



The Cash Box Top 100's Publishers

(Top 100 titles listed Alphabetically
See card for artist and label credit)

AFRICAN WALTZ	83	LIKE LONG HAIR	44
(Jazz Standard BMI)		(Maverick, Trinity BMI)	
AIN'T IT BABY	72	LING TING TONG	95
(Jobete BMI)		(St. Louis BMI)	
APACHE	6	LITTLE BOY SAD	70
(Regent BMI)		(Cedarwood-BMI)	
ARE YOU SURE	92	LITTLE MISS STUCK-UP	58
(Burlington ASCAP)		(Planetary ASCAP)	
*A SCOTTISH SOLDIER	99	LITTLE PEDRO	74
(Jaro BMI)		(Dreamland BMI)	
ASIA MINOR	18	LONELY BLUE NIGHTS	82
(Barbro ASCAP)		(Figure BMI)	
BABY BLUE	17	*LOVE OR MONEY	100
(Greta BMI)		(Jamie BMI)	
BABY SITTING BOOGIE	67	LUCKY OLD SUN	96
(Herb Reis BMI)		(Robbins ASCAP)	
BLIZZARD	65	MERRY-GO-ROUND	50
(Red River BMI)		(Jobete BMI)	
BLUE MOON	1	MODEL GIRL	37
(Robbins ASCAP)		(Alan K BMI)	
BONANZA	84	MOTHER-IN-LAW	3
(Livingston & Evans ASCAP)		(Minit BMI)	
BRASS BUTTONS	54	MY THREE SONS	38
(Dundee BMI)		(Don-Michael BMI)	
BUMBLE BOOGIE	47	*NEXT KISS	100
(Martin ASCAP)		(Plan Two, Moorpark ASCAP)	
BUT I DO	4	ON THE REBOUND	7
(Arc BMI)		(Cigma BMI)	
BYE BYE BABY	49	ONCE UPON A TIME	30
(Jobet BMI)		(Mercedes BMI)	
CALCUTTA	55	ONE EYED JACKS, THEME FROM	40
(Pincus-Symphony House ASCAP)		(Famous ASCAP)	
CALIFORNIA SUN	85	ONE MINT JULEP	20
(Tyrol, Lloyd, Logan BMI)		(Progressive, Regent BMI)	
*CONTINENTAL WALK	68	PLEASE LOVE ME FOREVER	10
(Roosevelt, BMI)		(Ricky BMI)	
DADDY'S HOME	41	PLEASE TELL ME WHY	23
(Keel BMI)		(Lena SESAC)	
DEDICATED TO THE ONE I LOVE	12	PONY EXPRESS	86
(Armo-BMI)		(Conley ASCAP)	
DIXIE, THEME FROM	43	PONY TIME	16
(Lindane BMI)		(Alan K BMI)	
DON'T WORRY	19	PORTRAIT OF MY LOVE	31
(Marty's BMI)		(Piccadilly BMI)	
EBONY EYES	33	RUNAWAY	2
(Acuff-Rose-BMI)		(Vicki, McLaughlin BMI)	
EXODUS	76	SECOND TIME AROUND	56
(Chappell ASCAP)		(Miller ASCAP)	
FELL IN LOVE ON A MONDAY	53	SHU RAH	34
(Travis BMI)		(Travis BMI)	
FIND ANOTHER GIRL	21	SLEEPY-EYED JOHN	60
(Conrad BMI)		(Vanguard BMI)	
FOOLIN' AROUND	78	SOME KIND OF WONDERFUL	27
(Central BMI)		(Aldon BMI)	
FOR MY BABY	63	SPANISH HARLEM	42
(Play BMI)		(Progressive, Trio BMI)	
FROGG	81	SURRENDER	8
(Bigareff BMI)		(Elvis Presley BMI)	
FUNNY	39	TAKE GOOD CARE OF HER	15
(Jeneva-Just)		(Paxton-Recherche ASCAP)	
GEE WHIZ (Look At His Eyes)	24	TENDERLY	52
(East BMI)		(Morris BMI)	
*GIRL OF MY BEST FRIEND	97	THAT'S IT—I QUIT—I'M MOVIN'	28
(Elvis Presley BMI)		ON	
*GLORY OF LOVE	98	(Planetary ASCAP)	
(Shapiro-Bernstein ASCAP)		THERE'S A MOON OUT TONIGHT	71
GREAT IMPOSTER	87	(Robb-Ann BMI)	
(Southdale & Northern ASCAP)		THINK TWICE	9
HALF WAY TO PARADISE	80	(Play BMI)	
(Aldon BMI)		TO BE LOVED (FOREVER)	62
HAPPY BIRTHDAY BLUES	46	(Gele BMI)	
(Blue Indigo BMI)		TONIGHT I FELL IN LOVE	36
HEARTS OF STONE	51	(Halkay BMI)	
(Regent BMI)		TONIGHT MY LOVE, TONIGHT	13
*HELLO WALLS	79	(Spanka BMI)	
(Pamper BMI)		TOUCHABLES	69
HIDE AWAY	73	(Rori BMI)	
(Sonlo BMI)		TRIANGLE	93
HOP SCOTCH	91	(Good Songs BMI)	
(Trinity BMI)		TREES	57
100 POUNDS OF CLAY	5	(Schirmer & Vogel ASCAP)	
(Gil BMI)		TRUST IN ME	32
I DON'T WANT TO CRY	61	(Advance ASCAP)	
(Ludix BMI)		*UNDERWATER	77
I'LL JUST HAVE A CUP	88	(Dixsil BMI)	
OF COFFEE		WALK RIGHT BACK	22
(Mixer BMI)		(Cricket-BMI)	
I'M IN THE MOOD FOR LOVE	59	WATUSI	35
(Robbins ASCAP)		(Arc BMI)	
I TOLD YOU SO	89	WHAT'D I SAY	66
(Sequence ASCAP)		(Progressive BMI)	
I'VE TOLD EVERY LITTLE STAR	11	WHEELS	25
(T. B. Harms ASCAP)		(Dundee BMI)	
I PITY THE FOOL	75	*WHERE I FELL IN LOVE	94
(Lion BMI)		(Maureen BMI)	
JUNGLE DRUMS	90	WHERE THE BOYS ARE	26
(E.B. Marks BMI)		(Aldon BMI)	
JUST FOR OLD TIME'S SAKE	29	YOU CAN DEPEND ON ME	14
(Aldon BMI)		(Peer Int'l BMI)	
*LA CHARANGA	100	YOU CAN HAVE HER	45
(Mansion ASCAP)		(Big Billy BMI)	
LAZY RIVER	48	YOUR ONE AND ONLY LOVE	64
(Peer Int'l BMI)		(Pearl BMI)	

*Asterisk indicates first appearance on Top 100



ENGLAND

A healthy upward trend in the sales of records is revealed by the Board of Trade figures for 1961. Valued at 1,643,000 pounds, sales were 20 per cent more than in the first month of last year and 3 per cent more than the previous highest January sales achieved in 1958. However, export sales continued to decline and were 6 per cent less than in January 1960. While 8 per cent more 45 r.p.m. disks were produced than in January last year production of 33 r.p.m. disks remained unchanged. Production of 78 r.p.m. disks continued to drop by 38 per cent.

Pye Records has launched a new label on the British market—Piccadilly. Borne of necessity owing to the enormous growth of the Pye label, Piccadilly will be treated entirely independent with a separate exploitation team headed by Ian Ralfini. Although most of the artists and material for release on Piccadilly will be taken from leased tape produced by independent production companies individual artists will later be signed. First single releases are "Crazy Mixed Up Kid" by Joe Brown and "Code Of Love" by Ronnie Hall. Release date is April 14.

Louis Benjamin, assistant general manager of Pye, returned from his American trip much impressed with the enthusiasm and activity of stateside independents, particularly their exploitation methods. He much appreciated the interest shown by American executives during exchanges of ideas concerning our two markets and now has a much clearer idea of American thinking. Benjamin feels that any progressive English company would always find plenty of scope for business with the States. As a result of his trip the following British recordings will be released in America. "Samantha" by Kenny Ball and "Dream Harbour" by Gary Mills—both on Jamie; Petula Clark's "Something Missing" and Joe Brown's "Shine"—both on Warwick, "Midi-Midinettes" by Joe Henderson (Kapp) and "Warpaint" by The Brook Brothers (London).

Sid Nathan, president, and Hal Neely, general manager, of King Records of America, together with the company's attorney and station relations manager, Jack Pearl, and Saul Halper, were in London via Paris and Frankfurt. On the continent they had meetings with Bernard Taylor (Odeon)—King's French distributors; Paul Montoya (Eurpac)—representatives of King Records to the U.S. Forces in Germany; Ted Cross of Pathe-Marconi (EMI Group) and Rudi Revil of Editions Tropical which looks after King's publishing interest in France. They were joined in Paris by Dr. Veder and Conrad Wirtz of Electrola—distributors for King in Germany and Austria. A highlight of their London visit was a specially convened meeting, under the chairmanship of Mr. R. Dawes, at EMI's Manchester Square headquarters. Those attending were L. G. Wood (managing director), Roland Rennie and A. M. Smith, of EMI; P. F. Gardiner Hill, G. Alexander and Harry Walters of EMI international division, Hank Stibbe (Holland), John Paul (Denmark), Ivan Nordstrom (Sweden) and Emile Garin (Belgium) who handle the King and Bethlehem repertoire in their respective territories. The European tour was designed to develop closer liaison and co-ordination of functions with members of the EMI group and to more effectively expose the King repertoire. As a result of the visit, King will release certain material, both singles and albums, from EMI's U.K. and Continental companies in the States. King's European music publishing outlet, Lois Ltd., is handled in the UK by Jimmy Phillips of Peter Maurice.

Harry Walters, of EMI pop repertoire international division, recently returned from six weeks in Africa investigating the effectiveness of their pop operation there. Of the record scene generally, Walters reports that in a market wide open for expansion a major problem is that, despite an all out effort, manufacturers have so far failed to bring about a switch in sales from 78 r.p.m. to 45 r.p.m. disks. Distribution also presents a major difficulty in view of the long distances involved and to minimize the cost of breakages it is virtually important that 78's should be superseded as soon as possible. Another problem is the lack of any authoritative hit parade. This, at present, is based on requests received by dj's of the local stations and Walters urged the industry to instigate a hit parade based on dealers returns of record sales. Recordings by top American and British artists of the caliber of Elvis Presley, Cliff Richard and Connie Francis are in great demand. These artists realize sales of 12,000-15,000 in a territory where 8,000-10,000 is normally considered a good sale. It is hoped that the success of the present Cliff Richard-Shadows tour will encourage African consolidated theatres to consider inviting more top line British artists. Walters, via The Cash Box, extends his thanks to members of the industry whom he met for their wholehearted co-operation during his visit.

It was a pleasure to meet Peter F. Baumberger of RCA Victor's international division, New York, during his recent visit to London. He was later joined by vice-president J. Reist, and after discussions concerning future plans of RCA Great Britain Ltd., the two men left for Rome and Bombay. They plan to return to London at the end of April.

While in New York earlier this year, Harold Fields of Fields Music London, concluded a deal with Mickey Glass and Dee Belline of Perry Como's Roncom Music to represent them in England and the continent of Europe. Having been associated with Roncom Music for several years Fields has acquired the copyrights of much material recorded by Como. This will now be transferred to the newly formed Roncom Music Co., establishing a catalog of some 80 songs. First numbers to be handled under the new agreement are "When You And I Were Young, Maggie" and "Especially For The Young" both from Como's latest LP "For The Young At Heart," to be released here on RCA.

Noel Rogers of Dominion Music currently in the States for discussions with Mike Stewart of Dominion Music, New York, and the personnel of United Artists whose catalog he handles in the UK. Rogers is also visiting Hollywood for the 33rd Annual 'Oscar' show of AMPAS for which "Never On Sunday," published here by United Artists, has been nominated. Rogers has recently acquired the American song "Little Lonely One."

Felix Stahl, musical director of Stockholm Musik Produktion in London for discussions with English publishers including Harry Lewis of Marlyn Music, publishers of "Are You Sure," for which Stahl has the Scandinavian rights.

Tin Pan Alley Music has the American hit, "100 Pounds Of Clay," via Gil Music. With the lyrics of the original version banned by the BBC, Craig Douglas has waxed two versions—both released on Top Rank. Agent and manager Bunny Lewis possibly bringing Johnny & The Hurricanes to London in September.

Teddy Holmes of Chappells, publishers of "Exodus," looking forward to meeting the composer, Ernest Gold, arriving here from the States for the film's London premiere May 9. The number currently released here by Ferrante & Teicher (London), Semprini (HMV), Mantovani (Decca), Michael Freedman (Orion), International Pop Orchestra (Columbia) and Pat Boone—vocal version (London). RCA releases the original LP sound track in May. An LP by The Hollywood Studio Orchestra on London due in June. Chappells handles the fast-climbing "On The Rebound"—original Floyd Cramer waxing issued on RCA with a cover version by Ken Jones on Parlophone. Forthcoming musicals

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