

By IRVING DESFOR
AP Newsfeatures

As the year 1960 comes to an end and a new year beckons, the photographic annuals make their appearance with selections of noteworthy pictures and photographic personalities of the year past.

These books make wonderful little worlds into which a camera fan can retreat to browse, explore and marvel. They can transform a long winter evening or an otherwise lazy Sunday afternoon into a photographic global exploration and session with some of the world's noted cameramen.

They also can solve the problem of what to get for photo fans for Christmas since they appeal to and inspire all of them no matter what camera or equipment one may own or what type of pictures he takes. The choice,

too, is literally world-wide since besides the well-known American annuals from U.S. Camera and Popular Photography, we have the British "International Photography Year Book, 1961," (St. Martin's Press, N.Y.), the Japanese "Photography of the World," (Ziff-Davis, N.Y.) and "The German Photographic Annual," (Amphoto, N.Y.).

Probably the most ambitious project of all is U.S. Camera's 25th anniversary edition, "The Picture Universe, 1961" edited by Tom Maloney (Holt, Rinehart and Winston, N.Y.). A 33-page section is devoted to individual capsule reviews, in words and pictures, of each of the preceding 25 annuals. There's a rich memory harvest in the quarter-century survey as people and memorable events parade quickly by.

A remarkable technical achieve-

ment is brought to us in a four-foot, fold-out color panorama of Switzerland taken by Emil Schulthess. The dawn to dusk composite photograph was shot in 24 sections, each turned 15 degrees, from a specially built photo tower on a mountain near Lucerne, the geographical center of Switzerland. He made 42 trips up the mountain top to find one day with proper atmospheric conditions suitable for a 360 degree color photograph. It took the whole day to shoot.

In the "1961 Photography Annual," (Ziff-Davis, N.Y.), the editors' selection of the year's best pictures comprise a 78-page section. This must be high-fashion photographer Irving Penn's year for public recognition for a portfolio from his new book, Moments Preserved, is also displayed in this volume.

Spotlights are also focused on photographers John Bryson, Ken Heyman, Rolf Winkvist, Robert Capa and Masaya Nakamura.

Bryson is a magazine editor who became a successful freelance cameraman. We are shown how he coped with a variety of assignments this past year. Heyman, another freelancer, shows us a small sample of a picture story on Nigeria, used when that nation became independent. Winkvist, a versatile Swedish professional, presents a portfolio of beautiful women. Capa, a combat photographer who died in action in Indo-China, is represented by some of his famous war photographs which are now being exhibited in the U.S. and abroad. Nakamura, one of the new Japanese school of photography, has made a successful specialty of figure studies.

Other features of the annual are a section on advertising photography, examples of camera abstractions from the Museum of Modern Art's exhibition, prize winners from some of the year's photo contests, and notes on each photograph in the book which are reproduced in miniature for easy identification.

Arrogant Philip, Slothful Tony Targets Of Barb

LONDON (AP)—Prince Philip was publicly accused today of being "openly arrogant" and his brother-in-law Antony Armstrong-Jones rapped for taking life too easy since he married Princess Margaret.

The criticisms came from the barbed pen of one of Britain's most widely read columnists, William Neil Conner, who writes in the Daily Mirror under the pseudonym Cassandra.

Prince Philip is "immensely and publicly charming," Cassandra wrote of Queen Elizabeth's husband.

But he added: "In addition to possessing this theater royal, Drury Lane, glamor, he is openly arrogant, and occasionally an expert in the deadly art of being able to offend and get away with it most of the time."

Princess Margaret's husband was described as one of the Jones boys "and therefore has a bank balance of good will in every home in the land because of his name."



LIKE MOTHER, LIKE LAMB. The same quizzical look from a ewe and her lamb greeted photographer August Sycholt when he snapped this picture. It appears in the British "International Yearbook, 1961," edited by Normal Hall.

Percussion Disc: Instinct Pays Off

By DICK KLEINER
Newspaper Enterprise Assn.

NEW YORK (NEA)—There is about Enoch Light the air of a prophet—and, happily, he's lived to see his words come true.

He was without honor in his own company and even in his own family when he suggested that what the record business needed was an album of percussion-type music, designed primarily for stereo listeners.

"My wife told me I was nuts," says Light. "My partners wouldn't go along with me; in fact, I had to pay for the first one myself, and it cost \$37,000 to make. When the first one was finished, I played it for the dis-

Command, which takes its name from "command performance." It's an appropriate name.

Friends of the late Johnny Horton ("The Battle of New Orleans," "North to Alaska," etc.) will be happy to learn that his widow seems to be taking his death with serenity. Her first husband, Hank Williams, also was killed in an automobile accident.

Horton, recognized as one of the gentlemen in pop music, was in the process of expanding his career at the time of his death. He was going in for pop, rather than country music, and planned an acting career in TV Westerns, too. Strangely, he wasn't afraid of cars—the only fear in his life was bears.

It isn't often that a record comes out with a guarantee of a million sales. As a matter of fact, there have only been 520 million-sellers in the history of the record business.

But there's one this season which is assured of not only a million sales but considerably more than that. This is a special LP record of Christmas carols which you can get with a holiday two-carton set of one of the major cigarettes. And the 1,800,000 copies pressed are already sold to the nation's tobacco dealers. It remains to be seen whether the quartet which sings the songs is actually credited with a gold record or not. At least, they should get a gold cigarette.

Dick's picks: Two good songs from the new musical "Wildcat" are the best of the week: On RCA, Rosemary Clooney sings "What Takes My Fancy" and Sam Fletcher does "Tall Hope." Others: "Exodus" (Ferrante and Teicher, UA); "One Is a Lonesome Number" (Joe Williams, Roulette); "Wimoweh" (Kitty White, Dot); "The Magnificent Seven" (Al Caiola, UA); "Suzie Wong" (Tommy Edwards, MGM); "Before I Fall in Love Again" (Clyde McPhatter, Mercury); "A Perfect Love" (Frankie Avalon, Chancellor).

New, perfect-stereo albums that are exciting include a new label, Fortissimo, with some beautiful sound on four releases ("Jets," "Banjo Polkas," "Pipe Organ" and "Racing Cars") but the material doesn't equal the sound quality; Westminster has a test record, "Testing Testing Testing," which helps with stereo and regular hi-fi equipment; Medallion's "The Sound of Hollywood" has lovely arrangements of movie theme music; Grand Award has two good records of Latin-American rhythms—"Happy Time Chas" and "A Bunch of Bongos."

The Carlsbad Caverns of New Mexico never have been completely explored.



Enoch Light Johnny Horton tributors and they gave me orders for about 100."

Despite that miserable start, Light says within two weeks "Persuasive Percussion" was a hit. They couldn't keep up with the demand.

Since then, Light's Command label has issued several others—"Provocative Percussion" and more—and they've all sold well. Imitators have leaped into the field, and the percussion albums are now one of the biggest album sellers in the business.

Light defines his albums as "musical excitement," and he says the reason Command is the biggest producer in the field, despite the copiers, is two-fold. "First," he says, "is musicianship. I won't record an album unless I can get exactly the men I want. Then there is care of production. We make a tape and then a master, but most companies cut the master automatically. Not me—I do the master over and over, until I'm satisfied. Sometimes, I've thrown out entire sessions because they weren't right."

Enoch Light has been in music for years, in everything from the pit of a burlesque house to the violin section of a symphony orchestra. He was perhaps best known leading a dance band but he gave that up eight years ago. "I had had it," he says. "I just decided it was time to do something else, so I quit. I liked the recording business, so I served my apprenticeship in a small company to learn the business. I made no money and took a lot of abuse."

Out of that experience came his Grand Award company, and now



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