Germany, the Trade Center, for the first time in Europe, exhibited the public as well as trade. Four days and one Sunday afternoon were reserved for the public. The exhibit was also open weekends, continuing.

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

NORFOLK.—WRAP, featuring new pictures, value, and special programs, has upped its on-air time to 24 hours.

Victor Distributing Circuitry Flipcharts

NEW YORK—RCA Victor has distributed 10,000 flipcharts to dealers explaining its "Space Age Sealed Circuit," spelling out in what it feels are advantages over hand-wired circuitry in home entertainment equipment. The chart is in full color and uses actual copper cells in the different production stages to show consumers how printed circuits function.

WASHINGTON — Membership in the National Association of Broadcasters has reached an all-time high for the organization, with its AM radio station total standing at 2,005.

Coming of the Messiah, as some people had promised us. In higher-priced consoles, of course, you must have all the time, only the best of parts, but on the other hand, manufacturers in the small and average guy buys this way: Can you get a pre-recorded tape? Where you can get a pre-recorded tape?

There's more than one reason to buy this product, and it's still plenty of people who want to buy this product, and it's still plenty of people who want to record, particularly in the rural areas, where Motorola has always been strong. On the other hand, in the West Coast, you can't sell sets without AM-FM, and that's the larger cities are beginning to protest.

On the subject of stereo coffee tables in the lower-priced consoles, Motorola said flatly: "The cheap coffee table died a violent death. Motorola got 60,000 of them out last year. There is cream an on the floor market, and we skimped off 30 per cent of that. Third stereo manufacturers tried to skim off another 30 per cent."

High-priced functional furniture stereo is something else, Motorola said. Some people have even said "Hi-Fi." "Hi-Fi," said Herkes, but a limited market. The biggest seller in this group is the hexagonal cocktail table, which is said to be selling all the time, with a gimmick. This appeals to an entirely different kind of people. The cheap cocktail table, the kind that wants good furniture and good sound. This is the kind of customer you're looking for.

In a recent poll of mass merchandised component packages by some large package phonemakers, "Another coffee table," says Herkes. "There's been a resurgence in this product, and I think it's going to die again. It's all right as long as you understand who is buying this type of product. It's not for the masses."

As to tape recorders: "We've looked closely at this area, but we haven't yet seen the item that will make it a mass market. Forgetting about the $20 machines, there have never been more than 400,000 or $50,000 recorders sold in a year, of the kind we would be interested in. Look at it this way: Can you get a pre-recorded tape? Where you can get a pre-recorded tape?

The various programs, the value, and special programs, has upped its on-air time to 24 hours.

How Much That Man in Window?

MONTGOMORY, Ala.—Playing the role of a "prisoner in the window" was the basis of a colorful promotion which has helped Knox General Television Laboratory, in Birmingham to sell a profitable extra volume of stereo phonographs as well as television.

A promotionally minded manager with a real sense of humor is Roy Redmond of the store who constructed himself a "cell" in the window of his department store. Using a heavy paper bag which could be heard for long distances, Redmond explained that he would not be able to get out of the window until a certain number of people come in to the Knapp store for a demonstration of the store's high-fidelity and stereo phonograph line.

The simple stunt was effective enough to bring in over 450 people in the space of two days, all of whom were "stuck for a demonstration" soberly informed the salesmen who waited on them. The trick allowed the customer to speak directly to curious passersby, who stop to offer their help. Using an unusual gimmick which could be heard for long distances, Roy Redmond explained that he would not be able to get out of the window until a certain number of people come in to the Knapp store for a demonstration of the store's high-fidelity and stereo phonograph line.

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February Shows New Swing To Baroque  
*Continued from page 49*

There was good reason for all the cheering. Miss Berganza possesses an extremely beautiful and disciplined voice. Capable of myriad nuance, she successfully scaled a program ranging from Handel, Cherubini, Donizetti, Rossini, Schubert, Wolf and Brahms in the first half of the program to Turina, Obradors and Falla in the second. Beyond the sheer elegance of tone, one was repeatedly impressed with the effortlessness and range of its projection.

Perhaps she spread occasion widely in the upper reaches of her voice and perhaps she was a bit too ladylike in her approach to the "Siete canciones populares espanolas" of Falla, but this was a small price to pay in exchange for the imaginative and wealth of characterization with which she endowed her entire program. She had an exceptionally sympathetic accompanist in her husband, Felix. Miss Berganza records on the condon label. JOHN HAYS

*Continued from page 51*

Paris Shop Blends Old & New  

The technology of recorded music progressed from the original Edison to the Gramophone (which used wax cylinders) to the disk record in 1901. Then it progressed to the development of electrical recording, with microphones replacing the recording horn in 1925, to the LPs of 1948 and to stereo phonograms in 1958. Heugels kept pace. As new developments occurred, they were the first to offer them to their clientele.

Top Line

With the advent of professional component equipment made available for home producing purposes, Heugels sought out the finest lines to offer his customers. Today, at Heugels, one can find the foremost component equipment. This is being displayed and demonstrated by knowledgeable audio specialists in the true U. S. sense of the word.

Their general manager, who has held this position for some 30 years, is Robert Merlin. He is literally a "walking encyclopedia" of musical knowledge. In addition he has a fine understanding and detail working knowledge of home sound equipment.

Full-Line Stock

The record operation is complete, and offers product in all categories of music from all over the world. I questioned him as to what means he used to keep current on American records and recording equipment, his reply was quick and positive, "Billboard," which he calls the "Bible," and High Fidelity magazine for component equipment information.

Bi-weekly, he conducts a concert of recorded music known as "Concert at Heugels." These are attended by invitation only, and always attracts a full house. He uses this method to introduce his customers to new record releases, and the advantages of the latest home equipment.

During its more than a century and a half in business, Heugels has survived four wars and occupations without once closing its doors. Similarly, it has survived many revolutions within its own industry by keeping pace with the demands of changing times.

The store itself is a remarkable blend of the old and new. Against the scarlet velvet opulent setting of yesterday, the latest of today's home entertainment products are displayed and demonstrated.
Bight, Young Gal Friday, with its youthful skills and ambition, is perhaps the poster child of the music industry's drive to provide better services. It's a move that has been under way for several years, with new companies like Epic, Atlantic, and Sire emerging to offer more than just music. The industry is now offering an array of services, including studio time, recording equipment, and distribution. The result is a more competitive market, which is good news for fans of all genres of music.
MOA Prepares PR Plans

CHICAGO — The grounds-ward committee for MOA, the American public relations program, has announced last week that it was going to be the first committee to be headed by a woman. This was announced by Henry Leyser, recently appointed chair- man for the women's committee, and Fred Granger, MOA managing director.

Leyser, head of Associated Coin Amusement Company, Oakland, Calif., stated that his committee would begin by polling the membership of MOA for suggestions.

He said one of the aims of his program would be to develop membership interest and participation. He reaffirmed a "grass roots" approach, such as was advocated by Granger at a recent meeting of the Illinois Coin Machine Operators Asso- ciation.

Among important projects suggested by Leyser and Granger was the development of a new MOA emblem. Granger said such an emblem could be used by members on stationery, letterheads, and all correspondence.

Seebub Sales Highest Ever

Net profit was $634,692, equal to 32 cents per share based on 1,974,504 shares outstanding. This was a gain of 34% per cent over earnings in the comparable 1963 quarter of $472,885, equal to 25 cents per share based on the 1,891,454 shares then outstanding.

Sales for first six months increased to $13,856,932 from $12,523,238 in the correspond- ing period a year ago.

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

Seebub also announced it has filed to have its stock listed on the New York Stock Exchange and may seek a listing on other exchanges. The firm is now traded on the American Stock Exchange. Granger spoke very bullishly about his company's future and had the figures to back him up. He was re-elected to the board of directors.

In recent years all earnings had been retained by the company to finance its growth. "Inasmuch as earnings have risen sharply each of the past three years, consistently with our chief to leadership in the manufacture of vending equipment, a business we entered as recently as 1960, management believes the retention of earnings in those years was the proper course to follow.

Dividend Payment Program

A dividend payment program has been instituted at this time because earnings are now sufficient for financing growth and payment of dividends. We are further encouraged by the pleasing first six-month results, which were achieved during what are generally our poorest months of the year -- the cold shareholders.

Commenting in other areas, Granger predicted that Seebub would enter the consumer mar- ket through the home instru- ment field in 1964. Although (Continued on page 62)

BROYDEAD, Wis. — Clint Pierce, one of the great old men of the coin machine industry and long-time active Manager of Opera- tors of America, was named Community Citizen of the Year by the Jaycees in his home town here recently.

Mr. Pierce is a 45-year-old veteran of the World War and has been active in public spirited citizens who have contributed so much to building a better community.

Pierce's photo along with an interesting short column were carried on the front page of the Brodhead newspaper.

The daily noted that Pierce "has served in more capacities than any other citizen in this community. He has contrib- uted to Mr. Brodhead by some newspapers and re- porters."

Pierce has been chairman of the Green County Board since 1957, and from 1950 to 1965 was manager of the county's main- tenance department. He was appointed to this post by Mr. Brodhead by some newspapers and re- porters.

Pierce has also been president of the Brodhead Chamber of Commerce, and has served on many committees in this organization, and has been a member of the Brodhead community.

"Another organization he helped to found is the Brodhead Chamber of Commerce. He has served on several com- mittees in this organization and was a booster for the local chamber of commerce."

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33 Gaining Among Mid-South Ops

By ELTON WHISENHUNT
MEMPHIS — Use of the 33 single has grown by leaps and bounds in use on juke boxes in Memphis and the Mid-South in the past year and operators foresee the day when it will completely replace the 45-r.p.m. single.

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

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

Potential Excellent

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

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

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

He states: "I first got some 33 stereo singles from Poplar Tunes Record Shop, Mr. Jim Corbin, has got one of the finest services for operators in the U. S. He's doing a terrific job.

"Anyway, I played some and they sounded terrific, and I liked the difference in quality. We put out some on the boxes and the popularity has increased and we have played more than the other singles.

"So I went in for the 33 singles. It's the best thing I've ever had. I've got 25 per cent of the records on my route in them now and I have hardly any of the old 78's at all.

"Ironically, Canale was one of the few operators who, just a few years ago, expressed doubt and disinterest about the 33 singles and said he would use more than a very small per cent of them at most.

Little LP

But now he is completely sold on the little LP. The factor seems to be the time of play element.

Whereas a customer purchases a single and has to go to a shop, Canale said he has come to the conclusion that a person who wants to hear a certain record and plays a little LP had to wait too long.

"A customer puts 50 cents in to play an album to hear a certain record and he has to go to a shop. A far company puts a dime in to play a single and has his facts.

"The other guy waits 30 minutes maybe before he hears his song.

We've had complaints from the locations about it." Canale, president of Sammons-Pennington Company, Sheffield distributor in Chicago, said: "The little LP is definitely here to stay. It develops new and more customers who have never played the jive box years ago. Now they play it because they like the music on the little LP's.

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

"Every operator in Memphis and the Mid-South is using either the 33 single or the little LP or both. We started promoting the 33 single four years ago. There is not an operator now who doesn't have the type machine that can play them."

I've noticed this upgrading in programming: When we first came out four years ago with the 'Artist of the Week' space on the phonograph, the operator would promote the sheet music and nothing else.

"Now he is changing his program to bring in more customers.

"I'm glad to see this upgrading in programming: When we first came out four years ago with the 'Artist of the Week' space on the phonograph, the operator would promote the sheet music and nothing else. Now he is changing his program to bring in more customers."

Wolf Levobitz, treasurer, of Southern Amusement Distributing Company, operator and distributor, said he has got 10 little LP's on five of his top locations.

Southern gets them from the MOSS program.

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

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

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

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

"I'm glad to see this upgrading in programming: When we first came out four years ago with the 'Artist of the Week' space on the phonograph, the operator would promote the sheet music and nothing else. Now he is changing his program to bring in more customers."

"Every operator in Memphis and the Mid-South is using either the 33 single or the little LP or both. We started promoting the 33 single four years ago. There is not an operator now who doesn't have the type machine that can play them."

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

N. Y. Guild Meet Set

NEWBURGH, N. Y. — The regular monthly meeting of the New York State Operators Guild originally scheduled for Wednesday (19) was postponed because of a storm. The Guild will hold its dinner meeting at the Washington Hotel here Wednesday (26), 7 p.m.

Recent STEREO RELEASES for Music Operators

** SEEBO LM LITTLE LP's

Pop-Instrumental

JACKIE GLEASON—Today's Romantic Hits...CAPITOL...BILLY VAUGHN—Greatest Boogie Woogie Hits...Dot

** DANCE

JORGE VAZINI—Christians In The Night...SOMETHING ELSE—Painful...JANET PEBB—She's My Car...Best Of...JIMMY McINTYRE...FELLER...JACK NORMAN—Junky Love...JERRY LAST...BARRY...JEFFREY...JACK...NIGHT...WILLIAM R. STANDARD...SISTERS OF SARAH...Helen...TOMMY LOGICAL...John...THEE JORDAN...WILLIAM R. STANDARD...SISTERS OF SARAH...Helen...TOMMY LOGICAL...John...THEE JORDAN...

** INTERNATIONAL

A Soldier's Love...MARTHA WILLIAMSON—You're A Soldier...MARTHA WILLIAMSON—You're A Soldier...MARTHA WILLIAMSON—You're A Soldier...MARTHA WILLIAMSON—You're A Soldier...MARTHA WILLIAMSON—You're A Soldier...

** ANDY WILLIAMS—The Wonderful World of Andy Williams...COLUMBIA...POP VOKAL...
Tournaments Boom
Shuffleboard Take

NEW YORK—Coin shuffleboard tournaments in all parts of the country are testimony to a resurgence of sales and customer interest in the machines. Most of the tournament activity is not haphazard, but is arranged and encouraged by manufacturers and distributors, according to Nick Melone and Sol Lipkin of American Shuffleboard Company. They believe many coin operators are still unaware of the trend and its possibilities for collections.

American's Union City, N. J. plans offers ample evidence of the resurgence of interest in the boards. The factory is working six days a week to catch up with a big backlog of orders.

The tournaments begin on a strictly local basis, seldom involving more than a few locations in a single neighborhood, but winners of these competitions then meet their counterparts from other locales. This kind of play is going on in all parts of the country. In the states of Washington and Oregon tournaments reach up to the State level and have been covered on television.

Lipkin says that his company underlines the importance of organizing local events for local tournaments. Distributors are constantly reminded of the value of such programs and can get whatever help they want from the manufacturer's national experience in fostering this activity.

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

There has been a recent upswing in coin pool tables as well as in shuffleboards, and tournament play is again a factor in the increased sales.

New York State's approval of the machines as non-gambling devices has spurred distribution in the State.
Sol Lipkin Takes Canadian Swing
NEW YORK—Sol Lipkin, of American Shuffleboard Company, left Wednesday (19) on a business trip to Canada. He is spending a week, first at R.C. Gilchrist, Ltd., in Montreal, an exclusive American Shuffleboard distributor, and then will attend the opening of R.C. Gilchrist (Quebec) Ltd.'s new quarters in Montreal.

55th Milestone Stirs Cheer at Northwestern

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

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

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

Models 39 and 50, both perfectly functional models opened in the mid-40's, while Northwestern continued to introduce new machines, and in 1959 the Golden line commemorated the firm's 50th anniversary.

With the growing popularity of jumbo ball gum and capsule machines in the mid-60's, Northwestern began to replace older units throughout the country with the Model 60, and, in the years immediately following, the company took notice of the new age of technology, with its immense appeal to the young, by bringing out the Moon Rocket, Cola Rocket and the Tab Machine not only gives a kid five balls of gum, but also starts a count- down for a brand new lunch pad and sends a miniature rocket on its course toward a lighted moon.

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

NAMA Plans State Meetings

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

Gilbert M. Ponsley, NAMA State Council secretary, announced that NAMA President Carl Millman, Automatic Merchandising Corporation, Milwaukee, Iowa, State, a Senior Vice President, J. Richard Howard, Automatic Retailers of America, Inc., Indianapolis, will alternate luncheon speakers at the meetings.

In all, NAMA will take part in 14 one-day sessions of its affiliated State councils and other State vending groups between March 21 and June 20. The NAMA State council meetings replace the former annual regional conferences conducted by NAMA since 1945.

Penny King's New Capsule

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

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

Casey Sales Mgr. Of Mar-Tab Unit

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

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

Perma-Vend Markets New Plastic Sealing Machine

CHICAGO—A new machine that automatically seals in plastic such items as photos, licenses, clipper cards, games, was introduced last week by the Perma-Vend Corporation. The firm is headed by All Cole, a 27-year vending industry veteran, who formerly headed Cole Vending Industries. Cole was responsible for developing one of the vending industries first cold drinking machines.

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

A Real Collector's Item!

All the kids want 'em

STORR S FINGER RINGS

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Vacuum plated.

Only $12.50 per M

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BULK SELLERS

25c or 50c SANITARY VENDORS

Complete line of Saniti-

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Ball gum, nuts, candy, capsule, charms, etc.

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AMERICAN CHEWING PRODUCTS

29 years of manufacturing experience

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11411 Woodlawn Ave., Chicago 30, Illinois

MARVEL'S NEW SUGGER

Accurate, Competitive Skill Scoring

A. Real Money-Maker

$5.50

1c, 5c or 10c Play (供电公司)

Sugger is sturdy-built-natural wood cabinet with polished playing surface. Die-cutting and embossing is done on the highest grade of wood, being both decorative and functional. We'll offer SUGGER at the lowest over the-counter price. Model 4, King SUGGER. 4 Nut slots. This model is in perfect balance and we'll strap it on the top and our SUGGER BUSINESS

BAKER SUGGER CO.

5625 North Southport Avenue, Chicago, Ill.

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World's Largest Selection of Miniature Charms

REVOLUTIONARY NEW DISPLAY FRONTS FOR PENCE MACHINES

Over 23 different assorted bags, each with free display front.

OBJECTS OF DESIRE

THE PENNY KING COMPANY

2534 Mission St., Pittsburgh 3, Pa.
EUROPEAN NEWS BRIEFS

Disk Shop Locations

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

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

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

Push Kenney Game

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

Mar-Matic considers particular attention to Kenney's Colorama two-player pinball, Colorama operates on the basis of matching colors as dictated by a "magic eye." The game is receiving notice in the German trade press, which comments on the high-quality construction of the game. Colorama was introduced in Germany by Geoffrey Grange, Mar-Matic's sales director, and Anthony Cole, its European representative.

W. Germans Want Disk

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

ed by the juke box wholesale trade to operators only.

This would be done by special agreements with manufacturers.

The would be austerity disks without dust covers or other frills. The government, for the disk store, operators believe it should be possible to cut the cost of records to around 70 cents, compared with the present $1.18. The operators' organization, ZOA, is negotiating with major disk makers.

Austrians in Tax Scrap

VIENNA—Austrian operators are appealing to the Austrian government for a revision of the federal and local system of taxing coin-operated games.

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

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

Swiss Trade Group

ZURICH—Switzerland's trade group, Association de la Branche Suisse des Automates (A.S.A.), is attracting wide attention on the Continent with its highly successful arbitration machinery for settling intra-trade disputes.

The A.S.A. has erected quasi-legal machinery embodied in a tribunal whose purpose it is to hear disputes. Members agree to abide by its regulations and to accept and comply with its findings.

Its operations are meshed with the laws of the canton (government) and the Federal law. In the A.S.A.'s president resides the tribunal conducts a hearing and hands down a decision, which may be appealed to a special tribunal of the A.S.A., whose ruling is final. Finest may be levied on offenders, who also stand cost of the hearing.

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

Oppose Tax Change

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

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

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

Soccer Ball Awards

MUNICH—Xaver Leenhart, a major European game producer, has turned out 10,000 soccer games in just four months. Marking its anniversary, the firm awarded gold soccer balls to its top seven distributors.

These were Heinrich Walter (Hanover), Kuepper (Stuttgart), Globo Automaten (Frankfurt), Baden Automaten (Cologne), Bayerischer Automaten Grosshandel (Munich), Rowney Automaten (Bingon), Westaf (Kassel).
Jones Buys Back
Continued from page 35
Francisco, Seattle and Honolulu.
Patrick L. O'Malley, Canteen
president, said that Jones has
signed a long-term franchise
agreement to act as distributor
for ROWE-AMPHI phonographs,
and Rowe's full line of vending
equipment, bill changers and
background music equipment.

DOUBLE 6-POCKET POOL TABLES

Features to rely on
for Profits
you can
count on

New, Attractive Design
New Type Leg Adjuster
Genuine Slate Playfields
New Operating Mechanism
and many others!
Sizes: 7'x4'6", 8'x4', 9'x3'-24"
Walnut Finish

Complete Selection of Parts and Accessories

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

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

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2 EXTRA issues for cash
Bill me later
Above subscription rates are for Continental U. S. and
Canada only.
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Mr. Coin Man

Get tomorrow's
news today.
Get fast.
Get it often. Get Billboard.

So. Dakota Distrab Has
Open House for New HQ

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

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

A three-level cement block
structure now houses the two
companies, the novelty outfit
headed by John Trucano and the
vending company by his mother,
Mrs. Janet Trucano. The firms
have a total of 5,250 square feet
for use as a shop, office, display
area and warehouse, the last
alone measuring 54 by 25 feet.
The Rapid City, S. D.,
business firm of Harry, Diet-
man and Hengel designed the
new building with close atten-
tion to the particular needs of
its occupants, incorporating
non-slip skids for movement of
equipment between levels, com-
plete fire protection system, an
air-conditioned room for storage
and preservation of candy for
 vending, and a garage with a
loading dock for all trucks.

Black Hills Novelty was es-
blished in 1934 and Automatic
Vendors about 18 months ago.
The two companies together
serve all of Western South
Dakota.
"fumble-proof"

snap-in needle cartridge

...no screws!

You can count on Rock-Ola for design simplicity!

A firm grip on profits depends on fast, easy servicing, long-term dependability.
Which is our big reason for telling you about our "snap-in" needle cartridge.
It isn't a new Rock-Ola feature. It isn't even the kind of feature most people would shout about... with so many other big features we could talk about. But it illustrates a very important point: that no matter how "insignificant" a single operative feature may seem, we've given it the same consideration we'd give, for example, to rebuilding the entire phonograph. If we can eliminate "nuts and bolts," we do it. If we can eliminate "spaghetti wiring" and improve a component by making it entirely mechanical, we do that, too.

Take our Mech-O-Matic changer. It lets you mix 33⅓, 45 rpm, stereo, monaural, and now even 7" LP records in any sequence, any bank of records... with no use of wires or complicated mechanisms. It's so simple, so entirely mechanical, you'd probably have to see it to believe it!

We could tell you more... much more about the simplicity of design... the dependability... the fast, easy servicing of our new phonographs. But why not see them all... the Rock-Ola Rhapsody II and Capri II, now at your Rock-Ola distributor's!
Seeburg Sales Hit Record High

Continued from page 55

no specific instruments were mentioned, the implication was that Seeburg was thinking seriously about home phonographs and stereo units.

In response to questions about Seeburg’s stand in the tobacco-health controversy, Coleman announced that the firm’s cigarette machine volume accounted for less than 3 per cent of its total sales.

Coleman said that Seeburg is having excellent success with its service school policy and that currently enrollment is booked five months in advance.

Coleman also noted that Seeburg was experiencing “significant progress in Europe.” He noted that in England, the coin-operated phonograph was more accepted than in the U. S.

The annual meeting was attended by the appearance of John Gilbert, described by daily papers as a “professional dis-sident stockholder.”

Gilbert, along with a handful of others, questioned everything from why the annual report did not have a table of contents to why options were being offered to certain directors and officers.

To Coleman’s credit, the meeting nevertheless managed to move along swiftly, and questions were answered with remarkable aplomb.

Gilbert ended up complimenting Coleman on the dividend, though it was “small one to start.” Coleman noted that Seeburg would be as generous with its dividend as possible but that at no time should shareholders forget that the most important thing was growth.

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Order From Your United Distributor Today!
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Dinner time for ROWE AMI music

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ALL MACHINES LIKE NEW GUARANTEED CLEAN & CHECKED
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Bally MONTE CARLO
Bally MONTE CARLO
Guaranteed like new
from every angle
MUSHROOM-BUMPER is a player-pleasing TARGET
designed to fill coin-boxes with repeat-play cash month after month

DOUBLE HOLD-OVERS attract big repeat play
Lit letters remain lit, from game to game, until BIG WIN is completed, lighting next number of Special build-up feature. Numbers remain lit, from game to game, until all 10 light to score Specials. Double hold-overs insure big repeat play, top earnings. Win big with the Big Win Feature. Get MONTE CARLO today.

See your distributor or write BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS, 60618, U. S. A.

Advertising Tapes
On Coin Phonos
VIENNA — Commercial announcements up to seven seconds long can be heard between records on any juke box by installing a new Austrian tape device. The tape switches on automatically after every selection, plays the spot announcement, then automatically switches off. One tape holds up to 100 slogans, the first one on the tape automatically following the last. It is possible to fit the device with a counter to keep an accurate count of the number of plays for each announcement.

Say You Saw It in Billboard
means BIG MONEY for operators 
with new Bally®

NOW DELIVERING United’s Fabulous
BANK POOL
Order From Your United Distributor Today!
UNITED MANUFACTURING CO.
Chicago, Ill. 60618

Dinner time? 
Dinner time for ROWE AMI music

LOOK TO ROSEN 64
ALL MACHINES LIKE NEW GUARANTEED CLEAN & CHECKED
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World’s Largest ARCADE Inventory GAMES VENDING MUSIC RIDES
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PATRONS CAN HEAR THE DIFFERENCE BETWEEN THIS WURLITZER AND ANY OTHER PHONOGRAPH. OPERATORS CAN SEE IT...EVERY TIME THEY OPEN THE CASH BOX. IT'S A WONDERFUL SIGHT.

WURLITZER 2800 Makes the Swing to Higher Earnings

THE WURLITZER COMPANY • 108 Years of Musical Experience • NORTH TONAWANDA, N. Y.
Columbia Records sets the selling mood with a concentrated consumer-oriented campaign to back up this powerful new lineup of star-studded albums.

Look for such exciting in-store promotions as a 30" x 40" 4-color poster, attention-catching window streamers and an elaborate newspaper ad campaign

ON COLUMBIA RECORDS

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CL 2120/CS 8920

CL 2108/CS 8908

CL 2154/CS 8954

CL 2141/CS 8941

CL 2116/CS 8916

CL 2118/CS 8918