



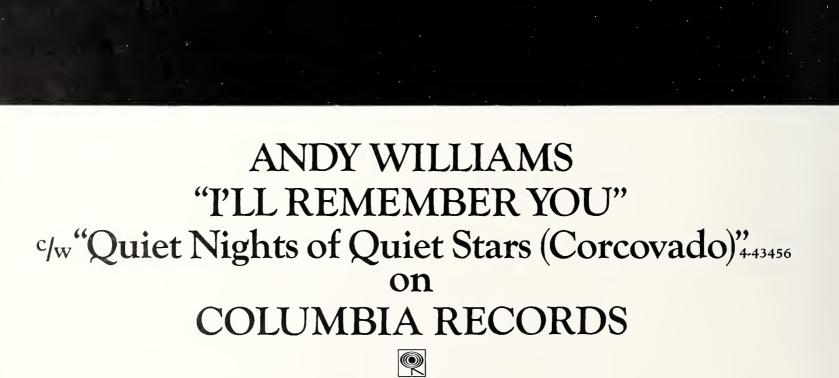
FRANK SINATRA'S TWENTY-FIFTH ANNIVERSARY IN THE RECORDING WORLD IS HERALDED BY CASH BOX IN THIS WEEK'S ISSUE WITH A SPECIAL COMMEMORATIVE SECTION BEGINNING ON PAGE 41.



Man at work selling his exciting new single.

thur al Al

William the participation





FOUNDED BY BILL GERSH

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FOUND MONEY

Oldies are still goodies in the singles field. Labels with a happy hit past are enjoying surprisingly strong sales on those "golden" hits. While the rosy picture includes the out-and-out teen classics ("Earth Angel" by the Penguins, for example), the entire pop music spectrum is also involved, with business humming for general pop, blues and country winners of yore.

On the juke-box front, the demand is reported as significant for the specialty lines that cater to the demand for encore material. Of course, yearsback singles hits always have found fertile pastures following their period of national sales impact. But, today these same fertile pastures are also accommodating a more varied clientele, both in types of sounds (from rock to "good music," from vocal to instrumental, etc.) and those selections of even moderate hit sales activity.

The story is similar on the retail front. Hits long removed from the charts continue to show weekly sales stamina, not, of course, on the level of current chart material, but certainly of a strength to be more than just of a passing interest to the trade.

Radio, too, is responding to the oldie boom by consistent exposure to teenadult successes of recent vintage, even providing a little corner throughout the programming day for a revival of past favorites.

What is influencing this fairly recent demand for all sorts of past successes? We believe a key to the answer can be found in the phrase "all sorts of past successes." We have often commented on the great variety of musical sounds that seem to be making the grade. Greater variety of success means greater all-market appeal. With a backlog of varied hit sounds to choose from, juke-box operators, for instance, can fill their machines with bona-fide hits that can attract a wide range of customer tastes and age groups.

This variety among singles hits of more recent vintage also has its psychological consequences. Pure rock 'n roll hits of the past certainly have their sentimental value among young adults; today, the more mature record buyer can give vent to nostalgia through any one of many middle-of-the-road records that have made the grade in recent years, and welcome them back (e.g. on juke-boxes, through retail purchases) without any "doing something silly" qualms. To the latter, the middleof-the-road hits still have as much artistic and sentimental meaning as disks appealing to those who com-posed the great Swing Era market.

This is all, in our view, a very healthy state for the music business to be in. Rather than depend on a more or less single sound concept to rely on, it can produce any number of various pop sounds with the realization that there are folks out there to absorb them. And if they make it big, what they really amount to is "catalog" sales on the singles level—and sales, by the way, that require a minimum of administrative functions to come by. These dates, in short, are found money!

The acceptance of oldie hits on the juke box and retail levels is exciting evidence of a business that can rely on its past achievements for future sales success, in addition to fresh dates.

sh Box Cash Box TOP!

PIN-UP SHEET **DECEMBER 4, 1965**

YOU'VE BEEN CHEATING

THE REVOLUTION KIND

THINK

SHE'S JUST MY STYLE

HARLEM NOCTURNE

MY McCRACKLIN-Imperial-

I WON'T LOVE YOU ANYMORE ALESLEY GORE-Mercury-72513 86

arrot-9801

I'VE GOT TO BE SOMEBODY JOE ROYAL-Columbia-43465

A SWEET WOMAN LIKE YOU

-Capitol-5542

I WANT TO MEET HIM \$\phi ROYALETTE5-MGM-13405

THE DUCK

THUNDERBALL

SPANISH EYES APTING

11/27 11/20

88

84

87

73

81

100

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75

85

86

		11 27	11/20
	TURN! TURN! TURN!	5	7
2	LET'S HANG ON FOUR SEASONS-Philips-40317	4	6
3	I HEAR A SYMPHONY SUPREMES-Motown-1083	2	1
4	1-2-3 LEN BARRY-Decca-31827	1	2
3	A TASTE OF HONEY HERB ALPERT'S TIJUANA BRASS-	'	~
6	A & M-775 RESCUE ME	6	9
7	FONTELLA BASS-Checker-1120	3	5
8	SJAME5 BROWN-King-6015 OVER & OVER	11	15
9	DAVE CLARK FIVE-Epic-9863	9	19
10		7 NYM	3 ORE
1	SHANGRI-LAS-Red Bird-1043	18	38
12	☆McCoys-Bang-511	20	46
13	☆DEAN MARTIN-Reprise-0415 SOMETHING ABOUT YOU	14	16
14	☆FOUR TOPS-Motown-1084 YOU'VE GOT TO HIDE YOU	17 D	25
14	LOVE AWAY SILKIE-Fontana-1525		20
15	RUN, BABY RUN	16	20
16	₩NEWBEATS-Hickory-1332	15	17
17	AMSEY LEWIS TRIO-Cadet-5522	22	49
18	MARVIN GAYE-Tamla-54122		10
19	CEDDY ARNOLD-RCA Victor-8679	24	34
20		25	35
21	THE TOYS-Dynavoice-209	8	4
22	MIRACLES-Tamla-54123	21	24
23	☆WONDER WHO-Philips-4324 PUPPET ON A STRING	30	60
24	☆ELVI5 PRESLEY-RCA Victor-447 MAKE IT EASY ON YOURSE	31 LF	48
25	WALKER BROSSmash-2000 EVERYONE'S GONE TO THE	24 MO(34)N
26	☆JONATHAN KING-Parrot-9774	12	12
27	☆TURTLES-White Whale-224	29	36
28	TEMPTATIONS-Gordy-7047	19 SE	18
20	FLY UP YOUR NOSE		
29	Columbia-43388	28	29
30	☆RONNIE DOVE-Diamond-191 I'M A MAN	34	43
31	☆YARDBIRDS-Epic-9857 MYSTIC EYES	35	44
32	☆THEM-Parrot-9796	38	47
-	ANIMALS-MGM-13414	36	45
33	LET'S GET TOGETHER ☆WE FIVE-AM-784	43	57
34	YESTERDAY ☆BEATLES-Capitol-5498	13	8

35	(ALL OF A SUDDEN) MY		
36	HEART SINGS	37	42
37	AROY ORBISON-MGM-13408	40	50
38	JUST A LITTLE BIT	46	82
39	SUNDAY AND ME	42	52
	☆JAY AND AMERICANS United Artists-948	50	76
40	ONE HAS MY NAME ☆BARRY YOUNG-Dot-16756	49	63
41	KEEP ON DANCING GENTRYS-MGM-15579	23	13
42	HERE IT COMES AGAIN ☆FORTUNES-Press-9798	45	55
43	EBB TIDE ☆RIGHTEOUS BROSPhilles-130	63	_
44	YOU'RE THE ONE	26	11
45	RUSTY BELLS	39	30
46	SOUNDS OF SILENCE	37	50
47	☆SIMON & GARFUNKEL- Columbia-43396 RING DANG DOO	58	84
	☆SAM THE SHAM AND PHARAOHS- MGM-13397	32	28
48	PRINCESS IN RAGS ☆GENE PITNEY-Musicor-1130	61	72
49	MOTHER NATURE & FATHE BROOK BENTON-RCA Victor-3526	R TI/	ME 76
50	THE LITTLE GIRL I ONCE KN BEACH BOYS-Capitol-5540	IEW	_
51	'ROUND EVERY CORNER		
		17	22
52	☆PETULA CLARK-Warner Bros5661 JEALOUS HEART	47	23
52 53	JEALOUS HEART CONNIE FRANCIS-MGM-13420 ROAD RUNNER	72	_
	JEALOUS HEART ☆CONNIE FRANCIS-MGM-13420 ROAD RUNNER ☆GANTS-Liberty-55829 HE TOUCHED ME		23 — 41
53 54	JEALOUS HEART CONNIE FRANCIS-MGM-13420 ROAD RUNNER GANTS-Liberty-55829 HE TOUCHED ME A3403 COLUMBIA STREISAND-Columbia- 43403	72	_
53 54 55	JEALOUS HEART CONNIE FRANCIS-MGM-13420 ROAD RUNNER CANTS-Liberty-55829 HE TOUCHED ME ABARBRA STREISAND-Columbia- 43403 TRY ME CJAMES BROWN-Smash-DJS 8	72 48	— 41
53 54	JEALOUS HEART ☆CONNIE FRANCIS-MGM-13420 ROAD RUNNER ☆GANTS-Liberty-55829 HE TOUCHED ME ☆BARBRA STREISAND-Columbia- 43403 TRY ME	72 48 56	
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53 54 55 56	JEALOUS HEART ☆CONNIE FRANCIS-MGM-13420 ROAD RUNNER ☆GANTS-Liberty-55829 HE TOUCHED ME ☆BARBRA STREISAND-Columbia- 43403 TRY ME ☆JAMES BROWN-Smash-DJS 8 CLEO'S BACK ☆LITTLE JUNIOR WALKER- SouI-35013 SEE SAW ☆DON COVEY-Atlantic-2301 I FOUND A GIRL	72 48 56 66 53	41 54 77 37
53 54 55 56 57	JEALOUS HEART ☆CONNIE FRANCIS-MGM-13420 ROAD RUNNER ☆GANTS-Liberty-55829 HE TOUCHED ME ☆BARBRA STREISAND-Columbia- 43403 TRY ME ☆JAMES BROWN-Smash-DJS 8 CLEO'S BACK ☆LITTLE JUNIOR WALKER- Soul-35013 SEE SAW ☆DON COVEY-Atlantic-2301 I FOUND A GIRL ☆JAN & DEAN-Liberty-55833 YOU DON'T HAVE TO BE SO	72 48 56 66 53 70 57	41 54 77 37 78 39
53 54 55 56 57 58	JEALOUS HEART ☆CONNIE FRANCIS-MGM-13420 ROAD RUNNER ☆GANTS-Liberty-55829 HE TOUCHED ME ☆BARBRA STREISAND-Columbia- 43403 TRY ME ☆JAMES BROWN-Smash-DJS 8 CLEO'S BACK ☆LITTLE JUNIOR WALKER- Soul-35013 SEE SAW ☆DON COVEY-Atlantic-2301 I FOUND A GIRL ☆JAN & DEAN-Liberty-55833 YOU DON'T HAVE TO BE SO ☆LOVIN' SPOONFUL-Kama-Sutra-205 A TIME TO LOVE	72 48 56 66 53 70 57 76	41 54 77 37 78 39 89
53 54 55 56 57 58 59	JEALOUS HEART ☆CONNIE FRANCIS-MGM-13420 ROAD RUNNER ☆GANTS-Liberty-55829 HE TOUCHED ME ☆BARBRA STREISAND-Columbia- 43403 TRY ME ☆JAMES BROWN-Smash-DJS 8 CLEO'S BACK ☆LITTLE JUNIOR WALKER- Soul-35013 SEE SAW ☆DON COVEY-Atlantic-2301 I FOUND A GIRL ☆JAN & DEAN-Liberty-55833 YOU DON'T HAVE TO BE SO ☆LOVIN' SPOONFUL-Kama-Sutra-205 A TIME TO LOVE ☆LOU JOHNSON-Big Top-101 FLOWERS ON THE WALL	72 48 56 66 53 70 57 76 65	 41 54 77 37 78 39 89 67
53 54 55 56 57 58 59 60	JEALOUS HEART ☆CONNIE FRANCIS-MGM-13420 ROAD RUNNER ☆GANTS-Liberty-55829 HE TOUCHED ME ☆BARBRA STREISAND-Columbia- 43403 TRY ME ☆JAMES BROWN-Smash-DJS 8 CLEO'S BACK ☆ILITTLE JUNIOR WALKER- SouI-35013 SEE SAW ☆DON COVEY-Atlantic-2301 I FOUND A GIRL ☆JAN & DEAN-Liberty-55833 YOU DON'T HAVE TO BE SO ☆LOVIN' SPOONFUL-Kama-Sutra-2015 A TIME TO LOVE ☆LOU JOHNSON-Big Top-101 FLOWERS ON THE WALL ☆STATLER BROSColumbia-43315 OUR WORLD	72 48 56 53 70 57 76 65 80	41 54 77 37 78 39 89 67 92
53 54 55 56 57 58 59 60 61	JEALOUS HEART ☆CONNIE FRANCIS-MGM-13420 ROAD RUNNER ☆GANTS-Liberty-55829 HE TOUCHED ME ☆BARBRA STREISAND-Columbia- 43403 TRY ME ☆JAMES BROWN-Smash-DJS 8 CLEO'S BACK ☆LITTLE JUNIOR WALKER- Soul-35013 SEE SAW ☆DON COVEY-Atlantic-2301 I FOUND A GIRL ☆JAN & DEAN-Liberty-55833 YOU DON'T HAVE TO BE SO ☆LOVIN' SPOONFUL-Kama-Sutra-205 A TIME TO LOVE ☆LOU JOHNSON-Big Top-101 FLOWERS ON THE WALL ☆STATLER BROSColumbia-43315 OUR WORLD ☆JOHNNY TILLOTSON-MGM-13408 APPLE OF MY EYE	72 48 56 66 53 70 57 76 65 80 77	 41 54 77 37 78 39 89 67
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 82 NO MATTER WHAT SHAPE		91
☆T-BONES-Liberty-55836 ALL OR NOTHING ☆PATTY LA BELLE & THE BLUEBELLS-Atlantic-2311 BON'T LOOK BACK ☆Temptations-Gordy-7047		
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84 DON'T LOOK BACK ☆Temptations-Gordy-7047 -		
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A HOLLIES-Imperial-66134		
FIVE O'CLOCK WORLD ☆VOGUES-Cc & Ce-232 -		
BB EVERYBODY DO THE SLOOPY ☆JOHNNY THUNDER-Diamond-192 -	· .	
89 CRYSTAL CHANDELIER	96	
90 I'M SATISFIED	×0 ·	_
	93	94
91 MICHAEL (THE LOVER) ☆C.O.D.'s-Kellmac-1003 -		
92 FOR YOU ☆SPELLBINDERS-Columbia-43384 -		
93 A WELL RESPECTED MAN ☆KINKS-Reprise-0420 10	00	
94 GOODBYE BABE	. 00	
☆CASTAWAY5-Soma-1442 - 95 C. C. RIDER		_
BOBBY POWELL-Whit-714 S RAINBOW '65	95	97
GENE CHANDLER-Constellation-158 -	-	
	KS 28	
98 DO I MAKE MYSELF CLEAR ☆ETTA JAMES & SUGAR PIE DE SANTO-Cadet-14190 -		
99 IT'S GOOD NEWS WEEK		
☆HEDGEHOPPERS ANONYMOUS- Parrot-98000		
100 A YOUNG GIRL ☆NOEL HARRISON-London-9795 10	00	
100 IF YOU GOTTA MAKE A FOOL		
OF SOMEBODY ☆MAXINE BROWN-Wand-1104 -		
100 WHAT'S COME OVER THIS W ☆BILLY CARR-Colpix-791	ORL	D

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES) *

 A Lover's Concerto (Soturdoy 8M1)
 20

 A Sweet Waman Like Yau (Tree BM1)
 79

 A Toste Of Honey (Songfest ASCAP)
 5

 A Time To Love (Hill & Range BM1)
 60

 A Wall Respected Mon (Americon Metropoliton of N.Y.)
 93

 A Young Girl (E. B. Morks BM1)
 100

 An't The Peculiar (Jobete BM1)
 17

 All Or Nothing (Big Top Web IV BM1)
 83

 Apple Of My Eye (Don BM1)
 63

 Back Street (Myto BM1)
 64

 C. C. Rider (Su-Moe BM1)
 66

 Grawling Back (Acuff-Rose BM1)
 66

 Crasving Back (Acuff-Rose BM1)
 67

 Don't Fight It (East West Web IV)
 67

 Don't Look Back (Jobete BM1)
 84

 Don't Fight It (East West Web IV)
 67

 Don't Fight It (East West Web IV)
 71

 Ebb Tide (Rabbins ASCAP)
 22

 Duck (Keymen, Mirawood BM1)
 19

 Everybody Do The Sloapy (Picturetone, Web IV
 88

 BM1)
 88

 Everyone's Gone To The Moon (Moinstay BM1)
 25

 Feyer (Lois BM1)
 11

 Fiver (Lois BM1)
 11

 Fiver (Lois BM1)
 11
 Five O'clock World (Screen Gems, Col. BM1) 87

LPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)Flowers On The Wall (Southwind BMI)61For You (Blackwood 8MI)72Get Off My Cloud (Gideon BMI)9Goodbye Babe (Celann BMI)9Hong On Sloopy (Picturetone-Mellin BMI)16Horlem Nocturne (Shapiro-Bernstein ASCAP)54Her It Comes Again (Miller ASCAP)54Her It Comes Again (Miller ASCAP)54Hole In The Wall (Workout BMI)77I Con Never Go Home Anymore (Trio-Tender BMI)10I Con Never Go Home Anymore (Trio-Tender BMI)77I Found A Girl (Trousdale BMI)58I Heart A Sympohny (Jobele BMI)58I Want To Meet Him (South Mountain BMI)78I Won't Love You (Blackbuster Downstairs BMI)78I Won't Love You (Blackbuster Downstairs BMI)78I Won't Love You Anymore (Buffee BMI)75I Yoo ta Moke A Fool Of Somebody (Good76Sngs BMI)70I's Gaod News Week (Moinstoy BMI)77I's Goot News Week (Moinstoy BMI)77I's Goot News Week (Moinstoy BMI)77I's Goot To Be Somebody (Lowery BMI)77I's A Liftle Bit (Tollie BMI)77I's A way (Gollico BMI)78Keep On Dancing (Arc-Press BMI)74Keep On Dancing (Arc-Press BMI)</t

 Revolution Kind (Five West Cotillion 8MI)
 77

 Ring Dang Doo (Valley-Beckie BMI)
 44

 Raad Runner (Arc BMI)
 55

 'Round Every Corner (Duchess BMI)
 57

 Run, Baby Run (Acuff-Rose BMI)
 57

 Run, Baby Run (Acuff-Rose BMI)
 57

 Strin Pillows (Vintoge BMI)
 56

 See Saw (Eost-Cotillion BMI)
 56

 She's Just My Style (Viva BMI)
 57

 Sinner Man (Solon BMI)
 57

 Something About You (Jobete BMI)
 16

 Somds Of Silence (Electric BMI)
 48

 Sonday & Me (Tallyrond BMI)
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 Sunday & Me (Tallyrond BMI)
 57

 Thunderball (Unart BMI)
 57

 Try Me (Lois BMI)
 57

 Turn Turni Turni (To Everything There Is A
 58

 Seoson (Melody BMI)
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 What's Came Over This World (Screen Gems, Col. BMI)
 50

 You Don't Hove To Be So Nice
 67

 (Faithful, Virtue BMI)
 54

 You're The One (Leeds, ASCAP)
 54

 You've Been Cheating (Chi-Sound BMI)
 54

 You've Been Cheating (Chi-Sound BMI)
 54

 You've Got To Hide Your Love

COMPILED FROM LEADING RETAIL OUTLETS-DOES NOT INCLUDE AIRPLAY REPORTS . SHARP UPWARD MOVE & BEST SELLER . OTHER VERSIONS STRONGLY REPORTED

a great new hit LP from marianne faithfull





O IL 3452

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Stereo PS 423 Mono LL:3423



Stereo PS 452 Mono LL 3452 Soon available on pre-recorded stereo tape



MOA Offers Juke Box Royalty Plan

(HICAGO The Legislative Commit-tic of the Music Operators of Amer-ca (MOA), in chait of its members, as su mitted a proposal to the Judi-ary Conmittee of the U.S. House Of ary Committee of the U.S. House Of Representatives and Senate f r reso-ution of the juke box royaty ques-tion in connecti r with the Bills for General Revision of the Copyright Law, HR 4347 and S 1006. A summary of this proposal, sub-mitted to the respective committees on N v. 14, 1 75 is as follows: (1 There would be paid by the op-erators of juke boxes on all records they acquire for use on such machines. (2) No other royalty would be im-posed upon the operators under the exclusive public performance right granted the owners of musical copy-right by Section 106(a) (4). (3) Registration by copyright own-

ers at 1 juke box operators with the copyright office would be required for entitlement to royalties and to the right to perform copyrighted recorded music on automatic phonographs. Cer-tificates identifying operators so reg-istered and their machines would be issued by the Copyright office. (4) Quarterly payments, accompa-nied by statements of account, would be submitted by every operator or his agent to copyright owners or their agents.

agents.

agents. (5) Infringement and remedial sanctions of the Bill would be made applicable to the nonpayment of royal-ties if uncorrected within 30 days after notice of default, and to wilful violations violations.

(6) The term "operator" would be defined to include all those who jointly or alone own or exercise primary control over one or more juke boxes.

Irwin Steinberg Set To Keynote NARM Meet

NEW YORK—Irwin H. Steinberg, ex-ecutive vice-president of Mercury Records will be the keynote speaker of the eighth annual convention of the National Association of Record Mer-chandisers. (NARM), which will be held at the Fontainebleau Hotel in Miami Beach, Fla., from Mar. 6 through Mar. 9, 1966. The announce-ment was made by Jules Malamud, NARM's executive director, who also announced that the theme of the 1966 Confab will be "Planning for Profit." All phases of the convention's business sessions will be directed toward that theme. Steinberg will speak at the opening

toward that theme. Steinberg will speak at the opening business session on Mar. 7, 1966. In addition to his post as a top executive officer of Mercury, he is also a mem-ber of the Record Industry Associa-tion of America executive committee. In selecting the convention theme— Planning for Profit—Malamud stated that the first consideration in the theme selection was to make a choice which would lead to a practical and enlightening business program, which would assist the members of NARM, in all categories, to bring back from in all categories, to bring back from the convention, information and ideas the convention, information and ideas which would prove of practical value in the operation of the individual members' businesses. Efforts are being made to construct a business program of interest to record rack merchandisers, to distributors, and to manufacturers. The NARM member-ship is at its greatest strength since its inception, and convention attend-ance is expected to exceed former convention attendance by a great convention attendance by a great number. In addition to the general business sessions, person to number. In addition to the general business sessions, person-to-person conferences will be held. Special pro-gramming is being planned for dis-tributor members, who will be in-cluded for the first time in convention planning. Distributors were taken into NARM as associate members earlier this fall, and held their first (Continued on page 38)

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AGAC Hits Publisher Ties With 3M Background Music

NEW YORK—The American Guild of Authors and Composers (AGAC) has initiated a campaign to put U.S. music publishers "on notice" that they cannot under their contracts with writers, unilaterally make certain eco-nomic arrangements with 3M regard-ing hackground music ing background music.

Ing background music. The 3M Company recently entered the background music field by selling playback machines and pre-recorded tapes to auto showrooms, beauty par-lors and supermarkets. Up to now, practically all background music has been piped in over leased wires from a central source, which is the method employed by Muzak.

AGAC, a guild of more than 2.000 composers and lyricists. stated it wel-comes all profitable uses for copy-righted compositions, but it is "dis-turbed" over many aspects of the agreements which some music pub-lishers have signed with 3M. It is alarmed over the patterns of the sale of thesa pre-recorded tames particuof these pre-recorded tapes, particu-larly as they concern writer's legal rights, and the granting of perform-ing rights licenses by music publish-ers rather than by performing rights societies in such a "vital field" as background music.

Representing Tin Pan Alley writers, and writers of Broadway musicals. and composers of scores for Hollywood films and TV programs, AGAC pointed out in a policy statement to U.S. music publishers that some publishers have permitted 3M to choose groups of compositions from their catalogs for these pre-recorded tapes. And according to AGAC contracts of 1939 and 1947. selling groups of songs is considered a "bulk license" and such a license must receive the writer's "written consent." The AGAC statement also asserted that the 3M contracts which cover the playing of

(Continued on page 37)

Biegel Joins Golden World As General Manager

DETROIT—Irv Biegel has joined Golden World Records as general manager, it was announced last week. He replaces Shelley Haims, who left the company to form his own production company in Detroit (see separate story).

Biegel recently left the Tamla-Motown operation to create a new label, Maltese. It's understood that Maltese may move into the Golden Operation. Biegel's first product chore at Golden World will be on behalf of the new Ric-Tic (GW affiliate) album, "Hun-gry For Love" by the San Remo Strings, which had a singles hit by the same name. LP also contains the group's latest single, "I'm Satisfied" and "Blueberry Hill."

Noonan Named Marketing Head Of Date



TOMMY NOONON

NEW YOI Date label YORK -- Columbia Records

NEW YORK — Columbia Records Date label is officially in business, with Tommy Noonan as its marketing director, according to Bill Gallagher, vp at Columbia. Date Records is actually a re-activ-ated label, as Columbia released prod-uct under this same banner some years ago. In commenting on the new label and the appointment of Noonan. Gallagher stated: "Date will be a market-oriented operation enabling Columbia to provide an additional re-leasing and promotional outlet for the

Next Big Brazilian Sound: Is It The Jequibau?

NEW YORK-The best is yet to come

Is it the Jequibaur
NEW YORK—The best is yet to come from Brazil, asserts vet writer, publisher exec Sunny Skylar.
Skylar, now living in Sao Paulo as a rep for Peer International (and involved in ventures outside the music business), has brought back what he believes will be the follow-up sound to the Bossa Nova, Brazil's new well-established rhythm export.
It's called the Jequibau (pronounced: Jecky-bow), which is termed a "logical extension" of the Bossa Nova. The sound, Skylar explains, features five beats to the bar instead of four. Like the Bossa Nova, the rhythm is a national music with some debt to jazz—it's "calm jazz." Skylar notes.
Skylar flew back to the U.S. (he left for Brazil last Wed. (24)) with a trunkful of Jequibau masters and material, all of which will be published world-wide by Peer Int'l.
In addition, he's got in the Peer Int'l stable the men who are considered the chief writer exponents of the new rhythm, Mario Albanese and Ciro Pereira, an arranger.
Albanese, a pianist, has already been nabbed by Epic Records for a number of LP's. In addition, Skylar was also instrumental in giving Epic an unuber of other Brazilian performers who caught his fancy. They include harmonica player Omar Izar, Louis Bordon, who plays a Paraguayan harp, and a guitarist named Poly.
Skylar contends that Brazil is a rich generally untapped source of great performers and melodic material.

ABC-Par To Gather Distribs In Puerto Rico

NEW YORK—ABC-Paramount Rec-ords is making plans for its first 1966 distrib meeting, to be held in San Juan, Puerto Rico, from Jan. 19-22. The entire ABC-Par family of labels will be represented: ABC-Paramount, Impulse, Command, Grand Award, Westminster, Music Guild; as well as Dunhill and Jerden, both distributed domestically by the firm. Set for the El San Juan Hotel, the convention will introduce new product on all labels, with a heavy concentra-tion of "name" artists. New LP's scheduled are 10 ABC-Paramount, 10 Impulse, three Westminster, two Music Guild, five pop and one classic for Command, 10 Grand Award, four Dunhill, and two or three Jerden. Eighteen exec from the company will gather in Puerto Rico to greet distribs and present new product. NEW YORK-ABC-Paramount Rec-

strong and varied product coming to our attention. With the appointment of Tom Noonan as marketing director, we feel that Date Records will quickly establish itself as an important new label. His background in record mar-keting and musical trends, coupled with his general knowledge of the in-dustry, makes him the i-leal man to head this new venture."

head this new venture." In his new position. Noonan will report directly to Gallagher. Although Noonan will employ his own regional promotional field force, Date Records will be distributed nationally by Co-lumbia Records Distributors. Noonan joined Columbia on October 1, 1965, following 16¹₂ years with Billboard. After serving at Billboard as office manager, music reporter, and head of pop charts, he was appointed research director in 1960. In that position, he serviced all major labels with their basic marketing data and special trend reports. Noonan received his Bachelor of Science degree from Seton Hall University. Hall University.

Hall University. "The sources of product," Noonan remarked, "will be primarily based on purchased masters, and we will deal for the most part with independent producers. Date will handle varied repertoire, crossing all musical bar-riers. It will be a highly versatile label, one that will move ahead with the sounds of today." The first single on Date Percents will be released in on Date Records will be released in a few weeks.

Liberty: Budget, Premium Dept.

Liberty: Budget, Premium Dept. Los Angeles—Al Bennett, president of Liberty Records, has announced the formation of a new budget line, effective immediately. The company will be housed at the firm's Los Angeles headquarters. Simultane-ously. Bennett appointed Edward Barsky to head the budget division and a new premium sales department. Barsky, former head of A.GM Rec-ords' budget division, Metro Records, gained experience in every facet of the record business during the four-teen years as owner of his ow a Philadelphia distribution company. Among the record manufacturers he represented were MGM Verve and Liberty. Prior to joining MGM, he was associated with Living Lan-guage Records.

guage Records.

Decca Names Barneke Chief Recording Engineer

NEW YORK—W. L. Barneke has been appointed chief recording en-gineer at Decca Records, according to Milton R. Rackmil, president of the label. He succeeds the late Charles Lauda, who was killed in a plane crash earlier this month. Barneke had been Lauda's assistant for the past 15 years

At the same time, Rackmil an-nounced the promotion of Edward Remusat, a 17 year vet on the Decca engineering staff, to Barneke's assistant

ant. Upon completion of his engineering studies at The University of Nebraska and The University of Chicago. Bar-neke served for four years with the Navy earning the rank of Lt. J.G. At the conclusion of the war, he began his career in the audio engineering division of Pan American World Air-ways, later moving over to the United Nations in the post of engineer in charge of production, before joining Decca Records at the request of Charles Lauda. He will continue to base at the company's New York rebase at the company's New York re-cording studios on West 57th Street.



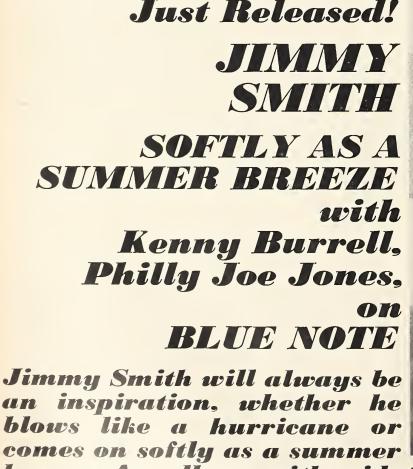
W. L. BARNEKE

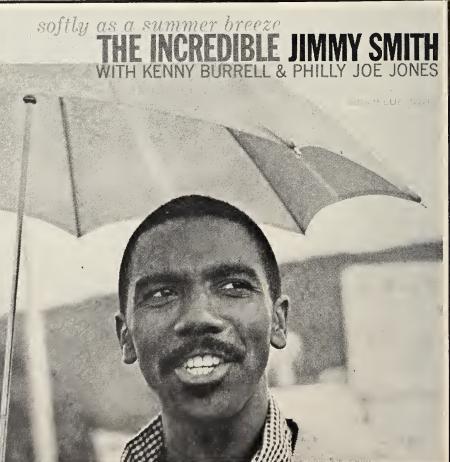




LOOKING AHEAD

1000								
A co	A compilation, in order of strength, of up and coming records showing signs of breaking into the Cosh Box Top 100. List is compiled from retail outlets.							
1	JUST LIKE ME [Daywin-BMI] Poul Revere & Raiders (Columbia 43461)	15	EVERYBODY LOVES A GOOD TIME (Blockwood BMI) Major Lance (Okeh 7233)	28	FOLLOW YOUR HEART (Sonavan—BMI) Manhattans (Carnival 512)	39	WALK HAND IN HAND (Republic—BMI) Gerry & Pacemakers (Laurie 3323)	
2	JUST ONE MORE DAY East Redwal—BMI) Otis Redding (Yolt 130)	16	HEARTBEAT (Equinox—BMI) Gloria Jones (Uptown 712)	29	PLASTIC (Hollis—BMI) Serendipity 5ingers (Philips 40331)	40	THESE KIND OF BLUES (Don—BMI) Junior Parker (Duke 394)	
3	CRYING TIME (Bluebool_BMI) Ray Charles (ABC Paramount 10739)	17	HALLOWEEN MARY (Trousdole—BMI) P. F. Sloan (Dunhill 4016)	30	ARE YOU THERE (Blues Seas, Jack—ASCAP) Dionne Warwick (Scepter 12122)	41	TAKE A HEART (AI Gallico-BMI) Sorrows (Warner Bros, 5662)	
4	GO AWAY FROM MY WORLD (Seo Lork—BMI) Marianne Faithfull (London 9802)	18	A BOY & A GIRL (Coda BMI) Sounds Orchestral (Parkway 968)	31	BLACK KNIGHT	42	OUR LOVE IS SLIPPING AWAY	
5	BROOMSTICK (Unort-BMI) Bobby Goldsboro (United Artists 952)	19	DON'T HAVE TO SHOP AROUND (Mokomillin—BMI)		(Little M, Modern—BMI) Lowell Fulsom (Kent 431)	43	Ivy League (Cameo 388) THAT DARN CAT (Wonderland—BMI)	
6	THE CARNIVAL IS OVER (Chappell—ASCAP) Seekers (Capitol 5531)	20	Mad Lads (Volt 127) SANDY (Buckhorn-BMI)	32	SHOULD I GIVE MY LOVE TONIGHT (Irving—BMI) Wcoden Nickels (Omen 413)	44	Buddy Greco (Epic 9864)	
7	YOUR GONNA' LOVE MY BABY (Jobete—BMI) Barbara McNair (Motown 1087)	21	Ronnie & Daytonas (Mala 513) NEVER HAD IT SO GOOD	33	TWO IS A COUPLE		(B. F. Wood—ASCAP) Lettermen (Capitol 5544)	
8	WE CAN WORK IT OUT (Maclen—BMI) Beatles (Capitol 5555)	22	(Flomor—BMI) Ronnie Milsap (Scepter 12109) EVERYTHING IS GONNA	55	(Sogituris Plocid—BMI) Ike & Tina Turner (Sue 135)	45	LIES (4 Star Sales—BMI) Knickerbockers (Challenge 1279)	
9	THIS PRECIOUS TIME (Trousdole—BMI) Barry McGuire (Dunhill 4019)		BE ALRIGHT (Jec—BMI) Willie Mitchell (Hi 2097)	34	WE GOTTA SING (Screen Gems, Col.—BMI) Drifters (Atlantic 2310)	46	LOVE IS STRANGE (Ben Ghazi—ASCAP) Caeser & Cleo (Reprise 0419)	
10	JUST OUT OF REACH (Choppel ASCAP) Zombies (Parrot 9797)	23	MAGIC TOWN (Screen Gems, Col. BMI) Jody Miller (Capitol 5541)	35	POOR BOY (Don BMI) O. V. Wright (Back Beat 551)	47	THE MAN IN THE GLASS (Gear—ASCAP) Underbeats (Reprise 0422)	
11	SHE'S WITH HER OTHER LOVE (Ross BMI) Leon Hayward (Imperial 66123)	24	YESTERDAY MAN (Partito—BMI) Chris Andrews (Atco 6385)	36	LOOK AT ME	48	OUTCAST (Sagittarious—BMI)	
12	THREE BELLS (Southern ASCAP) The Tokens (B T. Puppy 516)	25	NO TIME FOR PITY (Saturn—BMI) Baby Washington (Sue 137)		(Carmel—BMI) 3 Dimensions (RCA Victor 8709)	49	GEE (BUT I GIVE THE WORLD)	
13	CARELESS (Bourne-ASCAP) Bobby Vinton (Epic 9869)	26	PIED PIPER (Chardon—BMI) Changin' Times (Philips 40320)	37	AS LONG AS IT'S LOVE (Jobete—BMI) Jimmie Rufein (Soul 35016)		(Taxwin—BMI) Anthony & Sophomores (ABC Paramount 10737)	
14	IL SUBSY VINCHI (Epic 9889) IL SUBSY – BMII) Vinin Rosso (Columbia 43363)	27	A BENCH IN THE PARK (Little Rock & Kusode—BMI) Jive Five (United Artists 936)	38	YOU'RE ABSOLUTELY RIGHT (Baby Monico-Flomar—BMI) Apollas (Loma 2019)	50	BABY YOU'RE MY EVERYTHING (Grocalla Ent.—BMI) Little Jerry Williams (Calla 105)	
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breeze. An album with wide SIDE 1: THESE FOOLISH THINGS / HACKENSACK / IT COULD HAPPEN TO YOU.

SIDE 2: SOMETIMES I'M HAPPY / SOMEONE TO WATCH OVER ME / HOME COOKIN'.

Blue Note Album BLP 4200 (Stereo BST 84200)

Look what's poppin' at the movies!







HENRY MANCINI'S new single featuring the title song from 2 hit movies **"MOMENT TO MOMENT"** ^C/w "Soldier in the Rain" # 8718 (From Hank's album "Dear Heart and Other Songs About Love" LPM/LSP-2990) **RCA VICTOR**



RECORD REVIEWS

best bet B+ very good B good C+ fair C mediocre

only those records best suited for commercial use are reviewed by Cash Box



WE CAN WORK IT OUT [Maclean BMI—Lennon, McCartney] DAY TRIPPER [Maclean BMI—Lennon, McCartney]

BEATLES (Capitol 5555)

The Fab Four should quickly trip the charts fantastic for the unpteenth time with this new Capitol stand tabbed "We Can Work It Out." The cut is a rhythmic, medium-paced affair about a determined fella who is sure that he can solve his romantic problems. "Day Tripper" is a hard-pounding, raunchy ode all alout a gal who is somewhat of a tease

> SHE'S JUST MY STYLE (2:51) [Viva BMI—Lewis, Russell, Leslie, Capps] I WON'T MAKE THAT MISTAKE AGA'N (2:05) [Viva BMI—Lewis, Leslie, Russell]

GARY LEWIS & PLAYBOYS (Liberty 55846)

Hot-on-the-heels of his recent "Everybody Loves A Clown" Top Tenner, Gary Lewis comes up with another ultra-commercial side which seems destined to go a like success route. This one's called "She's Just My Style" and it's tender. medium-paced ode about an especially lucky fella who has finally met Miss Right. "I Won't Make That Mistake Again" is a hauntingly plantive, slow-shufflin' teen-angled woeser.

(YOU GOT) THE GAMMA GOOCHEE (2:15)

[Screen Gems-Columbia BMI— Mangiangli] IT'S ONLY THE DOG (2:14) [Flomar BMI—Wayne, McCracken]

KINGSMEN (Wand 1107)

The Kirgsmen should make sales sparks fly with either lid of this new twin-sided entry from Ward. One side, "The Gamma Goochee," is a rollicking, hard-driving bluesy multi-beat danceable novelty. The other end, "It's Only The Dog," is a funky, shufflin' low-down blueser.

ATTACK (3:02) [Saturday, BMI—Linzer, Randall]

SEE HOW THEY RUN (2:00) [Saturday, BMI-Linzer, Randall]

TOYS (Dynavoice 214)

The Toys established a reputation for themselves for their Dynavoice bow, the still-selling "A Lover's Concerto," and the gals continuing utilizing classical themes with this potent follow-up based Tchaikovsky melodies. The "A" side. "Attack," is a medium-paced, blues-tined romancer about a love-sick gal who is crazy about the guy of her dreams. The flip's a rhythmic tradition-styled blues tear erker.

UNDER YOUR SPELL AGAIN (3:02) [Central BMI-Owens, Rhodes]

LONG TIME MAN (3:29) [Trousdale BMI-Arr: Rivers]

JOHNNY RIVERS (Imperial €614)

Immediate exposure and sales should be the order of the day with this new Johnny Rivers outing called "Under Your Spell Again." The tune is a rhythmic country lament about a love-sick guy who easily falls prey to the wiles of his gal. On the coupler the songster offers an effective, pounding rendition of "Long Time Man."

PLEASE DON'T FIGHT IT (2:34) [Four Star BMI—Fuller]

THE REBEL KIND (2:34) [Criterion ASCAP—Hazlewood]

DINO, DESI & BILLY (Reprise 0426)

The youthful threescme should skyrocket up the hitsville path in no time flat with this potent follow-up to their recent "No The Lovin' Kind" chart-rider. The go side here, "Please Don't Fight It," is a rollicking, raunchy handclapper about a determined fella who asks his gal to give him half a chance. "The Rebel Kind" is a raunchy, low-key bluesdrenched ode.

YOUR PEOPLE (2:20) [Chevis BMI—Smith, Davis, Miner]

MY BABY'S SOMETHING ELSE (2:38) [Chevis BMI—DeMell, DeSanto]

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LITTLE MILTON (Checker 1128)

The vet pop-r&b hitmaker should pull loads of loot with either lid or both of this new double-header entry from Checker. One side, "Your People," is a rhythmic, shufflin' ode about a unhappy fella whose girl's folks don't like him. The other side, "My Baby's Something Else," is a low-down, raunchy romancer all about a decidedly one-woman guy. Eye 'em both.



GOOD TIME MUSIC (2:58) [Faithful Virtue BMI-Sebastian]

SAD LITTLE GIRL (3:29) [Taracrest BMI—Elliott]

BEAU BRUMMELS (Autumn 24)

The Beau Brummels are a cinch to duplicate their recent "Don't Talk To Strangers" smash with this potent follow-up stanza dubbed "Good Time Music." The side's a hard-driving, rhythmic happy-go-lucky teenangled rocker. The flip, "Sad Little Girl," is a plantive, blues-tinged folkish lament.

SOME SUNDAY MORNING (2:30) [Harms ASCAP—Jerome, Heindorf, Koehler]

A LITTLE BIT OF HEAVEN (2:30) [TM BMI-Resnick, Young]

WAYNE NEWTON (Capitol 5553)

The young hitmaker should do quite well for himself with this powerpacked new entry labeled "Some Sunday Morning." The tune is a rhythmic, medium-paced romancer about a duo who seem aptly suited to each other. "A Little Bit Of Heaven" is a haunting, slow-shufflin' romantic ballad.

GOOD THINGS COME TO THOSE WHO WAIT (2:40) [Don Litwin, Flomar BMI—Barnes, Sims, Griffin, Litwin]

YAH (2:30) [Chuck & Betty, Flomar BMI-Jackson]

CHUCK JACKSON (Wand 1105)

Chuck Jackson seems destined to zoom up the charts lickety-split with this latest power-packed offering from the Wand. The top lid, "Good Things Come To Those Who Wait," is a rousin' pop-r&b handclapper about a guy who advocates patience in romantic situations. "Yah" is an interesting, swingin' bluesy instrumental stanza.

GOOD HARD ROCK (2:40) [Jerden BMI—Burgoyne, Burbage]

HIGH BLOOD PRESSURE (2:30) [Ace BMI-Smith, Vincent]

IAN WHITCOMB (Tower 192)

Ian Whitcomb can speedily get back in his previous money-making ways on the basis of this new Tower stand dubbed "Good Hard Rock." The cut is a raunchy, high-powered, blues-drenched thumper with an infectious, repeating danceable riff. "High Blood Pressure" is a rhythmic rocker about a lucky fella who is head-over-heels in love with the girl of his dreams.

Newcomer Pick

THE BLUES PEDDLERS (2:45) [MRC BMI-Campbell]

THE PEOPLE PLANNERS (2:33) [MRC BMI-Campbell]

DICK CAMPBELL (Mercury 72511)

Newcomer Dick Campbell can speedily establish himself on a national basis with this mighty impressive Mercury bow labeled "The Blues Peddlers." The tune is a funky, blues-drenched folk-styled plea for romance. Watch it closely. The bottom cut, "The People Planners," is a twangy, Bob Dylan-ish, emotion-charged message-song.

Christmas Pick Of The Week

CHILDREN'S CHRISTMAS SONG (2:47) [Jobete BMI—Freeman, Fuqua]

TWINKLE TWINKLE LITTLE ME (3:04) [Jobete BMI---Miller, O'Malley]

SUPREMES (Motown 1085)

The trio's phenomenal winning streak should be further enhanced with this ultra-commercial seasonal item, "Children's Christmas Song," which is culled from the group's "Merry Christmas" LP. The tune is an easygoing singing-and-recitation affair with a catchy, warm-hearted flavor. The undercut, "Twinkle Twinkle Little Me," is a tender, lyrical, mediumpaced romancer with appropriate Yule overtone.

Now in Stock.

Unique in the history of the recording industry. John Fitzgerald Kennedy ...As We Remember Him A written and spoken biography of unparalleled scope and depth.

Recollections of those who knew him best....Photographs, letters and documents available for the first time. An incomparable gift, a matchless treasure.



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RECORD REVIEWS

best bet B+ very good B good C+ fair C mediocre

only those records best suited for commercial use are reviewed by Cash Box

Christmas Pick Of The Week

DO YOU HEAR WHAT I HEAR! (2:50) [Valleydale BMI—Regney, Shayne]

SOME CHILDREN SEE HIM (3:20) [Hollis BMI-Hutson, Burt]

ANDY WILLIAMS (Columbia 43458)

Andy Williams makes a potent bid for Christmastime honors with this warm reading of the seasonal sturdie, "Do You Hear What I Hear." The songster dishes-up the inspirational carol in a moving, lush orchestrated setting. The flip, "Some Children See Him," is a tender, slow-moving item with religious overtones.

JUMPIN' JIMINY CHRISTMAS (2:15) [Northern ASCAP—Cowan, Carroll]

HOLIDAY FOR BELLS (2:18) [Brown BMI-Kaempfert]

BERT KAEMPFERT (Decca 31873)

The vet maestro is a cinch to create plenty of sales and airplay excite-ment with this tip-top seasonal offering called "Jumpin' Jiminy Christ-mas." The side is a lyrical, easy-goin' instrumental with a delightful, warm-hearted flavor. "Holiday For Bells" is a catchy, high-spirited sansvocal item.

CHRISTMAS IN WASHINGTON SQUARE (2:48) [Summerhouse ASCAP—Boulanger]

THE MELTING SNOW (2:48) [Summerhouse ASCAP-Boulanger] VAN TREVOR (Claridge 305)

Van Trevor, a popular New England performer, stands an excellent chance of jumping into the national sales spotlight with this blue-ribbon Claridge Yuletide offering tabbed "Christmas In Washington Square." The tune is an easy-going, mellowish chorus-backed romancer with a wide-appeal Top 40-middle-of-the-road sound. "The Melting Snow" is a plaintively tender seasonal-themed tale of remorse.

Best Bets

KNICKERBOCKERS (Challenge 59321)

• LIES (2:40) [4-Star Sales, BMI — R a n d e l l, Charles] Swinging romping stomping hard driving tune is this group's first single effort. Tons of danceability means loads of teen-appeal. Watch this one for chart honors.

(B+) THE COMING GENERA-TION (3:10) [4-Star Sales. BMI-Mantz, Tucker, Jones] Potent driving defense of the teens.

NANCY AMES (Epic 9874)

• FRIENDS AND LOVERS FOREVER (2:37) [Picture-tone, Web IV, BMI—Farrell, Berns] TW 3 girl Nancy Ames goes the teen-oriented route with this melodic ro-mancer powered by a strong solid beat. Strong voiced lark should draw lots of airtime with this potent offor lots of airtime with this potent offering.

(B+) I'VE GOT A LOT OF LOVE (Left In Me) (2:18) [Tree, BMI-Wilkins, Hurley] Same bag over here.

EVIE SANDS (Blue Cat 122)

• I CAN'T LET GO [Black-wood, BMI-Gorgoni, Taylor] Evie Sands could make it big with this erful dance-oriented orking and good lyric should help this one find great favor with the teens.

YOU'VE GOT ME UP TIGHT (B+)(1:55) [Blackwood, BMI — Gorgoni, Taylor] Groovy sound with a hip lyric.

DON CRAWFORD (Valient 731)

THE EAGLE MUST STAND (2:58) [Chips, BMI — Craw-ford] Potent melodic tune dedicated to the President and people of Amer-ica. Timely lyrics boosting the U.S. backed with a good arrangement backed with a good arrangement could make this one plenty popular.

(B+)DO IT OVER AGAIN (1:50) [Chips, BMI — Crawford] Stomping driver about a soldier's lot.

BILLY J. KRAMER AND THE DAKOTAS (Imperial 66143)

• NEON CITY (2:50) [Denver, Jaep, BMI—Scott) Billy J. Kramer and the Dakotas could return to their winning ways with this groovy medium paced thumper about the big town. Side has lots of teenappeal.

(B+) I'LL BE DOGGONE (2:55) Jobete, BMI — Robinson, Moore, Tarplin] Funky rocker over here.

LA VETTES (Philips 43308)

• PRACTICE WHAT YOU'VE BEEN PREACHIN' (2:18) Brian, BMI--Hollon, Risbrook, Bate-man, Moseley] Hard driving medium paced shouting stomper. Tons of po-tential on this teen-oriented lid. Should be big for the dancers.

(B+) NO MATTER WHAT YOU DO TO ME (2:07) [Durbrina, South Mountain, BMI-Hollon, Evans, Philips] Quick moving lyrical ditty.

Best Bets

MUSTACHE WAX (Inner 501)

• I'M GONNA GET YOU (2:20) [Luv ASCAP—DiBase] Funky raunchy folk/blues-rocker. Lots of good dancing sounds with a strong teen lyric should make it a bright future for this lid future for this lid.

(B+) ON MY MIND (2:05) [Philon-ic, BMI-Lane] Same groovy bag over here.

RONNIE DIO (Kapp 725)

DEAR DARLIN (I Won't Be Comin' Home) (2:00) [Pincus,
 ASCAP—Ahlert, Snyder] Soft tender
 ballad from a soldier boy to his girl.
 Pretty melody and timely lyrics could earn this effort lots of fans.
 CLIFF RICHARD (Epic 9867)
 WIND ME UP (And L Go) (2:30) [Marks, 1 Talley, Montgomery] Melodic n

(B+) SMILING BY DAY (2:18) [Picturetone, BMI-Alfred, Farrell] Rocking hard driving backer.

CLARENCE REID (Wand 1106)

REFUSE TO GIVE UP (2:28) [Tree—Reid, Clarke] Potent shuffle tempo r&b sound backs a meaningful moving lyric. Strong side could earn tons of spins and sales. 7TH AVENUE AVIATORS (B+) SOMEBODY WILL (3:17) [Tree—Reid, Clarke] Melodic heartfelt ditty.

COASTLINERS (Back Beat 554)

ALRIGHT (2:00) [Moss/Rose, BMI-Roxx, Vanadore] All out swinging driving side has lots of teen-appeal packed in. Should get tons of spins for dancing. Could happen with good exposure.

(B+) WONDERFUL YOU (2:08) [Don, Gremlin, BMI-Carroll] Happy go lucky handclapper.

DOLLY PARTON (Monument 913)

BUSY SIGNAL (2:05) [Low ery, BMI — Stevens] Full bodied ballad about a boy who's hard to get. Powerful orking and solid beat mark this teen-oriented tune. Good exposure should make it go.

(B+) I TOOK HIM FOR GRANTED (2:20) [Lowery, BMI-Owens, Parton] Smooth tearjerker about a lost love.

TED TAYLOR (Ateo 6388)

• TRY ME AGAIN (2:56) [East-Cotillion, BMI—Taylor] Ted Taylor's first for Atco is this soulful ingratiating r&b wailer. Strong orking and solid vocal on the side could make it happen in r&b markets. (B+) L'M ASKING FORGIVENESS

(B+) DANCING ANNIE (2:08) [East-Cotillion, BMI — Crop-per, Taylor] Mid-tempo moaner over here.

AU GO-GO's (Jest 18)

ALL OVER TOWN [Gentile, Quinteros] Rocking handclap-ping shake it up sound coupled with a lyric about an evil girl packs lots of teen-appeal into this side. Should earn lots of spins.

(B+) WAITED FOR YOU (2:05) (B+) A MAN SHOULD NEVER [Quinto, BMI — Quinteros, CRY (2:55) [Blackwood, BMI Urango] Moving beat backed ballad. —Connor] Pretty folk ballad.

• THE BIRD OF BLEEKER STREET (2:37) [Showboat, ASCAP — Kent] The instrumental group could come back with this in-fectious lyrical haunting and some-times driving number. Lots of good guitar and horn sounds can ease this one into several markets.

(B+) CALL ME (2:15) [Duchess, BMI — Hatch] Big swinging happy go lucky sound.

• WIND ME UP (And Let Me Go) (2:30) [Marks, BMI— Talley, Montgomery] Melodic moving romancer by this husky voiced chan-ter. Strong tearjerking lyric and soft sound should get lots of exposure during the lonely late hours.

(B+) THE EVE OF A NEEDLE (2:40) [Jac, Blue Sea, ASCAP —Bacharach, David] Cute melodic ditty.

(Congress 255)

YOU SHOULD O' HELD ON . (2:38) [Ronbeth, BMI — Holmes] Potent medium paced r&b shouter with a boy-girl angle. Lots of good dancing for the teens off this side should help to make it happen.

(B+) BOY NEXT DOOR (2:55) [Ronbeth, BMI — Holmes] Sweet lyrical tune on the back.

THE BROTHERS GRIMM (Mercury 72512)

• LOOKY LOOKY (2:25) [Baby Monica, Flomar, BMI—Simp-son, Armstead, Ashford] Funky driv-ing medium paced r&b offering on this lid. Powerhouse orking teamed with an infectious vocal should help it along its way.

(B+) A MAN NEEDS LOVE (2:50) [Screen Gems-Columbia, BMI --Powers, Fischoff] Strong melodic romancer.

JOHNNY PRESTON (TCF 120)

(B+) I'M ASKING FORGIVENESS (2:30) [Travis, BMI—Harris] Easy going melodic chant.

THE DRUIDS (Columbia 43450)

• IT'S A DAY (2:17) [Black-wood, BMI-Maxwell] New-comers, the Druids, have a driving folk-oriented sound in this self-penned ditty. Multi-faceted appeal should help this one to make a name for the boys.

VILLAGE STOMPERS (Epic 9868)

That 'Tiger Woman' man has another rip-roaring hit!

Little Buddyby Claude King

V Still a wild seller on COLUMBIA RECORDS ® O"COLUMBIA: MARCAS REG. PRINTED IN U.S.



RECORD REVIEWS best bet B+ very good B good C+ fair C mediocre

only those records best suited for commercial use are reviewed by Cash Box

Best Bets

GARNET MIMMS (United Artists 951)

LOOKING FOR YOU (2:19) [Rittenhouse, BMI-Ragovoy] Medium paced r&b sound marks this potent romancer as a likely biggie with the teens. Lots of danceability should get the lid lots of spins.

(B+) MORE THAN A MIRACLE (3:28) [Rittenhouse, Rumba-lero, BMI-Ponnus, Ragovoy] Soft harmonic tune.

NEW GENERATION (Kapp 720)

IF YOU'RE LOOKIN' FOR LOVE (2:45) [Blackwood,
 BMI — Thomas, Levitt] Pounding stomping folk-rock sounding roman-cer. Powerhouse orking and potent lyric could head this one for the top.
 (B+) NEVER LET YOUR RIGHT HAND KNOW (What Your Left Hand's Doin') (2:19) [Ashland, BMI—Szymczyk, Thomas] Funky driving number.
 MOE, ADRIAN and the SCULF TORS (Columbia 43445)
 LOVE TRAIN (2:36) [Roose-velt, BMI—Guillery, Pelham] rocker from this brand new group. Tons of danceability in this funky tune should garner in lots of attention.
 (B+) SHOTGUN (2:32) [Jobete, BMI—DeWall] Ditto in the reading of this hit.

SAPPHIRES

(ABC Paramount 10753)

• YOU'LL NEVER STOP ME FROM LOVING YOU (2:28) [Ampar, Shelros, BMI—Rose, Ren-zetti] Husky bittersweet romancer with a strong harmony and a solid background beat. Should find lots of favor for both listening and dancing. RACE MA • LI tongue in stream of laughs on exposure.

(B+)(2:27) [Pamco-Hill and Range, BMI—Ross, Renzetti, Brian] Swinging fingersnapping ditty.

KING CURTIS (Ateo 6387)

SPANISH HARLEM (2:50) [Progressive, Trio, BMI— [Progressive, Trio, BMI— full bodied romancer with a s Leiber, Spector] Pretty lilting instru-back smash. Sweet arrangement and outstanding orking should help to pring this one back

NINO TEMPO & APRIL STEVENS (Atco 6391)

• HEY BABY (2:22) [Lebill, BMI—Channel, Cobb] Har-monic lyrical medium paced updating of the Bruce Channel hit of several years ago. Pretty tune and lyric should draw lots of attention from yearne lowars young lovers.

(B+) POISON OF YOUR KISSES (2:10) [Daddy Sam, BMI— LoTemio] Easy going Latin flavored romancer.

IF YOU'RE LOOKIN' FOR MOE, ADRIAN and the SCULPTORS

reading of this hit.

RACE MARBLES (Tower 194)

LIKE A DRIBBLING FRAM (2:58) [BMI—Todd] Raucous tongue in cheeking of the Dylanesque stream of conscious type tune. Lots of laughs on the side should get it lots of

GONNA BE A BIG THING (B+) SOMEDAY (2:05) [BMI-(2:27) [Pamco-Hill and Todd] Haunting plea for peace.

DONNA LOREN (Capitol 5548)

• CALL ME (2:40) [Duchess, BMI—Hatch] Pretty melodic full bodied romancer with a smooth shuffle tempo backing. Lots of pleasing sounds on this lid should garner loads of listeneys for the young lack

outstanding orking should help to
bring this one back.(B+)SMOKEY JOE'S (2:10) [Flo-
Mar, Baby Monica, BMI-
ion, BMI-Ousley] Powerful
rocking coupler.(B+)BOSS (2:05) [Kilynn, Cotil-
lion, BMI-Ousley] Powerful
rocking coupler.Simpson, Ashford, Armstead] Happy
go lucky swinging ditty about a good
time.

Christmas Best Bets

EARL GRANT (Decca 25683)

THE RUDOLPH RED-• RUDOLPH THE RED-NOSED RAINDEER (2:07) • THE LITTLE DRUMMER [St. Nicholas, ASCAP—Marks] Hap-py easy going reading of the Christ-mas classic. Good organ work and solid backing should help this one get played

RAY CONNIFF and the SINGERS (Columbia 43448)

• THE REAL MEANING OF CHRISTMAS (2:07) [Gover-nor, BMI—Conniff] Smooth full bod-ied stand of a tune telling the story behind the obvious. Pretty arrange-ment should find favor with Yuletime listeners. BING CROSBY (Reprise 0424) • THE WHITE WORLD OF WINTER (2:10) [Cromwell, ASCAP—Carmichael, Parish] Pretty song of the happy season in the usual melodious Crosby style. Should be headed for lots and lots of airplay.

 (B+) GO TELL IT ON THE (B+) MOUNTAIN (1:57) [Gover-nor, BMI] Light reading of the ever-Cahn, VanHeusen] Sweet harmonic green.

TENNESSEE ERNIE FORD (Capitol 5534)

(B+) SANTA CLAUS IS COMIN' TO TOWN (2:35) [Feist, reading of this favorite. Cost] Easy jazz (B+) SUNC WERE COMIN' (B+) SANTA CLAUS IS COMIN' (B+) SANTA CLAUS IS COMIN' (B+) SUNC WERE CONTRUCTION (CONTRUCTION (CONTRUCT)) (B+) SUNC WERE CONTRUCTION (CONTRUCT)) (B+) SUNC WERE CONTRUCT) (B+) SUNC WERE CONTRUCT) (B+) SUNC WERE CONTRUCT) (B+) SUNC WERE CONTRUCTION (CONTRUCT)) (B+) SUNC WERE CONTRUCT) (B+) SUNCTUAL SUNCTION (B+) SUNC WERE CONTRUCT) (B+) SUNC WERE CONT

MAS (2:13) [Bayshore, ASCAP—Arr: Fascinato, Ford] Well-arranged reading of good tidings and joy.

ditty.

an an the first of several a second strength of the fille well in the second second second second second second

B+ REVIEWS

THE HALOS (Congress 253) (B+) BABY WHAT YOU WANT ME TO DO (2:26) [Conrad, (B+) SNOWFLAKES
 BMI-Reed] Frenzied paced jumper.

B) HEY HEY LOVE ME (2:30) [Look Ahead, BMI—Honninger -Shayne] Haunting rock ballad on (B) this end.

DENISE REGAN (DeeGee 3005)

 (B) A DATE WITH SANTA CLAUS (3:10) [Bolingar, BMI—Stokes] More of the same kid-die sound.
 (B+) I LIKE YOUR GOLABKI [Jay Jay, BMI—Jagiello] Vo-calizing on this happily paced polka. die sound.

ROTATIONS (Frantic 200)

 (B+) (PUT A NICKLE ON) D-9 (Vocal) (2:49) [Blockbuster Stirlan, Dandelion, BMI—Bishop, Gamble] Medium paced soulful rocker.
 (B+) SAINT THOMAS [Presti BMI—Rolling] Swinging (B) (PUT A NICKLE ON) D-9 (In-strumental) (2:26) [Blockbust-Gamble] Same sans vocal.
 (B) (PUT A NICKLE ON) D-9 (In-strumental) (2:26) [Blockbust-Gamble] Same sans vocal.
 (B) FATHER TIME [MIO DATA Bunch] THE COMPACT STRUCTURE (MIO DATA STRUCTURE)

THE 3° Degrees (Swan 4235)

(B+) LOOK IN MY EYES (2:39) [Atlantic, BMI — Barrett]
 Sweet swaying update of the years back click.
 (B) DRIVIN' ME MAD (2:14) [Ralmina Zig Zag BMI

(B) DRIVIN' ME MAD (2:14) [Palmina, Zig Zag, BMI— Huff, Barrett] Swinging mid-tempo chant.

FANATICS (Back Beat 553)

(B+) DANCING TO THE SHOT-GUN (2:07) [Don, Tea-Shea,
BMI—McNeil, Daugherty, Washing-ton] Groovy reading of the sound of "Shotgun."
FLAME 'N' KING (Raines 181)
(B+) UP TIGHT (2:29) [Fliptone, BMI—Richardson] Groovy r&b mover.

(B) YOU'RE MOVING TOO FAST (2:07) [Don, Tea-Shea, BMI—McNeil, Daugherty, O'Brian] Sweet melodious mid-tempo chant.

SLEEPY LA BEEF (Columbia 43452)

(B) YOU CAN'T CATCH ME (2:39) [Snapper, BMI—Berry] Same bag over here.

THE JAZZ CRUSADERS (World Pacific 77806)

(B) AQUA DULCE (2:05) [West Coast, ASCAP—Sweetwater] Latin flavored instrumental from the group's new LP "Chili Con Soul."

SOUL BOURGEOISIE (2:07) (B) [Charles Bogle, BMI-Laws] Same over here.

CARLO SOVINA (Mainstream 636)

 (B)
 SHINING FACES (1:32)

 E. B. Marks, BMI—Scintillanti]
 PATI PALIM (Primus 501)

 Ianti]
 Thrilling jazz.

(B) JULIET'S THEME (1:57) styl. [E. B. Marks, BMI—Tutti] Infectious jazz theme from a new (B) Fellini flick.

season. (B+) HOMEWARD (2:30) [Frank, ASCAP — Wright — Forrest] Pretty tune from show soon to open, (B) HOLE IN THE STOCKING (2:20) [Bolingar, BMI — Stokes] Little ones dig this novelty outing by the youngster. Pretty tune from show soon to Anya. LI'L WALLY (JAY JAY 1190)

THE LEROY HOLMES SINGERS (United Artists 955)

SWEETHEARTS (2:23) [Frank, ASCAP—Wright—Forrest] Happy winter tune, that should see plenty of air-play in the up-coming

AND

MY BUDDIES WEDDING **(B)** [Jay Jay, BMI-Jagiello] More of the same.

LITTLE HOOKS AND THE KINGS

(B) JERK TRAIN (2:23) [Chicory-Degarse, BMI—Adolphus-Hol-comb] Good beat on this medium paced rocker.

(B) I GOT NOBODY (2:59) [Flip-tone, BMI—Richardson] Low and slow over here. TOO (B)

JIMMY ROSELLI (United Artists 957)

 (B+) EVERYBODY'S GOT TO HAVE SOMEBODY (To Love)
 (2:09) [Treva, BMI—Barton] Free and easy country flavored ditty.
 (B+) THIS IS MY KIND OF LOVE (2:20) [Frank, ASCAP— Wright, Forrest] Pretty melodious tune from the "Anya" mainstemmer.
 (B) NEW YORK, MY DOPT OF (B+) THIS IS MY KIND OF LOVE (B) NEW YORK: MY PORT OF CALL (2:38) [United Artists, ASCAP—Sherman, Holmes] Soft pretty ballad.

B REVIEWS

SAINTS & SINNERS (LLP 106)

(B) BONEY MORONEY (2:10) [Venice-BMI—Williams] Fast paced version of the years back teen smash.

(B) I NEED Y O U R L O V I N G (2:20) [Quintet, BMI—Leiber, Stoller] Funky version of the teen oldie.

(B) WHY DID YOU (2:35) Pa-mir, BMI — Palin] Smooth styled pop ballad.

CARESS (2:15) [Pamir, BMI —Palin] Swing blueser.



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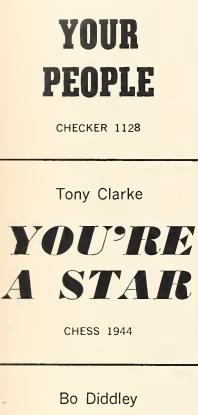


Ramsey Lewis Trio

HANG ON SLOOPY

CADET 5522

Little Milton





CHECKER 1123

George Kirby



CADET 5523



Cash Box

RADIO ACTIVE CHART

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks. (SURVEY COMPLETED TO NOVEMBER 24, 1965)

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE ARTIST LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
50 %	Ebb Tide—Righteous Bros.—Philles	89%
49%	The Little Girl I Once Knew—Beach Boys—Capitol	97 %
45 %	A Sweet Woman Like You—Joe Tex—Dial	45%
44 %	Sounds Of Silence—Simon and Garfunkel—Columbia	98 %
42 %	Five O'Clock World—Vogues—Co and Ce	55%
39%	You've Been Cheating—Impressions—ABC Paramount	71%
37 %	Mother Nature, Father TimeBrook BentonRCA Victor	95%
36 %	Jealous Heart—Connie Francis—MGM	73%
35 %	Satin Pillows—Bobby Vinton—Epic	70%
34 %	She's Just My Style—Gary Lewis—Liberty	34%
33%	You Don't Have To Be So Nice—Lovin' Spoonful—Kama Sutra	82%
32 %	Thunderball—Tom Jones—Parrot	32%
31 %	Just Like MePaul Revere & RaidersColumbia	31 %
30 %	Princess In Rags—Gene Pitney—Musicor	90%
29 %	I Can't Go On—Charlie RichSmash	29%
28 %	Don't Fight It—Wilson Pickett—Atlantic	79%
27 %	Just A Little Bit—Roy Head—Scepter	75%
26 %	Michael—-C.O.D.'s—Kelimac	26%
25 %	Flowers On The Wall—Startler Bros.—Columbia	50%
25%	Buckaroo-Buck Owens-Capitol	56 %
24 %	Apple Of My Eye—Roy Head—Back Beat	53%
23 %	Yesterday Man—Chris Andrews—Atco	32%
22%	I've Got To Be Somebody—Billy Joe Royal—Columbia	31 %
21 %	Spanish Eyes—Al Martino—Capitol	45%
20 %	Love Bug—Jack Jones—Kapp	29%
19%	All Or Nothing—Patty LaBelle and Bluebells—Atlantic	52%
18 %	Everybody Do The Sloopy—Johnny Thunder—Diamond	18%
17%	A Well Respected Man—Kinks—Reprise	27%
17%	I Won't Love You Anymore—Lesley Gore—Mercury	33%
16%	The Duck—Jackie Lee—Mirawood	16%
15%	A Young Girl—Noel Harrison—London	38%
14%	It's Good News Week—Hedgehoppers Anonymous—Parrot	26%
13%	If You Gotta Make A Fool Of Somebody—Maxine Brown— Wand	13%
12%	The Last Thing On My Mind—Vegetables—Autumn	12%
11%	Go Away From My World—Marianne Faithfull—London	22%
11%	The Revolution Kind—Sonny—Atco	28 %
11%	Try Me—James Brown—Smash	62%

LESS THAN 10% BUT MORE THAN 5%

	TOTAL %	ן	TOTAL %
	TO DATE		TO DATE
l Really Love You Dee Dee Sharp (Comeo)	85%	Our Love Is Slipping Away Ivy League (Cameo)	15%
Back Street Edwin Starr (Ric Tic) Crying Time	28%	Three Bells Tokens (B T Puppy)	34%
Ray Charles (ABC) Sandy	9%	We Gotta Sing Drifters (Atlantic)	7%
Ronnie & Daytonas (Mala) Look Through Any Window	9%	These Kind Of Blues	,,,,
Hollies (Imperial)	8%	Jr. Parker (Duke)	7%
C. C. Rider Bobby Powell (Whit)	33%	Are You There Dionne Warwick (Scepter)	7%

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First Lady's D.C. Tour **Starts MGM's LP Series**

NEW YORK—MGM Records is launch-ing its new "Sound of History" series with a highlight LP of last week's ABC-TV special, "Visit to Washing-ton with Mrs. Lyndon B. Johnson—On Behalf of a More Beautiful America." Narration by the First Lady and musi-cal accompaniment will cover the disk format, while a double-fold package will contain a 4-page brochure with pictures. Mrs. Johnson's portrait will adorn the cover sleeve. MGM expects to have the package ready sometime to have the package ready sometime this week.

Hearing Ordered In Best Vs. Beatles

NEW YORK—Peter Best, the pre-Ringo Beatles drummer, was granted the right to have a court hearing on whether or not the Beatles can be sued in New York City on a libel action he has commenced against the English group and Playboy Magazine as a result of that publication's interview with the Beatles in their Feb., 1965, issue.

Barry Goldberg, attorney for Best, said that the Court did not grant the motion brought by the Beatles to dismiss the charge and to force the legal action to be transferred to England on the grounds that the Beatles do not do business in this country. Best asserted that since the Beatles work here, collect royalties in the United States, own several corporations which are based in New York City and have even used New York courts, they must also be subject to New York jurisdiction. The Court found that Best did raise factual issues and referred the matter for a hearing.

Currently, Best has a record of his own going for him on the Cameo label. The song is called "Boys," the same tune that was recently on the charts for the Beatles, before it was withdrawn by Capitol Records.

Laine To Head South **Mountain's Coast Office**

NEW YORK-Sam Laine, veteran promo man, has been named to head the west coast office of South Mountain Music. He will report to Stan Catron, general professional manager of the pubbery. He will headquarter at the Fountain-Lanai Apts., 1285 Sweetzer. Hollywood.

Laine's duties will include writer relations and submitting the firm's material to west coast record companies. He has already placed songs with Liberty artists Vicki Carr and Johnny Mann. He will also contact TV shows for performances of South Mountain songs. In line with this he has arranged for an Andy Williams rendition of "Watch What Happens," one of the songs adapted from the score of "The Umbrellas of Cher-bourg," on a future telecast of the singer's TV'er.

Catron and his associate, Eddie Lambert, will visit Hollywood for conferences with Laine in January.

Mira Signs The Grooves

HOLLYWOOD-Mira Records has inked a new group called the Grooves to an exclusive recording contract, it was announced last week by Randy Wood, the label's president. The crew's first single, which is set for Dec. 26 release, couples "I Need A Lot Of Lovin'" with "Jerkin' Stomp."



Vogues



The Vogues, who are currently rid-ing the charts with their Co&Ce out-ing of "You're The One," consist of four lads from Turtle Creek, Pa. They met and became friends in high school where they found that they liked to sing. Lead singer Bill Burkette, 23, is married, as is 24 year old baritone Don Miller and tenor Hugh Geyer, 23. Second tenor Chuck Blasko, 23, is the only bachelor. If any quality could describe the foursome it would be persistence. It took them 11 tries during a seven year period before they finally came up with their current hit. But with their success, things are beginning to hap-pen for them. They recently released their new single, "Five O'Clock World" and an LP, "Top Tenners." The lads recently signed with GAC (General Artists Corp.) and in the future will tour the country, playing night club dates and concerts.

Noel Harrison



Noel Harrison, who has been trying to get away from the tag, Rex Harrison's son, shows his own talent with the London outing of "A Young Girl," now riding the Top 100.

The chanter always leaned toward show business and since his early schooldays he has played guitar, sang, acted and worked as an assistant stage manager. He made his TV debut in 1951 and since then he has made hundreds of appearances. In 1960 the songster came to the states and appeared on two Ed Sullivan shows. These were followed by cabaret engagements in New York which were so successful that they were repeated the following year. Harrison has toured South Africa and has appeared at all of London's West End Clubs. He recently appeared on the "Tonight" TV'er and "Hullaballoo."

WILDAA BURGESSS Sings











The Village Stompers' **New Single**

on EPIC Records



RECORD RAMBLINGS

gle)" is taking off faster than any record in the company's recent his-tory. . . Audio Fidelity president Herman Gimbel announced the release of "Mr. Kiss Kiss Bang Bang" from the latest James Bond thriller "Thun-derball." The artist on this outing is Glenda Grainger, who is reportedly the personification of a "James Bond Girl." . . . The Good Times are still packing in the crowds at "Harlow's." The group has been signed by Cloud Nine Productions and a label affiliation is currently being considered. . . . Della Reese, who will do a spot on Virginia Graham's "Girl Talk" TV'er (3) is also set to open at Las Vegas' Flamingo Hotel, where she will spend



JACKIE DE SHANNON

JACKIE DE SHANNON BITTER EN four weeks. . . . Dick and Deedee are joining the ever increasing number of entertainers to go to Viet Nam to entertain the troops. . . . The Swingle Singers did four smash days (Nov. 24-28) at Art d'Lugoff's Village Gate. . . . Richie Becker sez that everyone's flipping over the "You Better Move On" track on the Rolling Stones" "December's Children (And Every-body's)" LP (London). . . . Ike Cole has cut an LP for Dee Gee titled "Ike Cole's Tribute to Brother Nat." The album contains many of the tunes that the late great Nat King Cole made famous. . . . Noel Harrison is skedded to go to San Fidelands to promote his "A Young Girl" effort on London.

BITTER END SINGERS

HOLLYWOOD:

HOLLYWOOD:

the Lincoln. The days of Cuba Libre and Roses. . . . Les Brown with Betty Bonney is only 29 miles away at the Log Cabin. It is the early age of the Hasbrouk Heights swooner. . . . It is also the age of the Eberle Brothers, Kitty Kallen, Perry Como, Anita O'Day, Bob Allen, Billie Holiday, Helen O'Connell, Ivie Anderson, Jim-my Rushing, the Haymes Boys, Jo Stafford, Kenny Sargent, Ziggy, Bud-dy, Heinie and Hymie. It is the era of the most glamorous and startling beautiful women in our universe. And they are vocalizing to the oscillating, syncopating sounds of the Duke, the Count, the Clouds of Joy, the King,



NORMA JEAN ENGSTROM

D SINGERS NORMA JEAN ENGSTROM P. SINGERS NORMA JEAN ENGSTROM In the set of the set of

HERE AND THERE:

PHILADELPHIA — Matty "Hum Dinger" Singer notes that what's happening for him in the Quaker City includes Ray Charles' "Crying Time" and the Impressions' "You've Been and the Impressions' "You've Been Cheating." While on Dunhill he has Barry McGuire's latest, "This Pre-cious Time," plus "Il Mondo" by Fon-tana. He also infos that Tony Mot-tola's "Mexico/U.S.A." LP is starting to take off. The "Hum Dinger" pon-derable for today is "Hollywood, an emotional Detroit."

CHICAGO-Chuck Livingston points to Mercury movers "I Won't Love You Anymore (Sorry)" by Lesley Gore, "Harlem Shuffle" b/w "Somebody Please" by Wayne Cochran and "Come Back To Me" by Johnny Ma-this. Latter item is the flip side of songster's "On A Clear Day You Can See Forever."

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Joe Sherman To Epic



Snapped at the signing of Joe Sherman to an exclusive contract with Epic as arranger and conductor of the Arena Brass are (left to right) Manny Kellem, executive producer of the label, Sherman, and Leonard S. Levy, vice-president and general manager of the eompany.

NEW YORK — Arranger-conductorcomposer Joe Sherman has signed an exclusive recording contract with Epic Records as arranger-conductor of the Arena Brass, according to an announcement by Len Levy, vice president and general manager of the company. Sherman, who provided the arrangements for the Arena Brass's LP, "The Lonely Bull," will now head the group, which will be called Joe Sherman and the Arena Brass. The first single by the orchestra, "Feeling Good" c/w "Heartbeat," will be released immediately.

In a previous collaboration with Epic, Sherman was the arrangerconductor for LP's by the Village Stompers. In addition, he has provided the musical direction and arrangements for Epic artists Jane Morgan and George Maharis, as well as for such stars as Bette Davis,

Haims Exits Golden World, Forms Production Company, Brings Volkano Into Fold

DETROIT—Shelly Haims has left his post as general manager of Golden World Records to form his own production company, Pied Piper Productions in Royal Oak, Mich., a suburb of Detroit.

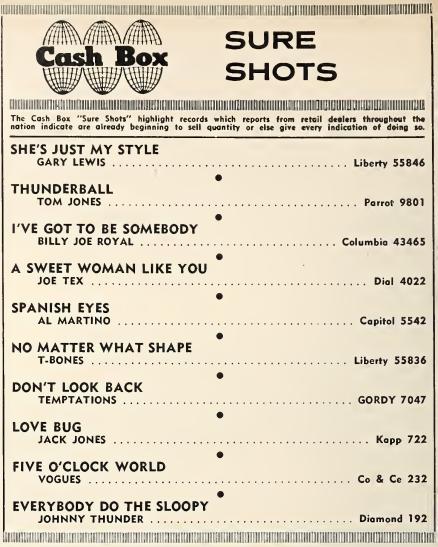
Haims told Cash Box that he would operate Volkano Records, formerly an affiliate of Golden World. In addition, he has formed a BMI-cleared publishing firm, Polaris Music.

Artists within the Volkano stable include Bob Santamaria, Little John & Tony, DJC & the Coffee Cups, the Classmen. In the country music field, the label records Frankie Meadows and the Meadowlarks, the Parris Sisters, Forrest Green and Eddie St. John. All performers with the exception of the Classmen are managed by Haims. While there are current singles on the market by Bob Santamaria and Little John & Tony, the rest of the talent crop will have singles dates released after the first of the year. Haims said that Volkano would retain its current distrib network. He will also complete an exec line-up for the label shortly. Ad-dress for Pied Piper is 2522 Shenandoah Drive in Royal Oak.

Paul Anka, Sal Mineo and the Ames Brothers.

He has provided musical background for several movies, including "Toys In The Attic," written in collaboration with George Weiss and George Duning; "Where The Boys Are," and several shorts. He also has composed such tunes as "Ramblin' Rose," "That Sunday That Summer," and "Toys In The Attic."

audi (IIII opti



Anyone who doesn't appreciate a Sinatra would throw stones at a Rembrandt.

Ernie Freeman



NEW ACT IN THE ACT—The Wellingtons, Ed Wade, George Patterson and Kirby Johnson (left to right) are seen with United Artists Records' West Coast director Norm Weiser (holding Cash Box) at the signing of their UA contract. The group's first single "Go Ahead And Cry." written by Bill Medley of the Righteous Bros. is skedded for release in the near future.

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LP-2004 "ARTHUR PRYSOCK SINGS

ARTHUR PRYSOCK"

ONLY FOR YOU"

LP-2005 "COAST TO COAST"

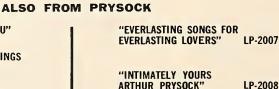
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Congress Expanding Its Product Base

NEW YORK—Congress Records is now in the process of strengthening its image of small indie flexibility with a raft of new signings, produc-tion deals and master acquisitions. According to Macey Lipman, recently named general manager of the Kapp subsidiary firm, Congress will bring out its biggest and strongest singles release in its history with a group of sides that touch a whole of produc-tion bases. tion bases.

High on the list is a new release by Hugh McCracken. McCracken, who has been signed to a new long-term contract, has "You Blow My Mind" and "Buzz In My Head," both produced by label A&R chief Pierre Maheu.

Maheu. Ritchie Adams, also newly record-ed, has "I Can't Escape From You" and "Road To Nowhere," both A&R'd by indie producer Jerry Ragovoy. The Halos, a three-girl group for-merly known as the Angels, have been signed by Congress and Maheu has already cut them in "Baby, What

Its Product Base You Want Me To Do," the years-back Jimmy Reed hit. On the master side, the label has acquired a Philadelphia-made deck by the 7th Avenue Aviators, featuring "You Should 'O Held On." Charlie Calello has recorded a new lark from New Jersey called Sandy Williams and indie producer Tonmy Kaye, will shortly cut Patti and the Emblems. The group, formerly on Herald, has been signed by Congress. Meanwhile, Shirley Ellis, is out with a new side, "You Better Be Good, World," produced by her man-ager, Lincoln Chase. The activity marks a more aggres-sive direction, Lipman said, adding, "We are going to the best sources for good material wherever they may be. We feel this release is one of the best we've ever had and we intend to con-tinue to move in many directions to acquire worthy products that can sell. Our doors are always open to anyone with a good song, talent, mas-ter or even just a good idea.

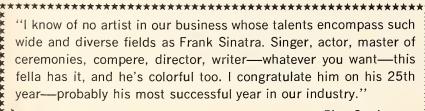
Joda Names Layne Nat'l Promo Director

NEW YORK—Danny D. Sims, Jr., administrative head of Joda Records, has announced the addition to the promo staff of Bobby Layne, who will serve as national promotion director. Layne is presently on a promotion director. throughout the U.S. Sims left recent-ly for the mid-west and south where he will visit his distributors concerning promotion and sales.

Ernie Shephard Dies

HAMBURG-Ernie Shephard, a former member of Duke Ellington's band, died last week in Hamburg. He was 49 years old.

The jazz bass player lived in Hamburg for several years. Two years ago he suffered a heart attack while playing on a tour in Munich.



Bing Crosby See page 41



Kaempfert To Pen

Flick Score NEW YORK—Bert Kaempfert, Ger-many's composer-arranger-conductor has been lured to Hollywood by Uni-versal Pictures to compose and con-duct an original musical score for "A Man Could Get Killed," starring James Garner, Melina Mercouri, San-dra Dee and Tony Franciosa. Producer Robert Arthur held pre-liminary discussions with Kaempfert while the Technicolor picture was be-ing filmed in Europe last summer and final arrangements for the composer to come to Hollywood have just been completed by the company's music supervisor Joseph Gershenson. "A Man Could Get Killed" will be the first American picture for which Kaempfert has composed a score.

the first American picture for which Kaempfert has composed a score. Although he has attained world-wide renown through his records, Kaempfert, who is under contract to Decca Records, has done all of his recordings until now in Germany, even though most of them were aimed primarily at the American market. Kaempfert's most recent album "The

Market Market Kaempfert's most recent album, "The Magic Music Of Far Away Places," released only four months ago, is said to have passed the half million mark in sales in the United States and Canada alone. And his previous album, "Three O'Clock In The Morn-ing," released last March, is reportedly approaching the 350,000 mark. Decca already is making plans to issue an album of Kaempfert's "A Man Could Get Killed" score timed to the release of the picture and backed by a joint Decca-Universal promo-tional campaign.

Record Tape Recorder Sales Predicted For '65

NEW YORK—The tape recorder in-dustry experienced record sales in 1965 and will continue to grow at an accelerated pace during 1966, accord-ing to the North American Philips Company.

Company. Predicting industry sales "well in excess of four million units, not in-cluding auto tape systems," Wybo Semmelink, assistant vice president of the firm and manager of its Nor-elco High Fidelity products depart-ment, also forecast a notable gain in dollar volume in 1966 due to an ex-pected increase in consumer pur-chases of quality, higher-priced re-corders. corders.

He pointed out that although there are no official industry-wide figures available on tape recorder sales, es-timates indicate that volume for 1965 reached about 3.5 million units, a 15 per cent gain over the previous year. The executive cites several factors influencing the upward trend. "Intro-duction of a wide variety of moder-ate-priced, easy-to-operate, quality recorders by marketers during 1965 has sparked the interest of the 'aver-age' American consumer. This factor, coupled with the current 'trading up' tendency, will be responsible for a significant dollar volume increase in tape recorders sales in 1966. Con-sumers are being attracted to quality He pointed out that although there

tape recorders sales in 1966. Con-sumers are being attracted to quality machines rather than to the 'toy' units which now account for two-thirds of tape recorder sales." Other factors which Semmelink says are boosting sales are a growing consumer awareness of versatility of tape recorders, intensive promotion, wider availability of units through an increased number of retail outlets, greater selection of pre-recorded tapes, technological advances stress-ing simplicity of operation.

Universal I Label **Bows In New York**

Bows In New Tork NEW YORK—A new label has been formed here called Universal I. The firm kicked off with two new re-leases: "Christmas" by the Faces and "On My Mind" by the Mustache Wax. Both records were released last week. National distribution has already been arranged. The label's two groups will shortly leave New York on a cross-country promotional trek. Uni-versal I, which is headed by Phil Vitale, is located at 220 West 42nd St.



Cash Box-December 4, 1965



BMOOR

THE HOMBRE WHO

GAVE YOU MEXICO HAS A NEW ONE

AND HIS ORCHESTRA

100

INSTRUMENTAL



RECORDS, INC. 2510 Franklin Road Nashville, Tennessee 37204 ickorv HOME OF THE NASHVILLE SOUND



PLATTER SPINNER PATTER

When WMAD-Madison, Wisc. says they're going to collect stamps, they mean it. The station has asked its listeners to send in all the trading stamps they can, and would like to receive 500,000 by Dec. 15. The stamps will be redeemed for cash which will then be used to buy gifts and toys for underprivileged children. Johnny Cousins, the station's program direc-tor, has reported that the station has already received more than 75,000 stamps. Wonder who's going to be the books ?

books? We live in a fast-paced, creative, highly competitive world, where a person must have that something ex-tra in order to be successful. Job hunting is no exception. When the task faced Art Bradshaw, K-NUZ/ KQUE-Houston account executive, he thought up an original way to let prospective employers know his quali-fications. Instead of sending the standard letter and resume, he pre-pared a brochure, complete with art, covering his personal and business biographical data including the list-ing of former employers. Out of 36 brochures mailed to San Francisco, San Diego, Dallas and Houston radio stations, Bradshaw received six solid job offers and six other encouraging letters commending him on his methletters commending him on his meth-od of presentation. He decided on the Houston station and recently moved from Lafayette, Ind. to join the station's sales department.

People in the Richmond area should not necessarily beware of a deejay bearing gifts. When deejay Bob Sharp recently came to WLEE-Richmond from WJJL-Niagara Falls, he brought with him a key to the City of Niagara Falls (from the mayor) and a peace pipe from the Indians of the Tusca-rora Nation. Sharp presented the gifts to Richmond's Mayor, Morrill W. Crowe, with the compliments of the administration and people of Nia-gra Falls. It was a good way for him to get acquainted with the people in the area and made his first official day a great one. a great one.

This Thanksgiving many of our troops in Viet Nam might not have been fortunate enough to indulge in pumpkin pie, cranberry sauce and stuffed turkey, but they did have 12,000 letters and cards to brighten their day, because of the efforts of two gentlemen at WKYC-Cleveland. Harry Martin and Specs Howard, the station's morning team, recently de-cided that they would do something to brighten the Turkey Day for our fighting men. In 15 days they collected 11,725 pieces of mail from 17 states, the District of Columbia and Canada. Many schools and colleges conducted Many schools and colleges conducted special letter-writing projects to help swell the total. The 230 pounds of mail were air expressed from Cleve-land and were distributed at the dis-cretion of military officials cretion of military officials.

WFBR-Baltimore is buying its Christmas cards early this year, but is paying a good price. In a campaign to aid the Junior Association of Commerce and the Junior League of Baltimore, the station asked its listeners to design Xmas cards and submit their entries. The winner received \$100 and the station douated an addi-tional \$100 to Santa Claus Anony-mous, to provide gifts for needy chil-dren. After receiving hundreds of en-tries, the station's staff chose a card subnitted by Nancy Lee Bealmear of llanover, Md. The subject of the card was the station's trafficopter, driven by Santa and pulled by his reindeer.

by Santa and pulled by his reindeer. WPRO-Providence "Musicasters Award" has gone to Noel Harrison's London outing of "A Young Girl." The award, which is a tribute for "an outstanding contribution to the field of recorded popular music" has pre-viously only been awarded once. The E. B. Marks song was penned by Charles Aznavour and Oscar Brown Jr. Recipients of the award receive a special on-air citation after which the record is played. This happens once each hour for 24 hours, and according to operations manager, Alvin Hers-kovitz, it is "the highest compliment our radio station can pay to a record-ing."

SPUTTERS:

SPUTTERS: XEGM, a new 24 hour 2500 watt R&B station in San Diego, recently began broadcasting and plans to go to 10,000 watts within three months. ... Harold Salzman, news director at WLS-Chicago, reports that the sta-tion was the first to break the news of William D. Eckert being appointed the new commissioner of baseball.... WEJL-Scranton celebrates its 43rd year of broadcasting on Nov. 29.... Gary Owens, air personality at KMPC-Los Angeles, will play a fea-ture role in a pilot film for the pro-posed TV series, "McNab's Lab" which will star Cliff Arquette..... which will star Cliff Arquette. . . . WHAM-Rochester air personality Johnny Canton recently appeared in the Penfield Players' production of "The Mousetrap" by Agatha Christie. . . The stork is working overtime at WHEN-New York where he recently presented two of the station's staffers with baby sons. The lucky parents are newsman Mort Crim and his wife, Nicki, and publicity director Joe Brooks and his wife, Helene.



NUMBER ONE IN DETROIT—The Tigers? Couldn't be—they came in fourth in this year's pennant race. You think it's the Lions—well they are going to have quite a difficult time in beating the Baltimore Colts. It might be one of the new cars from the motor city, . . . but it's not. Can't stand the tension? Dangle on the string of suspense no longer. It's Nini Rosso's Columbia outing of "11 Silen-zio." Snapped while happily looking up from a recent Cash Box edition, are two gentlemen who are quite pleased with the week's listings. The deck made the charts and was number one tune in Detroit due to the strong deck made the charts and was number one tune in Detroit due to the strong air play by CKLW-Detroit deejay Tom Shannon (left). The station made it their pick of the week back in Sept. and sent the song on its way. Pictured with Shannon is Detroit's Columbia promo manager Buss Varge promo manager, Russ Yerge.

VITAL STATISTICS:

VITAL STATISTICS: Mark Blinoff, former program coordi-nator at KSFO-San Francisco, has been named program director of KEX-Portland... David J. Baseler moves up to promotion and production man-ager at WJBK-Detroit... WSAI-Cincinnati deejay Dusty Rhodes is named program director... Conrad Patrick, former air personality at WOOD-Grand Rapids, moves to WJBK-Detroit... Deejay Jim Elli-son steps in at WRFM-New York.... Air personality Buddy "the King Bee" Beason joins WVOL-Nashville... WSAI-Cincinnati welcomes Jane Lynn to air staff. to air staff.





TOP 100 Albums



				OF IV	U	GELU UL			
DECEMBER 4, 1965									
Pos. Last Week Pos. Last Pos. Last Week Pos. Last Week Pos. Last Pos. Last									
1	WHIPPED CREAM AND OTHER DELIGHTS	2	26	GENTLE IS MY LOVE 26 Nancy Wilson (Capitol T/5T 2351)	51	THE NEARNESS OF YOU 52 John Gary (RCA Victor LPM/LSP 3349)	76	ROBERT GOULET ON BROADWAY 99	
	Herb Alpert's Tijuana Brass (A & M LP/5P 110)		27	MORE HITS BY THE SUPREMES 29	52	CHOICE! THE BEST OF RAMSEY LEWIS 53	77	(Columbia CL 2418/CS 9218) TRY TO REMEMBER 76	
2	SOUND OF MUSIC Soundtrack (RCA Victor LOCD/LSOD		28	(Motown M/S 627) ALL I REALLY WANT TO DO 25	53	(Cadet LP 755) KINGSMEN ON CAMPUS 55	78	Brothers Four (Columbia CL 2379/CS 9179) ON A CLEAR DAY	
3	GOING PLACES Herb Alpert's Tijuana Brass (A & M 112/4112)	3	29	Cher (Imperial LP 9292/LP 12292) HERMAN'S HERMITS	54	(Wand LP/5 670) A SESSION WITH		YOU CAN SEE FOREVER Original Cast (RCA Victor LOCD/LSOD 2006)	
4	MY NAME IS BARBRA, TWO	4		ON TOUR 18 (MGM E/SE 4295)		GARY LEWIS 47 (Liberty LRP 3410/L5T 7419)	79	OLE Mantovani (London LL 3422/PS 422) 80	
5	(Columbia CL 2409/CS 9209) HELP	5	30	BRINGING IT ALL BACK HOME 31 Bob Dylan (Columbia CL 2328/CS 9128)	55	IT AIN'T ME BABE 56 Turtles (White Whale 111/S111)	80	THEM (Parrot PA 61005/PAS 71005) THE FOUR SEASONS SING	
6	Beatles (Capitol MAS/SMAS 2386)	7	31	DEAR HEART 36 Andy Williams	56	EVE OF DESTRUCTION 48 Barry McGuire (Dunhill D 50003) MOM ALWAYS LIKED YOU		THE BIG HITS (Philips PHM 200-193/PHS 600-193) 89	
7	Sonny & Cher (Atco 177) HIGHWAY 61 REVISITED	8	32	(Columbia CL 2338/C5 9138) SUPREMES AT THE COPA 42 (Motown MT/5 636)		BEST 58 Smothers Bros. (Mercury MG 21050/5R 61050)	82 83	SUMMER WIND 88 Roger Williams (Kapp KL 1434/KS 3434) DON'T JUST STAND THERE 84	
8	Bob Dylan (Columbia CL 2389/CS 9 OUT OF OUR HEADS	189) 9	33	BABY DON'T GO 33 Sonny & Cher (Reprise R/RS 6177)	58	TOO MANY RIVERS 57 Brenda Lee (Decca DL 4684/DL 74684)		Patty Duke (United Artists UAL 3452/UAS 6452)	
9	Rolling Stones (London LL 3429/P5 429) THE IN CROWD	6	34	(REMEMBER ME) I'M THE	59	JUDY COLLINS #5 54 (Elektra EKL 300/EKL 7300) 54	84	JAMES BROWN PLAYS JAMES BROWN YESTERDAY & TODAY 95	
10	Ramsey Lewis (Cadet LP 757/S 757 MARY POPPINS			Dean Mortin (Reprise R/RS 6170)	60	IT'S GONNA BE FINE 60 Glenn Yarbrough (RCA Victor LPM/LSP 3472)	85	(5mash MGS 27072/5R5 67072) THE GENIUS OF JANKOWSKI 79 Horst Jankowski	
	Soundtrack (Buena Vista BV 4026/4		35	SUMMER DAYS AND SUMMER NIGHTS 37 Beach Boys (Capitol T/ST 2354)	61	MOON OVER NAPLES 62	86	(Mercury MG 20993/SR 60993) JAY AND THE AMERICANS'	
11	SEE WHAT TOMORROW BRINGS Peter, Paul & Mary (Warner Bros. 1	12 615)	36	THAT WAS THE YEAR THAT WAS 44	62	Billy Vaughn (Dot DLP 3654/DLP 25654) NERO GOES POP 64		GREATEST HITS 96 (United Artists UAL 3435/UAS 6435)	
12	BEACH BOYS' PARTY (Capitol MAS 2398)	20	37	Tom Lehrer (Reprise R/RS 6179) ORGAN GRINDER SWING 19		Peter Nero & Arthur Fiedler & The Boston Pops (RCA Victor LN/LSC 2821)	87	AN EVENING AT THE 'POPS' 90 Arthur Fiedler & The Boston Pops (RCA Victor LM/LSC 2827)	
13	FAREWELL ANGELINA Joan Baez (Yanguard V5D 79209/ LRS 9200)	15	38	Jimmy Smith (Verve V/V-6 8629) ANIMAL TRACKS 38	63	JAMES BROWN'S 2 MILLION SELLER PAPA'S GOT A BRAND NEW BAG 62	88	THE SANDPIPER 82 Soundtrack (Mercury MG 21032/SR 61032)	
14	MY NAME IS BARBRA	14	39	Animals (MGM E/SE 4305) MY WORLD 50		(King 938) MY CHERIE 70	07	TEMPTIN' TEMPTATIONS 91 (Gordy 914) FAIRYTALE	
	Barbra Streisand (Columbia CL 2336/CS 9136)		-	Eddy Arnold (RCA Victor LPM/LSP 3466)		Al Martino (Capitol T/ST 2362) HANG ON SLOOPY 74	91	Donovan (Hickory LP 127) SMOKEY ROBINSON AND	
6	WELCOME TO THE LBJ RANCH Earle Doud & Alen Robin (Capitol W	21 /ws	40	SKITCH TONIGHT 34 Skitch Henderson (Columbia CL 2367/CS 9167)		McCoys (Bang BLP 212)		THE MIRACLES GOING TO A GO GO (Tamia T/S 267) 92	
16	YOU DON'T HAVE		41	ELVIS FOR EVERYONE 22 Elvis Presley (RCA Victor LPM/LSP 3450)		LOUIE LOUIE 65 Kingsmen (Wand LP/S 657)	92	SOUL BIRD: WHIFFENPOOF 93 Cal Tjader (Verve V/V-6 8626)	
	TO BE JEWISH Various (Kapp KRL/KKS 4503)	10	42	GREAT RACE 41 Henry Mancini (RCA Victor LPM/LSP 3402)		I'M A FOOL 66 Dino, Desi, & Billy (Reprise R/RS 6176)	93	DECEMBER'S CHILDREN (AND EVERYBODY'S) Rolling Stones (London LL 3451/PS 451)	
17	THE MAGIC MUSIC FROM FAR AWAY PLACES Bert Kaempfert (Decca DL 4616/DL 7	16 4616)	43	JUST ONCE IN MY LIFE 39 The Righteous Bros. (Philles LP/S 4008)	68	LOOKING THROUGH THE EYES OF LOVE 72 Gene Pitney (Musicor MM 2069/MS 3069)	94	JOHNNY RIVERS ROCKS	
18	THE BEST OF HERMAN'S HERMITS	28	44	CATCH THE WIND 40 Donovan (Hickory LPM 123)	69	THE FOUR TOPS' SECOND ALBUM 77	95	(Imperial LP 9293/LP 12293) I DON'T WANT TO LOSE YOU BABY 85	
19	(MGM E/SE 4315) VENTURES A GO GO	13	45	ALL TIME FAVORITES 51 John Gary (RCA Victor LPM/LSP 3411)	70	(Motown MT/S 634) YOU'LL NEVER WALK ALONE 67		Chad & Jeremy (Columbia CL 2398/CS 9198)	
20	(Dolton BLP 2037/BST 8037) YOU WERE ON MY MIND We 5 (A & M LP 111/SP 4111)	17	46	HIT SOUNDS OF THE LETTERMEN 43	71	Lettermen (Capitol T/ST 2213) WHERE DID OUR LOVE GO 61	96	BOOTS RANDOLPH PLAYS MORE YAKETY SAX 98 (Monument MLP 8037/5LP 18037)	
21	HARUM SCARUM	30	47	(Capitol T/ST 2359) TONY'S GREATEST HITS	72	5upremes (Motown MT 621/S 621) 1-2-3 78	97	THERE IS ONLY ONE ROY ORBISON 71	
22	(RCA Victor LPM/LSP 3468) HOUSTON	,32		VOL. III 49 Tony Bennett (Columbia CL 2373/C5 9173)	73	Len Barry (Decca DL 4720/DL 74720) JR. WALKER AND THE	98	(MGM E/SE 4308) THE MAN FROM U.N.C.L.E.	
23	Dean Martin (Reprise R 6181/R9 61 SEPTEMBER OF MY YEARS Frank Sinatra (Reprise F/FS 1014)	23	48	THE GOLDEN HITS OF ROGER MILLER 59		ALL STARS PLAY SHOTGUN 69 (Soul 701)	99	Soundtrack (RCA Victor LPM/LSP 3475) MORE GENIUS OF	
24	FIDDLER ON THE ROOF Original Cast (RCA Victor LCO/LSO	27 1093)	49	(Smash MGS 270731/SRS 67073) WHY IS THERE AIR? 45	74	SWEETHEART TREE 73 Johnny Mathis (Mercury MG 21041/SR 61041)		JANKOWSKI Horst Jankowski (Mercury MG 21054/5R 61054)	
25	MY FAIR LADY Soundtrack (Columbia KOL 8000/	24	50	Bill Cosby (Warner Bros. W/WS 1606) BEATLES VI 46	75	ORBISONGS 75	100	THE BEAU BRUMMELS,	
			n Jacob Hellin	(Capitol T/ST 2358)		(Monument MLP 8035/SLP 18035)		(Autumn LP 104)	
			L	OOKING AH	EA	D ALBUMS			

1	EVERYBODY LOVES A CLOWN Gary Lewis (Liberty LRP 3428/LST 7428)	7	LONELY BULL Tijuana Brass (A & M 101)	13	MARVIN GAYE/TRIBUTE TO THE GREAT NAT KING COLE (Tamla T/S 261)	19	TODAY'S GREATEST HITS Lawrence Welk (Dot DLP 3663/DLP 25663)
2	STEVE LAWRENCE SHOW (Columbia CL 2419/CS 9219)	8	TREAT ME RIGHT Roy Head (Scepter 532)	14	IN THE MIDNIGHT HOUR Wilson Pickett (Atlantic 114/SD 114)	20	THE MANY SIDES OF CHARLIE RICH (Smash MGS 27070/SRS 67070)
3	SOUTH OF THE BORDER Tijuana Brass (A & M 108/4108)	9	KEEP ON DANCING Gentrys (MGM E/SE 4336)	15	DO YOU BELIEVE IN MAGIC Lovin' Spoonful (Kama Sutra KLP/KLPS 8050)	21	ON THE ROAD TO VIET NAM Bob Hope (Cadet 4046)
4	DOWN THE LINE Astronauts (RCA Victor LPM/LSP 3454)	10	JOE TEX/THE NEW BOSS (Atlantic 8115)	16	THE AZNAVOUR STORY (Reprise R/RS 6172)	22	LOVE SONGS MEXICO/S.A. Tony Mottola (Command RS 889 SD)
5	UMBRELLAS OF CHERBOURG Saundtrack (Philips PCC 216)	11	THE FERRANTE & TEICHER CONCERT (United Artists UAL 3444/UA5 6444)	17	JAMES BLONDE Marty Brill & Larry Foster (Colpix CPL 495)	23	MERRY CHRISTMAS Andy Williams (Columbia CL 2420/CS 9220)
6	AUTUMN LEAVES 1965 Roger Williams (Kapp KL 1452/KS 3452)	12	WHERE DOES LOVE GO Charles Boyer (Valiant VLM 5001)	18	EL BRAVO Monga Santamaria (Columbia CL 2411/CS 9211)	24	MERRY CHRISTMAS THE SUPREMES

COMPILED BY CASH BOX FROM LEADING RETAIL OUTLETS . Indicates Strong Upward Move



JAN& DEAN

FOLK

USTRAM ALE ESTRATION AFROM SARTS TRATION TONI

ALBUM REVIEWS

POP PICKS

DECEMBER'S CHILDREN (AND EVERY BODY'S)-Rolling Stones-London LL3451/

BODY'S)—Rolling Stones—London LL3451/ PS 451 The Rolling Stones have cooked up another powerhouse in this driving infectious album. Chock full of numbers penned by members of the group, including their recent chart topping effort "Get Off My Cloud," a funky, husky "The Singer Not The Song" and an all out driving shouting "Route 66," the Britisher's have everything that their fans want on this one. Watch it take off and head for their cloud, high in the stratosphere.

FOLK 'N ROLL—Jan and Dean—Liberty LRP 3431/LST 7431 Popular duo Jan and Dean go the top hit collec-tion route with this powerpacked LP. Leading off with their recent single click, "I Found A Girl," with their recent single click, "I Found A Girl," the boys adapt and adopt such recent biggies as "Hank On Sloopy," "Eve Of Destruction" and "It Ain't Me Babe" and add a special touch with the inclusion of Jan Berry's latest single effort, "The Universal Coward." The combination of the boys popularity, the potent rock sound and the timely tunes should make this one a biggie.





THINK—Jimmy McCracklin—Imperial LP 9297/ LP 12297

The blues is Jimmy McCracklin's idiom and, in The blues is Jimmy McCracklin's idiom and, in this album of self-penned tunes, the chanter ex-presses himself as can only a blues artist inter-preting his own work. The tracks on this LP, ranging from shuffling moaners to hard driving shouters, are full of that basic blues element, "soul." With an extra listen to the title track, "The Bitter and The Sweet" and "My Life," the set should be a big favorite with fans in this bag. set should be a big favorite with fans in this bag.

HARLEM NOCTURNE—Viscounts—Amy 8008 Currently hitting the charts for the second time with their while-back smash, "Harlem Nocturne," the Viscounts have hit the scene with this pack-age, dubbed after that same tune. True to their hit deck, the LP has the same driving, vibrant sound, including a sax and tremolo guitar, that made the instrumentalists' single such a teenage classic. In-cluded in the album are "September Song," and "Viscount Rock," in addition to the title track. Could be a big one. Could be a big one.

= POP BEST BETS _____

KINKS E n de KINKDOM

LING

KINKDOM—Kinks—Reprise R/RS 6184 The national heroes of the land of Kinkdom are four lads from British shores and the national anthems are the songs heard in this package. The LP, which has an infectuous, driving beat, is high-lighted by the group's current clicker, "A Well Respected Man," and also features such tracks as "Louie Louie," and "It's All Right." There should be plenty of reaction from the group's fan clubs for this collection of grooves.



GOING TO A GO-GO—Smokey Robinson & the Miracles—Tamla 267 Smokey Robinson and the Miracles are locked up with that potent Detroit Sound and the result is another one of their groovy LP's. The big, in-fectious sound of the group's recent "The Tracks Of My Tears" and "OOO Baby Baby," plus their current chart click, "My Girl Has Gone," highlight the tracks. There's no reason that this one won't make it as big as all their others.



JULIE HARRIS

FAIRYTALE—Donovan—Hickory LPM 127

FAIRYTALE—Donovan—Hickory LPM 127 Young British balladeer Donovan, covers the full range of protest in his ethnic, ungimmicked style on this moving album. The artist, using his guitar and harmonica, lends his special style to the powerfully moving single clicks, "Universal Soldier" and "Colours," plus a host of other songs with something to say, most of which were penned by the artist. The package is sure to please the many, many devotees of both the sound and the artist. artist.

SKYSCRAPER-Original Broadway Cast-Capi-

SKYSCRAPER—Original Broadway Cast—Capi-tol SVAS 2422 "Skyscraper" is a lively, if uninspired musical show. Fortunately, its on-stage vitality is cap-tured on this cast LP. Vet Hollywood writers Sammy Cahn (lyrics) and Jimmy Van Heusen have written some good tunes, and the best of them, "Everybody Has The Right To Be Wrong" and "I'll Only Miss Her When I Think Of Her," seem to have been created in Beverly Hills for a Sinatra film. Julie Harris stars, along with Peter Marshall and Charles Nelson Reilly. With some hit status reviews, this LP won't be gathering dust on the musical-comedy shelf.



IL MONDO—"My World"—Emilio Pericoli— Warner Bros. W/WS 1622 In this album by Emilio Pericoli are the songs of modern Italy that were first heard in movies or musicals, songs that have become hits in the juke boxes along the Via Veneto, and a sprinkling of little-known melodies, including "Cominciamo Ad Amarci," "Amore, Scusame," and "Nessuno Al Mondo." With the songster's rich, Latin tones in peak form, you don't have to be Italian to enjoy this romantic package.











Pianist-arranger-composer-conductor Bill Fur-sell is equally at home playing in a jam session or on the concert stage and this package gives an excellent insight into his talent as both arranger and conductor. Side one consists of soothing, melo-dic pieces which create a mood of tranquility, and includes such mood-setters as "Who Can I Turn To." Side two, which includes "Blues For Julie" and "Madrilena," ranges from bossa nova to jazz to blues.

Pianist-arranger-composer-conductor Bill Pur-

DRUMS A GO-GO-Hollywood Persuaders-Original Sound LPM 5013/LPS 8874 A driving sound of a rhythm section plus drums, drums and more drums, are featured in this album. The package was recorded on a high-fidelity, super stereo, ten track tape machine which was the invention of Paul Buff-leader of the Hollywood Persuaders. The LP, which features such songs as "Drums A Go-Go," "Satisfaction," and "Eve Of Destruction," should do very well among the teen set. among the teen set.

DANCE TO THE HITS HECKSCHER STYLE —Ernie Heckscher and Orchestra—Columbia CL 2429/CS 9229

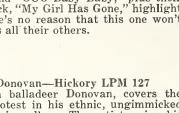
2429/CS 9229 Ernie Heckscher and his orchestra have played in practically every headline nightclub and in this LP he displays his unique style with his perform-ances of melodies which have been top hits. The package features such tunes as "Cast Your Fate To The Wind," "A Taste Of Honey," and "The 'In' Crowd," and the orkster spices them with exotic instrumentation and a highly danceable rhythm.

GOODIES-J. J. Johnson-RCA Victor LPM/LSP

3458 In this package, jazzman J. J. Johnson presents a batch of goodies, both old and new, adapted in a wailing blues style. Besides the playing of the jazz trombonist, the LP contains guest vocalists Marlene Ver Planck and Osie Johnson. The tunes, which run from hip to funky, include "How In-sensitive," a soft bossa nova blended with flutes, the twister "No Particular Place To Go," and "I'm All Smiles." Makes for some good listening.

HAMMOND A GO GO—James Last & his Ham-mond Combo—Polydor 237470/46970 Polydor Records has come up with what should be a top-notch addition to any buyer's foreign library with this enchanting set by James Last and his Hammond Combo. Aimed at the lovers of smooth listening and dance floor enthusiasts, the package is done up in a delightful series of med-leys covering the rhythm range from the waltz ("Moon River") through the foxtrot ("Blue Moon") and the turbulent samba ("Sambarita"), and features a host of top tunes from both sides of the Atlantic.







LN 24175/ BN 26175

Sales-proven gift favorites:

Beethoven: The Nine Symphonies—George Szell, the Cleveland Orchestra sc 6050/BSC 150* (A 7-Record Set) Lilies of the Field—Original Sound Track Album LN 24094/BN 26094* Glenn Miller Time – 1965 – Bobby Hackett, the Glenn Miller Orchestra under Ray McKinley LN 24133/BN 26133* Some Folk, a Bit of Country and a Whole Lot of Dixie—The Village Stompers In My Style---Jane Morgan LN 24166/BN 26166* It's Time for Mike Douglas LN 24169/BN 26169* Drive-In Movie Time---Bobby Vinton LN 24170/BN 26170* Swing Street, Vol. I-IV—Eddie Condon SN 6042 (A 4-Record Set) Lester Lanin Dance Album--Lester Lanin and His Orchestra SN 6046/ BSN 146* (A 2-Record Set)





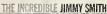
REVIEWS ALBUM





k graase willie bada













HILO HATTIE—Hawaiian Village Serenaders— RCA Victor LPM/LSP 3442 This LP, featuring Hilo Hattie and Benny Kala-ma's Hawaiian Village Serenaders, was recorded 'live' at the Tapa Room of the Hilton Hawaiian 'live' at the Tapa Room of the Hilton Hawaiian Village Hotel. In addition to introducing the acts, which include Lani, who sings the tender and wistful "Kalamaula," Hilo sings a swinging Ha-waiian rendition of "Palolo" (Anytime). She also does a tongue-in-cheek monologue on the nature and meaning of the Hula .Good listening for those who will never get to the Islands and for those who want to remember their beauty.

ROAD STOP JUKE BOX HITS—Willis Brothers —Starday SLP 353 The Willis Brothers, who are beginning to get a good amount of air-play with their latest coun-try disk, "Pinball Anonymous," use that same sound to highlight their latest Starday album. Lively, fun-filled performances are generously scattered throughout the LP, which should at-tract a lot of attention in the c&w market. Some of the other real good tracks include "Y'All Come" and "6 Foot 2 x 4."

JAZZ PICKS

SPANISH GREASE—Willie Bobo—Verve V/V6— 8631

8631 Percussionist Willie Bobo, backed by a small, but highly professional, combo, has combined the best of two worlds to create this infectious LP. Potent jazz sounds mixed with strong Latin rhythms make the tracks on this album a series of soulfilled, moving bits of listening pleasure. With a special nod to the title track and the two ver-sions (one with and one without, vocal) of "It's Not Unusual," the ten cuts are all a pleasure. LP should find lots of favor in many and varied markets. markets.

SOFTLY AS A SUMMER BREEZE—Jimmy Smith—Blue Note 4200 Outstanding jazz organist Jimmy Smith is joined by a pair of top-notch artists, Kenny Bur-rell (guitar) and Philly Joe Jones (drums) in the creation of this groovy set of masterful melodies. The boys blend into one being in their beautifully complementary playing. Featuring such blue-ribbon jobs as "These Foolish Things" and "Some-one To Watch Over Me" the trio is sure to find lots of jazzophiles running to get a hold of this one.

JAZZ BEST BET

MILT JACKSON AT THE MUSEUM OF MODERN ART—Limelight LM 82024/LS 86024 The artistry of Milt Jackson comes over loud and clear on this improv set, cut 'live' at N.Y.'s Museum of Modern Art. Jackson works his vibes through the Latin-tinged sound of "Novamo," the flashing "Turquoise" and many lovely ballads the like of "Enigma." James Moody's strong flute work and the good blend of the other sidemen, added to the groovy vibes, make the LP a surefire bet to flip jazzophiles.

CLASSICAL PICKS

BRAHMS/FOUR COMPLETE SYMPHONIES— William Steinberg and the Pittsburgh Symphony —Command CC 14001SD Both William Steinberg and the Pittsburgh Symphony and Command Records do themselves proud with this set of Brahms' 1st, 2nd, 3rd and 4th symphonies, in a strikingly packaged offering. The first three have been previously released and have been universally acclaimed, while the new recording of the "Symphony No. 4" is of the same high standards as the prior ones. The package of the four is sure to be a bigseller with fans of the classics. classics

BARTÓK/SONATAS NOS. 1 and 2—Hyman Bress, Charles Reiner—RCA Victor LM 2853/LSC 2853

2853 Bartók's "Sonatas Nos. 1 and 2" were written for performance by two innately incompatible in-struments, the violin and the piano. However, Bartok solved this problem by assigning to each its characteristic role and, where the instruments play simultaneously, they rarely share the same thematic material. The total effect of the melodic violin versus the harmonics of the piano is an altogether pleasing one. The reading, effected by Bress (violin) and Reiner (piano), is sure-handed and professional.





MERRY CHRISTMAS IN HAWAII

"A CHARLIE BROWN CHRISTMAS" PEANUTS









ICHRISTMAS PICKSI

HERE WE COME A-CAROLING—Ray Conniff & the Singers—Columbia CL 2406/CS 9206 The ancient art of Yule caroling gets a new look and a fresh sound in the hands of the famed Ray Conniff singers. Although the sound is bright and up-to-date, the beloved songs of Christmas have lost none of their original warm glow, but rather have been enhanced by the exuberance and glitter of the ensemble. A good bet for Christmas stockings or for personal consumption, the LP features such tracks as the spritely "God Rest Ye, Merry Gentlemen" and the joyous "It Came Upon A Midnight Clear."

HAPPY HOLIDAY-Peggy Lee-Capitol T/ST 2390

A veteran in the art of creating a musical mood, Peggy Lee is at peak form as she conjures up the spirit of Christmas with this assortment of holi-day favorites. The warm, intimate Lee stylings are an exceptional addition to the seasonal catalog are an exceptional addition to the seasonal catalog as the songstress blends nostalgia, charm, joy and a variety of other moods in one super-fine pack-age. Spinners and listeners will really enjoy her inimitable versions of "Happy Holiday" and the haunting "Christmas Song."

CHRISTMAS BEST BETS

MERRY CHRISTMAS IN HAWAII—The Waiki-

MERRY CHRISTMAS IN HAWAII—The Waiki-kis—Kapp—KL 1344/KS 3444 Christmas music has been played in many dif-ferent ways and in many different places but this package is about as new as tomorrow. Singing steels have a unique voice for express-ing a song, and they're particularly appropriate for the timeless songs of Christmas. The Waikikis, have augmented their usual contagious steel guitar sound with an organ, flute, clarinet, and bells in a truly enjoyable program of Xmas traditionals. traditionals.

A CHARLIE BROWN CHRISTMAS—Original Soundtrack—Fantasy 5019/85019 One of the world's most famous comic strips, "Peanuts," has been adapted by producer Lee Mendelson and animator Bill Melendez as a Christmas TV special called "A Charlie Brown Christmas." The soundtrack album is highlighted by the arrangements and original compositions of Grammy Award-winning Vince Guaraldi ("Cast Your Fate To The Wind") and features the TV voices of cartoonist Charles Schulz' famed charac-ters, Charlie Brown, Lucy and Linus, with such ters, Charlie Brown, Lucy and Linus, with such tracks as "Christmas Time Is Here" and "Hark, The Herald Angels Sing."

HOLIDAY SOUL-Bobby Timmons-Prestige 7414

7414 The holiday season is a good time for joyful jazz workouts and, in this album, Bobby Timmons has taken Christmas season themes and added the soul spirit of a piano, bass and drums. The re-sultant LP is one that can be played all year long, for the music is as cool or warm as one's own senses. Included are such favorites as "Deck The Halls," "White Christmas," and "Auld Lang Syne."

SIR CRISTEMAS-Elizabethan Singers-Argo

SIR CRISTEMAS—Elizabethan Singers—Argo RG 446/ZRG 5446 In an album of carols, many newly composed and arranged, the Elizabethan Singers, backed by Simon Preston on the organ and Wilfrid Parry on piano, make a up pleasant package of Christmas listening. Under the guiding hand of conductor Louis Halsey, the group reverts to the sounds and styles of centuries past with this charming per-formance, which features a 4-page sing-along lyric sheet. Among some of the better tracks are "We Wish You A Merry Christmas" and "What Cheer?" Cheer?

MERRY CHRISTMAS CAROLS—Larry Ferrari —Sure 701 With the Christmas season rapidly approaching, organ stylist Larry Ferrari stands a good chance to rack up a healthy amount of sales with this collection of holiday standards. Kicking off the set with a medley of "Deck The Halls" and "Good King Wenceslas" the keyboard artist offers full, majostic treatments to over a dozen more Christmajestic treatments to over a dozen more Christ-mas hymns, including "It Came Upon A Midnight Clear" and "Little Town Of Bethlehem," in a package that will please a good many holiday shoppers.

Cuch Pour December 4 1060

Those happy bells you'll hear will be on your cash register!

Hit Holiday Singles_

BUCK OWENS Santa Looked a Lot Like Daddy b/w All I Want for Christmas Dear Is You 5537 Every year, there's a top holiday single – a giant. And this year, it's coming on big – direct from Buck Owens' new Christmas album!

 THE HOLLYRIDGE STRINGS Santa's Got a Brand New Bag
 b/w Have Yourself a Merry Little Christmas
 5533 Here's what looks like a standard-to-be from the pen of Stu Phillips – plus an old favorite done up in a new way. Get it!

TENNESSEE ERNIE FORD The Little Drummer Boy

b/w Sing We Now of Christmas **5534** An established hit by an established artist – backed with the title tune from Ernie's new Christmas album. It's a winner!

HANK THOMPSON Gonna Wrap My Heart in Ribbons

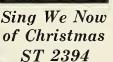
b/w Little Christmas Angel 5535 A delightful tune in Hank's Brazos Valley style, taken from his new Christmas album. Country and Western audiences will go for this one in a truly big way.

THE TOWNE CHOIR

African Noel b/w Papa Noel 5538 First time recording of a song that's had millions of sheet sales in the past 4 years. It's something to be heard – and sold!

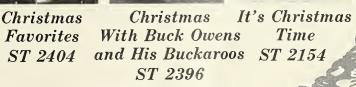
Hit Holiday Albums, Too!











Ring Up Record Sales with Capitol!

ALBUMS REVISITED

ROGER WILLIAMS

Roger Williams is an institution— he is the most successful popular pianist in the world today. In his eleven years with Kapp Records, his impressive 37-LP catalog has sold over 8,000,000 copies in the U.S. and abroad. An indication of Williams' tremendous appeal is the fact that all of his albums are still actively selling. selling

selling. Williams' brand of music can not easily be categorized. His albums have run the gamut from the classics to country music. However, whatever particular variant he treats, it is al-ways peppered with liberal doses of pop constructions. This thoroughly distinctive musical fusion is as pres-

ent on wax as it is on the concert stage. During the past few years the planist has played in concerts in over 200 cities in the U.S. and Can-ada. An in-person Williams appear-ance is, of course, the best sales stim-ulus for local distributors and dealers to move the artist's vast album cata-lor.

log. In log. In commemoration of Williams' initial single and LP success, "Au-tumn Leaves," which was originally released ten years ago, Kapp is pres-ently conducting a special promo-tion. An updated version of the single has been released and a heavy sched-ule of consumer ade have heav duted ule of consumer ads have been slated to run.

Happy To Be Back



Mercury artists Freddy and the Dreamers happily clustered about a map of Manhattan upon their recent return to the United States from their Native England. The group is currently doing a series of U.S. appearances, as well as promoting their latest LP "Frantic Freddie."

The master of the popular music business. **Tony Bennett** See page 41



ALBUM PLANS

Deels, discounts and programs being offered to dealers and distributors by record manufacturers.

ABC-PARAMOUNT-IMPULSE-DUNHILL-TANGERINE 10% discount on all new releases and catalog thru Dec. 31.

AMY-MALA

2 albums free on every ten purchased thru Dec. 31.

ATLANTIC

15% discount with 30-60-90 deferred billing to qualifying accounts thru Dec. 15.

AUDIO FIDELITY

15% discount on entire catalog through Jan. 31, 1966.

DECCA-CORAL-VOCALION

Special dealer incentive program on new and catalog kiddie LP's Expires Nov. 15. Special incentive program for dealers on 15 Nov. releases. Terms available from branches and distribu-tors.

DOOTO

1 free for every five purchased on entire catalog. Expiration date to be announced.

FORTUNE

1 free album when 6 are purchased in any combination. No time limit.

GATEWAY

Two free for every 10 albums purchased on entire catalog. Expiration date indefinite.

IMPERIAL

Special dealer program thru distributors on catalog and new releases. Expires Dec. 3.

KAPP

Special discounts and dated billing arrangements available through distribs. Effective until the end of the year.

LIBERTY-DOLTON

Special terms through distributors on all product except Chipmunk and Christmas product.

LONDON-RICHMOND-HI

London's catalog of opera recordings at extra discount, special dating and ad terms. Expires: Nov. 30; Christmas Program on all London, Richmond and Hi Xmas sets, including guaranteed sales on most, discounts on others. Expires: Dec. 20.

MERCURY

10% discount catalog LP's and 12% on new releases. Expiration date unknown.

MONUMENT

1 LP free for each five purchased. No expiration date.

NASHBORO

Buy-7-get-one-free on entire catalog including new LP's. 100% exchangeable. No expiration date has been set.

ORIGINAL SOUND

1 LP free for each 10 purchased less 3% cash discount. No expiration date.

PRESTIGE

15% discount on all LP product until further notice.

REQUEST

LP catalog available on a buy-10-get-2-free basis. Described as a limited-time offer.

ROULETTE

15% discount in free merchandise. Expiration date indefinite.

SCEPTER-WAND

2 Albums free with every ten purchased. No termination date announced.

SMASH-FONTANA

Special discounts available through distribs. Expiration date not announced.

TAMLA-MOTOWN-GORDY

15% cash discount on new releases. 20% cash discount on entire catalog.

VEE JAY.

10% discount on LP's.

WORLD ARTISTS

10% discount on LP's. No expiration date announced.

WORLD PACIFIC-PACIFIC JAZZ

Special dealer terms thru distributors on catalog and new releases effective thru Dec. 3.

A LITTLE BIT OF NASHVILLE • A LITTLE BIT OF DETROIT • A LITTLE BIT OF L.A.

AND

A WHOLE LOT

OF

Produced by Lou Adler

 A DUNHILL PRODUCTION

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#66144

IMPERIAL...on the go!



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'Heroes' Score S.G.-Col

'Heroes' Score S.G.-Col NEW YORK—Screen Gems-Columbia has acquired worldwide publishing rights to academy award winning composer Malcolm Arnold's score for Anthony Mann's "Heroes of Tele-mark." a new Columbia Pictures re-lease which will open in January, it was announced last week by Don Kirshner, president of the pubbery. Arnold, who won his "Oscar" in 1958 for the "Bridge on the River Kwai" score, has also written the music for such subsequent movies as "Suddenly Last Summer," "Chalk Garden," "The Key" and "Thin Red Line." Kirk Douglas, Richard Harris, Ulla Jacobson and Michael Redgrave star in "Heroes of Telemark" which is produced by S. Benjamin Fisz and directed by Mann.

MGM/Verve Distrib Change

NEW YORK—Sol Greenberg, director of MGM/Verve album sales, has an-nounced a distrib change in Denver, Colorado.

Jule Styne, Mr. Special

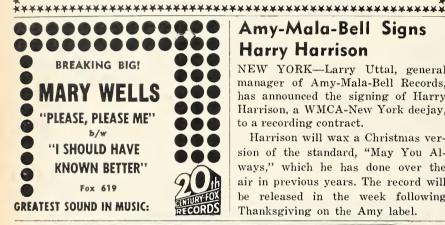
NEW YORK—The music of Jule Styne will be featured on three TV specials which will be aired during a two month period. The first of the TV'ers, "The Dangerous Xmas of Red Riding Hood or Oh, Wolf, Poor Wolf," was seen on Channel 7 on Nov. 28. The famed Broadway and Holly-

wood composer has had at least one special on TV for the past seven years. His "Peter Pan" will be playing its seventh NBC date on Jan. 21 and his "Mr. Magoo's Xmas Carol" will make its fourth appearance on the same network on Dec. 17. "Red Riding Hood" and "Mr. Magoo," on which Styne collaborated with Bob Merrill, are TV originals whereas "Peter Pan" was adapted from the stage success.

Appointed to handle both MGM, Verve and its subsid labels is Earl Woolf, Action Record Dist., who will replace the Walter Slagle and the Davis Sales Company.

Frank Sinatra is probably the only **completely** honest man that I know in our business.

Sammy Davis See page 41



Amy-Mala-Bell Signs Harry Harrison

NEW YORK-Larry Uttal, general manager of Amy-Mala-Bell Records, has announced the signing of Harry Harrison, a WMCA-New York deejay, to a recording contract.

Harrison will wax a Christmas version of the standard, "May You Always," which he has done over the air in previous years. The record will be released in the week following Thanksgiving on the Amy label.





JUKE BOX OPS'

RECORD GUIDE

ACTIVE with OPS

(Selections NOT on Cash Box Top 100 reported going strongly with ops.)

CRYING TIME/WHEN MY DREAMBOAT COMES HOME Ray Charles (ABC Paramount 10739)

EVERYBODY'S SOMEBODY'S FOOL Clyde McPhatter (Amy 941)

WE GOTTA SING Drifters (Atlantic 2310)

JUST A KID NAMED JOE Joe Hinton (Back Beat SSO)

RIVER'S INVITATION Stanley Turrentine (Blue Note 1917)

PVT. JOHN Q. Glen Campbell (Capitol SS4S)

HAVA NAGILA SUGAR BLUES A GO GO/ Irv Goodman (Capco 108)

500 PERCENT MORE Bo Diddley (Checker 1123)

FALLING IN LOVE IN THE FALL Frank D'rone (Columbia 43450)

TIME Pozo-Seco Singers (Columbia 43437) JUST ONE TIME Bobbi Martin (Coral 64272)

AFTER TODAY HAS ENDED Marty DeRose (Decca 31868)

PARCHMENT FARM Kingston Trio (Decca 31860)

THAT DARN CAT Bobby Greco (Epic 9864) HE/YOU DON'T KNOW ME Enzo Stuarti (Epic 9861)

SWEET PUSSYCAT Damita Jo (Egic 9860)

MIDNIGHT AFFAIR Jimmy Hughes (Fame 1000) BURNING FIRE Oscar Brown Jr. (Fontana 1531) EVERYTHING IS GONNA BE ALRIGHT Willie Mitchell (Hi 2097) CAN'T GET OVER THE BOSSA NOVE Shirley Scott Trio (Impulse 239) ALL I NEED IS YOUR LOVE Barbara Lynn (Jamie 1304) AUTUMN LEAVES Roger Williams (Kapp 707) SHOW US THE WAY Chico Holiday (Karate S18) YESTERDAY Matt Monro (Liberty 55847)

NONE BUT THE LONELY Vikki Carr (Liberty SS839) ON A CLEAR DAY Johnny Mathis (Mercury 72493)

I CAN'T GET NO SATISFACTION Quincy Jones (Mercury 36930)

PARTY PEOPLE Ray Stevens (Monument 911) YOU'RE GONNA'A LOVE MY BABY Barbara McNair (Motown 1087) JUST OUT OF REACH Zombies (Parrot 9797)

LITTLE BIT OF RAIN Harry Belafonte (RCA Victor 8717) MAM GET THE HAMMER Lou Monte (RCA Victor 8716)

TORE UP OVER YOU Roy Hamilton (RCA 870S)

GRINGO Jack Nitzche (Reprise 0417)

COURAGE/YES I CAN Sammy Davis Jr. (Reprise 0416) THEME FROM THE SPY WHO CAME IN FROM THE COLD Peter Nero (RCA Victor 8715)

MOON OVER NAPLES Sergio Franci (RCA)

LOVE IS STRANGE/LET THE GOOD TIMES ROLL Caesar & Cleo (Reprise 0419)

IF YOU WANT THIS LOVE OF MINE Sammy Davis Jr. (Reprise 0425) I CAN'T GO ON Charlie Rich (Smash 2012)

BE MY LADY Booker T & The MG's (Stax 182)

NO TIME FOR PITY Baby Washington (Sue 137)

CHILLS & FEVER Tom Jones (Tower 190) I SHOULD HAVE KNOWN BETTER Mary Wells (20th Century Fox 619)

I FEEL STRANGE Wonderlettes (United Artists 944)

IT'S YOURSELF Shirley Bassey (United Artists 956)

MY WORLD Emilio Pericoli (Warner Bros. 5664)

SOMETHING BEAUTIFUL Connie Stevens (Warner Bros. S6S6)

THE DRINKING MAN'S DIET Allan Sherman (Warner Bros. S672)

NEW ADDITIONS to TOP 100

-SHE'S JUST MY STYLE Gary Lewis (Liberty 55846) 73-

- -THUNDERBALL Tom Jones (Parrot 9801)
- -I'VE GOT TO BE SOMEBODY Billy Joe Royal (Columbia 4346S)
- -A SWEET WOMAN LIKE YOU Joe Tex (Dial 4022) 79-
- -NO MATTER WHAT SHAPE T-Bones (Liberty SS836)
- -DON'T LOOK BACK Temptations (Gordy 7047) 84-
- 87—FIVE O'CLOCK WORLD Vogues (Co & Ce 232)
- 88—EVERYBODY DO THE SLOOPY Johnny Thunder (Diamond 192)

'Frank is without a doubt."



-MICHAEL C.O.D.'s (Kellmac 1003)

- 96—RAINBOW '65 Gene Chandler (Constellation 158)
- 98-DO I MAKE MYSELF CLEAR Etta James & Sugar Pie DeSanto (Cadet 14190)
- 99-IT'S GOOD NEWS WEEK Hedgehoppers Anonymous (Parrot 98000)
- -IF YOU GOTTA MAKE A FOOL OF SOMEBODY Maxine Brown (Wand 1104)
- 100-WHAT'S COME OVER THIS WORLD Billy Carr (Colpix 791)

Dean Martin See page 41

Sales Surge At Command

NEW YORK—According to a report from Loren Becker, vice president and general manager of Command Rec-ords, a surge of activity during No-vember has brought new highs in sales of the classical line, pop LPs and tane and tape.

and tape. A series of concerts by William Steinberg and the Pittsburgh Sym-phony at Carnegie Hall was exploited by several stores in the New York area, via newspaper ads, radio and store displays. As a result, these stores were sold out of Command al-bums of Brahms 4th and Beethoven's 5th Symphonies as well as the special bah Symphonies, as well as the special deluxe four album Brahms set, re-leased in November. Becker reports that classical LPs are 20% ahead of

last year. In the pop catalogue, new Novem-ber releases of the Ray Charles Sing-ers' "Young Lovers On Broadway" and Tony Mottola's "Mexico S/A" are being reordered in major markets throughout the country.

In tape sales the label's 4 track reel-to-reel tape orders are up to 50% over last year.

Becker states that the sale momentum shows no sign of letting up in December and will, in fact, increase because of the holiday season.

AGC vs. Publishers

(Continued from page 6)

tapes on a playback machine as background music, is a license for uses not commercially established, and for which licenses were not granted by the publisher prior to June 1. 1937, so that such licenses, without the writ-er's consent, is also a violation of the contract. contract.

AGAC told the publishers that what is involved is "not only as a legal matter but a matter of responsible natter but a matter of responsible good faith and fair dealing between vourself and vour writers. These con-tractual provisions are not meaning-less words to be lightly ignored or evaded. The licenses (to 3M) are not licensing as publishers and writers have known it. It is the intent of the AGAC songwriters contract that the writer shall be fully informed and shall have a voice in deciding whether such new licenses should be granted, and if so, on what terms." Burton Lane, president of the American Guild of Authors and Com-posers and AGAC's Executive Coun-cil, has authorized the mailing of the policy statement outlining its views

cli, has authorized the maining of the policy statement outlining its views on the 3M pacts to more than 1,000 music publishers who are signatories to the basic agreement of the Guild, and who sign AGAC writer's con-tracts. The statement is the first step AGAC to spotlight what it ers a "serious situation" regar siders a "serious situation" regarding good faith between publishers and writers.

AGAC's Council charges: 1. That the legal rights of AGAC composers and lyricists are violated if publishers do not secure written approval of writers whose songs or

Capitol Asks RIAA For Gold Disk On 'LBJ Ranch'

HOLLYWOOD-Capitol Records has HOLLYWOOD—Capitol Records has asked the RIAA for Gold Record cer-tification of "Welcome To The LBJ Ranch," the Earle Doud-Alen Robin produced comedy LP that was re-leased by the label three weeks ago. According to Alan W. Livingston, president of Capitol, initial sales on the album have matched the pace set by some of the LPs released by The Beatles.

Keeping pace with the sales on the LP, is the airplay. Stations through-out the country, both Top 40 and good music, have been giving the album

Matching the airplay are the pro-motions such as the one in Chicago where Capitol salesmen have donned LBJ hats and will continue to wear

LBJ hats and will continue to wear them for a month. The label's merchandising depart-ment has given an additional push to the LP with special "Welcome To The LBJ Ranch" stickers designed for cash registers in record stores and lapels on salesmen's jackets. In addition, publicity for the album that features "interviews" with Nixon, Rockefeller, Goldwater, Robert Ken-nedy, Sen. Dirksen, former President Eisenbower, Mrs. Lyndon Johnson and

Eisenhower, Mrs. Lyndon Johnson and LBJ, has been nationwide.

compositions are used on 3M four track monaural tapes. That "it is most disturbing" that

the long established business struc-

ture of the music industry as re-

gards performing rights societies negotiating performing rights agreements be upset. 3M in dealing for performing licenses are dealing directly with ASCAP publishers, ignoring the writers individually

and the performing rights society of which many writers are mem-bers. (3M entered into an agree-ment with Broadcast Music, Inc. on

ment with Broadcast Music, Inc. on performing rights). That it would be economically pro-hibitive to prevent buyers of 3M tapes (for example, an automobile showroom outside of Peoria) from using them after the first three vears. The current agreement that 3M is making with publishers pro-vides for the publisher pro-

vides for the payment of a perform-ance fee of 3 cents for each copy-righted composition for each tape for three years. After this period,

for three years. After this period, the playing of these tapes would be hard to police. AGAC sees the danger of years of performances of these tapes without restriction as individual publishers cannot effec-tively police such a national usage. The collecting and policing of per-formance fees is best done by a per-forming rights society. Chances are

forming rights society. Chances are that this situation would result in another "juke box exemption." Juke

2. That

3.

he just makes everything work. He makes everything fit.'

"So far as I can put the essence of Frank into words, I'd say that

Board Changes At Schirmer

NEW YORK — Rudolph Tauhert, president of the 104-year-old New York pubbery, G. Schirmer, has an-nounced the election by the board of directors of Rudolph E. Schirmer as chairman of the board and Clarence

chairman of the board and Clarence A. Foy as executive vice president. Matthew M. Campbell of Beekman and Bogue, a New York law firm, was also elected to the board of directors. Schirmer, grandson of the founder, has been a vice president and director since 1949. In addition, he is a trained musician and accomplished pianist, a graduate of Curtis Institute with many published works to his credit, and a member of ASCAP. Foy, general manager of the firm for the past eight years, is a veteran

Foy, general manager of the firm for the past eight years, is a veteran of more than 35 years in the music industry having served as vice presi-dent, assistant secretary and sales manager for Theodore Presser. He is a past member of the board of direc-tors of the Music Publishers' Associa-tion and of the board of directors of the Music Industry Council. Tauhert has a distinguished man-agement record of more than 30 years with the Schirmer organization. As

with the Schirmer organization. As chief executive officer, he was instrumental in the acquisition in 1964 of Associated Music Publishers. He is also a member of the board of direc-tors of ASCAP.

Wood & SESAC Set **Production Program**

LOS ANGELES—Randy Wood, pres-ident of Mira Productions, encom-passing the Mira, Mirwood and Sur-rey labels, and SESAC execs Sal Can-delora and Bob Thompson, announced last week an extensive co-production and promotion program between the Mira and Surrey labels and the licens-

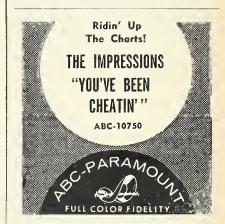
ing organization. Under the new agreement Wood and SESAC will embark on a program

and SESAC will embark on a program of co-production of commercial prod-uct, encompassing the full range of musical idioms, and cementing a rela-tionship which began this month with the release of "Crystal Chandelier" by Warren Baker's Hollywood Guitars. Wood and Thompson expect some six albums to be released commer-cially on the two labels before the end of the year. Additionally, Wood will draw from SESAC's backlog of re-corded discography for posssible re-lease by the labels. lease by the labels. SESAC is co-operating in the inter-

national exploitation of their co-pro-duced product. In addition to the reg-gular servicing through Mira's disgular servicing through Mira's dis-tribs, 1,000 additional preview copies of their records will be distributed to the SESAC field men, who are in con-stant touch with radio and TV broadcasters.

Mid-State Distribs Form Separate Record Division

DES MOINES-Mid-State Distribut-DES MOINES—Mid-State Distribut-ing Co., this city, last week (26) sep-arated its record division into a whol-ly-owned subsidiary, which will be known as Major Records. The purpose of the change is to provide greater concentration on the sale of records. The trade is alerted to bill all pur-chases and back orders to Major Rec-ords, 1212 Grand Ave., Des Moines, Iowa 50309.



fair dealing, conducting itself toward others as it would desire others to conduct themselves in return."

***** "If he'd been gifted for opera, he would have been the finest opera singer we have today. He has a feeling for singing that will never leave him.

(See Page FS1)

Reparata To ABC

Reparata and the Del-rons, who had "When-ever A Teenage Cries" not too long ago, were recently signed by RCA-Victor. Their first single for the lobal held in the for the label, held in the for the label, held in the pic by Reparata, is "I Can't Tell" b/w "Take A Look Around You." Pic-tured with the lark are (left to right) RCA's Dayyn Davis, Harry Loo-kofsky and Steve Jerome of World United Dradue World United Productions, arranger John Ab-bott and William Jerome of WUP which produced the single.

box owners presently do not pay performance fees. Currently 3M is selling its own tape

Quincy Jones

(See Page FS1)

Currently 3M is selling its own tape cartridge playback machine for a re-ported \$330. With it buyers can buy tapes of music (much of it recorded in Europe) for \$99 a reel, and the price of the reel, played at 1.78 rpm speed, includes music performance fees. Two tanes of specially recorded reels of 700 compositions are now available—a "Rhythmic Library No. 1" and a "Melody Library No. 1" Just released 700 compositions are now available—a "Rhythmic Library No. 1" and a "Melody Library No. 1." Just released is a new holiday reel of 350 composi-tions of Christmas music. Played on four-track monaural tapes, there's enough music on each reel of 700 compositions to play for approxi-mately 26 hours.

A copy of the viewpoint of the American Guild of Authors and Comdent of 3M in St. Paul. Minnesota, home office of the diversified corpora-tion. In commenting on the role of

tion. In commenting on the role of 3M, Lane said: "We hope that 3M, a foremost, creative corporation, in evolving its music project would take cognizance of the rights of writers whose crea-tive product it requires, quite apart from the legal rights of the writers. We hope that this great company would not ignore the golden rule of



2 TREMENDOUS SINGLE HITS!

Sonny Burke





NASHVILLE—Acting as individuals' rather than as officers of the major Music City publishing-record label combine they represent, Jack Stapp and Buddy Killen this week purchased an interest in the locally-based Wil-derness publishing firm, according to a joint statement issued by Stapp and Killen, president and executive vice president, respectively, of Tree Music and Dial Records. In their joint statement, the two emphasized that it is strictly an in-vestment by them as individuals and that Wilderness will not become a subsidiary or affiliate firm to Tree. They pointed out in their statement that the transaction will in no way involve any change whatsoever in the Wilderness setup. Owner Harlan How-ard, award-winning hit songwriter, NASHVILLE-Acting as individuals

involve any change whatsoever in the Wilderness setup. Owner Harlan How-ard, award-winning hit songwriter, will remain as president of the firm, with his wife, Jan, also a singer-song-writer, as vice president. Don Davis is secretary and professional manager for Wilderness. "We are simply buying an interest in Wilderness as a routine invest-ment," Stapp and Killen declared. "It's like buying stock in another firm. This does not involve Tree or Dial in any size, shape or manner." The two Music City tradesmen to-gether, in less than ten years, have built Tree into one of Nashville's top two publishing houses and developed Dial as a hot label in even less time. Dial is currently riding the pop charts with Joe Tex' latest smash, "A Sweet Woman Like You," while Tree is rid-ing the country charts with Chet At-kins' "Yakety Axe," Porter Wagoner's "Green, Green Grass Of Home," John-ny Darrell's "As Long As The Wind Blows," and Roger Miller's "Kansas City Star," as well as Miller's pop-country boomer, "England Swings."

United Artists Signs King And Messina

NEW YORK-Vocalists Solomon King

NEW YORK—Vocalists Solomon King and Tony Messina have signed exclu-sive, long-term recording contracts with United Artists Records. Kentucky-born King is a former gospel singer who has previously re-corded on other labels. He has taped a Jackie Gleason TVer for future show-ing and is currently appearing in night clubs in the midwest. The chanter will begin next year by performing at the Fontainbleau Hotel in Miami Beach. Messina is from Philadelphia and is part of the Comedy team of Dennis and Messina. He was discovered by UA A&R staffer, Gerry Granahan, who expects the songster to emerge as one of the big stars of 1966.

***** "What does a guy say about a fellow he's known and loved for thirty-five years? He's the greatest personality and entertainer who ever lived. But more than that—he's a friend." Jack Entratter

(See page 41)



BUBBLING BROOK—Brook Benton recently returned from a tour of U.S. bases in Germany, Italy and France and as it were, his plane got into N.Y.'s Kennedy Airport three hours late. The chanter was happily surprised however, when he found that his fans and family had waited out the delay and were on hand to meet and greet him. The entire group was taken to dinner at the Brass Rail (picture right) where the fans were presented copies of Benton's latest RCA-Victor single "Mother Nature, Father Time."





PHILA. 23, Pa.

The Jet-Age Minstrels

NEW YORK—The New Christy Min-strels have announced completion of negotiations on a one year lease for a multimillion dollar jet aircraft. The aircraft is valued at 10 million dollars. It is a "Caravelle-type" which has a seating capacity of over 100, but will be used exclusively for the transport of the ten Minstrels and their managers and instruments. To the group, which logged close to 500,000 miles last year by air, land and sea, including two European trips, the lease of the plane will mean the realization of a career-long dream.

trips, the lease of the plane will mean the realization of a career-long dream. "It's perfect for our hop, skip and jump traveling routine," said Art Podell, leader of the group. He added that the Christys have christened the plane "The Winged Minstrel." The plane will have sleeping ac-commodations for all ten singers in addition to a ping nong table for use

addition to a ping pong table for use during their trips.

during their trips. Minstrel management team, George Greif and Sid Garris, said that the cost of the yearly lease compares equally to ticket purchases incurred by the group last year. The jet will be placed in service by the group after the first of the year.

PUPPET ON A STRING ELVIS PRESLEY Gladys Music, Inc. RCA VICTOR WOODEN HEART ELVIS PRESLEY Gladys Musie, Inc. RCA VICTOR ELVIS PRESLEY Gladys Musie, Inc. RCA VICTOR RING DANG DOO SAM THE SHAM & THE PHARAOHS MGM Valley Publishers, Inc./Beckle Music I CAN'T BELIEVE IT THE ANIMALS SLAMINA MUSIC, INC. MGM MOONLIGHT AND ROSES VIC DANA Charles N. Danlels, Inc. DOLTON A TIME TO LOVE (A TIME TO CRY) LOU JOHNSON HIII & Range Songs, Inc. BIGTOP I'M LOSING YOU ARETHA FRANKLIN Valley Publishers, Inc. THE THRILL OF LOVING YOU VIC DAMONE WARNER BROS. Blen Music, Inc./Tiparfillo Mosic, Inc. Eleventh Floor Music, Inc. I DON'T HURT ANYMORE BETTY EVERETT VEE-JAY HIII & Range Songs, Inc. STAND BY ME LITTLE EVA AMY Progressive Music Publishing Co., Inc. STAND BY ME EARL GRANT Progressive Music Publishing Co., Inc. DECCA ALL OR NOTHING ALL OR NOTHING PATTY LOBELLE & THE BLUEBELLS ATLANTIC Bigtop Records, Inc.

THE ABERBACH GROUP 1619 Breadway, New York, N. Y.

Buffy Sainte-Marie Tune In 3-Way Cover Race

NEW YORK—Sometimes the times change swiftly. Last spring Vanguard released a haunting folkish ballad dubbed "Until It's Time For You To Go" by Buffy Sainte-Marie which quickly fizzled into oblivion. Folk product is now, of course, in the mainstream of contemporary tastes so the label has re-serviced the single, hoping that this time out the deck hoping that this time out the deck will become a hit.

will become a hit. The interest in the tune is not limited to Vanguard. Philips has re-leased in the U.S. a version of the song by the Four Pennies, a new group who are currently hitting with the tune in England. In addition, there's a third cover by Michael Blessing on the Colpix label.

Duotone Issues New Needle Catalog

HOLLYWOOD-The latest, complete up-to-date Duotone Phonograph nee-dle catalog is now being made avail-able to record dealers through Capitol Records Distributing and the Duo-tone Company of Miami, Fla.

The 34-page catalog is one of the most comprehensive booklets ever put together by a needle manufacturer. In it are listings of more than a hun-

In it are listings of more than a hun-dred different phonograph brands, all cross-referenced to enable dealers to find the correct needle in the shortest possible time, no matter what the make or model. With the new catalog and its cross-reference, a dealer only has to know one of four things in order to find the right Duotone needle: The brand and model number of the phono; the cartridge number; the needle by another manufacturer's name and number; in the event the customer only brings his old needle to the store, the dealer can still find the proper replacement through a page of illustrations of all needles that are in the catalog.







SHARING THE BILL—Jomada art-ist Johnny Day, whose latest effort is "Marry Me," was pictured with r&b chanter Bobby Bland when they both recently appeared at N.Y.'s Apollo Theotre Theatre.

Celebrity Appearances **Associates Formed**

LOS ANGELES—Mann Scharf, pres-ident of Mann Scharf and Company, Beverly Hills public relations firm, and Art Blum, who heads his own PR Beverly Hills public relations firm, and Art Blum, who heads his own PR organization in San Francisco, have announced the formation of Celebrity Appearances Associates, with offices in Los Angeles and San Francisco. According to Scharf and Blum, the new company has been formed to meet the need for supplying celeb-rities from stage, screen and tele-vision for personal appearances at grand openings, ribbon cuttings, re-ceptions, conventions and similar spe-cial events throughout the West. CAA, with a long list of Hollywood stars to draw from, will supply ad-vertising and public relations agen-cies with personalities to lend glam-our to their clients' special activities. Moreover, CAA will offer a complete supply of promotional materials to precede the appearances of the re-quested stars and press and public relations consultation as needed.

CBS Artists On Tour

LONDON—CBS jazz and classical pianist, Friedrich Gulda, is currently on an extensive European tour. The first part of his concerts will be de-voted to classical music and the sec-ond half will feature his jazz trio in-cluding Ron Carter (bass) and Albert Heath (drums). Coincidental with the Heath (drums). Coincidental with the tour, the company is releasing Gulda's first album "From Vienna With Jazz" which includes the pianist's composi-tion, "Music For Piano And Band No. 2." Other important classical CBS artists scheduled to tour Europe early in 1966 are pianist Robert Casadesus and Phillipe Entremont, and violinist Zino Francescatti.



TIME OUT FOR SCOUTS—Princess TIME OUT FOR SCOUTS—Princess Margaret is shown above visiting New York Girl Scout headquarters last week and being presented with a record, "Sound Of Roundup," by a Senior Girl Scout. Album was pro-duced by United Artists Records' spe-cial projects division especially for the Girl Scouts and features music and events recorded at their Senior Roundup last summer in Idaho. It is available only through the Girl Scout equipment agencies throughout the nation.

The Princess, President of The Girl Guides Association of Great Britain and the Commonwealth, stopped in at Girl Scout headquarters to meet her sister Scouts. She received in addition to the record, a friendship pin and a Brownie doll for her daughter, Lady Snowdon.

To the right is Mrs. Douglas H. MacNeil, first vice president of Girl Scouts of the U.S.A.

Deblyn Records Formed In N.J.

EAST ORANGE—Pubbery Deblyn Music has formed a new label, Deb-lyn Records, which will be located in East Orange, New Jersey. The mem-bers of the firm are Jerry Ferrara, president; Joseph Frasco, vice presi-dent; and Joseph Bezzone, sales and promotion manager

promotion manager. The first release on the new label is "Christmas Time" b/w "Jingle Bells." The tune is waxed by a five Bells." The tune is waxed by a five year old child backed by the choir at Walsh High School and directed by Sister M. Coronata. 700 schools throughout the U.S. are currently promoting the record.

Nash To Los Angeles

NEW YORK—Johnny Nash, vice president-singer at Joda will be in Los Angeles from Dec. 1-10 to do TV and promotion work. While there, the chanter will promote his waxing of "Let's Move And Groove (Together)."

Other news from the label is that Sam and Bill, whose current deck is "For Your Love," will perform at the Pitkin Theatre in Brooklyn on Dec.

"I regard Frank Sinatra as one of the major talents in the history of the entertainment industry, an obvious fact to anyone who has seen him perform in any medium of entertainment. But more than that, I respect him as a humanitarian whose efforts in behalf of children and of the less privileged are recognized throughout the world.

Jack L. Warner See page 41



Brenda's Boosters

Decca songstress Brenda Lee recently dropped into the record department of Chicago's new Montgomery Ward department store, where she was greeted by a host of her fans including the two sign carriers in this photo. The in person promo tour was held in connection with the lark's latest album, "Too Many Rivers."

Acuff-Rose Signs Audry Allison

NASHVILLE — Songwriter Audry Allison has been signed to an exclu-sive writer's contract with Acuff-Rose Publications.

Publications. She already has a number of major hits to her credit, including "He'll Have To Go." a country-pop hit for the late Jim Reeves, and the answer song. "He'll Have To Stay." Other credits include "Teen-Age Crush," "It's A Great Life (If You Don't Weaken)." "Hello Old Broken Heart" and "A Little Bit Lonely." At the company she will join a select group of writers which includes John D. Loudermilk, Don Gibson, Beaudleaux and Felice Bryant, Roy Orbison and a catalogue which in-cludes the complete works of the late Hank Williams and the late Fred Rose.

Turntable-London Deal For Int'l Market Only

NEW YORK—To clarify a misleading article carried in last week's edition, London Records will lease products from Turntable and its subsidiary, Midtown Records, only for overseas distribution. Turntable and Midtown will distribute nationally through in-dividual distributors in the U.S., Puerto Rico and Hawaii.

Jankowski Winds Up **10-Day American Tour**

NEW YORK—Completing a whirl-wind ten-day trip to the U.S., Mer-cury's Horst Jankowski returned last week to Germany to resume his ca-reer which now includes recording,

week to Germany to resume his ca-reer which now includes recording, concerts, composing and television. Jankowski arrived in New York on Sunday (Nov. 14th) following a con-cert the night before in Geneva, Switzerland and immediately pro-ceeded to Los Angeles for a three-day stay during which he taped a seg-ment of "The Red Skelton Show." The CBS-TV'er scheduled to be aired Dec. 14th, will showcase Jankowski performing his recent hit single, "A Walk In The Black Forest." While in Los Angeles he also was video tested by producer Bill Hobin and other CBS brass for a possible TV assignment whereby he would host a musical show of his own. Jankowski then made stops in Chi-cago, Detroit and Cincinnati visiting deejays, meeting the press and ap-pearing on several interview shows. He returned to New York on the 23rd for additional press and deeiay inter-views and for meetings with repre-sentatives of the William Morris office, his agents who, with Mercury, made arrangements for the American visits and appearances. Throughout most of his trip he was accompanied by Lou Reizner, Mercury's coordina-tor of international A&R activities.

******* Frank Sinatra's got an ear like an elephant. By that, I don't mean he's got an ugly ear. He can stand at his microphone with 30 or 40 musicians and he'll hear a mistake in the woodwinds or the string section. So you go and check it, and sure enough there'll be one. He's got ears that big.

Jimmy Bowen See page 41



Buddy's Buddies

During his recent rousing opening night at the Empire Room of Chicago's Palmer House, chanter Buddy Greco was snapped while being congratuwhile being congratu-lated by some of his friends. Seen here (left to right) are Danny O'Neil, owner of the popular "In" spot, Gordon MacRae, Greco, Matt Monroe and the Empire Room's band leader Ren Arden. Ben Arden.



Shaw Continues Independent Activities

NEW YORK-Syd Shaw, recently appointed A&R head and creative director of Eskee Records, is continuing his independent writing, producing and directing activities. Among the non-Eskee artists for whom Shaw is currently preparing material are Eileen Fulton, star of "As The World Turns," the popular afternoon TV drama series, and Vivian Edwards, Kapp recording artist. The former is soon to make her disk debut, and the latter opens shortly at New York's Basin St. East.

Shaw's most recent writing assignment was an act for Leslie Gore, who toured with Eskee's the Brotherly Lovers. He also wrote and directed several segments of "The Sound Of Youth," an upcoming video program, which will feature top recording acts.

Future activities for Shaw include work on a forthcoming Broadway musical and the scripting of a film to star James Coburn. Coburn is producing the flick with Escalator Productions, parent company of Eskee.

'Crown' Off Market HOLLYWOOD—Herb Newman, pres-ident of Era Records, has announced that the Jewel Akens' recording of "You Don't Need A Crown" will be taken off the market and a new ver-sion of the song by the same artist will be released at a future date.

IMMEDIATE SALES!

When

TOMMY BOYCE

Sang

"PEES & QUES"

***** ******* He's the zenith for the song writer. For all his career—and it's been a long one-he's been every song writer's fond hope.

Jimmy Van Heusen See page 41

MGM's Lainie Ka-zan was snapped with Sammy Kaye and Tennessee Ernie Ford Tennessee Ernie Ford when she shared the spotlight with them on one of Kaye's re-cent TV stanzas. The lovely lark is skedded to go dramatic, for the first time, on an upcoming "Ben Casey" episode and is also signed for five guest spots on the Merv Griffin Show. The songstress will The songstress will have her debut album released in January.

Starday Releases 5 LP's NASHVILLE—Starday Records has announced there lease of five new

NASHVILLE—Starday Records has announced there lease of five new country music albums for the month of Nov., highlighted by an album called "That's Truckdrivin'," with the Willis Bros., Johnny Bond, Joe Maphis, Slim Jacobs, Tommy Hill and Red Sovine, who features his current smash, "Giddyup Go." The rest of the release includes a 2-record set, "Country Music Hall Of Fame, Vol. 5," featuring Buck Owens, Roger Miller, Flatt & Scruggs, George Jones, Patsy Cline and Leroy Van Dyke among others; "Wonderful World Of Gospel And Sacred Music," with Cowboy Copas, George Jones, Carl Stroy, the Lewis Family, the Sunshine Boys, the Stanley Bros., Jim & Jesse, Wally Fowler, the Oak Ridge Boys, and the Speer Family, among others; "The Sensational Oak Ridge Boys From Nashville;" and Charlie Monroe's "Lord Build Me A Cabin."

Strangeloves To Paris

Strangeloves Io Paris NEW YORK—The Strangeloves, who are recorded by F. G. G. Productions, leave for personal appearances in France on Dec. 6. Eddie Barclay, head of Barclay Records, which distributes Bang Records (The Strangelove's American label) in France, has planned press conferences and a gala party at a leading discotheque to wel-come the group to Paris. Leading French disk artists and industry nota-bles are expected to attend the party. Bob Feldman, Jerry Goldstein and Richie Gottehrer, F. G. G. execs, will be in France at the same time, ar-ranging production deals and setting up a publishing affiliate.

Cash Box-December 4, 1965



NOV. 30

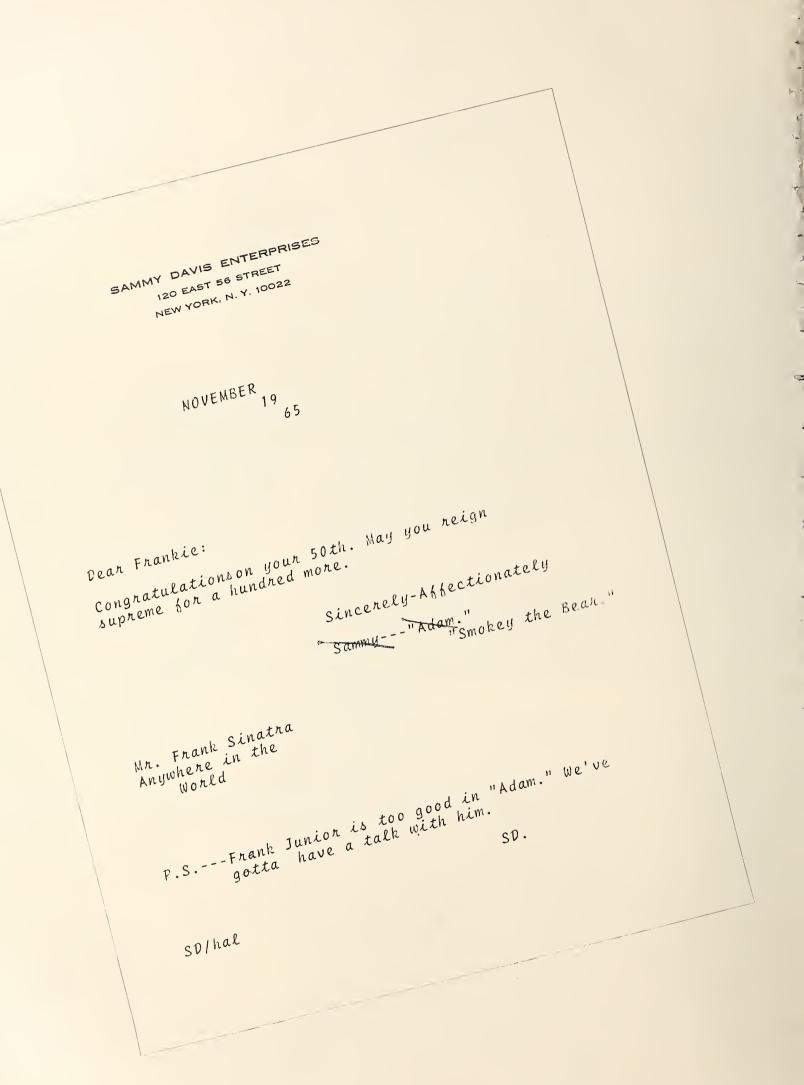
on "Where The Action Is" ABC TV Nov. 19 Stock Up Now For His Repeat Performance

Produced by Boyce & Hart for Screen Gems-Columbia Music

SINATRA



- ~





The cries of the infant Sinatra were heard only by immediate family. Cald and clumsy forceps pull him into the world.

Think back to a snowy afternoon, December 12, fifty years ago. Think back to smake stacks and railroad tracks whose name saunds all elbaws and knees: Haboken, New And think back to its people: slipping on sidewalks Jersey. slick with sleet. Its newsboys, knickered, red-cheeked, their breath adding a drop of puff to the dank factory fog. Its shopgirls dreaming a drop of point of the data ratio rog. Its shopgirls dreaming aver Edisonphone cylinders which squeeze out tenor renditians af the latest—Hello, Hawaii, How Are You? and I Didn't Raise My Boy To Be A Saldier. Its ald young men beering up behind steam-shadowed windows, their eyebrows frazen in factory sweat. Its hard-palmed women working in a city without a radio in a warld

living with its troubles packed up in your ald kit bag. And all of these Hobokenese do nat hear the infant

cries this December 12, 1915. He was just another Italian kid who ran a little harder then the rest. They call him "Angles," because he knew most of them. They call him "Slacksey," because he had more trousers than anybody. He fought, and got his forehead scarred by jagged glass.

He sang far the Demerest High Glee Club, and with the schaol band. He clamped wireless headphones over his ears, stretched out on the living raam floor, and memorized Russ Colombo and The Happiness Boys. He drove a '32 Chrysler with tin-horn snootyisms painted on the daors. He did raccoaney take-offs on Rudy Vallee at parties.

His mother Dolly wanted him to be something important, like an engineer ar a dactar. "All shaw business is for bums," his father Martin said. He was a Hoboken fireman.

FRANK SINATRA: It was canspicuaus in those days that if you didn't have a gaad steady job, such as warking in a box factory or the shipyards, you were a bum. So my father said, 'Yau want to get a decent jab or you want to be a bum?' So I said, 'Well, I prefer the latter.' Sa I left home.

He left Demerest in his senior year: "Math murdered me." In the Depression depths af Pennies Fram Heaven, he stood up, vulnerable as a duck in a shaoting gallery, and sang in every measly Hoboken hot spot: The Cat's Meow, e Camedy Club, the candy store on the carner. FRANK SINATRA: "I used ta sing in social clubs and

FRANK SINAIRA: "I used to sing in social clubs and things like that. We had a small group. But it was when I left home for New York that I started seriously. I was seventeen then, and I went around singing with little groups in road-houses. The ward would get around that there was a kid in the neighbarhoad wha cauld sing. Many's the time I worked all night for nothing. Or maybe Many's the time I worked all night for nothing. Or maybe I'd sing far a sandwich ar cigarettes—all night for three packs. But I worked an one basic theary: stay active, get as much practice as you can." He lived off pattering applause and \$11 a week he gat for helping deliver the evening "Jersey Observer." FRANK SINATRA: "The entertainment warld overcame all that. One of the biggest contributors was Bing Crosby. I saw him [1936] at the Laew's Journal Square Theatre in arcsey City. He performed on stone with a quitarist named

Jersey City. He performed on stage with a guitarist named

SINATRA THE EARLY YEARS

Eddie Lang. And I watched him. And he had such great ease that I thought, if he can do it that easily, I don't know why I can't. That was one of the big turning paints in my life.

To make himself heard, Crosby used the new microphane, and that started craoning. Befare Crasby, if you were a singer, you needed lungs like Texas watermelons. Naw you needed something else. Crasby was it. Sinatra started running faster. He was going to be the

next Crasby. Success in the professional music world of New Jersey

bad its greatest moment if you landed a ane-nighter with one af the smilling white jacket persanality kid band lead-ers wha turned Saturday night at the Elks into a chromium dream with mirrars. But did they need the Sinatra kid? Well, how 'bout next Saturday then? Thanksgiving maybe? Ta nudge the adds, Sinatra plunges \$15 into debt and hurs come standard hand currengements of his own. Then

buys some standard band arrangements of his own. Then buys some standard band arrangements of his own. Then he invests \$75 in a partable public address system with a rhinestane-studded amplifying harn. Turning dawn Sinatra and his p.a. system and his arrangements and his rhine-stanes was like turning dawn Cleapatra after she rolls aut of her rug. Syncopators like the Neill Budd Orchestra pay as high as \$6 a night far a gig spansored by the Haly Rosary Church at the Jersey City Elks Club. "And new ... a young singer from Hoboken!"

'And now . . . a young singer from Hoboken!''

You dan't rival Crosby at the Elks Club, chum. Yau have to guts it out, putting your whole being right there an the line, on stage at Amateur Night. At the Jersey City State Theatre. A win. At the Manhattan Academy of Music. A

loss. "The Major Bawes Original Amateur Hour." A win, with Night And Day. So Bawes ganged Sinatra tagether with three other Habokenese and put The Hoboken Four an the road in a Bowes unit af prafessional amateurs. \$50 a week plus all the greasy chicken and sleepless bus rides you can take for three manths across the whistlestaps from New York to Oakland.

ALFRED ARONOWITZ [Member of The Hoboken Four]: "In Oakland once, Frank did a solo far Dick Jurgens. No rehearsing, no nothing. It was an exclusive joint, but after Frank sang once, they wouldn't let him sit down. Jurgens wanted to know what the hell Frank was doing in a quar-tet. Frankie wandered, too, I think." The Hobaken Faur breaks up ane night after they get the

giggles in the middle of a sang and the good Major rings down the curtain an their sacrilege.

He was 22, and what the hell was he doing in a quartet anyhow if he wanted to be Bing Crosby?

Back to Jersey. He hustled up a job at a saloon in nearby Englewood, New Jersey, halfway betwen Manhattan and The Meadow-broak in Palisades, N.J. It was called The Rustic Cabin. Master of Ceremonies and singer with whatever turned up. Like singing with a band called Bill Henri and His Headliners, pulling down \$15 a week. Or rehearsing with The Bob Chester Orchestra. Or as part of The Three Flashes.

One thing was different: he was a pra naw. Not some bum. He struck at The Rustic Cabin far a year and a half. He wondered if anybody west of Jersey ever heard of him. He fixed that. He tackled radio. Lousy, corny, sing for your carfare for 70¢ a week, make eighteen shows a week, dawn, homemakers, noon, and teatime, toa, anytime there's an open mike radio. Finish up at The Rustic Cabin, race

back to a three-room apartment (12 Autobahn Rd., Jersey City), race into New Yark, up to WNEW to sing sweetheart duets with another young hapeful from Georgia for fifteen minutes every morning. DINAH SHORE: "The WNEW show was spansared by

the Gang and Gang Furniture Company of Passaic, New Jersey. We were suppased ta sing ballads, a la duet. And the way we both felt we were singing laud enough ta be heard in New Jersey without benefit af transmitter. For all the sweet love sangs, we were each determined it was to be aur individual shaw. Frank cauld never understand why a New Jersey furniture company wanted a Southern belle. On the ather hand, I cauldn't figure aut why they wanted a damn Yankee."

Then 'bye Dinah and race back to The Rustic Cabin. They up his salary ta \$25 a week and ane night Cole Parter staps by and Sinatra starts ta sing Night And Day and apens his mouth and aut cames nathing. Dust. COLE PORTER: "I'd never seen anyone so nervaus in my

whale life." And around and around and around.

June, 1939, and if yau ran faster than the rest, yaur shirt stuck ta you and you wandered why nat me when Judy Garland was already in the mavies singing Over The Rainbaw but you had to hustle aver the bridge ta Man-hattan to WNEW ta "Dance Parade." Only this time, an ex-trumpet player fram Benny Gaadman is listening in. HARRY JAMES: "I liked Frank's vaice and his way af

talking a lyric. After the shaw some of the fellaws in the band and I went out to The Rustic Cabin to see him. He asked the boss if he couldn't do a number for me. He sang Begin The Beguine.''

The kid at the mike ware a single-breasted white dinner jacket, a dark baw tie, dark trousers. Curly hair, a mop of it. Hopeful face, blue eyes.

Monday night. Sinatra was a very discouraged young singer, battered fram a year and a half of trying to get a break. He'd just given The Rustic Cabin his natice; he was going to go back to newspaper wark. Sinatra had Mondays off, but he'd exchanged nights with his ca-vocalist Lucille Kirk, because she wanted to go to a wedding



The Hoboken Four (Sinatra is at the far right) sur-round the late Major Bowes of "Amateur Hour" fame



A very young Sinatra, master of ceremonies and occasional vocalist, at New Jersey's Rustic Cabin.

THANK YOU, FRANK SINATRA



HARRY JAMES: "I signed him for \$75 a week for two

years." CONNIE HAINES [The girl vocalist with the Jomes bond]: "The boy was great. Our first booking offer he joined us with was the Hippodrome in Baltimore, Maryland. Fronk was so new with the band he wasn't even billed. The fans didn't even know his name, but they were stand-ing at the stage door screaming and valling for him."

While with the Jomes band, Sinatra made his first rec-ords. The first session [July 13, 1939] produced two now-forgotten ballads, From The Bottom Of My Heart and Melancholy Mood. In all, Sinatra recorded ten songs with James None become nonular at that time, and is use depta James. None became popular at those time, and if you don't wont to blame it on the records you can blame it on the ASCAP radio ban.

ASCAP radio ban. Sinotro poured oll of his 24 years of dreoms into these records. In '39, the most successful of the James-Sinotra collaborations—All Or Nothing At All—sold closer to the latter: 8000 copies. The James band was growing with oll the vigor of a century plant. HARRY JAMES: "We came to Los Angeles to ploy the



Sinatra as a member of The Flashes.

Palomar, ond by the time we arrived, the Palomor hod burned down. We were booked into Victor Hugo's in Bev-erly Hills, but the chichi crowd there didn't dig our kind of music. The help outnumbered the customers. The management wouldn't pay us.'' THE DORSEY ERA

Thomas Francis Dorsey, a Pennsylvania cool miner's son, was (with Glenn Miller! the biggest thing in the band business. He had the best musicians (Bunny Berigan, Ziggy Elman, Joe Bushkin, Buddy Rich) and vocalists (Jack Leo-nord and The Pied Pipers with Jo Stafford) ond orrongers (Axel Stordahl, Sy Oliver, Billy Finnegan). But the Temperamental Gentleman was in trouble. After

a fight, his vocalist Jack Leonard and some of his musicians quit on him. Dorsey needed a boy. Leonard said Sinatro.

Bobby Burns, Dorsey's band manager, hustled over to the Panther Room of the Hotel Sherman, Chicago. He scribbled a note to Sinatra backstage. "Tommy Dorsey would like to see you at the Palmer House."

The next day, Sinatro auditioned for Dorsey, the test be-ing whether he could sing Marie in the Jack Leonard style.

Frank's First Solo 'Flight'

One of pop music's most historic days took place on Jan. 19, 1942, when Frank Sinatra cut his first solo sides at the Hollywood recording studio of RCA solo sides at the Hollywood recording studio of KCA Victor. A&R'd by Horry Meyerson, now on the staff of Decca Records, the date consisted of four num-bers: "The Night We Called It A Day," "The Lamp-lighter's Serenade," "The Song Is You" and "Night & Day." The arranger was Alex Stordahl. The sides were later released on Victor's Bluebird Series and re-appeared many years later on a Victor LP (no longer on release) called "We Three."

could. He damn near busted the windows with Sinatra could. If they asked him to sing soprano, he could. This was it, the biggest hottest spot in the band business, and Major Bowes be damned, if they asked him to sing Pogli-occi, he could. It meant a three-year contract, with op-

tions, for twice the James salary. HARRY JAMES: "When Frank asked me I said, 'Sure, boy—GO.' I didn't want to hold him back. We dissolved with a handshoke."

He could!

JO STAFFORD [Rockford, Ill., Jan. 25, 1940]: "We were onstage when Tommy announced Frank that first show, and when he came up to the mike, I just thought, 'Hmmm, kinda thin.' But by the first eight bars [of My Prayer] I thought, 'This is the greatest sound I ever heard.' The house quieted down until you could hear a pin drop. It was a tremendous sound—but he had more than that. Phrasing, showmanship—I call it talent. You knew he wouldn't know how to do a number badly." FRANK SINATRA: "I was showcased so well by Tommy that whatever songs I did with the band—he dressed them

that whatever songs I did with the band—he dressed them so well, arrangement-wise—that they all became hits. He ovoided as much as possible having the singer stand up ofter the first chorus, sing the vocal, then sit down and have the orchestra finish. I began to grow more rapidly, I think, than I would have with any of the other orchestras."

Sinatra listened to Dorsey nine shows a day. He watched the way Dorsey played trombone solos that went eight, twelve, sixteen bars without a breath. On the bandstand

could play in the soft long phrase sort of style, but none of them could play as relaxed as Dorsey. Compored to him, everybody played nervously. I figured that if he could do thot phrasing with his horn, I could do it with my voice." Sinatra changed from a promising, hesitant band singer.

Before, Sinatra was a competent singer of popular romantic ballads. Now, he added a new element to singing, intimocy. He personalized singing, and every girl pressed around the bandstand or watching her record player knew that voice was singing to her. Her. Her man was off to war, so Sinatra become the mole in the dream of lonely,

romance-hungry women. The records come and brought tears to the eyes of barflies and debutants alike. No string section, no echo cham-ber, just the eighteen-piece Dorsey band, and down at the bottom of the lobel, "Vocal Refrain: Fronk Sinatra." JO STAFFORD: "We drove two days across country to New York to record I'll Never Smile Again [May 23]. We'd

met Ruth Lowe, who wrote the song. And we knew her husband hod died, which inspired her to write it. We got in around ten in the morning and cut the song without any sleep. We tried a couple of tokes, but they weren't good. Finally, Tommy came over and said, 'Look kids, you're try-ing to be too perfect. Now just relox, sit bock real easy-like and sing like five people sitting around a piano in a room

It became the first big record of Sinatra's career, and marked the first time Sinatra truly put to use the vocal style he became famous for. In this one record was the climax of everything Dorsey and Sinatra had been heading for: a sensitive ballad, plus room for The Pied Pipers, Sinatra, and Dorsey, too. Everything was fulfilled on this disk. More than any other record, it made Sinatra a star.

The records sold, big.

They toured. Press agents found newsmen were more in-terested in tidbits on Sinatra than puff on the Dorsey band. And Dorsey's smile grew a little tighter, and those eyes behind the rimless glasses grew a little colder.

With Dorsey, Sinatra was seen fleetingly in two small budget forgettables: "Las Vegas Nights" (1940) and "Ship Ahov ' (1941) in which he sang Poor You and The Last Call For Love.

While doing "Las Vegas Nights," another singer walked on the set while Sinatra was filming I'll Never Smile Again.

SINATRA THE EARLY YEARS

At the end of the take, the singer strolled up to Sinatra, shook his hand, and said, "Real nice, Frank. You're gonna go far, boy."

The other singer was Bing Crosby.

Sinatra was a juke box gold mine. Sinatra hit the cover of "Time" magazine. Sinatra was up to \$250 a week. His fellow bandsmen marveled that he wouldn't eat from

dirty plate and he changed his shirt every day. He developed a trademark: a floppy bow tie that hung a

from his Adam's apple like Spaniel ears. The original had been creoted by his mother who insisted, adding a quilted hanky, that her son should look nice. In retrospect, one magazine was to write of Sinatra at this time, "He was but one of a group of young men who sat up on the bandstand with their arms folded until at a single from Derrow, they would

sat up on the bandstand with their arms folded until at a signal from Dorsey, they would suddenly rise like seals and wolk to the center of the stage." On January 19, 1942, Frank Sinatra records his first record as a star in his own right. AXEL STORDAHL: "This was a first for both of us, and a very nervous moment. When I lifted my baton, my hand was shoking so much I could hardly give the downbeat. And Frank didn't know what would happen—or whether be would sell alone on a lobel This was a make-or-break he would sell alone on a label. This was a make-or-break moment for him. I'll never forget when we got those dubs. We both were in Frank's room in the Hollywood Plaza Hotel, listening to them over and over all afternoon. Frank just couldn't believe it. This was a turning point in his ca-reer—when he realized what he could do on his own."

It was time to move farther on. He gave Dorsey his no-tice—a whole year's notice. He was striking out on his own. He was giving up what every singer in the country wanted: to be with a number one band. That was what the business was all about then. So Sinatra did the opposite.

THE PARAMOUNT

He hired arranger Axel Stordahl out from under Dorsey for \$650 a week (Stordahl was making \$150 with Dorseyl. He signed with Columbia Records. And he broke in his single act at the cocoanutty Rio Bamba Club, New York.

Then, The Paramount Theatre on Broadway. On a hunch, they'd booked the solo Sinatra in for \$1000 a week to bolster a wartime Crosby film, "Star Spangled Rhythm," and a stage bill headlined by the Benny Goodman Orchestra.



The artist in Sinatra bows to the athlete in this teen-years pose.



Sinatra with the Pied Pipers and Jo Stafford.



Harry James (center) poses with his band singers Connie Haines and Frank Sinatra.



During Sinatra's great days with Tommy Dorsey.

Remember how great?





They still are!

ON COLUMBIA RECORDS

Goodmon hod never heord of Sinotro. When the time me, Goodman took the mike and said unequivocally, and now, Frank Sinatra.'' Sinatra stepped between the 'And orgondie curtains onto the stage. FRANK SINATRA: "The sound thot greeted me wos ab-

solutely deafening. It was a tremendous roar. Five thousond kids, stomping, yelling, screaming, applauding. I was scored stiff. I couldn't move a muscle. Benny froze too. He was so scared he turned around, looked at the audience, and said, 'Whot the hell is that?' I burst out loughing. I gave out with For Me And My Gal.'' Shrieek! In one week they give out 11,000 glossies of The Voice. Swoonotics play hookie in The Paromount! Col-umnists call his voice ''dongerous to our national morale.'' Sinotro outlasts Goodman's band, Sonny Dunhom's, Johnny Long's. Sinatra's in season. One girl sits through 55 Sinotra solutely deafening. It was a tremendous roar. Five thousond

Long's. Sinatra's in season. One girl sits through 55 Sinotra shows in three weeks! "I die every time I think of him," says she. The Sultan Of Swoon! Patrons must check box lunches in the outer lobby (so you hide Baby Ruths in your sleeves and under your dresses). The Crown Prince Of Swoon! His waisi is 29 inches and a girl whose arm he accidentally brushes wears a bandage over the spot for two weeks. The Swoon Kid! They form into hopeful harems and Call themselves Our Swoon Prince Frankie's United Swooners and Subjects of the Sultan of Swoon and Babby Sor Swoonerstees and Baw. Tie Do of Swoon and Bobby Sox Swoonerettes and Bow-Tie-Do-lizers. The Hat—The Look—The Body—The Shape. A new song, Dear Mr. Sinotro, moos, "You're on angel from out of the blue, You're so tender and sweet and so fine." Swoonheort! So new you read about an Indion Sinatra, Mexican Sinatra, Hungarian Sinotro, a One ond Only Honk

SINATRA THE EARLY YEARS

Tommy Dorsey, the late Eleanor Roosevelt, Lionel Hampton and Sinatra gather during the latter's Early Years.



Sinatra, and San Francisco's Chinese Soo-natra and they soy he gets 5000 fan letters in one week! Sinatromania! How to get his autograph: one girl throws herself beneath the wheels of his car while the others pound on the car windows. Swoonatics! "I saw his last movie 121 times. In it he speaks exactly 1476 words, not counting the songs. I wrote them all out and sent them to him." "Swoonerific! I wrote them all out and sent them to him." "Swoonerific! "After the fourth time I fell out of a chair and bumped my head I decided to sit on the floor from the beginning when I listen to you!" Swoonhearts make off with the brim of his bodyguard's hat and his autographed bow tie sells for \$50,000 in Victory Bonds and Alexander J. Dorogokupetz, 18, is trampled by Mr. Swoon's admirers after he tosses a tomato at their idol. Squeeeeeeal! Sales of Bow Ties up 400%! The Swing-Shift Caruso! The Lean Lark! The Groovey Galahad! "Listen, you lunkhead, he's all I've got to live for!"

Lark! The Groovey Galahad! "Listen, you iunkneaa, nes an I've got to live for!" THE NEW YORK TIMES: "The enthusiasm for Sinatra reached heights that will, in all likelihood, remain un-equalled. Ten thousand patrons, most of them young girls, stretched a line from the ticket office of the Paramount Theatre (which they later smached) completely around the Theatre (which they later smashed) completely around the block, six obreast. Twenty thousand more squirmed, wig-gled, and rioted in Times Square. Radio cars from precincts miles owoy were ordered into the area, as were 200 po licemen previously assigned to the Columbus Day parade on Fifth Avenue. Two girls were trampled and taken to hospitals.

COMMISSIONER CHATFIELD: "If we can find anyone en-

couraging truancy we can prosecute them directly." FRANK SINATRA: "It was confusing. . . They just wanted to get near you, and wanted to say 'hello' and shake your hand, and look for a handkerchief as a souvenir. Or a bow tie, which was easily done becouse I had 86,000 bow ties, I think."

The lady in charge of his fan club pushes aside a week's 5000 letters sealed-with-a-kiss-and-a-prayer and speaks about Sinatro's 100,000 pen pals.

MRS. DIVEN: "She's a fourteen-year-old girl living in o small town. She never gets to see anybody except her family, who haven't much money, and her schoolmates. She's lonely. On her way home from school, she stops at a drugstore for an ice cream soda and picks up a movie maga-zine. She writes him a letter. She imagines he gets about six or seven letters a day, and she visualizes him at his breakfast table, with her letter propped against the toaster. She calculates how long it will take for his answer to come back. When the time arrives and she hears the postman coming, she runs down the lane to her mailbox, one of those wobbly rural boxes. She keeps this up for three weeks, while her family makes fun of her. It's the thought

of thot fourteen-year-old girl running down that lane that wobbly mailbox that makes me sympathetic to the fans."

EARLY COLUMBIA RECORDS

There could have been no explosion without gunpowder: his records.

Manny Sachs, vice president in charge of talent for Co-lumbia Records, dashed to Philadelphia and signed Sinatra to his label before RCA-Victor realized he wos leaving Dorsey. That 72 mile dash paid off now.

Aided by a ready market of wartime love shortage, Sinatra and Stordahl made hit after hit after hit. Sinatra moved to a six-room house in Hasbrouk Heights in New Jersey. At first, Sinatra had to wade through five recording ses-

sions backed only by a vocal group, The Ken Lane Singers. Petrillo's musicians were out on strike. During that strike, a public hungry for brassy records gobbled up Sinatra's old Harry James recording of All Or Nothing At All. It became Columbia's top seller that yeor. Until 1950, Sinatra and Stordahl made ballads that

made sense to record buyers. Stordahl: the quiet Scandinavian. His trademark: string arrangements that were never obvious, hardly noticeable. Strictly background stuff, odd for an ex-trumpeter.

What John Scott Trotter was to Crosby, Stordahl was to Sinotra. Eighty per cent of their records were ballods about love in all its stages. When they did Pistol Pocking Mama they flopped as badly as if they'd tried Plucky Charlie Lind-berg. People wanted love found, love lost, love regained, love blues, love inspired or love insipid, with strings a celeste and Sinatra and that they got.

celeste and Sinatra and that they got. The early Columbia years were comfortable for Sinatra. He recorded what he wanted when he wanted with whom he wanted. He was boss. He became the hottest singer on radio. In one month, he was graduated from Dorsey to remotes to a daily CBS sustaining show to the biggest musical show on radio, The Lucky Strike "Hit Porode." He stayed on it, introducing new songs and singing the hit, from February, 1943, to Jonuary, 1945, and when he left it they had to replace him with the operatic Lawrence Tibbett, a singer three times Sinatra's the operatic Lawrence Tibbett, a singer three times Sinatra's girth

While still whirling obout the Paramount, Sinatra started working on the adults. Bobby soxers were fine, but Sinatra wanted the nylons (or wortime painted legs) sets, too. He got a booking at the poshest spot this side of the Met, and in August, 1944, set the sons of riches crowding the

Wedgewood Room of the Waldorf flat on their ration books. His songs included Night And Day, Close To You, The Song Is You, Dancing In The Dark, It's Always You, Ol' Man River, Embraceoble You, You'll Never Know and She's Funny That Way. He made his point. He recorded for V-Disc a song named for his daughter, Nancy IWith The Laughing Face). Phil Silvers wrote the lyrics for it after betting composer Jimmy Van Heusen, "I'll bet you I can write a better lyric for this in twenty minutes than Johnny Burke can write in a week." He sat down, scribbled a few lines, and did. It wos so populor overseas that when Sinatra returned from a USO tour he recorded it that when Sinatra returned from a USO tour he recorded it commercially. Another hit.

The next stop was the movies. An early bomb, "Reveille with Beverly," was re-issued as "Frank Sinatra in 'Reveille with Beverly'." He was on screen for three minutes. If you didn't blink, you got your thrill.

He moved to Hollywood.

With all the secrecy surrounding a Presidential inaugurol, his train stopped at Pasadena. Two thousand jiving fons. Loudspeakers blasting All Or Nothing At All. Cordons of cops. He pops out the door, thinly, slick as a whistle in a tan gabardine suit and red polko-dot tie. He's trapped on the train steps for twenty minutes while the bobby soxers screom for him to warble. He holds his first Hollywood press

scream for him to warble. He holds his first Hollywood press conference in a garage, one foot upon the fender of a jo-lopy with an "A" gas rationing sticker. The garage doors squeak from the weight of the mob outside. The movies mixed him with Shirley Temple, and at the end of pictures he usually ended up throwing the rice. And then, His First Screen Kiss!! Said the actress, "I darn near fainted when he shot that scene!"

He made movies, and in the movies they mode from 1943 to the end of the war, the only actors who never wore o soilor suit were Sobu and Lassie. Sinatra, they say, gets sea sick looking at a shrimp cocktail. But film upon film, Sinatra sings in his sailor suit. He falls in sailor suit love on the decks of aircraft carriers. He dances sailor-with deue Deschare the marticular low control of the suit. suited down Broadway. He practically sleeps in sailor suits. He got his sea legs on soundstages. The closest he got to the ocean was a paddleboord in Toluca Loke. The closest he got to acting was saying "yes" or "no" to Gene Kelly.

Looney Tunes and Merrie Melodies made cortoons show-ing a thin singer with a bow tie sipping lemonade and being pulled by the suction through the strow and into the glass. Some fun!

He recorded The House I Live In for an RKO short subiect on tolerance, and the film won an Oscar that now rests in Sinatra's Palm Springs home. He moved to the San Fernando Valley, behind a ten-

foot wall on Valley Springs Lane in Toluca Lake. He names his new Mediterranean hacienda "Warm Valley." He becomes a Californian, and Lucky Strike has to split the cost of piping the precious Sinatra voice in from Hollywood radio studios while the rest of the program originates in Manhattan.

It is 1945. America is rich in expectation. A war is com-ing to an end, and postwar America settles down in tract homes, new Chevvys, and ten-inch televisions with magni-fying eyes in front of the screen.

The next four years of Sinatra are marked by little artis-tic progress. He makes more films, but few memorable ones. His records ore good, but not startling. He is a polished singer, but no longer is he The Singer.

LATE COLUMBIA RECORDS

To some few performers there is a time when he is The Moment

And then, that Moment is gone. The headlines move on younger novelties. Watercooler gossips find new fascinations. Young girls cast their dreams with different grins, different freckles, different shapes.

Frank Sinatra is 33, and father of three. Not the stuff Frank Sinara is 33, and tather of three. Not the stuff that acned dreams are made of. Floppy bow ties went into a million attics along with blackout curtains, purple hearts, Willkie buttons. It was the time of the Come Down. FRANK SINATRA, JR.: "He always stuck to ballads. He never tried untempo things. Lack of flexibility poisons the box office."

box office.'

non-singer, tried acting in "Miracle of the Sinatra, Bells" for MGM. His portrayal of a priest was roasted. Two more co-starring features with Gene Kelly—"Take Me Out to the Ball Game" and "On the Town" made Sinatra sick of the sail of the sail of the town index sincited site "brought to a conclusion by mutual agreement." A free man, he courted artistic disaster: a film called "Double Dynamite" in which his only two songs were duets

"Double Dynamite" in which his only two songs were does with Groucho Marx and Jane Russell. It was a long way from his eager, honest Cole Porter days. Then a straight acting role again in a film partly based on Sinatra's own life—"Meet Danny Wilson"—turned out box office poison.

According to Hollywood gossip, this was the finish of that kid Sinatro in pictures. He couldn't act anyway. No studio wanted him, at any price. They rushed for Sinatra like they rushed to cast Chinese tapdancers. FRANK SINATRA: "I suppose that I'd worked myself into a state of nervous exhaustion. I felt on ragged edges, and

inside of me a constant tug of war seemed to be pulling me one way, and part the other. In that condition, one cannot make the wisest of decisions, and he may do things he afterwards regrets."

Afterwards regrets." He left the "Hit Parade," and was quoted saying his songs were "a lousy pile of trash, like Mairzy Doats and Three Little Fishes and Open The Door, Richard." On top of that, a second musicions' strike was about to

begin. Aware that such a strike would cut off record prod-uct by Sinatra, Columbia Records began cutting nearly every song or demi-song in reach. They stockpiled new Sinatra records round-the-clock. His normal annual quota of forty records was quadrupled. FRANK SINATRA: "The songs of the day were decadent

and bloodless. Outside of production material and show tunes you couldn't find a thing. I remember citing Near (Continued on page. 78)

Dear Frank,

It sure is nice knowing you.

Dino

5

SINATRA THE RECENT YEARS



Famed Friars George Jessel, Jack Benny, Sinatra and Eddie Fisher form a million-dollar quartet.



EARLY CAPITOL

If they have a little income, they hole up in bastard-Spanish haciendas in the Hollywood hills, waiting for their future to reincarnate, barricaded behind scrapbooks of browning 8x10 glossies, wondering at a world that's for-gotten everything that—shrieeeeek!—they remember so vividly, lumping it but not liking it. They walk down to their wobbly mailboxes, and get maybe a few fan letters from diehard lonelihearts.

These are the used up stars of yesterday, out of the mainstream, their triumphs decaying, their futures forgot-ten in newspaper morgues until they get a two-column obit and that's that.

He was just another ex-idol, deader than last year's help wanteds. He'd changed his passport from reading Frank Sinatra

Singer to read Frank Sinatra—Actor. In '53, he toured England. He played to half-empty houses. There were no squeals. He mentioned a picture he'd just made—"From Here to Eternity"—but they remembered the last four before.

The last four before. Frank Sinatra was just another Italian kid from Hoboken, and just a step from the Hollywood hills hacienda. But he'd never forgotten how to run harder than the rest. Columbia Records decided to drop him. Even his old friend Manny Sachs, then with Victor Records, couldn't get him on that label. Finally, he was offered to Capitol Records out in Hollywood Records out in Hollywood.

Capitol wasn't exactly falling all over themselves, either. They had three producers then—Lee Gillette, Dave Dexter, and Voyle Gilmore. Two of them didn't know what to do

with him. Maybe, an album of his old hits, nostalgia time. One producer thought he did know. So Capitol offered him a one-year contract, with options, a flat five per cent royalty. It was the same contract they had with Yogi Yorgeson, a dialect comic. Sinatra took it.

He had his own ideas of what he wanted to do. First, he wouldn't work with producer Dexter, the man who had said yes to him. Sinatra recalled an old grudge against one of Dexter's comments on a Sinatra performance when Dexter wrote up the Dorsey band for "Down Beat." Sinatra wanted to record with Stordahl. Capitol was cool on the idea. They felt they'd already taken a big risk with

Sinatra alone, and anyway they had lots of good ar-rangers under contract. (Sinatra did, in fact, record his first Capitol singles ses-sion with Stordahl [April 2, 1953] but then things changed. Stordahl moved to New York as musical director

changed. Stordahl moved to New York as musical director for Eddie Fisher's television variety series.) Sinatra's new producer was to be Voyle Gilmore, an easy-going chubby-faced executive who has recorded some of the most volatile stars of his time. For the next singles session, Gilmore wanted to use one of Capitol's own ar-rangers. He was once a third-trombonist with Tommy Dorsey; Dorsey thought he played lousy frombone and fired him. His only claim to fame was he'd written two hit arrangements since: Nat Cole's Mona Lisa and Ella May Morse's Blacksmith Blues. His name: Nelson Riddle.

Sinatra wanted Billy May, who was a hotter artist than Sinatra at the time, riding the crest of his slurping saxes

They compromised. The next session would be numbers by Riddle and two by May. When May called in from Florida the day before the session and pulled out, Riddle wrote two tunes in the May style (South of the Border and I Love You) and two in his own (Don't Worry

Border and I Love You) and two in his own (Don't Worry 'Bout Me and I've Got the World on a String). Riddle and Sinatra worked long hours preparing their first session. It was not going to be love ballads again. Elvis Presley and Fats Domino had put washboards back in their tubs. The nation's music was up, and so were two young men on the make, Sinatra and Riddle. It began one Spring, a lazy afternoon in Hollywood when the rest of Southern Cal was cussing its devil grass. The recording session was held at Capitol's old Melrose Avenue studio. The place was crowded with Capitol em-ployees, hangers on, the curious. Capitol used an airless, converted radio studio to record in. They jammed the stage with musicians. Sinatra, enclosed by sound-isolating screens, stood at a mike in the orchestra pit. The audience seats were filled. seats were filled.

sets where filled. Sinatra sang, and the way he sang he made the old Sinatra sound like his kid sister. In succession, Capitol released three Sinatra singles. First, Stordahl's I'm Walking Behind You. Eddie Fisher had the hit version; Sinatra finished second. Capitol claims he sold 100,000 of the side. If he did, it was three times better than what Sinatra had done in several years. Second, the Riddle-ghosted Billy May single, South of the Border. Producer Gilmore spent hours editing out Sina-tra's gag interpolations into the lyrics, a vaudeville ap-proach to the song left over from the days Sinatra gagged up the tune with Dorsey. Third, pure Riddle. I've Got the World on a String started the whole Riddle thing. In the years to follow, Riddle was to become as important to a SInatra record as the little hole in the middle.

Riddle was to become as important to a Sinatra record as the little hole in the middle. Sinatra didn't hurt Riddle. FRANK SINATRA, JR.: "The early Capitol era was plagued by insecurity on the part of Capitol. They won-dered if it wasn't just luck. They tried it again, with a 'more power to him attitude.' Well, it happened again, and again. And again, Not only singles but albums." What opened up the whole world to Sinatra was an invention. With Riddle, it was to become the biggest boost to Sinatra's recording career since the early Stordahl days. The day of the long-playing ten-inch eight-song album arrived. A new record listening habit was created. People listened long rather than fast, Sinatra was freed from the one-shot single; the three hard-thrill minutes of commer-

one-shot single; the three hard-thrill minutes of commer-cial music, which Sinatra has never been a world-beater at, were replaced by a concert of songs.



A 1953 family portrait: Sinatra is flanked (left to right) by his children, Tina, Frank, Jr. and Nancy.

For his first long playing album, Capitol—knowing no better than anybody else what LP was all about—took just that: the concert approach. For seven of the eight songs in the album they used Sinatra's stock nightclub arrangements: a rhythm section and a string quartet. Rid-dle supplied intros to the seven tunes lin clubs, Sinatra started singing straight on the downbeat) and wrote only one new backing in its entirety. The eight songs were pack-aged in a then-sensational now-awful looking jacket show-ing Sinatra leaning on a lamp post. They called it "Songs for Young Lovers." The long-playing novelty—put one on and forget record changers forever!—became The Sinatra Medium. Medium.

He'd done it. He loathed the phrase "come back." He claimed he never went. The talent was always there. Yet that's what they called it.

He was never much loved. He never had the cuddly hominess of Jimmy Stewart, the freckly weakness of Van Johnson. Sinatra had guile and guts and damn it a lot of people'd said right out loud he was the meanest bastard When he sprinted up on the Pantages stage to grab his

Oscar, nobody cheered out of rosy affection for the guy. He got no sympathy votes. He just plain won the gold all by himself.



He never came back. He ran straight forward. FRANK SINATRA: "The greatest change in my life be-gan the night they gave me the Oscar," for "From Here to Fternity." ta Eternity.

Sinatra's single, Young at Heart, became one of his three biggest selling singles at Capitol (with Witchcraft and All the Way). The song came from slightly behind left field, where the kids wait for high foul balls. The publishers never even made a demo of the song. Nat Cole had re-jected it. Sinatra's producer thought the lyrics were little

old lady stuff. Sinatra dug and did. Television's tin judges, "Juke Box Jury," gave it a unanimous ding. Cash registers chingged. "Swing Easy" became his next big album. Riddle ar-

ranged it for four brass, four saxes, and four rhythm, still a relatively small band compared to what was to come. Riddle was trying to get the feel of the old Red Norva-Mildred Bailey polite swing; he even used a xylophone to get Norvo's sound. Out of it came I'm Gonna Sit Right Dawn and Write Myself a Letter. NELSON RIDDLE: "Most of our best numbers were in

what I call the tempo of the heartbeat. That's the tempo that strikes people the easiest because, without their knowing it, they are moving to that pace all their waking hours. Music to me is sex—it's all tied up somehow, and the rhythm of sex is the heartbeat." Sinatra never gives Riddle much in the way of instruc-

tians. All he'll say is like, "Make this one in F, moderately fast, interesting but not cluttered, and swing." And Riddle kne

NELSON RIDDLE: "The man himself somehow draws everything out of you." He dared to go back: ten violins, three violas, and three

cellas. With Riddle he made "Wee Small Hours," and one critic said, "Sinatra's voice, phrasing and general approach to his art have as much intrinsic musicianship as Charlie Parker." Still in the ten-inch album era, "Wee Small Hours" was released in 1955 as a two-volume edition, sixteen sanas tatal.

But you never think of Riddle with strings. It's Riddle who swings you remember.

NELSON RIDDLE: "In working out arrangements Frank, I suppose I stick to two main rules. First: find the peak of the song and build the whole arrangement to that peak, pacing it as he paces himself vacally. Second: when he's moving, get the hell out of the way; when he's daing nothing, move in fast and establish something." Far Sam Galdwyn, Sinatra makes "Guys and Dalls," a turgid film version of the Broadway musical.

FRANK SINATRA: "The only part I was ever very dis-appointed with was Nathan Detrait in 'Guys and Dolls.' I was pressured into doing it. I was badly miscost and so was the whole cast. I wanted to play Masterson. I mean nothing disparaging about Marlon Brando, but Mastersan didn't fit him and he knew it."

He starred as the Stage Manager in a ninety-minute television special based an "Our Town," with such new Cahn and Van Heusen songs as Lave and Marriage. He was driving himself harder than Phil Hill's left pistan.

Sinatra once again became, in the public view, mare than a man. They saw him as the all-night-kicks latsalaughs-Clyde bring-an-the-broads Jack-Daniels-and-nuthin-Jack ring-a-ding Las-Vegas-kid. What your aunt used ta call a Good Time Charlie. To the public, he had all the depth af a birdbath.

They missed much. Sinatra had been building up, album by album, a body of poetic interpretation, preserved an records, such as no artist before him had done. For all his crashing self-assertion, through his art he was suggesting that man is still only a child, frightened and whimpering in the dark.

But to the public, Sinatra was the archetype swinger.

Two albums in '56 did little to discaurage the image: "Songs for Swinging Lovers" and his most famous Capital swing set, "Come Fly with Me."

"Come Fly" was the first album to capture at its fullest the Riddle-Sinatra sound: the big band background with the swinging brass. Riddle and Sinatra played all the slow anes faster than anybady else; they played all the fast anes slower than anybody else.

This year, Sinatra switched producers at Capitol, from Gilmore to Dave Cavanaugh, a warm-hearted jazz-prane prafessional.

Cavanaugh has never been called a great administrator. Lavanaugh has hever been called a great daministration. He thought up big things, and forgot little things. Details. One night while they were in the pracess of making "Swinging Lavers," Cavanaugh called up Sinatra at mid-night and said they needed three more numbers for the album. Sinatra said, "Well this is a hell of a time to let me knaw, in the middle of the night before the last date." Rindra called up Riddle and taid him ta start writing. Riddle found three old standards and was still writing arrangements by flashlight in the back seat of his car while his wife drave him to the session. The last arrangement-l've Gat You Under My Skin-was finished on top of a piano while the musicians were on their break.

FRANK SINATRA: "Nelson is the greatest arranger in the world. A very clever musician, and I have the greatest respect far him. He's like a tranquilizer—calm, slightly aloof. Nothing ever ruffles him. There's a great depth samehow ta the music he creates."

But, under Cavanaugh's influence, there are to be other arrangers, new arrangers. Billy May, far one, May, the musical humorist. May, the roundest man in the music business. His shape made Jackie Gleason laak like a Korean orphan. May, the sweatshirt conductor. Ta Sinatra, recarding with May was like having a bucket of cold water thrown in his face.

To Riddle and May is added another arranger, Gordon Jenkins. Jenkins, wha writes with the simplest arranging style in music. His approach requires of Sinatra a pure singing style, simple, but correct to the millionth of a degree.

SINATRA *the recent years*



Sinatra and Crosby rehearse a number from "High Society," a 1957 film musical that had a score by Cole Porter, one song of which, "True Love," won an Academy Award.

FRANK SINATRA: "Billy is driving, Nelson has depth, with Gordon Jenkins it's all so beautifully simple that to me it's like being back in the wamb." Sinatra records two "law" albums. First, "Where Are

You?" with Jenkins. Then he turns to Riddle and asks him

You?" with Jenkins. Then he turns to Riddle and asks him ta "write me the dirtiest blues album there ever was." The result is "Only the Lonely." Sinatra renews his interest in film musicals and in 1957 makes his finest—"Pal Joey"—since "On the Tawn." Then he joins Bing Crosby and Grace Kelly for "High So-ciety." He films the life story of his pally Joe E. Lewis in "The Joker Is Wild," from which comes All the Way. FRANK SINATRA: "I'm not really a bona fide actor. I've never studied. I've found that the one important facet is listening to the other performer. For me, acting is quite

listening to the other performer. For me, acting is quite simple: just trying to put yaurself in the role of a particular character and then just listening and watching." STANLEY KRAMER [Director]: "He is the master of naturalness in acting."

THE FALLOW YEARS

Sinatra turns 43. The hair is thinned and he takes ta wearing wide-banded snappy hats. The face has grown up. A decade has passed since he passed over an artistic plateau with Columbia Records.

Now he reaches another plateau. In '48, he had con-quered singing. By '58, he had conquered singing and acting.

He wants to keep running. He runs his own businesses: radio stations, a piece of the Sands Hotel, music publishing companies, even a couple of jets. He wants ta run his own

record companies, even a couple of lets. He wants to funnis own record company. He wants out of Capitol. FRANK SINATRA: "Some of my recent wark for Capitol had lacked some of the spark it might have had. . . . I wasn't happy during that period with Capitol and I'm afraid same of thase late albums show it—definitely they do. I'd said I wanted to quit Capitol and even if it meant not recording at all for two years until the contract ran out. But they let me ga on the condition I cut four more



Sinatra (standing, left) is seen in front of a photo of the Capitol Tower with—of course—artists who re-corded for the label. Standing: Danny Kaye, Gordon MacRae and the late Nat Cole. Sitting: Glenn Wal-lichs, chairman of the board of Capitol, Dean Martin and Stan Freberg.

albums for them to wind up the deal. I wanted to form my own record company and run it along my own ideas." Critics find Sinatra's records a little less than Sinatra. Like Sandy Koufax, only he's pitched a five hitter today. They miss the mystique. The voice was singing. The man wasn't.

Three prime years spent in swinging but uneventful recarding: "Come Fly with Me" is echoed by "Come Dance with Me" and "Come Swing with Me." When Sinatra product was slow in being recorded, Capital resarted to rounding up ald singles for the "This Is Sinatra" series.

During these years his best singing was never cammer-cially recarded. His best singing was sung in a fuchsia fountain af fluorescent fantasy—Vegas—a city without a

cially recarded. His best singing was sung in a fuchsia fountain af fluorescent fantasy—Vegas—a city without a clock in a world built af, by, and far insomniacs. Ia was ad lib, pie in the puss, pants dawn, free form, heckle and jest, tumble, and before the movie was in the can The Sands stage had held extra-extra-guest stars Bob Hape, Dan Dailey, Red Skelton, Danny Thomas, Cantinflas, Milton Berle, Harry James, Shirley MacLaine, and all this far a three buck minimum. far a three buck minimum.

One night, even President-elect Kennedy shawed up. He was given a standing ovation. After the applause died, Dean Martin asked, "What was the last name?" Sinatra knew. A year later, he staged the January 19,

1961, Kennedy Inaugural Gala and raised \$1,300,000 in

one night for the Demacratic Party. PRESIDENT KENNEDY: "I know we're all indebted ta a great friend, Frank Sinatra. Lang before he could sing, he ised to poll a Democratic precinct back in New Jersey. That precinct has grown to cover a country. But long after he has ceased to sing, he is going to be standing up and speaking far the Democratic Party, and I thank him an behalf af all af you tanight. You cannot imagine the wark he has dane to make this shaw a success. Tanight, there are two shows on Broadway that are closed down, be-cause the members af the cast are here. And, I want him and my sister Pat's husband, Peter Lawfard, to know that we're all indebted ta them, and we're praud to have them with us."



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A show business function brings together (I. to r.) Edgar Bergen, Sinatra, Jack Benny, Al Jolson, Bob Hope



DEAR MR. SINATRA, WISHING YOU A VERY HAPPY BIRTHDAY AND CONGRATULATIONS ON YOUR FANTASTIC CAREER. THANK YOU FOR YOUR WONDERFUL FRIENDSHIP.

GRATEFULLY,

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TRINI LOPEZ

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In the Sixties, Sinatra is where it's at, at least he's there for anybody old enough not to think immortality's your initials scratched on a drive-in tray. Now he wears eight-button vests, but still likes polka dots on his ties. And he owns more aircraft, including one helicopter and one spare helicopter, than automobiles and it's a cold day in Chapultepec when he doesn't make a \$50,000 minimum deal, handing out more instructions to more employees than a Master Sergeant. He's big business. The only thing keeping him off the Stock Exchange is they can't keep track of him. He's got more deals going than Eli Culbertson. Publicists can't keep up with him; he moves faster than the speed of flying

up with him; he moves faster than the speed of flying mimeograph.

Sinatra does never stand around. The only time he stands still is to record. Reprise Records had long been the singer's dream. The

dream began taking solid dimension during Sinatra's last years at Capitol. Sinatra envisioned a record company that years at Capitol. Sinatra envisioned a record company that would be "a better mouse trap." During all his years re-cording for economic giants, Sinatra had always felt that the recording artist got the short end of the stick. He wanted to do something about it. He wanted the record artist to get a bigger share of the profits from records. He wanted to give the artist the same creative freedom and rewards they'd found in films. Sinatra envisioned some-thing like the old United Artists film company. He and his fellow artists would own their own matters and lesse

thing like the old United Artists film company. He and his fellow artists would own their own masters and lease them to the Reprise "co-operative." Sinatra chose Mo Ostin, previously of the jazz-oriented Verve Records, to manage Reprise. Sinatra would be Presi-dent of the label. In the formative days, Sinatra drove with Ostin past the tubular Capitol Tower in Hollywood. FRANK SINATRA: "You see that Tower? We're going to build one just like that some day." Sinatra started recording like he was hungry. The total

Sinatra started recording like he was hungry. The total Sinatra was at bat, the mood was "Ring-a-Ding Ding," and so was the first Reprise album. The arranger was Johnny Mandel, and his instructions were to Basie it up.

The first Reprise album was not issued with a big splash. Sinatra didn't want Reprise to make with the thunder, then slip silently into obscurity. He envisioned Reprise as a long-term growth company. Someday, he hoped even to get it into the stock market.

But Sinatra's parting with Capitol had marked the beginning of Bad Brotherhood week. Lawsuits and injunctions began flying between the two companies faster than feathers at a pullet plucking plant. Sinatra's new baby was born in the trade papers with a slogan, "Now a newer, happier, emancipated Sinatra . . untrammelled, unfettered, unconfined . . on Reprise." Cats liked mice like Capitol liked Reprise. "Ring-a-Ding Ding" and Sinatra's first Reprise single

(The Second Time Around and a song named for his second daughter, Tina) came out first. In the recordings to follow, Sinatra uses a new arranger everytime he steps into the studio. For the past several years his records have sounded, when compared to top Sinatra, as musically refreshing as Bob and Mary Lou Doublemint. He wants to sound new,

Bob and Mary Lou Doublemint. He wants to sound new, to give the public something new. To his company were attracted many other artists, all encouraged by the Sinatra ideal. First, Sammy Davis. SAMMY DAVIS: "Only two guys are left who are not the boy next door—Cary Grant and Frank Sinatra." Sensing something good might be happening, more artists signed up: Dean Martin, Trini Lopez, Sinatra's son and daughter, Frank Jr. and Nancy, Rosemary Clooney, Jo Stafford Deanw, Kayo, Malcan Biddle, Dinak Shase Duka Stafford, Danny Kaye, Nelson Riddle, Dinah Shore, Duke Ellington, Keely Smith. . . . In the next three years Reprise would have signed over seventy recording artists.



Shortly after its inception, Reprise turns to a grey-templed Southern gentleman, Sonny Burke, to become producer of future recordings. Burke moves to Reprise from Decca Rec-ords, where he has produced the bulk of Bing Crosby's records. In the flurry of signings, Sinatra's earlier inspira-tion—Bing Crosby—also joins him on the Reprise roster. The two biggest singers in the record business are together. FRANK SINATRA, JR.: "For Thanksgiving, 1958 we were

all staying at Jimmy Van Heusen's house in Palm Springs. Bing's house was next door. Burt Allenburg, Sinatra's lifelong friend and agent, had died that day. Crosby had known him too. Suddenly I looked at them talking over their friend's death, the two of them, with wrinkles show-ing. And here for the first time I saw two living legends whose eyes were getting a little bit watery and my father said, 'If only the public knew really what work it was'." BING CROSBY: "Let's face it—Sinatra is a king. He is a very sharp operator, a keen record chief, and has a keen

appreciation of what the public wants. I'm happy to be associated with him after all these years.''

Sinatra starts making the albums he's always wanted to. He reaches back to employ the late Axel Stordahl's coarranger during the Dorsey era, Sy Oliver. Together they build an album of Sinatra's Dorsey hits: "I Remember Tommy." FRANK SINATRA: "I hadn't sung songs like these for

years. They were a real lesson in elocution and diction. If

SINATRA THE REPRISE ERA



Sinatra can sing, he can conduct, and, as this recording session break photo shows, he can tickle the ivories.

As Sinatra looks on, Sammy Davis steals a few key-board notes from Count Basie. The Sinatra-Basie sound is heard on two Reprise LP's, "It Might As Well Be Swing" and "Sinatra-Basie."



December 1 1065

Thanks Frank for twenty-five magnificent years!



congratulations,

Keely and Jimmy Bowen



The Summit (at The Sands): (I. to r.): Dean Martin, Peter Lawford, Sammy Davis, Sinatra and Joey Bishop.

SINATRA *the reprise era*

Sinatra takes-five at a recording session.



Cash Box-December 4, 1965

Sinatra pours his heart into a song.



I breathed in some of those long lyric lines, I would have wrecked the whole thing."

Since his trauma days at Columbia, when he'd been stuck with every cutsey novelty number this side of Milkman, Keep Those Bottles Quiet, Sinatra had confined his repertoire to grown up songs. With a new Reprise project, and with his strongest mainstay Nelson Riddle, Sinatra set out to do his best by the best songs he knew. It was to be his biggest recording project to date. No existing recording studio would be large enough for this album. So Reprise hired Stage Seven on the Goldwyn lot (\$7500 rent) to record in. Sam Goldwyn asked if he could come by and watch. Reprise hired 73 musicians, each one tried harder. The songs were only eight, and not a toe-tapper in the bunch. But Sinatra was paying back a debt, his debt to the best popular music of America.

The album, "The Concert Sinatra," was designed to capture what the concert artist aims for in the concert hall. He rerecorded Soliloquy and Ol' Man River, then sang six more songs that would challenge a singer half his age. It became the most expensive pop album ever recorded. As he had to Dorsey before, Sinatra had repaid one more debt.

The ambitious albums, the challenging projects, the outon-a-limb we-try-harder records keep coming.

He teams with Bing Crosby and Fred Waring in two major projects. "The Twelve Songs Of Christmas" and their patriotic "America I Hear You Singing." He gathers together the entire Reprise family, including Dean Martin, Bing Crosby, and Sammy Davis, for a set of four ambitious albums he calls The Reprise Repertory series.

The early Reprise recordings—the pure Sinatra—had from the opening gun seemed headed toward one meeting of giants. The first arranger, jazz-based Jahnny Mandel, had a Basie background. Another, Neal Hefti ("Sinatra and Swingin" Brass"), was another regular charter for the Basie band.

Now comes the meeting. Out of a complex of legal snarls come Frank and Splank, together. It was like the night Sears first met Roebuck.

The Basie backgrounds gave Sinatra a rock sure instrumentation behind him that Sinatra, even with the best studio musicians anywhere, had never before blown with. Basie, sitting at his piano behind dark glasses, looked like a hip Buddah, close to Karma while all around him were losing theirs. Sammy Davis danced during the takes that night. Sonny Payne, Basie's drummer, whomped his snare Four Jays Music Co. Inc. salutes Frank Sinatra on his 50th birthday and 25th anniversary

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Harry Warren

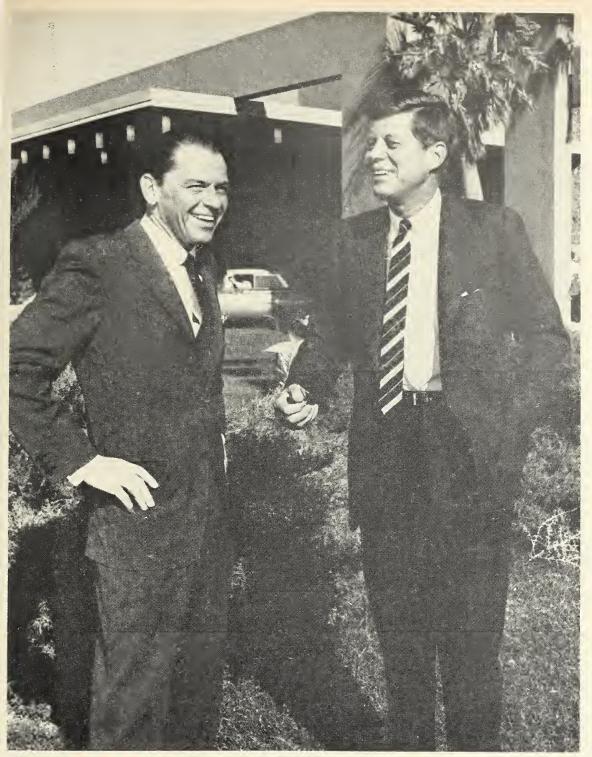
President

HAPPY BIRTHDAY, FRANK.

HANK

Happy Birthday!

Your friend, CONNIE FRANCIS



A cheerful Las Vegas interlude for Sinatra and the late President John F. Kennedy.

SINATRA THE REPRISE ERA

like he was going out for a Gold Truss medallion. "Sweets" Edison blew tight little phrases into his trumpet behind Sinatra, and Sinatra took off his hat and bowed to them all very low.

The Basie crew has twice, to date, assembled to back Sinatra, first with Hefti's arrangements ("Sinatra-Basie"),

Sinatra, first with Hefti's arrangements ("Sinatra-Basie"I, then with Quincy Jones ("It Might As Well Be Swing"). QUINCY JONES: "The word 'economy' is an understate-ment when referring to Basie. During one of the tunes. Frank said, 'Give me the pitch, Basie.' And Basie hit one staccato note—'splank!'—and it was all there. It's not only economy; it's authority. When Basie plays, there's no waste motion just as there are no wasted notes. He knows exactly what's needed—and how to do it."

Sinatra and Basie make music at The Sands, then top that by going on the road in a series of concerts that make tickets harder to come by than a freebie at a Hong Kong bordello.

bordello. Sinatra had become the class. The tastiest singer in the business. Disk jockeys capable of speaking in complete, indicative sentences played his records like a day without Sinatra would be a day without a sunrise. When New York radio station WINS, which had been firmly committed to a rock format, found itself with an unprogrammed half hour, the station's general magneter advised them to play a the station's general manager advised them to play a Sinatra album. Listeners lit up the station's switchboard in approval. WINS decided to keep on programming Sinatra records until "Sinatra himself calls up and tells us to stop."

It took 66 hours. Sinatra's replacement was Ella Fitzgerald. Composer Jules Styne takes an ad in "Variety" that reads, "Only your voice and complete musicianship . . . has made it possible to defeat 'Rock 'n' Roll'."

has made it possible to defeat 'Rock 'n' Roll'." Sinatra the Tycoon began seeking out an even broader organizational and financial base. He found that base in Burbank, California, the home of Warner Bros. Studios. Warner Bros. had its own record company. MO OSTIN: [Reprise general manager]: "Sinatra felt that an ideal situation would be to put the two record companies together. He kept saying, 'One plus one equals three.' No small consideration would be Sinatra's motion picture affiliation."

In a financial deal of far-reaching implications for Sinatra, the singer shook hands with Jack L. Warner, head of Warner Bros. Pictures, and with one shake went to work as a consultant to Warner Bros. studio on films and tele-vision, moved Reprise under the ownership of Warner Bros.' own record company, and popped his pals' eyeballs by walking around with a check with more zeros on it than a Rets scoreboard. FRANK SINATRA: "I always wanted to have a million

dollars in my pocket. That's what I call real pocket money. Two generations had become Sinatra generations. Bu But

now a third generation of war babies nurtured on Presley, lullabyed by Bo Diddley, swooning to Ricky Nelson, and unbugged by Beatles had arrived.

Sinatra faced a new challenge. He had put down rockand-roll. Now what? Sinatra saw his close friend Dean Martin's Everybody

Loves Somebody hit the top of Top 40 backed by a rocking beat and a battery of percussion that rivaled a regimental Marine band. A slow-drawl Texan, Jimmy Bowen, and ar-ranger Ernie Freeman had put Martin into the contemporary

Now it was Sinatra's turn. He records Softly, As I Leave You in a recording studio with a sound that pounds like a boiler factory. The single gets him up on the teen hit charts. A third generation is his, without washboards or barking, French horns or funk, or tunes with the artistic longevity of a Conway Twitty.

THE ANNIVERSARY

He is 50. Broadway's Paramount Theatre is boarded up.

He is 50. Broadway's Paramount Theatre is boarded up. Its brilliant bronze doors, which once felt the crush of 20,-000 bobby-soxers, are turned green with neglect. On one side wall there is the chalk legend, "The Animals Are Loved Only By Girls Named Josephine." Sinatra records once more. A quiet album. Reflective. Looking back on those fifty years. Led by coatless, posture-free Gordon Jenkins, forty-some musicians await the ar-rival of Sinatra, who will tonight complete his "September Of My Years." Of My Years

FRANK SINATRA, JR.: "It couldn't have been sung by

FRANK SINATRA, JR.: "It couldn't have been sung by some kid who's never felt hurt. He knows the pain. He's tende. But still, this is a man, not some spaghetti spine." Sinatra sings of the penny days. Of rose-lipped lassies and condy apple years. Of green winds. Of a first love and her perfumed hair. April thoughts. He sings with perspective. This vital man, this archetype of the good life, this man who has run just that much faster... this man pauses. He remembers, and graces his memory of fifty years with a poet's vision. He has lived enough for two lives, and sung enough for two hundred. And now he can sing of September. Of the bruising days. Of the rouged lips and the bourbon nights. Of ice winds and of forgotten women who ride in limousines. limousines.

September can be an attitude or an age or a wistful reality. For this man, it is a time of love. A time to sing. A thousand days hath September. DEAN MARTIN: "He always sings, he always has, he always will."

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THIS MONTH THE MUSIC YEAR BECOMES 26, ANNO SINATRA

Commemorative of the 25th anniversary of Frank Sinatra's first show business experience, these new albums attempt to distill the sum of a Talent, a Career and a State of Mind about which every conceivable adjective and meaningful metaphor has long ago been spent; about which an awesome Legend is constantly pressed to approximate Reality.

These are *total* Sinatra—the early, the late, the mellowed, the indelible! It documents 25 years of the pervasive Sinatra Era, still full crest as it surges into year 26. It defines the moods and style and coruscant presence of the mightiest influence ever to happen to Music. It is an historical Album Bonanza for which inordinate consumer provocation must be considered an inescapable, seismic certainty.



Over 80 million people Saw Television's tribute to Sinatra.... November 16 on CBS: SINATRA: AN AMERICAN ORIGINAL November 24 on NBC: SINATRA: A MAN AND HIS MUSIC 35

TWO NEW ALBUMS TO Start Sinatra's 26th



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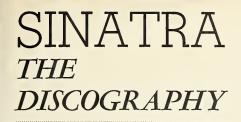
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ALPHA RECORD DISTRIBUTING



The Only Complete Listing of Every Commercially Recorded Song—Both Albums and Singles—Released in the United States

NTRODUCTION

The second column (ACC.) in these listings contains the abbreviated name of the credited accompanying orchestra or arranger:

	ANTONIO MORELLI	AM	GORDON JENKINS	GJ	
	AXEL STORDAHL	AS	GEORGE SIRAVO	GS	NE
	BILL LOOSE	BL	HARRY JAMES	HJ	PAG
	BILLY MAY	BM	HOLLYWOOD STRING		
''B	IG DAVE'' CAVANAUGH	Cav	QUARTET	HSQ	THE PHIL
	COUNT BASIE	CB	HUGO WINTERHALTER	HW	-
	THE CHARIOTEERS	Ch	JEFF ALEXANDER	JA	
	DON COSTA	DC	JOHNNY MANDEL	JM	
	ERNIE FREEMAN	EF	THE KEN LANE SINGERS	KL	FF
	FELIX SLATKIN	FS	MGM STUDIO ORCHESTRA	MGM	TC
	FRED WARING	FW	MITCH MILLER	MM	
	GIL GRAU	GG	MARTY PAICH	MP)
			MORRIS STOLOFF	MS	

	NEAL HEFTI	NH
	NELSON RIDDLE	NR
	PAGE CAVANAUGH	PC
	PERCY FAITH	PF
THE	PHIL MOORE FOUR	PM
-	RAY ANTHONY	RA
	SKIP MARTIN	SM
	SY OLIVER	SO
	FREDDY STULTZ	Stu
	TOMMY DORSEY	TD
	TORRIE ZITO	ΤZ
	XAVIER CUGAT	XC

The third column (YEAR) indicates the year of re-
cording. A.C. denotes air check recording.
The fourth column (number) lists the catalogue
number which is most available for each listed song:

5		101 001
	BLUEBIRD SINGLE	Bb
	BRUNSWICK SINGLE	Bruns
	CAMDEN	CAL
	CAPITOL SINGLE	Cap
	COLUMBIA ALBUM	CL.
	COLUMBIA SINGLE	čō
	CORONET ALBUM	Cor
	COLPIX ALBUM	CP
	COLUMBIA ALBUM	C2L
	CAPITOL EP	EAP
	REPRISE ALBUM	F
	COLUMBIA SINGLE	HCO
	HARMONY ALBUM	HL
	RCA-VICTOR ALBUM	LPM
	REPRISE ALBUM	R
	RCA-VICTOR SINGLE	RCA
	REPRISE SINGLE	Rep
	CAPITOL ALBUM	Т
	CAPITOL ALBUM	W

PART ONE: THE EARLY YEARS

This listing incorporates all commercial recordings released in the United States made by Frank Sinatra from his first recording session, July 13, 1939, with the Harry James Orchestra, through his final recordings for Columbia Records (September 17, 1952).

17, 1952).			
Title	Acc.	Year	Number
Accidents Will Happen	AS	50	CO 39014
Adeste Fideles	AS	46	CL 1032
Ain'tcha Ever Comin' Back	AS	47	CL 1136
All of Me	AS	47	CL 606
All or Nothing at All	HJ	39	C2L 6
All the Things You Are	AS	45	CL 1448
All This and Heaven Too	TD	40	RCA 26653
All Through the Day	AS	46	CO 36962
	AS	47	CL 606
Almost Like Being in Love			CL 1359
Always	AS	47	-
American Beauty Rose	MM	50	CL 1241
America the Beautiful	AS	45	CO 36886
Among My Souvenirs	AS	46	CL 1359
Anything	TD	40	LPM 1569
April in Paris	AS	50	C2L 6
April Played the Fiddle	TD	46	RCA 26606
Autumn in New York	AS	47	CL 902
	AS	52	CO 39819
Azure Te (Paris Blues)			
Bali Ha'i	AS	49	CL 1297
Be Careful It's My Heart	TD	42	CAL 650
Begin the Beguine	AS	46	C2L 6
Bim Bam Baby	AS	52	CO 39819
Birth of the Blues, The	AS	52	C2L 6
Blue Skies	TD	41	LPM 1433
Blue Skies	AS	48	CL 902
Body and Soul	AS	47	CL 1448
-			CO 38421
Bop! Goes My Heart	AS	48	
Brooklyn Bridge, The	AS	46	CO 37288
But Beautiful	AS	49	CL 1241
But None Like You	AS	47	CO 38129
Bye Bye Baby	HW	49	CL 1448
Call of the Canyon, The	TD	40	CAL 650
Can't You Just See Yourself	AS	47	CL 1297
Castle Rock	HJ	51	C2L 6
Charm of You, The	AS	44	CO 36830
Chattanoogie Shoe Shine Boy	AS	50	CO 38708
	AS	50	CO 39141
Cherry Pies Ought to Be You			
Christmas Dreaming	AS	47	CL 1032
Christmas Dreaming	AS	47	CO 37809
Ciribiribin	HJ	39	C2L 6
Close to You	KL	43	CO 36678
Coffee Song, The	AS	. 46	CO 37089
Come Back to Sorrento	AS	50	CL 1359
Comme Ci Comme Ca	AS	48	CO 38407
Continental, The	GS	50	CL 1241
Could Ja?	ÂS	46	CO 38608
Cradle Song, The	AS	44	CL 1448
	TD	42	
Daybreak		. –	RCA 27974
Day by Day	AS	45	CO 36905
Dear Little Boy of Mine	MM	50	CL 1448
Deep Night	HJ	51	CL 1241
Devil May Care	TD	40	LPM 1569
Dig Deep Down	TD	42	LPM 1632
Do I Worry?	TD	41	RCA 27338
Dolores	TD	41	RCA 27317
Don't Cry Joe	HW	49	CL 902
Don't Ever Be Afraid to Go Home	AS	52	CO 39687
Don't Forget Tonight Tomorrow	AS	45	CO 36854
Do You Know Why?	TD	40	CAL 800
Dream	AS	48	CL 1136
Dum Dot Song	AS	45	CO 37966
East of the Sun	TD	40	LPM 1433
Embraceable You	AS	44	CL 1359



Sinatra confers with Nelson Riddle, who arranged many of his best-selling disks.

Ever Homeward	AS	47	CO 38151
Every Man Should Marry	MS	49	CO 38572
Everybody Loves Somebody	AS	47	CO 38225
Everyday of My Life	НJ	39	CO 36700
Everything Happens to Me	TD	41	LPM 1432
Fable of the Rose, The	TD	40	RCA 26555
Faithful	AS	51	CO 39213
Falling in Love with Love	AS	46	CL 606
Farewell, Farewell to Love	НJ	51	CL 1241
Feet of Clay	AS	52	CO 39687
Fella with an Umbrella, A	AS	48	CO 38192
Fellow Needs a Girl, A	AS	47	CL 902
Five Minutes More	AS	46	CL 1241
Fools Rush In	TD	40	LPM 1632
Fools Rush In	AS	47	CL 743
For Every Man There's a Woman	AS	47	CL 902
Free for All	TD	41	RCA 27532
Friend of Yours, A	AS	45	CO 36820
From the Bottom of My Heart	HJ	39	Bruns 8443
From This Day Forward	AS	46	CO 36987
Full Moon and Empty Arms	AS	45	CL 902
Ghost of a Chance, A	AS	45	CL 743
Girl That I Marry, The	AS	46	CL 1297
God's Country	AS	50	CO 38708
Goodnight Irene	MM	50	CL 1448
Guess I'll Hang My Tears Out to Dry	AS	46	CO 38474
Have Yourself a Merry Little			
Christmas	AS	47	CL 1032
Have Yourself a Merry Little			
Christmas	AS	47	CO 38259
Head on My Pillow	TD	40	Bb 10726
Hear My Song, Violetta	TD	40	RCA 26616
Hello Young Lovers	AS	51	CL 606
Here Comes the Night	HJ	39	CO 35227
Homesick—That's All	AS	45	CO 36820
House I Live In, The	AS	45	C2L 6
How About You	TD	41	LPM 1569
How Am I to Know	TD	40	LPM 6003
How Cute Can You Be	AS	46	CL 606
How Deep Is The Ocean	AS	46	C2L 6
How Do You Do Without Me	TD	41	LPM 1569
Hucklebuck, The	AS	49	CO 38486
Hush-a-Bye Island	AS	46	CO 37193
I Am Loved	AS	50	CL 953
I Begged Her	AS	44	CO 36774
l Believe	AS	46	CO 37300
I Concentrate on You	AS	47	C2L 6
I Could Make You Care	ТD	40	LPM 1569

Title	Acc.	Year	Number
I Could Write a Book	AS	52	CL 953
I Couldn't Sleep a Wink Last Night	KL	43	CO 36687
I Don't Know Why	AS	45	CL 743
I Dream of You	AS	44	CL 1136
I Fall in Love Too Easily	AS	44 46	CO 36830 CO 39493
I Fall in Love with You Everyday	AS	40	CO 37231
I Got a Gal I Love I Guess I'll Have to Dream the Rest	AS TD	40	LPM 1569
I Guess I'll Have to Dream the Rest	AS	50	CL 953
I Have but One Heart	AS	45	CL 1136
I Haven't Time to Be a Millionaire	TD	40	RCA 26606
l Hear a Rhapsody	AS	52	CL 1359
I Love You	AS	46	CO 38684
I Only Have Eyes for You	AS	45	CL 606
I Should Care	AS	45 41	CO 36791 RCA 27701
I Think of You	TD TD	41	RCA 27317
l Tried I Want to Thank Your Folks	AS	46	CO 37251
I Went Down to Virginia	AS	47	CO 38163
I Whistle a Happy Tune	AS	51	CL 1297
I'd Know You Anywhere	TD	40	CAL 800
If I Ever Love Again	HW	49	CO 38572
If I Forget You	AS	47	CL 1136
If I Loved You	AS	45	C2L 6 C0 38053
If I Only Had a Match	AS	47 47	CO 38055 CO 38334
If I Steal a Kiss	AS AS	50	CL 953
If Only She'd Looked My Way If You Are but a Dream	AS	44	C2L 6
If You Please	KL	43	CO 36679
If You Stub Your Toe on the Moon	AS	49	CO 38417
I'll Be Seeing You	TD	40	LPM 1632
I'll Buy That Dream	TD	A.C.	Cor. 186
I'll Make Up for Everything	AS	47	CO 38089
I'll Never Let a Day Pass By	TD	41 40	RCA 27461 RCA 26628
I'll Never Smile Again	TD	40 A.C.	Cor. 186
l'II Never Smile Again I'II Take Tallulah	TD TD	42	RCA 27869
l'Il Take Tallulah	TD	42	LPM 6003
I'm a Fool to Want You	AS	51	CO 39425
I'm Glad There Is You	AS	47	C2L 6
I'm Sorry I Made You Cry	ÂS	46	CO 37256
Imagination	TD	40	RCA 26581
In the Blue of the Evening	TD	42 A.C.	RCA 27947 Cor. 186
Is There a Chance for Me It All Came True	TD AW	47	CO 37966
It All Depends on You	HW	49	CL 606
It Came Upon a Midnight Clear	AS	47	CL 1032
It Happens Every Spring	AS	49	CO 38486
It Never Entered My Mind	AS	47	CL 1136
It Only Happens When I Dance with		40	00.10100
You	AS	48 42	CO 38192 LPM 1632
It Started All Over Again	TD TD	40	RCA 26596
It's a Lovely Day Tomorrow It's a Long Way	AS	51	CO 39493
It's All Up to You	KK	46	HC0 2136
It's Always You	TD	41	RCA 27345
It's Funny to Everyone but Me	HJ	39	HL 7159
It's Only a Paper Moon	GS	50	CL 953
It's the Same Old Dream	AS	46 47	CO 37288 C2L 6
l've Got a Crush on You	AS	47	CO 37853
I've Got a Home in That Rock I've Got a Restless Speil	Ch TD	45 A.C.	Cor. 186
Jesus Is a Rock in the Weary Land		45	CO 37853
Jingle Bells		46	CL 1032
Just a Kiss Apart	MS	49	CO 38556
Just an Old Stone House	MM	45	CO 38809
Just as Though You Were Here	TD	42	CAL 800
Just for Now	AS	47	CO 38225
Just One Way to Say I Love You Kisses and Tears	AS AS	49 50	Co 38513 CO 38790
M3583 AIIU 18413	A2	00	00 30/30

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November, 1965

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HAPPY BIRTHDAY AND BEST WISHES FOR CONTINUED SUCCESS



46 GREEN STREET NEWARK, NEW JERSEY

JOE FECHNER, PRESIDENT

Title	Acc.	Year	Number
Kiss Me Again		44	CO 38287
Langplighter's Serenade, The	TD	42	LPM 1632
Last Call for Love, The Laura	TD AS	42 47	RCA 27849 CL 743
Let It Snow, Let It Snow	AS	50	CL 1032
Let's Get Away From It All (Pt.II)	TD	41	RCA 27377
Let's Take an Old Fashioned Walk Life Is Sc Peculiar	AS PF	49 50	CO 38513 CO 38960
Light a Candle in the Chapel	TD	42	RCA 27941
Lilly Belle Little Learnin'. A	Ch AS	45 47	CO 36854 CO 38362
London by Night	AS	50	CO 39592
Looking for Yesterday	AS	40	RCA 26738
Lost in the Stars Love Lies	AS TD	46 40	CL 1297 RCA 26678
Lovely Way to Spend an Evening, A	KL	48	CO 36687
Love Me Love Me as I Am	AS TD	51 41	CL 953 RCA 27483
Love Means Love	AS	50	CO 39141
Lover	GS	50	CL 743
Luna Rossa (Blushing Moon) Mad About You	AS JA	52 49	CL 1359 CL 953
Mama Will Bark	AS	51	()0 39425
Mam'selle Marie	AS TD	47 40	CL 1136 LPM 6003
Mean to Me	AS	47	CL 902
Melancholy Mood	HJ AS	39	Bruns 8443
Mighty Lak' a Rose Moments in the Moonlight	TD	41 40	CL 1448 RCA 26525
Moonlight Night (Once Upon a)	AS	46	CO 38316
Moon Was Yellow, The Music Stopped, The	AS AS	45 47	CO 38683 CO 38683
My Blue Heaven	GS	50	CL 1241
My Buddy	HJ	39	CO 37520
My Cousin Louella My Girl	Trio AS	47 52	CO 38045 CO 39726
My Melancholy Baby	TD	42	LPM 6003
My Melancholy Baby	AS AS	45 47	CL 1359 CO 37528
My Romance My Shawl	XC	47	CO 37528 CO 36842
Nancy (With the Laughing Face)	AS	45	C2L 6
Nature Boy Nearness of You, The	JA AS	48 47	CL 1448 CL 902
Neiani	TD	41	RCA 27508
Nevertheless	AS AS	50	CL 953
Night After Night Night and Day	AS	49 42	CO 38456 LPM 1632
Night We Called It a Day, The	AS	42	LPM 1632
No Orchids for My Lady None but the Lonely Heart	AS AS	48 47	CO 38393 CO 38685
Not So Long Ago	TD	46	RCA 27219
O Little Town of Bethlehem	AS	47	CL 1302
Oh, Look at Me Now Oh, What a Beautiful Morning	TD KL	41 43	LPM 1569 CO 36682
Oh, What It Seemed to Be	AS	45	CL 606
Ol' Man River Old Master Painter	AS AS	44 49	C2L 6 CO 38650
On a Little Street in Singapore	HJ	39	HL 7159
On the Island of Stromboli	AL	49	CL 953
Once in Love with Amy One Finger Melody	MA AS	48 50	CL 902 CO 39014
One for My Baby	AS	47	C2L 6
One I Love, The One Love	TD AS	40 46	LPM 1433 CO 37054
Our Love Affair	TD	40	LPM 1569
Over the Rainbow Pale Moon	AS	45	CL 743
Paradise	TD AS	41 45	RCA 27591 CL 743
Peachtree Street	GS	50	CO 38853
People Will Say We're in Love Poinciana	KL AS	43 47	CO 36682 CL 902
Polka Dots and Moonbeams	TD	40	LPM 1569
Poor You But Your Droome Away	TD	42	RCA 27849
Put Your Dreams Away Remember Me in Your Dreams	AS AS	45 50	C2L 6 CO 39069
Right Girl for Me, The	AS	49	CO 38456
Santa Claus Is Comin' to Town Saturday Night	AS AS	47 44	CL 1032 CO 36762
Say It	TD	40	LPM 1569
Senorita	AS	47	00 38334
September Song Shadows in the Sand	AS TD	46 40	CL 1359 RCA 26761
Shake Down the Stars	TD	40	RCA 26525
Shelia She's Funny That Way	AS AS	50 44	CO 40565 CL 743
Should I	GS	50	CL 1241
Silent Night, Holy Night	AS	45	CL 1032
Sinner Kissed an Angel, A Sky Fell Down, The	TD TD	41 40	CAL 650 RCA 26518
Snootie Little Cutie	TD	42	CAL 800
So Far Soliloquy (Parts I and II)	AS AS	47 46	CO 37883 C2L 6
Soliloguy (Parts I and II)	AS	46	CO 7492M
Some Enchanted Evening Someone to Watch Over Me	AS	49 45	CL 1297 CL 1359
Something Old Something New	AS AS	45 46	CO 36987
Somewhere a Voice Is Calling	TD	42	RCA 27887
Somewhere in the Night Song Is You, The	AS TD	46 42	CO 37054 LPM 1632
Song Is You, The	TD	42	LPM 6003
Song Is You, The Sorry	AS AS	47 49	CL 1136 CL 953
Sorry	H3	43	OF 300

.

-4

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Title	Acc.	Year	Number
S'posin'	Trio	47	CL 606
Spring Is Here	AS	47	CL 743
Stardust	TD	40	RCA 27233
Stars in Your Eyes	XC	45	CO 36842
Stars Will Remember, The	AS	47	CO 37809
Stella by Starlight	AS	47	CL 1448
Stormy Weather	AS	44	C2L 6
Strange Music	AS	47	CL 1448
Street of Dreams	TD	42	LPM 1433
Sunday, Monday or Always	KL	43	CO 36679
Sunflower		48	CO 38391
Sunshine Cake	AS	49	0 38705

SINATRA THE **DISCOGRAPHY**



Sinatra`and Quincy Jones go over a number for a Reprise LP, "It Might As Well Be Swing."

	Sunshine of Your Smile, The	TD	4
	Sweet Lorraine	SO	4
	Take Me	TD	4
	Take My Love	AS	į
	Tea for Two	AS	2
	Tell Me at Midnight	TD	1
	Tennessee Newsboy	AS	į
		JA	Ì
	That Lucky Old Sun	AS	1
	That Old Black Magic		
	That Old Feeling	AS	4
	That's How Much I Love You	PC	4
	There Are Such Things	TD	4
	There but for You Go I	AS	4
	There's No Business Like Show		
ļ	Business	AS	4
	There's No You	AS	4
	These Foolish Things	AS	4
	They Say It's Wonderful	AS	1
	Things We Did Last Summer	AS	4
	This Is the Beginning of the End	TD	4
	This Is The Night	AS	4
ł	This Love of Mine	TD	4
	Time After Time	AS	4
	Too Romantic	TD	1
	Trade Winds	TD	4
	Try a Little Tenderness	AS	4
	Two Hearts Are Better Than One	AS	2
		TD	2
	Two in Love	TD	2
1	Violets for Your Furs	TD	1
	Violets for Your Furs	. –	
	Walking in the Sunshine	AS	5
	We Just Couldn't Say Goodbye	Trio	
	We Kiss in a Shadow	AS	5
l	We Three	TD	
l	Wedding of Lilli Marlene	MS	4
	We've Got a Sure Thing	AS	4
	What Makes the Sunset	AS	4
	What'll I Do	AS	4
ļ	When Is Sometime	AS	4
ł	When the Sun Goes Down	AS	5
l	When You Awake	TD	4
I	When You Awake	AS	4
ł	When Your Lover Has Gone	AS	4
ł	When You're Smiling	GS	5
I	Where Do You Keep Your Heart	TD	4
I	Where Is My Bess?	AS	4
ł	Where Is the One	AS	4
į	Where or When	AS	4
ļ	While the Angelus Was Ringing	AS	4
	Whispering	TD	4
I	White Christmas	AS	4
I	Who Told You I Cared	HJ	3
I	Why Can't You Behave	PM	4
l	Why Remind Me	AS	4
	Why Shouldn't 1?	AS	4
	Why Shouldn't It Happen to Us	AS	4
	Why Try to Change Me Now	PF	5
î	ing if to onlinge me now		5

41	RCA 27638
46	CO 37293
42	RCA 27923
50	CL 953
47	CO 37528
40	LPM 1632
52	CO 39787
49	CL 902
46	CL 743
47	CL 902
46	CO 37231
42	LPM 1569
47	CL 1297
46 44 45 46 40 40 40 40 40 40 40 40 40 40 40 40 40	CL 1297 CO 36797 CL 743 CL 1297 CL 1136 LPM 1632 CO 37193 LPM 1569 CL 606 CAL 650 RCA 26666 CL 743 CO 36962 RCA 27611 RCA 27690 LPM 1433 CO 39726 CO 38129 CL 953 LPM 1632 CO 38705 CO 38705 CO 38705 CO 38775 CO 38417 CL 1359 RCA 26764 CO 38417 CL 1359 RCA 26764 CO 38417 CL 1359 RCA 26764 CO 38417 CL 1359 RCA 26764 CO 38417 CL 1297 CO 38421 CO 38421 CL 1448 CO 38407 LPM 1632 CL 1032 CO 35261 CL 1297 CO 38662 CO 36920 CO 37251 CO 39882

Why Was I Born	AS	47	C2L 6
Without a Song	TD	41	RCA 36396
Without a Song	TD	A.C.	Cor. 186
World Is in My Arms, The	TD	40	RCA 26717
Yearning	TD	40	LPM 6003
You and I	TD	41	RCA 27532
You Are Too Beautiful	AS	45	CO 36947
You Can Take My Word for It Baby	PC	46	CO 40229
You Don't Remind Me	AS	50	CO 39079
You Do Something to Me	GS	50	CL 1241
You Go to My Head	AS	45	C2L 6
You Lucky People, You	TD	41	RCA 27350
You Might Have Belonged to Another	TD	41	RCA 27274
You'll Know When It Happens		46	DO 3041
(foreign)	AS	43	C2L 6
You'll Never Know	KL		
You'll Never Walk Alone	AS	45	C2L 6
You're Breaking My Heart All		40	RCA 26761
Over Again	TD	40	RCA 26596
You're Lonely and I'm Lonely	TD		
You're My Girl	AS	47	CL 1297
Yours Is My Heart Alone	TD	40	RCA 26616
You're the One	AS	51	CO 39213

PART TWO: THE RECENT YEARS

This listing incorporates all commercially released records made by Frank Sinatra for U.S. consumption from his first recording with Capitol Records (April 2, 1952) Arough his present and the Derivity Party of the State 1953) through his present career with Reprise Records (December 2, 1965).

Adeste Fideles	GJ	57	W 894
Ain't She Sweet	NH	62	F 1005
Almost Like Being in Love	BM	61	W 1594
All Alone	GJ	62	F 1007
All of Me	NR	54	W 1429
All My Tomorrows	NR	58	Cap 4214
All or Nothing at All	DC	61	F 1004
All the Way	NR	57	W 1538
All the Way	NR	63	F 1010
Almost Like Being in Love	BM	61	W 1594
Always	NR	60	W 1491
American Beauty Rose	BM	61	W 1594
Angel Eyes	NR	58	W 1053
Anything Goes	NR	56	W 653
Anytime, Anywhere	NR	53	W 1164
Anytime at All	EF	64	R 6167
April in Paris	BM	57	W 920
Are You Lonesome Tonight?	GJ	62	F 1007
Around the World	BM	57	W 920
As Time Goes By	AS	61	W 1676
At Long Last Love	NR	56	W 803
At Long Last Love	NH	62	F1005
Autumn in New York	BM	57	W 920
Autumn Leaves	GJ	57	W 855
Available	EF	64	F 1013
Baby Won't You Please Come Home	GJ	57	W 855

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Jim, Burt, Stu & Staff

SCHWARTZ BROTHERS, INC. WASHINGTON, D. C.

Best Wishes FRANK on your

2.5th ANNIVERSARY

> MUSIC SUPPLIERS, INC Boston, Mass.

Title	Acc.	Year	Number
Baubles, Bangles and Beads	BM	58	W 1069
Be Careful, It's My Heart	JM	60	F 1001
Best Is Yet to Come, The	CB	64	F 1012
Bewitched	NR	57	W 912
Bewitched	NR	63	F 1009
Blame It on My Youth	HSQ	56	W 789
Blue Hawaii	BM	57	W 920
Blue Moon	NR	60	W 1 49 1
Blues in the Night	NR	58	W 1053
Brazil	BM	57	W 920
Call Me Irresponsible	NR	63	F 1010
Can I Steal a Little Love	NR	56	Cap 3608
Can't We Be Friends	NR	55	W 581
C'est Magnifique	NR	60	W 1301
Charmaine	GJ	62	F 1007
Cheek to Cheek	BM	58	W 1069
Chicago	NR	57	W 1729
Christmas Song, The	GJ	57	W 894
Christmas Waltz, The	NR	64	Cap 2954
Christmas Waltz, The	GJ	57	W 894
Close to You	HSQ	56	W 789



Record Date: Sinatra and Billy May.

Coffee Song, The	JM	60	F 1001
Come Blow Your Horn	NR	63	F 1013
Come Dance With Me	BM	58	W 1069
Come Fly With Me	BM	57	W 920
Come Fly With Me	BM	65	2F 1016
Come Rain or Come Shine	DC	61	
			F 1004
Come Waltz with Me	GJ	62	N/R
Continental, The	NR	64	F 1011
Cottage for Sale	GJ	59	W 1221
Crazy Love	NR	57	W 982
Curse of an Aching Heart, The	BM	61	F 1002
Dancing in the Dark	BM	58	W 1069
Dancing on the Ceiling	NR	55	W 581
Day by Day	BM	61	W 1594
Day in, Day Out	NR	54	EAP 590
Day in, Day Out	BM	58	W 1069
Daybreak		61	
	SO		F 1003
Days of Wine and Roses	NR	64	F 1011
Deep in a Dream	NR	55	W 581
Dear Heart	NR	64	F 1013
Don'cha Go 'Way Mad			
	NH	62	F 1005
Don't Be a Do-Badder (Finale)	NR	64	F 2021
Don't Be That Way	BM	61	F 1002
Don't Change Your Mind About Me	NR	54	Cap 3050
Don't Cry, Joe	BM	61	F 1002
Don't Like Goodbyes	HSQ	56	W 789
Don't Take Your Love from Me	BM	61	W 1594
Don't Wait Too Long	GJ	65	F 1014
Don't Worry About Me	NR	53	T 768
Dream	NR	60	W 1417
Early American	FW	64	F 2020
East of the Sun	SO	61	F 1003
Ebb Tide	NR	58	W 1053
Embraceable You	NR	60	W 1417
Emily	NR	64	F 1013
End of a Love Affair, The	HSQ	56	W 789
Everybody Has the Right to Be Wron		65	F 1015
Everybody has the high to be mon	NR	57	
Everybody Loves Somebody			W 982
Ev'rybody's Twistin'	NH	62	Rep 20063
Everything Happens to Me	HSQ	56	W 789
Fairy Tales	NR	55	W 1164
Falling in Love with Love	BM	60	F 1002
Fine Romance, A	JM	60	F 1001
First Noel, The	GJ	57	W 894
Five Hundred Guys	NR	56	Cap 3423
Five Minutes More	BM	61	W 1594
Flowers Mean Forgiveness	NR	56	Cap 3350

SINATRA *THE DISCOGRAPHY*

Title	A	V	N
Title Fly Ma to the Moon	Acc.	Year	Number
Fly Me to the Moon Foggy Day, A	CB NR	64 53	F 1012 W 1432
Foggy Day, A	JM	53 60	W 1432 F 1001
Fools Rush In	NR	60	W 1417
Forget Domani	EF	65	Rep 0380
From Here to Eternity	NR	53	T 768
From the Bottom to the Top	Cav	55	Cap 3084
From This Moment On	NR	56	W 803
French Foreign Legion	NR	58	W 1538
Fugue for Tin Horns	BL	63	F 2016
Gal That Got Away, The	NR	54	T 768
Get Happy Chest of a Change A	NR	54	W 1429
Ghost of a Chance, A Girl Next Door, The	GJ	59	W 1221
Girl Next Door, The	NR GJ	53 62	W 1432 F 1007
Glad to Be Unhappy	NR	55	W 581
Go Tell It On the Mountain	FW	64	F 2022
Golden Moment	NR	65	F 1015
Gone with the Wind	NR	58	W 1053
Good Life, The	СВ	64	F 1012
Goodbye	NR	58	W 1053
Goody Goody	NH	62	F 1005
Granada	BM	61	F 1002
Granada (edited version)	BM	61	hep 20,010
Guess I'll Hang My Tears Out to Dry	NR	58	W 1053
Guys and Dolls	BL	63	F 2016
Guys and Dolls (Reprise)	BL NR	63 54	F 2016
Half as Lovely Hark the Herald Angels Sing	GJ	54 57	W 982 W 894
Have You Met Miss Jones?	BM	57 61	W 894 F 1002
Have Yourself a Merry Little	DIM	01	1 1002
Christmas	GJ	57	W 894
Have Yourself a Merry Little			
Christmas (short edited version)	GG	63	Rep 0243
Have Yourself a Merry Little			
Christmas (long edited version)	GG	63	CP 509
Hello, Dolly!	CB	64	F 1012
Hello Young Lovers	GJ	65	F 1014
Here's That Rainy Day	GJ	59	W 1221
Here's to the Losers	MP	63	F 1013
Hey! Jealous Lover	NR	56	W 982
Hidden Persuasion High Hopes	NR NR	60 59	W 1729 W 1538
House I Live In, The	FW	64	F 2020
How About You	NR	56	W 653
How Are You Fixed for Love?	BM_	58	Cap 3952
How Could You Do a Thing Like	-		00p 0002
That to Me	NR	55	W 1429
How Deep Is the Ocean	NR	60	W 1417
How Little We Know	NR	56	W 982
How Little We Know	NR	63	F 1010
How Old Am 1	GJ	65	F 1014
I Believe	NR	57	W 982
l Believe in You I Can Read Between the Lines	CB NR	64	F 1012 W 1432
I Can't Believe I'm Losing You	DC	53 64	F 1013
I Can't Believe That You're in Love	00	04	1 1015
with Me	NR	60	W 1491
I Can't Get Started	GJ	59	W 1221
I Can't Stop Loving You	CB	64	F 1012
I Concentrate on You	NR	60	W 1491
I Could Have Danced All Night	BM	58	W 1069
I Could Have Told You	NR	58	W 1164
I Could Write a Book			
1.0.11.0.01	NR	57	W 912
I Couldn't Sleep a Wink Last Night	NR HSQ	57 56	W 789
I Cover the Water Front	NR HSQ GJ	57 56 57	₩ 789 ₩ 855
l Cover the Water Front I Didn't Know What Time It Was	NR HSQ GJ MS	57 56 57 57	₩ 789 ₩ 855 ₩ 912
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You	NR HSQ GJ MS NR	57 56 57 57 53	W 789 W 855 W 912 W 1432
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You	NR HSQ GJ MS NR NH	57 56 57 57 53 62	W 789 W 855 W 912 W 1432 F 1005
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well	NR HSQ GJ MS NR NR NR	57 56 57 57 53 62 55	W 789 W 855 W 912 W 1432 F 1005 W 581
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good	NR HSQ GJ NR NR NR NR NR	57 56 57 57 53 62 55 56	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well	NR HSQ GJ MS NR NR NR	57 56 57 57 53 62 55	W 789 W 855 W 912 W 1432 F 1005 W 581
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin'	NR HSQ GJ NR NR NR NR SM	57 56 57 57 53 62 55 56 56	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues	NR HSQ GJ NR NR NR NR SM	57 56 57 57 53 62 55 56 56 62	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803 W 803 W 1729
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed	NR HSQ GJ NR NR NR NR SM NR SM NR DC NR	57 56 57 57 53 62 55 56 62 56 61 63	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803 W 1729 W 803 F 1004 F 1009
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day	NR HSQ GJ NR NR NR NR NR NR SM NR DC	57 56 57 57 53 62 55 56 62 56 62 56 61	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803 W 1729 W 803 F 1004
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco	NR HSQ GJ NR NR NR NR SM NR SM NR DC NR FW	57 56 57 53 62 55 56 62 56 61 63 64	W 789 W 855 W 912 F 1005 W 581 W 803 W 803 W 1729 W 803 F 1004 F 1009 F 2022
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco (w/drawn)	NR HSQ GJ NR NR NR NR SM NR SM NR DC NR FW	57 56 57 57 53 62 55 56 62 56 61 63 64 62	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803 W 1729 W 803 F 1004 F 1009 F 2022 Rep 20,107
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco (w/drawn) I Like to Lead When I Dance	NR HSQ GJ NR NR NR NR NR DC NR FW NR	57 56 57 57 53 62 55 56 62 56 61 63 64 62 64	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803 W 1729 W 803 F 1004 F 1009 F 2022 Rep 20,107 F 2021
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco (w/drawn) I Like to Lead When I Dance I Love Paris	NR HSQ GJ MS NR NR NR NR SM NR SM NR DC NR FW NR NR	57 56 57 53 62 55 56 62 56 61 63 64 62 64 60	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803 W 1729 W 803 F 1004 F 1009 F 2022 Rep 20,107 F 2021 W 1301
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco (w/drawn) I Like to Lead When I Dance I Love Paris I Love Paris	NR HSQ GJ MS NR NR NR NR SM NR SM NR SM FW NR NR NR NR	57 56 57 53 62 55 56 62 56 61 63 64 62 64 60 60	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 1729 W 803 F 1004 F 1009 F 2022 Rep 20,107 F 2021 W 1301 W 1729
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco (w/drawn) I Like to Lead When I Dance I Love Paris I Love Paris I Love Paris	NR HSQ GJ MS NR NR NR NR SM C NR SM C NR FW NR NR SM FW NR SM SM SM SM SM SM SM SM SM SM SM SM SM	57 56 57 53 62 55 56 62 56 61 63 64 62 64 60 60 53	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803 W 1729 W 803 F 1004 F 1009 F 2022 Rep 20,107 F 2021 W 1301 W 1729 W 1429
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco (w/drawn) I Like to Lead When I Dance I Love Paris I Love Paris	NR HSQ GJ MS NR NR NR NR SM NR SM NR SM FW NR NR NR NR	57 56 57 53 62 55 56 62 56 61 63 64 62 64 60 60	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 1729 W 803 F 1004 F 1009 F 2022 Rep 20,107 F 2021 W 1301 W 1729
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco (w/drawn) I Like to Lead When I Dance I Love Paris I Love Paris I Love You I Love You	NR HSQ GJ MS NR NR NR NR NR NR NR NR NR NR NR NR NR	57 56 57 53 62 55 56 62 56 61 63 64 62 64 60 60 53 62	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803 W 1729 W 803 F 1004 F 1009 F 2022 Rep 20,107 F 2021 W 1301 W 1729 W 1429 F 1005
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco (w/drawn) I Like to Lead When I Dance I Love Paris I Love Paris I Love You I Love You I Never Knew	NR HSQ GJ MS NR NR NR NR NR NR NR NR NR NR NR NR NR	57 56 57 53 62 55 56 62 56 61 63 64 62 64 60 53 62 61	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 1729 W 803 F 1004 F 1009 F 2022 Rep 20,107 F 2022 Rep 20,107 F 2021 W 1301 W 1729 W 1429 F 1005 F 1002
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco (w/drawn) I Like to Lead When I Dance I Love Paris I Love Paris I Love Paris I Love You I Never Knew I Only Have Eyes for You I See It Now I See Your Face Before Me	NR HSQ GJ MS NR NR NR NR NR NR NR NR NR NR NR NR NR	57 56 57 53 62 55 62 56 62 56 61 63 64 60 60 53 62 61 62 65 55	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803 W 1729 W 803 F 1004 F 1009 F 2022 Rep 20,107 F 2021 W 1301 W 1729 W 1429 F 1005 F 1002 F 1008 F 1014 W 581
I Cover the Water Front I Didn't Know What Time It Was I Get a Kick Out of You I Get a Kick Out of You I Get Along Without You Very Well I Got It Bad and That Ain't Good I Got Plenty O' Nuttin' I Gotta Right to Sing the Blues I Guess I'll Have to Change My Plans I Hadn't Anyone Till You I Have Dreamed I Heard the Bells on Christmas Day I Left My Heart in San Francisco (w/drawn) I Like to Lead When I Dance I Love Paris I Love Paris I Love You I Love You I Never Knew I Only Have Eyes for You I See It Now	NR HSQ GJ MS NR NR NR NR NR NR NR NR NR NR NR SNR CR SN SNR CR SN SNR SNR SNR SNR SNR SNR SNR SNR SNR	57 56 57 53 62 55 56 62 56 61 63 64 60 60 53 62 61 62 65	W 789 W 855 W 912 W 1432 F 1005 W 581 W 803 W 803 W 1729 W 803 F 1004 F 2022 Rep 20,107 F 2022 Rep 20,107 F 2021 W 1301 W 1729 W 1429 F 1005 F 1002 F 1008 F 1014



Record Date: Sinatra and Gordon Jenkins.

Acc.	Year	Number
NR	56	W 653
CB	64	F 1012
NR	56	W 803
СВ	64	F 1012
NR	56	W 803
CB	62	F 1008
NR	56	W 803
NR	57	W 982
NR	55	W 581
GJ	57	W 894
S O	61	F 1003
AS	61	W 1676
NR	55	W 581
GJ	59	W 1221
Stu	65	2F 1016
TZ	65	F 1015
AS	61	W 1676
AS	61	W 1676
NR	55	W 581
GJ	57	₩ 855
NH	62	F 1005
	NR CB NR CB NR CB NR GJ SO ST ST ST ST ST ST ST ST ST ST ST ST ST	NR 56 CB 64 NR 56 CB 64 NR 56 CB 62 NR 56 CB 52 NR 55 GJ 57 SO 61 NR 55 GJ 59 Stu 65 TZ 65 AS 61 NR 55 GJ 57



Record Date: Sinatra and Capitol producer Voyle Gilmore.

	I'm Getting Sentimental Over You	SO	61	F 1003
	I'm Gonna Live Till I Die	RA	54	W 1164
	I'm Gonna Sit Right Down and Write			
	Myself a Letter	NR	54	W1429
	I'm Gonna Sit Right Down and Write			
	Myself a Letter	CB	62	F 1008
	I'm Walking Behind You	AS	63	Cap 2450
	Imagination	SO	61	F 1003
	Impatient Years, The	NR	55	W 1164
	In the Cool, Cool, Cool of the Evening	NR	64	F 1011
	In the Still of the Night	JM	60	F 1001
	In the Wee Small Hours of the			
	Morning	NR	55	W 581
	In the Wee Small Hours of the			
	Morning	NR	63	F 1010
	Indiscreet	GJ	62	F 1007
	Isle of Capri	BM	57	W 920
	It All Depends on You	NR	60	W 1491
	It Came Upon a Midnight Clear	GJ	57	W 894
	It Could Happen to You	HSQ	56	W 789
	It Gets Lonely Early	GJ	65	F 1014
	It Happened in Moterey	NR	56	W 653
	It Might as Well Be Spring	DC	61	F 1004
	It Might as Well Be Spring	NR	64	F 1011
	It Never entered My Mind	NR	55	W 581
	It Started All Over Again	SO	61	F1003
-	It Was a Very Good Year	GJ	65	F 1014

Cash Box—December 4, 1965

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Cincinnati, Ohio

Joe Nathan, General Manager

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Cash Box-December 4, 1965

Title	Acc.	Year	Number
It Worries Me	NR	54	W 1432
It's a Blue World	AS	61	W 1676
It's a Lonesome Old Town	NR	58	W 1053
It's a Wonderful World	BM	61	F 1002
It's All Right with Me	NR	60	W 1301
It's Always You	SO	61	F 1003
It's Easy to Remember	HSQ	56	W 789
It's Nice to Go Traveling	BM	57	W 920
It's Only a Paper Moon	NR	60	W 1491
It's Over, It's Over, It's Over	NR	60	W1538
It's the Same Old Dream	NR	57	W 982
I've Got a Crush on You	NR	60	W 1417
I've Got My Love to Keep			
Me Warm	JM	60	F 1001
I've Got the World on a String	NR	53	T 768
I've Got You Under My Skin	NR	56	W 653
I've Got You Under My Skin	NR	63	F 1010
I've Had My Moments	HSQ	56	W 789
I've Heard That Song Before	BM	61	W 1594
I've Never Been In Love Before	NR	63	F 2016
Jeepers Creepers	NR	54	W 1429
Jingle Bells	GJ	57	W 894
Johnny Concho Theme			
(Wait for Me)	NR	56	W 982
Just Friends	GJ	59	W 1221
Just In Time	BM	58	W 1069
Just One of Those Things	NR	54	W 1429
Lady is a Tramp, The	NR	56	W 912
Last Dance, The	BM	58	W 1069
Last Night When We Were Young	NR	54	W 581
Last Night When We Were Young	GJ	65	F 1014

÷	Title	Acc.	Year	Number
	Lover	BM	61	W 1594
	Luck Be a Lady	BM	63	F 1015
	Makin' Whoopee	NR	56	W 653
	Mam'selle	NR	60	W 1417
	Man in the Looking Glass, The	GJ	65	F 1014
	Maybe You'll Be There	GJ	57	W 855
	Me and My Shadow	BM	62	Rep 20,128
	Melody of Love	RA	54	EAP 590
1	Memories of You	AS	61	W 1676
Ł	Million Dreams Ago, A	AS	61	W 1676
1	Mind If I Make Love to You	MGM	56	W 750
	Mr. Booze	NR	64	F 2021
	Mr. Success	NR	58	W 1729
	Mistletoe and Holly	GJ	57	W 894
	Misty	DC	61	F 1004
	Montmartre	NR	60	W 1301
	Mood Indigo	NR	55	W 581
	Moon River	NR	64	F 1011
	Moon Was Yellow, The	NR	58	W 1729
	Mconlight in Vermont	BM	57	W 920
	Moonlight on the Ganges	BM	61	F 1002
	More	СВ	64	F 1012
	My Blue Heaven	NR	60	W 1491
1	My Funny Valentine	NR	53	W 1432
1	My Heart Stood Still	NR	63	F 1009
	My Kind of Girl	CB	62	F 1008
	My Kind of Town	NR	64	F 2021
	My One and Only Love	NR	53	W 1432
	Name It and It's Yours	NR	61	Rep 20,040
	Nancy	NR	63	F 1010
÷	Nearness of You	NR	60	W1729



Sinatra and the late Axel Stordahl.

Laura	GJ	57	W 855
Lean Baby	AS	53	W 1429
Learnin' the Blues	NR	55	T 768
Learnin' the Blues	CB	62	F 1008
Let Us Break Bread Together	FW	64	F 2020
Let's Do It	NR	60	W 1301
Let's Face the Music and Dance	JM	60	F 1001
Let's Fall In Love	JM	60	F 1001
Let's Get Away from It All	BM	57	W 920
Like Someone in Love	NR	53	W 1432
Little Drummer Boy, The	FW	64	F 2022
Little Girl Blue	NR	53	W 1432
London By Night	BM	57	W920
Lonely Town	GJ	57	W 855
Lonesome Road, The	NR	56	W 803
Looking at the World Through			
Rose Colored Glasses	CB	62	F 1008
Look of Love, The	NH	62	F 1013
Look to Your Heart	NR	55	W 1164
Lost in the Stars	NR	63	F 1009
Love and Marriage	NR	55	T 768
Love and Marriage	NR	65	~ 2F 1016
Love is a Many Splendored			
Thing	NR	64	F 1011
Love is Just Around the Corner	NH	62	F 1005
Love Isn't Just for the Young	MP	63	F 1013
Love Locked Out	HSQ	56	W789
Love Looks So Well on You	NR	59	W 1729
Love Walked In	BM	61	F 1002

•	Nevertheless	NR
	New Kind of Love to Me,	
	(You Brought)	NR
	Nice 'N Easy	NR
	Nice Work if You Can Get It	NR
	Nice Work if You Can Get It	CB
	Night and Day	NR
	Night and Day	DC
	Night We Called It a Day, The	GJ
	No One Ever Tells You	NR
	None But the Lonely Heart	GJ
	Not as a Stranger	NR
	Nothing but the Best	SM
	Nothing in Common	BM
	Oh, How 1 Miss You Tonight	GJ
	Oh, If I Had Three Wishes	NR
	Oh, What It Seemed to Be	NR
	Oh Look at Me Now	NR
	Old Devil Moon	NR
	Old Devil Moon	NR
	Oldest Established (Permanent	
	Floating Crap Game) The	BM
	Old Fashioned Christmas, An	FW
	Old Mac Donald	NR
	O, Little Town of Bethlehem	GJ
		NR
	Ol' Man River	
	Once Upon a Time	GJ
-	One for My Baby	NR

NR	60	W 1417
NR	63	R 6167
NR	60	W 1417
NR	56	W 803
CB	62	F 1008
NR	56	W 803
DC	61	F 1004
GJ	57	W 855
NR	56	W 803
GJ	59	W 1221
NR	55	W 1164
SM	62	Rep 20,063
BM	58	Cap 3952
GJ	62	F 1007
NR	55	W 1164
NR	63	F 1010
NR	56	W 803
NR	56	W 653
NR	61	F 2015
BM	63	F 2016
FW	64	F 2022
NR	60	W 1538
GJ	57	W 894
NR	63	F 1009
GJ	65	F 1014
NR	58	W 1053

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Title	Acc.	Year	Number
One I Love Belongs to Somebody			
Else, The	SO	61	F 1003
Only the Lonely	NR	58	W 1053
On the Road to Mandalay	BM	57	W 920
On the Sunny Side of the Street	BM	61	W 1594
Our Love Is Here to Stay	NR	55	W 653
Our Town	NR	55	W 1164
P.S. I Love You	HSQ	56	W 789
Paper Doll	BM	61	W 1594
Pass Me By	BM	64	F 1013
Pennies from Heaven	NR	56	W 653
Pennies from Heaven	CB	62	F 1008
Pick Yourself Up	NH	62	F 1005
Please Be Kind	CB	62	F 1008
Please Don't Talk About Me When			
I'm Gone	BM	61	F 1002
Pocketful of Miracles	NR	61	F 1 01 0
Polka Dots and Moonbeams	SO	61	F 1003
Prisoner of Love	DC	61	F 1004
Put Your Dreams Away	NR	57	W 982
Put Your Dreams Away	NR	63	F 1010

SINATRA *THE DISCOGRAPHY*

RainNR53T 768RememberGJ62F 1007Ring A-Ding DingJM60F 1001River Stay 'Way from My DoorNR60W 1538Same Old Saturday NightNR55W 1164Same Old Song and Dance, TheBM58Cap 4003Saturday NightBM58W 1069Second Time Around, TheFS60Rep 20,001Second Time Around, TheNR63F 1010Secret LoveNR64F 1011Sentimental BabyNR60W 1729Sentimental JourneyBM61W 1594September in the RainNR60W 1491September SongGJ65F 1014September SongGJ65F 1014Serenade in BlueNH62F1005She's Funny That WayNR60W 1417Should INR60W 1491Silent Night, Holy NightGJ57W 894Sleep WarmNR63F 2017SolinquyNR63F 2018Some Enchanted EveningNR63F 2018Some Enchanted EveningNR63F 2018Some Enchanted EveningNR58W 10432Some Enchanted EveningNR58W 10432Some Enchanted EveningNR58W 1053Some thing Wonderful Happens in SummerS8W 10538Song from Kings Go Forth, The Love and Be Love				T 700
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Sinatra and Reprise producer (now head of music for Warner Bros. Pictures) Sonny Burke.

Cash Box-December 4, 1965

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SINATRA THE DISCOGRAPHY



Record Date: Sinatra and Capitol's Dave Cavanaugh

Title	Acc.	Year	Number
Stars Fell on Alabama	NR	56	W 803
Stay With Me	DC	63	R 6167
Stormy Weather	GJ	59	W 1221
Style	NR	64	F 2021
Sunday	NR	54	W 1429
Swinging Down the Lane	NR	56	W 653
Swinging on a Star	NR	64	F 1011
Take a Chance	NR	53	Cap 2703
Take Me	SO	61	F1003
Taking a Chance on Love	NR	54	W 1429
Talk to Me	NR	59	W 1538
Talk to Me Baby	DC	63	F 1013
Tangerine	NH	62	F 1005
Tell Her You Love Her	NR	57	T 1919
Tell Her (You Love Her Every			
Day)	EF	55	R 6167
Tender Trap, (Love is) The	NR	55	T 768
Tender Trap, (Love is) The	CB	62	F 1008
That Old Black Magic	BM	61	W 1594

Title	Acc.	Year
That Old Feeling	NR	60
That's All	DC	61
Then Suddenly, Love	EF	64
There Are Such Things	SO	61
There'll Never Be Another You	AS	61
There's a Small Hotel	NR	57
There's No You	GJ	57
These Foolish Things	AS	61
They Came to Cordura	NR	58
They Can't Take that Away from		00
Me	NR	53
They Can't Take that Away From		00
Me	NH	62
This Is All I Ask	GJ	65
This Love of Mine	NR	55
This Nearly Was Mine	NR	63
This Was My Love	NR	59
Three Coins in the Fountain	NR	54
Three Coins in the Fountain	NR	62
Time After Time	NR	67
Tina	FS	60
Too Close for Comfort	BM	58
Fogether	GJ	
Too Marvelous for Words	NR	62 56
Try a Little Tenderness	NR	56 60
Twin Soliloquies	NR	
Two Hearts, Two Kisses	Cav	63
Violets for Your Furs	NR	55
Wait Till You See Her		53
War Thi Tou See Her Way You Look Tonight, The	HSQ NR	56
	BM	54
We Open In Venice		63
We Wish You the Merriest	FW	64
Weep They Will	NR	55
We'll Be Together Again	NR	56
Well Did You Evah?	MGM	56
What Do I Care for a Dame?	MS	57
What Is This Thing Called Love	NR	55
What'll I Do	GJ	62
What's New	NR	58
When I Lost You	GJ	62
When I Stop Loving You	NR	54
When I Take My Sugar to Tea	JM	60
When I'm Not Near the Girl I Love	NR	63
When No One Cares	GJ	59
When Somebody Loves You	EF	65
When the Wind Was Green	GJ	65
When the World Was Young	AS	61
When Your Lover Has Gone	NR	55
When You're Smiling	NR	60
Where Are You?	GJ	57

SINATRA DISCOGRAPHY

BEGINS ON PAGE 41 Numb W 14

W 9 Rep 20,1 W 10

Cap 30 <u></u> w 14 W 18 F 10 F 20 F 20 Cap 32

F 1014

W1676

W 581

W 1491 W 855

lumber 🚽	- Title	Acc.	Year	Number
W 1417	Where Do You Go	GJ	59	W 1221
F 1004	Where is the One	GJ	57	W 855
F 1013	White Christmas	NR	54	Cap 2954
F 1003	Who Wants to Be a Millionaire	MGM	56	W 750
W 1676	Why Should I Cry Over You	NR	53	W 1429
W 912	Why Try to Change Me Now	GJ	59	W 1221
W 855	Willow Weep For Me	NR	58	W 1053
W 1676	Witchcraft	NR	57	W 1538
W 1729	Witchcraft	NR	63	F 1010
	With Every Breath I Take	HSQ	56	W 789
W 1432	Without a Song	sõ	61	F 1003
	Wives and Lovers	CB	64	F 1012
F 1005	Wrap Your Troubles in Dreams	NR	54	W 1429
F 1014	Yes Indeed	BM	61	W 1594
W 581	Yesterdays	DC	61	F 1004
F1009	You and the Night and the Music	JM	60	F 1001
W 1538	You Brought a New Kind of Love			
T 768	to Me	NR	56	W653
F 1011	You'd Be So Easy to Love	JM	60	F 1001
W 982	You'd Be So Nice to Come Home			
20,151	То	NR	56	W 803
W 1069	You Do Something to Me	NR	60	W 1491
F 1007	You Forgot All the Words	NR	55	W 982
W 653	You Go to My Head	NR	60	W 1417
W 1417	You'll Always Be the One I Love	NR	57	W 982
F 2018	You'll Get Yours	NR	55	Cap 3350
ap 3084	You'll Never Walk Alone	NR	63	F 1009
W 1432	You Make Me Feel So Young	NR	56	W 653
W 1825 F 1011	You, My Love	NR	54	W 1164
F 2017	You Never Had it So Good	FW	64	F 2020
F 2017	Young at Heart	NR	53	T 768
ap 3290	Young at Heart	NR	63	F 1010
W 653	Your Love for Me	NR	56	Cap 3608
W 750	You're a Lucky Fellow, Mr. Smith	FW	64	F 2020
W 912	You're Cheatin' Yourself	NR	57	W 982
W 581	You're Getting to Be a Habit With		57	11 502
F 1007	Me	NR	56	W 653
W 1053		NR	20	W 000
F 1007	You're Nobody Till Sombody	Det	01	E 1000
W 1164	Loves You	BM	61	F 1002
F 1001	You're Sensational	NR	56	Cap 3469
F 2015	You're Sensational	MGM	56	W 750
W 1221				
R 6167				
	This Discography is published	through	courtesv	of Renrise

This Discography is published through courtesy of Reprise Records, for whom it was compiled by Ric Ross. Mr. Ross wishes to acknowledge the contributions to this discography of Thelma Walker and Dawn Kevlon of Reprise Records as well as a Sinatra collector who wishes to remain anonymous.

Jin-3ip Ank BEST WISHES COMMANDER PUBLICATIONS Milt Salstone Marv McDermott Vic Faraci M. S. Distributing Company 1700 South Michigan Avenue, Chicago, Illinois 60616

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The first 25 years are the hardest but the next 25 are the best.

> **Bill Putnam** United Recording Corp. Hollywood, Calif.

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FRANCE BELGIQUE SUISSE

L Dave De

SINATRA ABROAD

Queen Elizabeth greets Sinatra at the Royal Film Premiere of "Me & The Colonel" at the Odeon Leicester Square in London on October 27, 1958.

Internationally, as in America, Sinatra is, as they say, . . the greatest. "They" being his millions of fans and . . . the greatest. "They" being his millions of tans and his fellow artistes all over the world. Now celebrating his 50th birthday and 25 power packed years in show busi-ness Sinatra's star has never been brighter. Millionaire, tycoon, film star and night club entertainer Frank Sinatra is a legend in his own lifetime. Every move in his private and public life is front page news in every corner of the world. Biographical details give his height as 5'11". In fact Sinatra is a giant amongst men standing head and shoulders above many of his contemporaries in every sphere. Along with other illustrious greats in the entertainment world such as Olivier, Gielgud, Coward, Garbo and Dietrich, Sinatra is a one name star, a distinction as rare as the air which surrounds the chosen few who rise to these exaulted heights. Actually, he has always been a one name star although when he first burst upon the interna-tional scene it was not to Sinatra that he answered but to hysterical screams of Frankie, Frankie, Just as Bing was the first of the crooners so Frankie was

the first of the swooners. Whenever he came to Europe fans turned out to meet him at the airport, besieged him at his hotel, waited outside stage doors, mobbing him wherever he went, giving a new dimension to pop idolatry hitherto unknown. The fants he won in those days are with him still, more mature and less hysterical, but just as devoted. Their idol, too, has matured and over the years the earlier image of Frankie the swooner has gradually been

transformed to Sinatra the perfectionist. Since the days when Sinatra singles sold in hundreds of thousands times and tastes have changed. Artistes of Sina-tra's calibre are seldom found in the best selling charts of today. Nevertheless on the international scene, as in America itself, every Sinatra album is guaranteed to be a best seller. He has for many years been one of the most programmed recording artistes in the world and has featured prominently in popularity polls.

Sinatra was established on the international scene via his early recordings and films long before he came to Europe in person, His arrival in July 1950 for two sensational bill topping weeks at the famous London Palladium sparked off a new wave of fan hysteria, Three years later in the summer of 1953 he was back again, this time for out-of-town appearances in the provinces of Birmingham, Glasgow, Manchester and Liverpool. It was nearly a decade before his fans had a chance of seeing him again. In the intervening years his film career which started as long ago as 1943 had gone from strength to strength and a string of box office successes built up and consolidated still further his international reputation. His Oscar winning performance in "From Here to Eternity" in 1953 established him once and for all as a major screen personality. Since then he has appeared in a great many films including "Guys and Dolls"; "The Man With The Golden Arm"; "The Tender Trap"; "High Society"; "Oceans 11"; "Von Ryan's Ex-press" etc., etc. and currently showing in London "Marriage on the Rocks".

In recent years Sinatra has received world wide acclaim for his work on behalf of under-privileged children throughout the world as well as his contributions in time, talent and money in his native America. It was his generosity in this direction which resulted in his next visit to Europe. He arrived in the summer of 1962 as part of his world wide arrived in the summer of 1902 as part of his world wide tour for under-privileged children which had already taken him to Mexico, Japan, Hong Kong, Israel, Greece and Italy. Sinatra gave four concerts in London set up by his London representative, Mr. Harold Davison. His midnight matinee at the Royal Festival Hall was attended by H.R.H. Princess Margaret and Lord Snowdon and was also tele-recorded by ABC TV for treamission ever a price purious pathone. The ABC TV for transmission over a nation wide network. The concerts raised over £30,000. He subsequently left for further charity concerts in France. During this British visit of 1962 Pye Records, M. D. Robert Farnon and a strong team of recording and studio technicians headed by Pye A & R Chief Alan A. Freeman (who has now left Pye Bacade the state of the state o Records to set up his own independent recording produc-tion unit) were privileged to contribute to Sinatra's all-British recording session which resulted in the subsequent release of the "Sinatra Sings Great Songs From Great

Britain' album issued on Reprise. Before Sinatra formed his own Reprise label in 1961 his recordings in Britain were distributed by E.M.I. on their Capitol label. However, since the formation of Reprise his recordings have been distributed in the United Kingdom by Pye Records and although it is practically impossible to Pye Records and dimougn in is practically impossible to single out any particular best selling album we must make mention of "Sinatra Swings"; "Sinatra and Strings"; "Sinatra-Basie"; "The Concert Sinatra"; "Sinatra's Sina-tra"; "September of My Years"; "Sinatra 65" etc., etc. At the time of going to press Pye are planning to release early in 1966 his latest double album "Frank Sinatra Man and His Music."







THE EARLY YEARS

In his earlier appearances, Sinatra was cast far his novelty value; he was the hat singer in the cauntry, or with the hottest band in the land. Even when he did samething besides sing in a matian picture, it was usually

samething besides sing in a matian picture, it was usually made as simple as possible. It was seven years since his first film appearance that he got a wholly dramatic role, in "The Miracle af the Bells." In thase years—the sailarsuit years—he was a boyish and agreeable kid who sang lave sangs, but never acted a real whole lot. 1941—LAS VEGAS NIGHTS Billed above Tommy Dor-sey's orchestra in this film were Phil Regan, Bert Wheeler, and Canstance Moare. Sinatra got about as much footage as the second trombonist's spit valve. The Frank Loesser score included "I've Gatta Ride," "Mary, Mary, Quite Cantrary," and "Dolares." The Dorsey band played "I'll Never Smile Again," Sinatra sang a bit af it, but wasn't much noticed.

Never Smile Again," Sinatra sang a bit at it, but wasn't much noticed. 1942—SHIP AHOY! His second Dorsey film, this time at MGM rather than Paramaunt. Eleanor Powell, Red Skel-tan, Bert Lahr, and Virginia O'Brien starred, and the songs were "Tampico," "I'll Take Tallulah," "Last Call far Lave," and "Who Are Yau," with Sinatra participating in the last three. 1942-

three. 1942—REVEILLE WITH BEVERLY Beverly (Ann Miller) was a disc jockey wha spun records, with the camera clos-ing in on the spinning label, producing a iris open shot, one after the other, of record stars such as Bob Crosby and the Babcats, Freddy Slack, the Mills Brothers, Duke and Count's archestras and, of course, Sinatra, who sang "Night and Day.



Following his role in "From Here to Eter Sinatra played a bad-guy in the 1954 film, denly." Eternity,'' film, "Sud-

1943—HIGHER AND HIGHER For the first time, Sinatra daes mare than sing, as he pairs off romantically with Barbara Hale. Alsa in the cast of the RKO film were Michele Margan, Jack Haley, Lean Errol. The scare, by Jimmy McHugh and Hal Adamson, contained Sinatra sing-ing "I Couldn't Sleep a Wink Last Night," "This Is a Lavely Way to Spend an Evening," and "The Music Stapped." 1944—STEP LIVELY "As Long as There's Music" and "Some Other Time" are Sinatra's two songs from this back-stage musical, which also starred Glaria deHaven and Gearge Murphy. Score by Sammy Cahn and Jule Styne. 1944—ANCHORS AWEIGH His first ca-starring picture with Kathryn Grayson and Gene Kelly, both of whom will

with Kathryn Graysan and Gene Kelly, both of whom will become identified with his early film efforts. Once again, Jule Styne and Sammy Cahn contribute sangs far Sinatra: "I Fall in Lave Tao Easily," "My Heart Sings," "The Charm af Yau."

1945—THE HOUSE I LIVE IN Sinatra went to RKO ta

1945—THE HOUSE I LIVE IN Sinatra went to RKO ta talk them inta making a 20-minute short on tolerance. Sinatra contributes an acting performance as well as the title sang. The film wins a special Academy Oscar. 1947—TILL THE CLOUDS ROLL BY Sinatra little mare than makes a vignette appearance in the all-star film (Kathryn Grayson, Dinah Shore, Judy Garland, Tony Mar-tin, etc.) based on the works and life af Jerame Kern. At the conclusion of the film (MGM), Sinatra sings "O!" Man River." River.

1947—IT HAPPENED IN BROOKLYN Jimmy Durante and Peter Lawford jain Sinatra in a music business story. Sammy Cahn and Jule Styne cantribute "Time After Time" and "It's the Same Old Dream" for Sinatra.

1948—THE MIRACLE OF THE BELLS Sinatra sings anly one song—"Ever Homeward"—in this film in which he acts his best, but still not well enough to save the picture Playing against his portrayal of a priest are Lee J. Cobb and Fred MacMurray. 1948—THE KISSING BANDIT A score by Edward Hey-

man, Earl Brent, and Nacio Herb Brown produces na songs of real nate ("If I Steal a Kiss," "Love Is Where You Find It," etc.) in a fairly atrocious film starring Kathryn Grayson, J. Carrall Naish, and Mildred Natwick in addition ta

SINATRA THE MOVIES

Sinatra holds on dearly to his hard-earned Oscar for his performance in "From Here to Eternity."



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GAMMA, S. A. MEXICO CITY CONGRATULATES Mr. Frank Sinatra

> on his FIFTIETH ANNIVERSARY and his TWENTYFIFTH YEAR ON SHOW BUSINESS



One of the highlights of Soviet Premier Khrushchev's visit to the U.S. in 1960 was to drop by at the set of "Can Can," where Sinatra, one of the film's stars, greeted him.



Sinatra & Gene Kelly sailed the high-seas in the 1945 film musical, "Anchors Aweigh."



Marlon Brando (left) and Sinatra shoot for high stakes in the Hollywood version of "Guys & Dolls." Sinatra played the role of Nathan Detroit.

1949—ON THE TOWN The best of Sinatra's sailorsuit films sees him coupled with Gene Kelly, Jules Munshin, and Betty Garrett, with score by Betty Comden, Adolph Green, and Leonard Bernstein, a remake of the Broadway musical. Songs include the title song and "New York, New York." The film has now taken on the status of an art film.

1949—TAKE ME OUT TO THE BALL GAME The same stars as "On the Town" again appear, together with Esther Williams. Roger Edens subs for Bernstein, Songs include "The Right Girl for Me" and "Yes Indeedy."

1951-DOUBLE DYNAMITE Sinatra as a movie draw is on the way downhill, and this film helps not one bit. He sings duets with his co-stars Groucho Marx ("It's Only Money") and Jane Russell ("Kisses and Tears"), with both songs in his final RKO film written by Jule Styne and Sammy Cahn.

Sammy Cann. 1952—MEET DANNY WILSON With all the great songs —"When You're Smiling," "All of Me," "That Old Black Magic," "How Deep Is the Ocean?," "A Good Man Is Hard to Find," "She's Funny That Way," "You're a Sweetheart," "Lonesome Man Blues" (by Sy Oliver), and "I've Got a Crush on You"—the film might have been something, but the Universal-International film turned into boxoffice poison. Co-stars were Alex Nicol, Shelley Winters, and Raymond Burr.

THE RECENT YEARS

This chapter of Sinatra's films opens auspiciously with the turning point in his career, "From Here to Eternity," covered fully in the accompanying life story. From this point, Sinatra-the-Actor often overshadows Sinatra-the-Singer in films.

He receives his first Oscar for "Eternity," ("The House I Live in" Oscar was awarded to the film, not to Sinatra), then continues his dramatic career with fewer and fewer stop-overs for musicals.

Unlisted below are Sinatra's cameo appearances in four films: "Pepe," "The List of Adrian Messenger," "Around the World in 80 Days," and "The Road to Hong Kong," as well as films in which his voice, but not his face, appears, such as "The Victors" and a few films in which Sinatra records play in the background.

such as "The Victors" and a few films in which Sinatra records play in the background. 1953—FROM HERE TO ETERNITY Sinatra acts, and wins his Oscar for Best Male Supporting Actor, in the film co-starring Burt Lancaster, Deborah Kerr, Montgomery Clift, Ernest Borgnine, and Donna Reed. Two songs from the film: the title song by Robert Wells and Fred Karger (later recorded by Sinatra) and "Re-enlistment Blues." 1954—SUDDENLY For United Artists, Sinatra plays the melodramatic role of a would-be presidential assassin, for which Sinatra is highly praised by the critics.

which Sinatra is highly praised by the critics. 1954—YOUNG AT HEART Sinatra rejoins the musical ranks with a Warner Bros. film in which he co-stars with Doris Day ("You, My Love") and Gig Young, Dorothy Malone, Ethel Barrymore, and Alan Hale, Jr. Sinatra sings the title song.

1955—GUYS AND DOLLS For Sam Goldwyn (MGM) Sinatra recreates Frank Loesser's Broadway hit in a slowmoving musical. Co-stars are Marlon Brando, Vivian Blane, Stubby Kaye, and Jean Simmons. Sinatra's song: "Luck Be a Lady." 1955—THE MAN WITH THE GOLDEN ARM In his most

1955—THE MAN WITH THE GOLDEN ARM In his most effective dramatic role in films, Sinatra stars as a junkle in this Otto Preminger film about a jazz drummer. The score, by Elmer Bernstein, contains one Cahn-Van Heusen song, "Molly-O."

song, "Molly-O." 1955—NOT AS A STRANGER Sinatra sings the title song (by Buddy Kaye and Jimmy Van Heusenl and co-stars with Gloria Grahame, Robert Mitchum, and Olivia de Haviland, in a Stanley Kramer production about a status-seeking young doctor.

Young doctor. 1955—THE TENDER TRAP Co-starring with David Wayne, Debbie Reynolds, Celeste Holm, Carolyn Jones, and Lola Albright, Sinatra sings the title song, "(Love Is) The Tender Trap," in a film comedy which enhances Sinatra's public imitation as a girl-attracting bachelor.

tra's public imitation as a girl-arracting backetor. 1956—JOHNNY CONCHO For Kent Productions (United Artists), Sinatra stars in his first Western, with Keenan Wynn and Phyllis Kirk. He makes the title theme, "Wait for Me," for Capitol. Score and song by Stanford and Riddle.

SINATRA *THE MOVIES*

Dear Frank,

If you don't call me soon I'll have to get another boy singer next year.

Joe E. Lewis

CONGRATULATIONS -

I am proud to have had the opportunity of working with you on your British recording

sessions.

ALAN A. FREEMAN ALAN A. FREEMAN ASSOCIATES 145 OXFORD STREET, LONDON, W.1



FRANK SINATRA: HOLLYWOOD.

Congratulations it has been a great pleasure being associated with you. Sincerely Harold Davison

LONDON, ENGLAND.



Some on-the-set horse-play by Sinatra and Sammy Davis. The movie was "Johnny Concho."



An intense scene from "From Here to Eternity" shows part of Sinatra's Academy Award-winning performance. Montgomery Clift (left) was his buddy in the film.

Cash Box-December 4 1965

SINATRA THE MOVIES



Sinatra explains a detail to producer Samuel Goldwyn during the shooting of "Guys & Dolls," the cellu-loid recreation of the celebrated Frank Loesser stage musical.

1957—HIGH SOCIETY Sinatra joins Bing Crosby, Grace 1957—HIGH SOCIETY Sinatra joins Bing Crosby, Grace Kelly, Celeste Holm, and Louis Armstrong in a musical re-make of "Philadelphia Story," with a Cole Porter score. Sinatra single "Well Did You Evah?" (with Crosby), "Who Wants to Be a Millionaire?" (with Celeste Holm), and "Mind If I Make Love to You." 1957—PAL JOEY For producer George Sidney at Co-lumbia, Sinatra makes what many consider to be his best musical, based on the Rodgers and Hart musical, co-starring with Kim Navek Pite Hayworth and Bachara Nichols.

musical, based on the Rodgers and Hart musical, co-starring with Kim Novak, Rita Hayworth, and Barbara Nichols. Sinatra sings "Bewitched" (originally a girl's song), "I Didn't Know What Time It Was," "There's a Small Hotel," "The Lady Is a Tramp." 1957—THE PRIDE AND THE PASSION Sinatra moves to Spain to film a guerilla role along with Cary Grant and Sophia Loren. Stanley Kramer directed for United Artists. 1957—THE JOKER IS WILD Based on the life story of big not loss E Lewis Singtra roststars in a film with

his pal, Joe E. Lewis, Sinatra co-stars in a film with Mitzi Gaynor, Eddie Albert, and Jeanne Crain. His major song is "All the Way," written for the film by Cahn and Van Heusen.

1958-SOME CAME RUNNING For Sol Siegal at MGM, Sinatra makes his initial appearance in a film with Dean

Sinatra makes his initial appearance in a film with Dean Martin. Story is of a returning vet trying to get back to civilian life in his home town. Song: "To Love and Be Loved," again by Cahn and Van Heusen. 1958—KINGS GO FORTH Tony Curtis and Natalie Wood headline with Sinatra in the U.A. production, whose score inrludes the new song "Monique," written for the film by Sammy Cahn and Elmer Bernstein. 1959—CAN-CAN A second Cole Porter musical, this time co-starring Maurice Chevalier, Juliet Prowse, Louis Jordan, and Shirley MacLaine. The 20th Century-Fox musi-cal includes Sinatra songs "Let's Do It" (with Shirley Mac-Laine), "I Love Paris" and "Monmart" (both with Chevalier), and "It's All Right with Me" and "C'est Magnifique."

1959-A HOLE IN THE HEAD "High Hopes" is the memorable Cahn and Van Heusen song from this comedy set in Miami. Co-stars: Eleanor Parker, Carolyn Jones, and

set in Miami, Co-stars: Eleanor Parker, Carolyn Jones, and Edward G. Robinson, in a Frank Capra production. 1959—NEVER SO FEW From MGM comes a realistic war film set in the Burmese jungles. No songs of note, but outstanding performances by Sinatra, Gina Lollobrigida, Steve McQueen, and Peter Lawford. 1960—OCEAN'S 11 The first of the Sands Set movies,

filmed in Las Vegas by Sinatra, Dean Martin, Sammy Davis, Peter Lawford, Joey Bishop, and Shirley MacLaine, plus Red Norvo in the lounge.

1961-THE DEVIL AT FOUR O'CLOCK Another nonmusical (Columbia Pictures) in which Sinatra co-stars with Spencer Tracy in a Tahitian locale.

1962-THE MANCHURIAN CANDIDATE A gripping script and dramatic direction by John Frankenheimer char-acterize this United Artists release which co-stars Sinatra with Janet Leigh, Lawrence Harvey, and Angela Lansbury. Sinatra portrays an army officer hunting down a would-be assassin.

1962—SERGEANTS 3 A light-hearted Western with one of the oddest patrols in movie history: Sinatra, Dean Martin, Joey Bishop, Sammy Davis, and Peter Lawford, again made for United Artists.

1963---COME BLOW YOUR HORN From the Broadway stage, Sinatra again goes into light comedy with co-stars Lee J. Cobb, Tony Bill, and Molly Picon, portraying mem-bers of a Jewish family.

1963—4 FOR TEXAS The Sands Set again makes a U.A. comedy-farce in the Western mode, with the only musical interest being supplied by Teddy Buckner's dixieland accents. Co-stars Dean Martin and the gang.

1964-ROBIN AND THE 7 HOODS Sinatra's move to 1964—ROBIN AND THE 7 HOODS Sinatra's move to the Warner Bros. lot is capped by his first musical in years, with score by Riddle, Cahn, and Van Heusen. Sinatra co-stars with Sammy Davis, Barbara Rush, Dean Martin, and Bing Crosby, singing "My Kind of Town," "Style" (with Bing and Dean), "Mister Booze" (with Bing, Dean, and Sammy), "I Like to Lead When I Dance," and "Don't Be a Do-Badder" (with Bing, Dean, and Sammy).

1965—NONE BUT THE BRAVE Sinatra appears briefly as a medic, but contributes more importantly as his first directorial chore in this filmed-in-Hawaii story during the Second World War.

1965-MARRIAGE ON THE ROCKS Co-starring with Dean Martin, Caesar Romero, and Deborah Kerr, Sinatra plays a maritally mixed-up tycoon for Warner Bros. Also in the cast, Sinatra's daughter, Nancy, and Trini Lopez in a nightclub sequence.

1965—VON RYAN'S EXPRESS Adapted from the best-selling novel, Sinatra leaves Warners for his portrayal of Ryan, an army officer forced to lead his fellow prisoners on a break from capture and a dramatic train ride to rescue.

This compilation of films and songs made through the assistance of Tony Stecheson, author of the Stecheson book on music.

25th year in the Show business!

Congratulations . Frank!

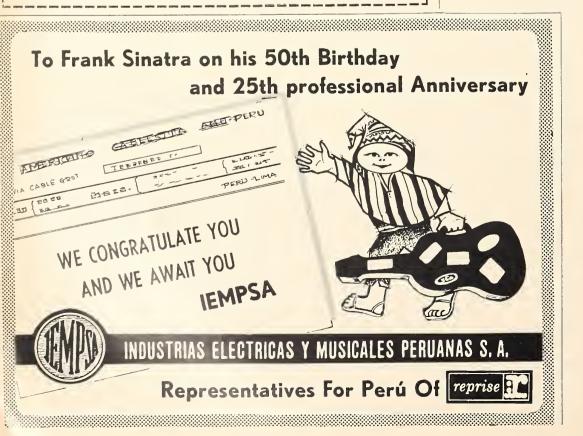
Piero Sugar

COMPAGNIA GENERALE DEL DISCO

Hey Ciccio-Seems like only yesterday "The Gnome" P.S. The watch keeps perfect time.

Best Wishes

MARIO & TONY



(Continued from page 47)

SINATRA

THE

EARLY

YEARS

You and Apple Blossom Wedding as examples of pointlessness.

Then, a news wire story out of New York headlined, "Sinatra Tries Too High Notes; Must Stay Silent for Ten Days." Sinatra had tried Bali H'ai at a dinner show at the Copa. His voice failed him. His doctor explained to the press that Sinatra had "the equivalent of a black eye in his left vocal chord."

The voice was in trouble. The man was in trouble. He

The voice was in trouble. The man was in trouble. He had stopped running. FRANK SINATRA, JR.: "It all came to a head in 1950. Mitch Miller took over Columbia. A new trend in record producers began, men strong enough to dictate what his singer should record. This brought friction. Nobody tells Frank Sinatra what to record. Miller was a disciple of the commercial record. There was a song that Mitch Miller thought commercially feasible: Tennessee Newsboy. So one evening, Sinatra walked into the recording studio to record evening, Sinatra walked into the recording studio to record. Mitch said, 'Frank, we're going to record a song using a washboard.' My father said, 'Mitch, really? A washboard?' Then he turned to a friend and said, 'Take my boy down the street and buy him an ice cream.' He didn't want me in the area." in the room."

Sinatra recorded Tennessee Newsboy. It was Columbia company policy. Sinatra's sales power was down. Miller's was up

was up. FRANK SINATRA: "I guess I did a lot of refusing be-tween 1949 and 1952. I rejected so many tunes that my business managers started to hound me to accept one.... Finally I told my managers, 'Okay, the next song Mitch suggests, I do. It was Mama Will Bark. I sang it with Dag-mar. I growled and barked on the record.... The only good it did me was with the dogs." The sales average of his records in 1951-52 dropped to 30,000. It was Sinatra's time to sit it out on the bench. The stars were Frankie Laine, Guy Mitchell (with Miller's French horns).

French horns). In 1952, within three months, Columbia Records dropped

his, his agents—MCA—dropped him, and Metro-Goldwyn-Mayer dropped him. He was snake bit. FRANK SINATRA: "1952 was one of the most frustrating years of my life."

years of my life." A tired, this face. Weary. FRANK SINATRA: "I just stopped paying attention to what I was doing. I didn't stay on the ball for a year or a year and a half. I didn't stay up with the world. Con-sequently, I fell behind. It was a great lesson to me. I found there were friends still rooting for me, but they thought that I wanted to be left alone, so they respected my position. Then one day I woke up and said, 'Well, it's time to go back to work'." Sinatra had read James Jones' "From Here to Eternity."

Sinatra had read James Jones' "From Here to Eternity." He decided this was the way to go back, Columbia Pic-

tures bought the screen rights. FRANK SINATRA: "I fet! I knew a kid like Maggio. I was brought up with many kids who had the temperament of the Maggios. I think there are a million Maggios in every city and town in the country."

He flew back from Africa to get the part. Columbia said it was already cast. Sinatra insisted on an interview any-

way. He finally got a hearing. He told Columbia to give him

the role. He said he'd play it for nothing. To get rid of him, they tossed him a script. They told him to learn the lines. They said come back tomorrow for a screen test.

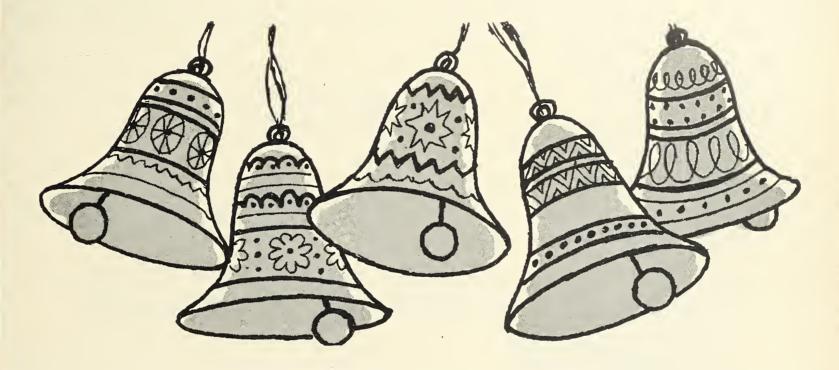
a screen test. He said he knew the lines and let's get started. In that office, before Harry Cohn, head of Columbia Studios, a singer started running harder. A singer became an actor. Sinatra became Maggio.

He got the part. FRANK SINATRA, JR.: "He had just one thought when he left with that script: 'Now I'll show those bastards'."



Record Date: Sinatra, Bing Crosby and Dean Martin

COMING SOON!



The Big Year-End Issue

of Cash Box

"THE WORLD OF RECORDING ARTISTS 1965"

A complete report on the Top Artists, Top Records, Top Songs & Top Publishers of 1965

DEADLINE: DEC. 13 ISSUE DATED: DEC. 25

Make sure your message is in this Edition





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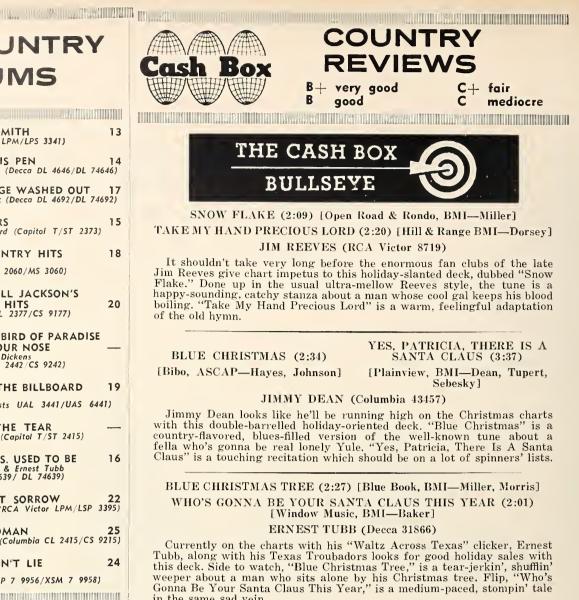
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TOP COUNTRY ALBUMS

	MY WORLD 1 Eddy Arnold (RCA Victor LPM, LSP 3466)	13	CONNIE SMITI (RCA Victor LPM/
2	FIRST THING EVERY MORNING 3	14	FROM THIS PI Bill Anderson (Dec
	(Columbia CL 2401/CS 9201)	15	THE BRIDGE W Warner Mack (Dec
5	BEFORE YOU GO NO ONE BUT YOU Buck Owens (Capital T/ST 2353)	16	STRANGERS Merle Haggard (Co
Ļ	THIRD TIME AROUND 2 Roger Miller (Smash MGS 27068/SRS 67068)	17	NEW COUNTR George Jones (Musicor MM 2060,
	MORE OF THAT GUITAR COUNTRY 5 Chet Atkins (RCA Victor LPM/LSP 3429)	18	STONEWALL J GREATEST HIT (Columbia CL 237)
•	GOLDEN HITS OF ROGER MILLER (Smash MGS 27073/SRS 6 7073)	19	MAY THE BIRD FLY UP YOUR I Little Jimmy Dicker (Columbia CL 2442
	THE OTHER WOMAN8Ray Price (Columbia CL 2382/CS 9182)	20	GIRL ON THE
	CUTE 'N COUNTRY 7 Connie Smith (RCA Victor LPM/LSP 3444)		(United Artists U
	UP THROUGH THE YEARS 6 Jim Reeves (RCA Victor LPM/LSP 3427)	21	BEHIND THE Sonny James (Capit
,	HELLO VIETNAM 12 Johnny Wright (Decca DL 4698/DL 7 4698)	22	MR. & MRS. US Loretta Lynn & Fri (Decca DL 4639/ 1
	INSTRUMENTAL HITS OF BUCK	23	CONSTANT SC Bobby Bare (RCA
	OWENS & THE BUCKAROOS 11 (Capital T/ST 2367)	24	TIGER WOMAN Claude King (Colum
	TRUCK DRIVIN' SON OF A GUN Dave Dudley (Mercury MG 21028/SR 61028)	25	KISSES DON'T Carl Smith (Columbia XLP 7 9
	1		

H (LPS 3341) EN 14 cca DL 4646/DL 74646) WASHED OUT 17 cca DL 4692/DL 74692) 15 apitol T/ST 2373) Y HITS 18 /MS 3060) JACKSON'S 20 77/CS 9177) D OF PARADISE NOSE 2/CS 9242) BILLBOARD 19 JAL 3441/UAS 6441) TEAR itol T/ST 2415) ISED TO BE rnest Tubb DL 74639) 16 ORROW 22 Victor LPM/LSP 3395) mbia CL 2415/CS 9215) LIE 24 9956/XSM 7 9958)





YOU FINALLY SAID SOMETHING GOOD (When You Said Goodbye) (2:22) [Regent, BMI—Strassey-Winters] SOMETHING TO THINK ABOUT (2:49) [Four Star Television, BMI—Morris]

CHARLIE LOUVIN (Capitol 5550)

With his current hit, "Think I'll Go Somewhere And Cry Myself To Sleep," still riding the country charts, Charlie Louvin looks for similar reaction to this item, called "You Finally Said Something Good (When You Said Goodbye)." The tune is a lively, light-hearted bouncer about a guy who's happy to see his gal make her exit. Flip, "Something To Think About," is a slowed-down, heart-tugging ballad with the opposite message.

FIVE MILES FROM HOME (2:35) [Acuff-Rose, BMI-Newbury] (I Get So) SENTIMENTAL (2:45) [Acuff-Rose, BMI-Orbison, Melson] BOB LUMAN (Hickory 1355)

With a healthy amount of hits in the past, Bob Luman is aiming for hitsville once again with this newie, tabbed "Five Miles From Home." The tune is a real lonely, swaying tale of a soldier hitch-hiking home to see his gal. The undercut, "(I Get So) Sentimental," is a Latin-flavored, melancholy ditty with a lot of appeal.

SMOKEY STOVER (Boyd 153)

(B+) EASY COME 'N EASY GO (2:10) [DeLong, BMI—Willis] Jerry Nelson stands a good chance to make a lot of noise with this real soft, heartbreaking tale of a man whose world was lost when his gal walked out. Could make it big.

JERRY NELSON (World Wide 3012)

in the same sad vein.

(B+) I'LL BE SOMEWHERE (2:30) [Tree, BMI—Miller] This side is another woes-filled item with a good lyric and a real fine sound.

TEX VALEN (Counsellor 018)

(B+) CHRISTMAS MEANS HAP-PINESS (2:13) [Sylvania, BMI—Rose] Tex Valen could do very well on the Yule scene with this sweet, heart-warming tale of the joys of a family on Christmas Day.

(B+) PLEASE MR. SANTA (2:30) [Sylvania, BMI-Rose] The undercut is a light, sparkling story about a man trying to talk St. Nick out of trading in his reindeer.

(B+) I WANT THE CAKE AND NOT THE CRUMBS (2:30) [Knob Hill, BMI—Stover] Smokey Stover may well break out in the national spotlight with this twangy, self-penned woeser about a guy who doesn't want the scraps of love that he's been getting.

(B+) WHO WILL BE THE NEXT ONE (2:27) [Glad, BMI— Stover] Also self-penned, this one is a slow-moving, bluegrass-flavored lament.

BILL EMERSON (Topic 8013)

(B+) BIG OLD TOWN (1:50) [Can-yon, SESAC—Addington] Bill
 Emerson could see a big sales reaction to this stompin', chorus-backed weeper about a guy who finds that his gal has been slippin' around with another guy.

(B+) GOIN' OUT TO HOLLY-WOOD (1:48) [Vanjo, BMI-Brock, Emerson] This side is a real cute, percolatin' rollicker about a fel-ler who intends to become a big movie star.

TRUE LOVE'S A BLESSING

lookout

Capitol 5536

Sonny James



NEW HIT LP:

T2415 ST2415 DIRECTION:

809 18th Ave. S. Nashville, Tenn.



COUNTRY ROUND UP

WWVA-Wheeling, which recently hanged its format, is now celebrating its brand new country by giving away a big bonauza of prizes to its lucky listeners. Residents of the "Big Coun-try" served by WWVA may win ap-pliances, motorcycles, "Big Country





DAVE DUDLEY

Albums" and even "Big Country Cash." The station awards daily cash prizes of \$1.17 and \$11.70, the amount being determined by spinning the Wa-gon Wheel. Th stage of the Saturday Night Jamboree is the scene of a weekly drawing for a \$117.00 winner. The 30-day promotion winds up with a final grand prize of \$1,170 being sent some fortunate follower of the West Virginia outlet.

Meanwhile, back at the ranch, KRDS-Phoenix tells us that they're getting ready to host their "C & W Spectacular '65." The show will take place on Dec. 3 at the town's new coliseum and the roster will include such names as Johnny Cash, the Ten-nessee Three, June Carter, the Statler Brothers, Wanda Jackson, the Party Timers, Bobby Barnet, Patsy Montana and emcee Johnny Hatfield. The sta-tion reports that it looks like a sell-out for the 13.000 capacity coliseum. out for the 13,000 capacity coliseum.

One of the real nice people in coun-try music, Dave Dudley, dropped into the CB office last week while he was in New York to tape the Jimmy Dean video spot. Dudley, zooming along nicely with his latest winner, "What We're Fighting For," will be doing a stand up in the Massachusetts area for a short spell, and word has it that the Army plans to parachute him into Viet Nam to help our troops clean up the mess over there. the mess over there.

Jack McFadden reports that things are really popping at the Omac talent stable, which McFadden owns jointly with Buck Owens. Ray Mullins, for-merly of San Antonio, has joined the staff as director of talent, and Helen Congring has here imported from Goggins has been imported from Canada to handle public relations. Naturally, Owens is really flipping over the chart action on his current





BUCK OWENS

Asheville, N.C. (21), Chicago (23-24), Detroit (25), Allentown, Pa. (26), Dayton, O. (27) and Akron (28).

HOMER & JETHRO

Congratulations to Johnny Pay-Congratulations to Johnny Pay-check, who became a proud papa for the third time when his wife pre-sented him with his first daughter. Born on Nov. 14, the young miss has been titled Dawn Marie. . . The next day, in another hospital in Iowa City, Iowa, band leader Andy Doll was ad-mitted for an intestinal tumor opera-tion. Here's hoping for a speedy re-covery and a quick return to those playing dates. playing dates.

Further congrats to Jan Crutchfield whose wife gave birth to a baby girl on Nov. 13 at Nashville's Baptist Hospital. Crutchfield is the professional manager of the Cedarwood Publishing

Leon McAuliffe has announced plans Leon McAuliffe has announced plans to reactivate Cimarron Records with a new release, "Jukebox/Playboy Page 14," and another new single by Durwood Haddock (writer of "There She Goes"). McAuliffe is currently completing plans to syndicate a new TV to be produced by "Big Chief" Oklahoma City. Show calls for large band and some new ideas in the pres-entation of country music.

Bobby Williamson, a 20-year vet of West Coast show business, has been appointed the Cedarwood pubbery rep-resentative in Hollywood, according to firm prexy Bill Denny. The appoint-ment will be effective immediately. During the last two decades William-son has been involved with almost every significant facet of West Coast operations in the business. In the last four years he has worked as an actor and musician on approximately 60 network TV shows, including the "Jack Benny Show," "Craft Suspense Theater," "Chrysler Theater" and "The Virginian." This year he ap-peared in two movies, "The Third Day" and "Madam X." Denny also says that renovations have been completed on a combination Bobby Williamson, a 20-year vet of

Denny also says that renovations have been completed on a combination club-house-retreat-work shop for the songwriters of the Cedarwood Pub-bery. The work shop area is com-prised of four rooms and is situated immediately behind Cedarwood Sound Studios in a company-owned struc-ture fronting on 17 Ave. Facilities available to the Cedarwood writers are: recording equipment, musicial instruments and such lounge area trappings as stove, refrigerator and reading matter. reading matter.

Currently on an eastern and mid-western swing promoting his new Starday release, "Fly Away Mocking-bird," yodeling king Kenny Roberts set in at the Flame Club in Minneap-olis for the period Nov. 22 thru 27. Just prior to this club date, he also highlighted a major one-nighter in Canada for CFOX-Montreal. Roberts' manager, Quentin "Reed" Welty, re-ports excellent chart action in many areas on the new Starday single.



COUNTRY **TOP 50**

26 HAPPY TO BE WITH YOU

Pos. Last Week

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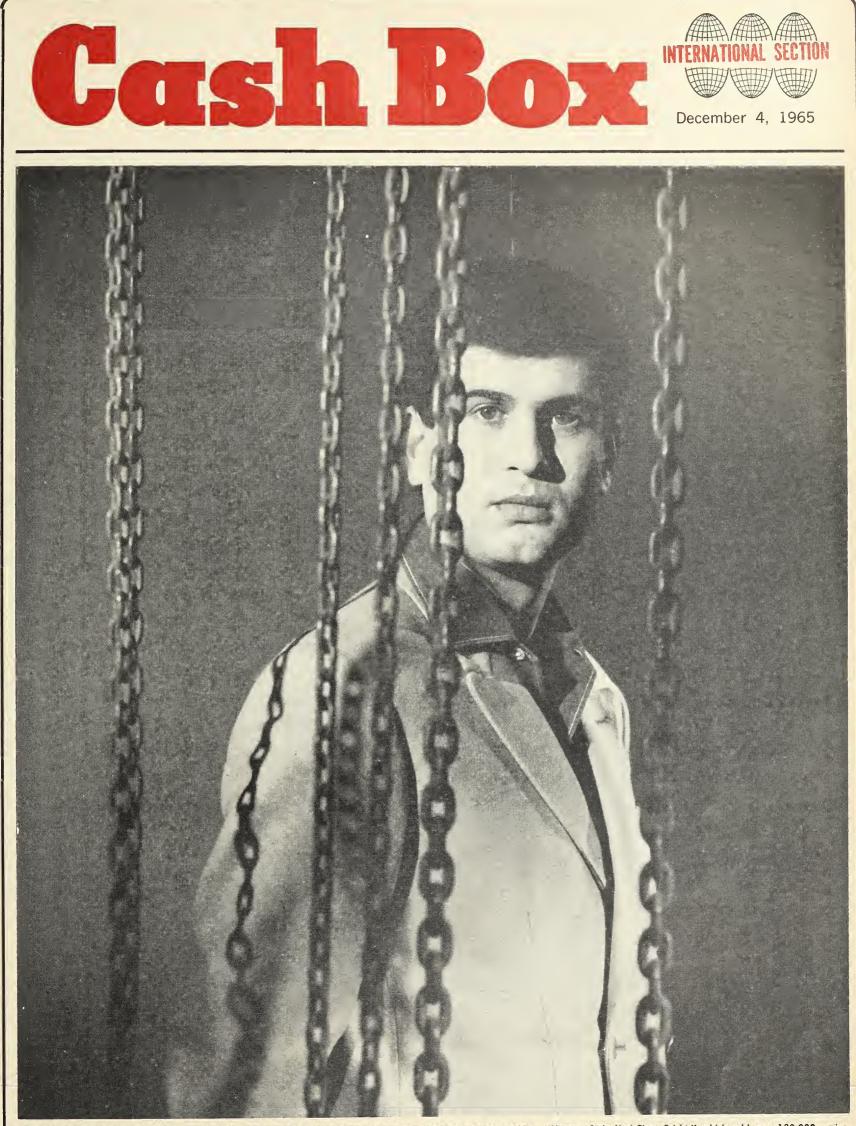
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Pos. Last Week AAKE THE WORLD -BMI (Pamper-BMI) Eddy Arnold (RCA Victor 8679)

- 2 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE (Central Songs-BMI) Little Jimmy Dickens (Columbia 43388)
- HELLO VIET NAM (New Keys—BMI) Jahnny Wright (Decca 31821)
- BUCKAROO Δ Buck Owens (Capitol 5517)
- IT'S ANOTHER WORLD (Bronze Music—Sesac) Wilburn Bros. (Decca 31819)
- KANSAS CITY STAR (Tree—BMI) Roger Miller (5mash 1998)
- IF I TALK TO HIM 7 (Victor-BMI) Connie Smith (RCA Victor 8663)
- BEHIND THE TEAR 8 (Central Songs—BMI) Sonny James (Capitol 5454)
- ARTIFICIAL ROSE (New Keys—BMI) Jimmy Newman (Decca 31841)
- WHITE LIGHTNIN' EXPRESS 10 10 (Moss Rose—BMI) Roy Drusky (Mercury 72471)
- II IS IT REALLY OVER (Tuckohoe—BMI) Jim Reeves (RCA Victor 8625)
- 2 FLOWERS ON THE WALL 19 (Southwind—BMI) Statler Bros. (Columbia 43315)
- TAKE ME 13 (Glad—BMI) George Jones (Musicor 1117)
- GIDDY UP GO (Starday—BMI) 14 Red Sovine (Starday 737)
- THE HOME YOU'RE TEARIN' DOWN (Sure-Fire—BMI) Laretta Lynn (Decca 31836) 15
- IG LIVIN' IN A HOUSE FULL OF LOVE (AI Gallico-BMI) David Houston (Epic 9831)
- 17 A-11 (Pamper (Pamper—BMI) Johnny Paycheck (Hilltop 3007)
- 18 WHAT WE'RE FIGHTING FOR (New Keys-BMI) Dave Dudley (Mercury 72500)
- 19 HANK WILLIAMS' GUITAR 16 (Laredo—BMI) Freddie Hart (Kapp 694)
- MORE THAN YESTERDAY 21 ZU (Maiden Fair, Cuculu-BMI) 51im Whitman (Imperiol 66130)
- ONLY YOU (CAN BREAK MY HEART) (Blue Book—BMI) Buck Owens (Capitol 5465)
- 22 GREEN, GREEN GRASS OF HOME 15 (Tree-BMI) Porter Wagoner (RCA Victor 8623)
- 23 TATER RAISIN' MAN (Aroostook—BMI) Dick Curless (Tower 161) 22
- 24 SITTIN' ON A ROCK (Crying In A Creek) Warner Mack (Decca 31853) 26
- 25 LITTLE BUDDY (AI Gallico-BMI) Claude King (Columbia 43416) 28

(Copper Creek, Al Gallico—BMI) Johnny Cash (Columbia 43420) 27 ONE MAN BAND 35 (Saran Cross, Deep Cross-BN Phil Baugh (Langhorn 563) 28 LOVE BUG 18 (Glad-BMI) George Jones (Musicor 1098) 29 IF YOU WANT A LOVE 32 (Blue Book—BMI) Buck Owens (Capitol 5517) 30 ENGLAND SWINGS Roger Miller (Smash 2010) **31** THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP 23 (Moss Rose—BMI) Charlie Louvin (Capitol 5475) 32 IF THIS HOUSE COULD TALK (Moss-Rose—BMI) Stanewall Jackson (Columbia 43411) 32 33 WATCH WHERE YOU'RE GOING (Acuff Rose-BMI) Don Gibson (RCA Victor 8678) **34** TRUCK DRIVIN' SON OF A GUN 27 (Raleigh—BMI) Dave Dudley (Mercury 72442) 35 HURRY MR. PETERS (Screen Gems-Columbia—BMI) Justin Tubb & Larene Mann (RCA Victor 8659) 24 36 TROUBLE ON OUR LINE (Raleigh—BMI) Ray Drusky & Priscilla Mitchell (Mercury 72497) 40 37 WHILE YOU'RE DANCING (Mariposa—BMI) Marty Robbins (Columbia 43428) 41 38 TALK ME SOME SENSE (Four Star Sales-BM1) Bobby Bare (RCA Victor 8699) **39** WOMEN DO FUNNY THINGS TO ME (Window—BMI) Del Reeves (United Artists 943) 40 WALTZ ACROSS TEXAS (Ernest Tubb) Ernest Tubb (Decca 31824) 42 41 YAKETY AXE (Tree—BMI) Chet Atkins (RCA Victor 8590) 29 42 HARVEST OF SUNSHINE 33 (Plainview—BMI) Jimmy Dean (Columbia 43382) 43 HE'S A JOLLY GOOD FELLOW (AI Gallico—BMI) Charlie Walker (Epic 9852) 45 44 AS LONG AS THE WIND BLOWS (Tree-BMI) Johnny Darrell (United Artists 943) 45 BLUE MOON OF KENTUCKY 50 (Peer Int'I-BMI) George Jones & Melba Montgomery (United Artists 941) 46 SALLY'S ARMS (Channel—ASCAP) Sheb Wooley (MGM 13395) 47 47 THANK YOU MA'AM (Screen Gems, Columbio—BA Ray Pillow (Capitol 5518) BMI) A PICTURE THAT'S YOU (Peach—SESAC) George Margan (Columbia 43393) 48 49 MY DREAMS Faron Young (Mercury 72490)

50 I'D BETTER CALL THE LAW (Moss Rose-BMI) Hugh X. Lewis (Kapp 717)



Drafi Deutscher, 19-year-old German star, is currently riding his country's sales charts with his own composition, "Marmor Stein Und Eisen Bricht," which sold over 130,000 copies in its first week of release, it is reported. He is pacted to Peter Meisel's independent production company, Hansa Musik. His disks are distributed in Germany, Austria and Switzerland by Teldec. Parrot is about to release his work in the U.S. Drafi frequently tours Europe with his own group, the Magics. In fact, he is about to record in French (for Vogue) and Italian (for Jolly).



Creed Taylor, recording director of Verve Records is making his first trip to Britain, He is seeking British talent for U.S. release, Taylor told CB that as America's No. 1 Jazz label (with a turn-over last year in excess of and a new label, "Blue Verve," has been introduced to establish a new pop image. New artistes are also being developed. During his stay in London, Taylor had meetings with L. G. Wood of E.M.I., the label's British distributors. If also visited Germany where he met Herr Yoigt of Deutsche Grammophon and a precorded a live concert with Jimmy Smith for release as an album. Smith is currently in Britain for a concert tour and E.M.I. is backing his visit with a strong promotional campaign. Me also recorded a live concert with Jimmy Smith for release as an album. Smith is currently in Britain in March of this year, the impetus given to the habel in the singles field via such artistes as Bob Dylan, the Byrds and Andy wolduc both in the popular and classical fields, to say nothing of their upparalleled library of show and film albums. The company's considerable suc-cord and the singles field via uch artistes as Bob Dylan, the Byrds and Andy wolduc both in the popular and classical fields, to say nothing of their uparalleled library of the farct that the organisation is devoted solely to the grantment is taking place as a preliminary to the acquisition of local artistes. Hand an expansion of the sales force is also plane. The fouring the recent visit to this country of Cy Leslie of Pickwick Records fight a contract to release a certain amount of Roulette recordings starting start 1, 1966. They will be released on the Allegro-Roulette label. Approxi-mately four 12' Cirks will be released on the Allegro-Roulette label. Approxi-mately four 12' Lips will be released on the Allegro-Roulette label. Approxi-mately four 12' Lips will be released on the Allegro-Roulette label. Approxi-mately four 12' Lips will be released on the Allegro-Roulette label. Approxi-mately four 12' Lips will be released on th

the New Year. Joe Roncoroni of Marouis Enterprises reports that Jonathan King's new Decca single "Where The Sun Has Never Shone" gets U.S. release on the Parrot label. Like his previous smash "Everyone's Gone To The Moon," King's currert release is his own composition. Marquis recently waxed German star Drafi Deutscher's first English single, "Amanda." now issued here on Decca and set for U.S. release in December. Deutscher's German recordings are cut by Hansa Productions and released by Teldec, and he is currently having a great chart success in Germany with "Marmor Stein and Eisen Bricht" pub-lished by Intro/P. Meisel. The Zombies have a new single "Is This The Dream" penned by group member Rod Argent and released on Decca and published by Marquis, and the Hedgehoppers Anonymous follow up their "It's Good News Week" smash with another Jonathan King Composition "Don't Push Me" published by Jonjo Music. All Marquis songs released in the U.S. are published by Mainstay Music.

Judished by Bolis Music. All Marquis songs released in the Cho. are published by Mainstay Music. Impresario manager agent Arthur Howes, sole agent for the Walker Brothers advises us that the boys' new Philips single "My Ship Is Coming In" published by Aaron Schroeder Music is getting plenty of air play. Howes also represents James Brown in this country and is negotiating to bring him over for major TV and concert dates in Feb. 1966. Brown has won himself a big following in Britain via his London recording of "Poppa's Got A Brand New Bag." Howes has just been appointed sole booking agent for a new German TV series entitled "Beat Beat Beat" and the first show will feature British artistes the Kinks and Kenny Lynch. The program will be a major exposure spot for British and American artistes in Germany. The latest Beatles L.P.. "Rubber Soul," (Parlophone) presenting eleven Lennon-McCartrey compositions; two by George Harrison and one by Lennon McCartney Starkey—the latter being of course, Ringo. making his debut as a songwriter, will be released in December. One of the tracks, a George Harrison composition, "If I Need Someone" has been waxed as a single by Northern Songs in Britain and Maclen Music in the U.S. The groups latest single "Day Tripper" b/w "We Can Work It Out" is set for Dec. 3 release on Parlophone.

Parlophone.

Parlophone. London's latest musical "Charlie Girl" starring Anna Neagle and Joe Brown opens in London on Dec. 15. The score is by David Henneker and John Taylor —the team responsible for the transatlantic smash "Half A Sixpence" pub-lished by Brittania Music, a subsidiary of Chappell & Co. CBS is putting out the original cast album and Pye has issued a single of the title song by Joe Brown Brown

the original cast album and Pye has issued a single of the title song by Joe Brown. Quickies: The Act of Parliament which banned cigarette advertising has had repercussions on the exploitation of the first single by the Rowlettes "The Long Cigarette." The disk can only be played on programs transmitted after 9:00 p.m. . . . Alan Klein's send-up disk "Age of Destruction" on Parlophone is withdrawn because of copyright infringement. . . . Alma Cogan has waxed "Eight Days A Week" the Beatles song which reached No. 1 in America. . . . EMI hosted a party to introduce a new group, the Karlins, who make their debut on Parlophone with "Who Would." . . . Ron Kass, director of overseas operations for Liberty Records is in London for meetings with L. G. Wood of E.M.I. Liberty's licensees. . . He is also meeting with Nems Enterprises re-garding exploitation of Sounds Inc. and Billy J. Kramer in U.S.A. . . . 22,000 advance for P. J. Proby's new Liberty single "Maria" from "West Side Story" published by Chappell. . . American folk singer Carolyn Hester here for three week tour has new single issued on Pye "What Does It Get You." . . . Italian singer Dino waxes English version of his Italian hit "Te Lo Leggo Negli Occhi" ("Now I Know") on RCA and flip side features original Italian version. . . . Vera Lynn to Australia and New Zealand at New Years. The European Pop Jury program broadcast by the BBC recently and heard simultaneously in Sweden, Norway, Finland, Belgium, Switzerland and Great Britain voted The Rolling Stones recording of "Get Off My Cloud" (Decca) as the most popular record in Europe. Second came The Beatles "Yesterday" (Parlophone) and third "Eve Of Destruction" by Barry McGuire (RCA). We regret that we credited the "Farewell Angelina" L.P. to Donovan (Pye) in last week's L.P. charts. This of course in the latest album by Joan Baez on the Fontana label. Apologies all round.

TOP 100 LABELS



ABC Paramount	Kama Sutra
A & M 5, 33	Карр 85
Amy	Kellmac
Atco	
Atlantic	Liberty 53, 58, 73, 82
	London
Bang 11	
Back Beat	MGM 32, 36, 41, 47, 52, 62, 78
Big Top	Mercury
	Mirawood
Cadet 16, 98	Motown
Cameo	Musicor
Capitol	
Checker	Parrot
Co & Ce	Press 42
Colpix	Philles 43
Columbia 1, 28, 46, 54, 61, 77, 92, 97	Philips
Constellation	Pure Soul
20131enanon	
	RCA Victor 18, 23, 49
Οεςςα	Red Bird 10
Dial	Reprise 12, 64, 93
Diamond 29, 88	Ric Tic
Oolton	
Dot	20
Oynavoice	Scepter
	Smash 19, 24, 55
Epic	Soma

	Tamia 17, 21
Gordy 27, 84	United Artists 39
Hickory 15	Wand 100 Warner Bros. 51 Whit 95
Imperial 35, 22, 86	Whit

Soul 56

Great Britain's Best Sellers

This Last Weeks

Epic 8, 30, 65

Week	Week		
1	1	4	*Get Off My Cloud-The Rolling Stones (Decca) Mirage
2	4	3	*The Carnival Is Over-The Seekers (Columbia) Springfield
3	6	4	1-2-3—Len Barry (Brunswick) Leeds
4	7	3	*My Generation—The Who (Brunswick) Fabulous
5	2	6	*Yesterday Man—Chris Andrews (Decca) Glissando
6	3	4	It's My Life—The Animals (Columbia) Screen Gems
7	8	6	*Here It Comes Again-The Fortunes (Decca) Donna
8	5	11	Tears-Ken Dodd (Columbia) K.P.M.
9	12	3	A Lover's Concerto-Toys (Stateside) Ardmore & Beech-
			wood
10	10	6	*Still I'm Sad—The Yardbirds (Columbia) Feldman
11	14	4	Positively 4th Street—Bob Dylan (CBS) Blossom
12	9	5	*Yesterday-Matt Monro (Parlophone) Northern Songs
13	16	2	Wind Me Up-Cliff Richard (Columbia) Ardmore & Beech-
			wood
14	11	7	*It's Good News Week-Hedgehoppers Anonymous (Decca)
			Jonjo
15	18	2	Princess In Rags-Gene Pitney (Stateside) Screen Gems
16	13	10	Almost There—Andy Williams (CBS) Cinephonic
17	15	-1	Love Is Strange-The Everly Brothers (Warner Bros)
			A cuff-Rose
18		. 1	Tell Me Why-Elvis Presley (RCA) Southern
19		1	*Don't Bring Me Your Heartaches-Paul & Barry Ryan
			(Decca) Skidmore
20		1	The River-Ken Dodd (Columbia) Peter Maurice
			*Local copyrights.

Top Ten LP's

Top Ten EP's

- Help-The Beatles (Parlophone) The Sound Of Music—Soundtrack (RCA) 2
- Out Of Our Heads-The Rolling Stones (Decca)
- Mary Poppins Soundtrack (HMV)
- Highway 61 Revisited—Bob Dylan (CBS)
- Almost There-Andy Williams 6 (CBS)
- Mann Made Manfred Mann (HMV)
- Everything's Coming Up Dusty— Dusty Springfield (Philips)
- Farewell Angelina—Joan Baez Fontana)
- Fairytale-Donovan (Pye) 10

- Kwyet Kinks-The Kinks (Pye) 1 Universal Soldier — Donovan .2
- (Pye) Got Live If You Want It-The Rolling Stones (Decca) 3
- Yardbirds-The Yardbirds 4 Five
- (Columbia) The One In The Middle—Manfred Mann (HMV)
- Andy Williams Favourites—Andy Williams (CBS) 6
- The Animals Are Back The Animals (Columbia) 7
- The Seekers—The Seekers (Co-lumbia)
- I'm Alive—The Hollies (Parlo-phone) 10



Singers doubled last year!





One world of music on one great label



Ronald Sjögren, head of Southern Music AB in Scandinavia, back from Lon-don where actual business problems were discussed with David Morris, R. C. Kingston, Mr. Ward, Sr., and Jr. of the Southern's London office. With him on the trip was the Scan-Disc recording artist Britt Bergström, who had a busy week promoting her recent record "Britt Bergström In London" just released on Pye's Piccadilly label. Recorded in London earlier this autumn, the titles are "You Really Have Started Something" and "Please Leave My Baby Alone." The British promotion campaign included TV and radio, press interviews, etc. The record is also being released in Sweden this week, along with another single where the lark sings a duet with Leif Näslund in Swedish versions of "Adios Muchachos" and "Slipping Around." Carl-Eric Hjelm, who has been with Grammofon AB Electra (RCA Victor) for 12 years is leaving the company Jan. 31, 1966. The next day he'll join AB Philips-Sonora here. A new record company has been founded here, Svensk-American. Behind the

To 12 years is leaving the company Jan. 31, 1966. The next day he'll join AB Philips-Sonora here.
A new record company has been founded here, Svensk-American. Behind the company is American singer Larry Finnegan. As artists at the new company might well get Sven Ingvars, who is leaving Philips around the New Year.
Another new label here is Sunset Records. It has a new pop group, St. Michael Sect from Uppsala who have started their own company and label. The debut record includes "Road Runner" b/w "One Night's Dream," the latter composed by Thomas Frisk, who plays guitar in the group.
Latest releases from Svenska Manu-Music AB includes Gunilla Postaroff with "Har Du Glömt Vad Du Lovat?" (Don't Forget I Still Love You") b/w with the Norwegian song "Män Är Män" (Men Are Men). The quintet Green Onions has cut "Came From A Party"/"A Feeling." Shotguns have done "Ain't Goma Do It"/"Silver Swan," John Norman and His Bees have recorded "Multiplication" b/w "I Hope You Will Stay," and finally Western Group has a single with two 'modernized' Swedish standards. All records on Manu label.
Polar Music AB, ahready at the market with the Polar label, just introduced a new label, Septima Records. First record, an EP, includes four songs in Swedish from "Mary Poppins," sung by Sonja Stjernquist. On Polar there is a new LP with the Hooten Singers.
Latest from Gothenburg-based Megafon includes the jazz LP "Utan Misstankar" (Without Suspects) by Gilbert Holmström's Quintet.
Karusell Grammofon AB brings out a new group with the not so unexpected name, the Girlsboys. The titles are "Road Runner" b/w "Till I Met You." Other releases includes Panthers with "Baby"/"I Just Want To Make Love To You," and DeeJays with "Coming On Strong"/"Dimples." All on Polydor label.
Latest Philips releases includes an EP by Gunnel and Jan with Swedish versions of "Sealed With A Kiss," "That's What Makes The World Go Around," "Donna Donna" and "As Tears Go By."

DENMARK

NPA (Nordisk Polyphon Akts.) has rushed out "Shame And Scandal In The Family" by Les Curtis and the All Stars and "Kansas City" with Roger Miller. In addition, NPA is also giving special promotion to its Christmas and Children

records. SGA (Skandinavisk Grammophon A/S) is looking forward to a stimulating Christmas sale with three local singles, **Bjørn Tidmand** with "Tårer" ("Tears"), and two local singles by **Gitte Hænning** and **Scandinavian Four**.

FINLAND

Roosters is a new local Philips recording group, bowed with "Donna Donna." Their second single now on way is titled "Bella." Decca's Rolling Stones are doing well in Finland with their new "Get Off Of My Cloud." Other recent Decca releases include "Yesterday Man" by Chris Andrews, "Yesterday" by Marianne Faithfull, "It's Good New Week" by the Hedgehoppers Anonymous and "Here It Comes Again" by the Fortunes. Finnish RCA Victor artist Carola is now touring the Continent with Hazy Ostewald Orchestra, Johan Vikstedt of Oy Discophon Ab reports. Among others, she is contracted for one record to be waxed in Germany and two TV shows in Hamburg.

Hamburg.

Hamburg. Fazer has just released "Positively 4th Street" by Bob Dylan on CBS with his "Like A Rolling Stone" still being a good seller here. British folk singer Dono-van might be touring Finland in beginning of December according to pre-liminary plans. Reverend Black and the Rocking Vickers, a beat-group from Manchester, now on a third weeks tour of Finland. A recording session for Fazers has already taken place during their tour. Lesse Mårtensson returns to RCA Victor (Oy Discophon Ab) from Jan. 1, 1966. At the present he is under contract to Fazers.

Philips has a new religious EP titled "Jeriko-Veien" (The Road To Jericho) by Arvid Wangberg. Some years ago he was a rock'n'roll idol in Sweden known as Little Johnny from Sweden. All four songs on the EP are written and com-posed by himself.

posed by himself. Lars Bjune has recorded "Kvins Er Kvins" ("Women Are Women") for Troll. Originally written for Wenche Myhre when she joined an East-German pop song Festival in Berlin, it was titled, "Menn Er Menn" ("Men Are Men"). The new lyrics gives the tune a tough James Bond atmosphere. The Dynamites, a Troll recording group from Sarpsborg, now doing very well with "Gonna Make You Mine" contracted for a tour in Germany. Latest releases from NPA (Norsk Phonogram A/S) includes "Positively 4th Street" by Bob Dylan on CBS. In addition, nine CBS EP's and 22 LP's.

Denmark's Best Sellers

This	Last	Wee	ks
Week	Week	On Cl	nart
1	1	8	(I Can't Get No) Satisfaction (Rolling Stones/Decca)
_			Musikförlaget Essex AB, Sweden
$\frac{2}{3}$	3	8	Il Silenzio (Nini Rosso/Sonet) Sonet Music, Sweden
	2	14	Help! (Beatles/Parlophone) Multitone A/S, Denmark
-1	4	1	I'm Yours (Elvis Presley/RCA Victor) Belinda (Scandina-
			via) AB, Sweden
5	5	1	What's New Pussycat? (Tom Jones/Decca) United Artists
			Musikförlag AB, Sweden
6	6	- 33	*Belinda (Rocking Ghosts/Metronome) Multitone A/S, Den-
			mark
7	8	6	Eve Of Destruction (Barry McGuire/RCA Victor) Sweden
			Music AB, Sweden
8	7	8	I Lyst Og Nød (I Lust Och Nöd) (Johnny Reimar/Philips)
			Multitone A/S, Denmark
9	9	4	Zorba's Dance (Mikis Theodorakis/20th Century-Fox)
			Mørks Musikforlag, Denmark
10		1	
			Essex AB, Sweden



 Patti Page arrived in Japan on Nov. 2 for a tour of the U.S. Army bases in the Tokyo area. At a press conference at the Tokyo Prince Hotel on Nov. 5, the lark was all smiles with her hearty welcome. Appearing on the stage at Tokyo Kosei Nenkin Hall on Nov. 8, the lark introduced "Tennessee Waltz,"

 "You Belong To Me," "I Went To Your Wedding" and others including her recent hit "Hush, Hush, Sweet Charlotte." Her popularity in Japan is rather high as shown in the high viewer percentage of her TVer "Patti Page Show," which was filmed ten years ago in U.S.

 Bob McGrath came to Japan on Oct. 21, for a one month tour of U.S. bases around Tokyo. His first performance was held at Kosei Nenkin Hall with Patti Page, which turned out to be a great success.

 To honor the ten year anniversary of Elvis Presley, since his debut, "Presley Golden Compact Series," consisting of 5 sets of stereo LP's, will be released on Dec. 10 by Nippon Victor. The sets include "Heart Break Hote," "Love "You Baby Left Me," "I Want You, I Need You, I Love You" and others.

 With the end of the year around the corner, several performances scheduled next year by foreign musicians are reported. Ivette Jiro comes to Japan on Ora. 1, for a three month performance tour at the invitation of the Ishii Music Office. Performances will be held chiefly through Rohon (Laborers' Music system). Kambara Music Office is now in negotiation with Duke Ellington Orch, for performances in Japan. If his answer is yes, performances will start of the middle of May and will concentrate in the main cities in Japan.

 Mith an extraordinary release of Ray Charles' "Cincinati Kid" which is from the sound track of the popular M.G.M. film.

 Tyzo Kayama, the promising singing movie star of Toshiba Records, will reportedly move to Nippon Columbia within t

	1	Locals	Pop and Classic	Total
1	7 centi	3,791,542	3,085,193	6,876,735
2	5 centi	57,028	8,218	65,238
- 3	0 centi	295,058	914,280	1,309,338
(Stereo)			
1	7 centi	3,358,046	1,036,983	4,394,039
2	5 centi	22,630	651	23,281
- 3	0 centi	264,743	780,544	1,045,287
F	Figures above	show a 21% increase	compared with that of	last year and a

16% increase compared with August. Noteworthy is a 48% decrease of 25 centi records.

Norway's Best Sellers

This Last Weeks Week Week On Chart

1	6	2 Yesterday (Beatles/Parlophone) Sonora Musikförlags AB,
		Sweden
2	3	2 Get Off Of My Cloud (Rolling Stones/Decca) Musikförlaget
		Essex AB, Sweden
3	4	5 Eve Of Destruction (Barry McGuire/RCA Victor) Sweden
		Music AB, Sweden
4	2	13 (I Can't Get No) Satisfaction (Rolling Stones/Decca)
		Musikförlaget Essex AB, Sweden
5	1	7 Ebb Tide (Pussycats/Karusell) Peuter & Reuter AB,
		Sweden
6		1 *Ola Var Fra Sandefjord (Johnny Band/Decca)
6 7 8		1 *Og Så Kom Helgenen Frem (Key Brothers/Troll)
8	5	15 Help! (Beatles/Parlophone) Sonora Musikförlags AB,
		Sweden
9	10	5 Bird Dog (Everly Brothers/Warner Bros.) No publisher
10	_	1 Exodus (Finn Eriksen/Fontana)
	C .	vadan/a Paat Sallara

Sweden's Best Sellers

1	1	4	Yesterday (Beatles/Parlophone) Sonora Musikförlags AB,
2	2	8	Sweden Eve Of Destruction (Barry McGuire/RCA Victor) Sweden Music AB, Sweden
3	3	4	Get Off Of My Cloud (Rolling Stones/Decca) Musikförlaget Essex AB, Sweden
4	5	9	*No Response (Hep Stars/Olga) Europa-Produktion, Sweden
5	6	5	
6	4	5	
7	8	15	
8	10	2	If You Got To Go, Go Now (Manfred Mann/HMV) No publisher
9	7	5	
10	9	5	Hang On Shopy (McCoys/Metronome) Robert Mellin (Scandinavia) AB, Sweden *Local copyright.

Sweden's LP Best Sellers

This Last Month Month

> 2 3

5 $\frac{6}{7}$

10

- Help! (Beatles/Parlophone) Out Of Our Heads (Rolling Stones/Decca) Hooten Singers Sings Evert Taube (Hooten Singers/Polar) Local 2
- product.
- product Elvis For Everyone (Elvis Presley/RCA Victor) At Home In Gothenburg (Spotnicks/Swe-Disc) Local product We And Our Cadillac (Hep Stars/Olga) Local product Highway 61 Revisited (Bob Dylan/CBS) Fairytale (Donovan/Pye) Mary Poppins (Soundtrack/HMV) Animals' Track (Animals/Columbia) $\mathbf{5}$
- 10



Included in its many X-mas productions, Phongram has released a special Joan Sutherland album entitled "Christmas With Joan Sutherland," with soprano Patricia Clark. Accompaniment is by the Abrosian Singers, and the New Philharmonica Orchestra, conducted by Sutherland's husband, Richard Bonynge. The Decca-LP is packed in an album with Dutch liner-notes includ-ing the complete lyrics of the English sung carols. Horst Jankowski's "A Walk in the Black Forest" (Eine Schwarzwaldfahrt) has been recorded by The Dutch Swing College Band for Philips b/w "Charles-ton." No doubt the fine arrangement and swinging rendition of the tune will become another DSC topper all over Europe. It is interesting to mention that the 6-piece DSC Band was booked for various TV shows recently in Germany. The programs are supervised by Germany's best-paid TV director, Peter Frankenfeld, who attracts some 18 million watchers. Forty other shows were booked in Germany, among them a performance with French vocal star Hervé Vilard. The German Ministry of Cultural Affairs concluded in an offi-cial information sheet that the Dutch Swing College Band was "of high cul-tural standing," which means a considerable cut in taxes for impresario's. An official remark like this has never been given to a jazz-band before in Ger-many. many.

New French vocal star Hervé Vilard visited The Netherlands for a TV'er in early November, featuring his self-composed "Capri, c'est fini." It was the young Frenchman's first TV performance abroad. His catchy Capri-song is at the top of the French hit-parades and is running up fast on Dutch and Bel-gian charts as well. Vilard is considered to be Adamo's sharpest rival, and he is a close friend of Johnny Halliday and Claude Francois. He has an exclusive (Philips organization in Paris). The latest Vilard release in Holland "Une voix Mercury contract, and was discovered by Roland Hilda, art-director of S.P.P. qui t'appelle."

qui t'appelle." After "Satisfaction" reached the gold record category in Holland, Phono-gram released the new Rolling Stones topper "Get off of my Cloud." Also high on Dutch single & LP charts is English male vocal star Dave Berry. A special LP was made by Phonogram, entitled "This Strange Effect," an album which will also be released in Belgium. Frank Visser of the diskery's press dept. reported that leading Dutch newspaper "De Telegraaf" has opened a special Dave Berry fan club column. "We are verw satiafied with the first results of two singles." Otto Vriezup

"We are very satisfied with the first results of two singles," Otto Vriezen-berg, manager of Phonogram in Holland, told CB after Fats Domino's switch to Mercury. These Tunes were "I Left My Heart in San Francisco" and "What's that you got." Hence, Fats' first Mercury LP was put on the Dutch market in November, with waxing of new arrangements of his old hits like "Blueberry Hill" and "I'm In The Mood For Love," in addition to new tunes such as "I walk the lonely nights."

A unique and highly effective promotion for the Seekers' latest release "The Carnival is Over" will be their appearance in the next Anneke Grönloh TVer. The popular Australian folkgroup arrived at Schiphol-airport last week and was welcomed by Columbia's label manager Cees Pompe.

HMV popsinger Tony Ronald did a Tver on Nov. 13. Ronald, who has his residence in Spain during the summer season, plugged his "True Fine Mama" on the occasion. Gramophonehouse rush-released the number this week.
Roel Kruyse, Bovema's Capitol chief feels happy about the upward move of Buck Owens' "Buckaroo," which entered the US Top 100, after Owens' outing of "Tiger by the Tail." "Radio Veronica gives us a great stand-by on this" says Kruyse, who also reported to CB that the label released Nat King Cole's "Looking Back" LP and 5-part. "The Jazz Story."

Atlantic's November list unveils new pop items by Wilson Pickett ("In the midnight hour"), Sonny's "The Revolution Hour," Joe Tex' "I want To" and C&W singer Wayne Kemp's' "Big news."

Local CBS group the Twenties will appear on Dutch KRO-TV, Nov. 27. The Belgian group consists of 5 boys. CBS released 4 singles in the Benelux market by the group

by the group Local CBS' Jazz-pianist and recent Edison Award winner Louis van Dyke, appeared in concert at the Kurhaus (The Hague) and at the Amsterdam Con-certgebouw, on Nov. 5. In the very near future, CBS will release an EP by the Louis van Dyke Trio with accompanying orchestra, containing the follow-ing items, "Crash" and "Danny Boy." Local NCRV-TV aired a tele-recording of Marion Williams' appearance at the recent Firato Exhibition in Amsterdam.

Local VPRO-TV made a 25 minute tele-recording of a recital by CBS' Leon-ard Rose. This TV'er contains the following: Fantasie Stücke, Op. 73 (Schumann), The Little White Donkey (Ibert), Sicilienne (Fauré) and Intro-duction and Polonaise Brillante (Chopin). Rose's accompanist was pianist Jean Antonietti.

CBS recently released two EPs in the pop field, one by Ray Conniff & the Singers, featuring songs from "Mary Poppins," such as "A Spoonful Of Sugar" and "Chim Chim Cher-ee" and one by the famed Don Cossacks, featuring "Kalinuschka" and Cherubim Hymne."

ing "Kalinuschka" and Cherubim Hymne." Christmas will be the première date in Holland of Doris Day's latest movie, entitled "Do Not Disturb." On account of this event, Twentieth Century Fox, in close co-operation with local TV-magazine "Televizier," organized a con-test among local ladies who resemble Doris Day. The winner will receive a ticket to Hollywood and will also have a small part in Doris Day's newest movie, entitled "Fifth Avenue Follies." CBS Holland will present the Dutch winners, a package containing several CBS Albums by Doris, including her latest, "Sentimental Journey." So far, the company has released 12 LP's (among them "Jumbo" and "Annie Get Your Gun"), 3 EP's and 8 singles by Doris Day. On occasion of the Dutch première of the movie "Do Not Disturb." the firm will release the title song of this film, coupled with "Au Revoir Means Goodbye With A Smile," sung by Doris, of course. Art Blakey and his "New Jazz Men" Freddie Hubbard, Nathan Davies, Nov. 5th it was a Paul Acket presentation. Critics claimed Blakey was better than ever. A 15 minute drum-solo in the Concertgebouw, Amsterdam, stood out indeed as a masterpiece of modern jazz-drumming. Phonogram has re-leased a special Blakey album in its popular "Jazz Club Series" on the Fon-tana label. Bovema's HMV label, hit the charts this week with strong pop items by the

Bovema's HMV label, hit the charts this week with strong pop items by the Swinging Blue Jeans ("Crazy 'bout my baby") and Manfred Mann, who is making his comeback with the new album "Mann Made." The label's chief, Rien Heeremans, reports there's a continuously increasing interest for the "Mary Poppins"-soundtrack-album, even though the motion-picture has not yet hit the screen in this country.



Regarding the San Remo Festival, Durium sent to all the Italian and for-eign papers the following communication which was published in Italy by all the most important daily papers: "Durium will not take part in the Festival of San Remo as they do not intend to participate in an event which is based on partial interests, in contrast with the general and major interests of the na-tional phonographic and publishing industry." Durium informs us that the sales of Nini Rosso's "Il Silenzio" have reached a total figure of 3,500,000 copies all over the world and the record is still going strong in many countries

Durium informs us that the sales of Nini Rosso's "II Silenzio" have reached a total figure of 3,500,000 copies all over the world and the record is still going strong in many countries.
After having been offered the first golden record in the Common Market by Hansa Schallplatten, a few months ago in Hamburg, Nini Rosso is scheduled to go to Amsterdam on Nov. 29 for a TV show and to receive a golden record offered by the record company M. Stibbe N.V. On Dec. 10 he will be in Wien for a TV show and will be offered the golden bird by Centrocord, as a tribute for his love of birds.
Nino Rosso's new single record "Nostalgia" B/W "Starlight Melody" has been released in Italy and in ten days time has already sold about 70,000 copies. It will be released shortly in Germany by Hansa Schallplatten, the same company which released "II Silenzio" with such overwhelming success. In Great Britain it will be released by Pye Records, by Columbia Records in U.S.A., Cosdel Records in Japan, Centrocord in Austria, Stribbe in Holland, Vague in France, Belgium and Switzerland.
Lous Benjamin, general manager of Pye Records, made a rush visit to Durium to discuss new releases and to prolong their very happy and successful collaboration. The big hit "It's Not Usual" by Tony Jones, was recorded in Italian by Little Tony on Durium.
The new American tune "He's The One," was recorded in Italian by Vittorio Inzaina, with the title "La Faccia Tosta."
Nora Orlandi's Chorus has cut the sound track of the film "L'Affare Blindford" starring Claudia Cardinale and Rock Hudson.
Sasha Distel, Enrico Maeias, Mark Aryon, Vasco Ovale and Anna and Angela Mazzanti will take a part in a television show, which will be performed in collaboration with Durium, from the 22nd to the end of November. Distel will sing his new tune "Voglio Parlare Con Marta;" Enrico Maeias will offer "II Paese Del Mio Cuore;" Mark Ayron: "Katy;" Vasco Ovale: "Treni, Navi E Aerei;" Angela and Anna Mazzanti: "Mi Troverai

Sonia and her sisters will appear on our TV screens singing their hit, "Non Ragazzo No."

Sonia and her sisters will appear on our TV screens singing their hit, "Non Ragazzo No." The new record by Gilbert Becaud has been published in Italy. The title of these two new tunes are: "Tu Le Regrettera" and "Je T'Aime." After a long hiatus, during which time he devoted himself to composing Gianni Meccia comes back to his public as a singer. His new record on RCA Italiana was recently published. It is a tune written by Ferrarese. Accom-panying Gianni Meccia's voice on the deck is an orchestr aconducted by Ennio Morricone and the "Cantori Moderni" by Alessandroni. Ivan Mogull, the manager of the Ivan Mogull pubbery of New York will be in Milan from 19th to 24th and then he will go to Rome. Di Gioia of Saar Records advises us that they have just signed a new con-tract with Contact Records of America for their jazz catalogue and also with Roulette Records. Their first Roulette single is the Shawn Elliott international smash "Shame And Scandal In The Family," published by Editions Messag-gerie Musicale. Saar also released the Vogue single by Petula Clark "Io Resto Qui"—the Italian version of her French hit "Regardez Les." Number pub-lished by Curci. The Spanish group Los Brincos (Zafiro) were in Italy recently to record for Saar. They cut three singles and an album for release on the Jolly label. Di Gioia is confident that this group will be a very big international success. success.

Italy's Best Sellers

This Last Weeks Week Week On Chart

1	1	11 La Notte: Adamo/EMI Italiana, Published by EMI Italiana
2	2	7 La Danza Di Zorba: Dalida/RCA Italiana, Minerbi/Durium,
		George Teodorakish/CGD Internazionale, Published by
		Sugarmusic
3	4	3 *La Festa: A Celentano/Clan Published by Clan
4	Ĝ	2 *Il Silenzio: Dalida/Barclay Published by Durium
$\frac{3}{5}$	$\frac{6}{3}$	4 *Si Fa Sera: G. Morandi/RCA Published by RCA Italiana
6	10	2 *Ora O Mai Piu': Mina/RI-FI Published by RI-FI
7	8	2 *Teresa: S. Endrigo/Cetra Published by Usignolo
8		1 Mary Poppins: Rita Pavone, Record RCA Italiana
9	7	3 La Ragazza Del Clan: I Ribelli/Clan Published by Aber-
Ū	-	bach
10		1 La Casa Del Signore: Bobby Solo/Ricordi Published by
10		Ricordi
		*Denotes Original Italian Songs.
~		"C'E Une Strong Espressiona Nai Tugi Occhi". The Rockers/ Pub-

Correction: "C'E Una Strana Espressione Nei Tuoi Occhi": The Rockers/ Pub lished by Ricordi

Frank Ifield On International Cover

Last week's International Cover failed to include Frank Ifield as one of the stars who performed at the Royal Variety Performance. In the middle, left photo, he is shown second from the right. We regret the omission of his name.





Discos Chantecler is another Brazilian firm going through an important and interesting phase of reorganization and modernization. General manager J. Rahmi, with his usual efficiency and vision, appointed an experienced publi-city man, Namir Cury, who is also in charge of public relations, to head the promo dept. Results are already being felt with the new technical approach. It is interesting to note that Chantecler is also creating a section dedicated to the Modern Popular Music of Brazil and some good releases are already on the market. Next week, we will give more details about the new trend of the com-

stypes of the second second

"Mozambique," which is that of a Portuguese African Colony, and for that reason might have a special appeal for the Brazilian public, due to its natural ties between the two countries. The news from CBS Do Brasil, comes, as usual, in quickies: a different album with poems read by Genao Pacheco has been prepared for release. . . A special mention to the number "Voltarás" from the new LP by the vocal folk music group, Irmãs Campezinas." . . Jacinto Silva is scoring success in the north of the country with his album, "Ritmo Explosivo." . . . Italian-Brazilian chanter Jerry Adriani, happy with his success of "Querida," will have good promo material with his new album. . . The new single cut by Jorge Silva is a good bet to please his fans. . . Appearing all over, the José Barbosa hit, "Juro," which is his latest single. . . Return of songster José Garcia with a single featuring "Por Tudo Que & Sagrado" and "Basta Um Sorriso." . . . Ready for release is the debut disc of Lenita Nunes, a double-compact. . . Another debut wax is with new exclusive chantress Maria Alice. . . The single that Moacyr Gomes cut for CBS has a number, "Amor De Pobre," which is having a sub-stantial air-play. . . After scoring a success in last year's Carnival, Paulo Bob has his first single on release, with "Distancia" and "Canção Do Alegre Viver." Luiz Mocarzel, who is heading promo & PR for Discos Som/Maior (formerly Audio Fidelity do Brasil) furnishes the latest news from the new label which is showing a good direction for its newly organized activities. Starting with the important news of another visit of prexy Sebastão Bastos to the United States, where he will bring to Som/Maior the representation of several U.S. labels and will also promote the label's new releases. Not long ago, Bastos was (Continued on next column)

(Continued on next column)

Brazil's Best Sellers

This Last Week Week

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- 1 Shame And Scandal In The Family (Fermata) Shawn Elliot/ Chantecler (Roulette)
- 3 A Festa Do Bolinha (Edições RCA) Trio Esperança/Odeon
- 2 Ma Vie (Edições RCA) Alain Barrière/RCA Victor
- 4 Il Mundo (Edições RCA) Jimmy Fontana/RCA Victor
- 6 lo Che Non Vivo (Fermata) Pino Donaggio/Odeon
- Festa De Arromba (n.p.) Erasmo Carlos/RGE 5
- O Principio E O Fim (Edições RCA) Agnaldo Rayol/Copacabana Ticket To Ride (Fermata) The Beatles/Odeon 8
- 9
- Red Roses For A Blue Lady (Mills/Fermata) Bert Kaempfert/CBD (Polydor)
- 12O Escandalo (Fermata) Renato & Seus Blue Caps/CBS
- Que C'Est Triste Venise (Fermata) Charles Aznavour/RGE (Bar-10 clav)
- 13 Isabelle (Fermata) Charles Aznavour/RGE (Barclay)
- 11 Zorba, O Grego (Todamérica) Dalida/RGE (Barclay)
- 14 Emoção (Fermata) Os Vips/Continental
- Canção Falando Mal De Voce (Vitale) Moacyr Franco/RCA Victor 16
- 15 Falhaste Coração (Embi) Angela Maria/Copacabana
- Wooly Bully (n.p.) Sam The Sham & The Pharaohs/CBD (MGM) 18
- Pau De Arara (Fermata) Ary Toledo/Fermata Il Silenzio Roy Etzel/CBD (Philips) Zambi! Elis Regina/CBD (Philips) 17

Brazil's Top Twelve LP's

- Dois Na Bossa-Elis Regina & Jair Rodrigues/CBD (Philips) 1
- Help!-The Beatles/Odeon 2
- 3 Canta Para A Juventude-Roberto Carlos/CBS
- Beatles '65-The Beatles/Odeon 4
- 6 Vinicius/Caymmi-Vinicius de Moraes & Dorival Caymmi/Elenco
- 5 Sentimental Demais-Altemar Dutra/Odeon
- Ti Amo-Several Italian Artists/RCA Victor
- 8 7 A Novica Rebelde (The Sound Of Music)-Sound Track/RCA Victor
- Q 9 Jongo Trio-Jongo Trio/Farroupilha
- 10 11 Alain Barriere-Alain Barriere/RCA Victor
- Uma Noite No Cangaceiro-Helena de Lima/RGE 11 10
- 12 10 My Fair Lady-Sound Track/CBS

Top Six Double Compacts

- Help!-The Beatles/Odeon 1
 - 2 Ma Vie-Alain Barriere/RCA Victor
- 3 Giramundo-Pery Ribeiro/Odeon 3
- Canta Para A Juventude 2-Roberto Carlos/CBS 4
- Falhaste Coração-Angela Maria/Copacabana 5 5
- Ternura-Wanderlea/CBS 6



HAPPY TO BE DOWN UNDER—During his recent visit to Australia, John K. (Mike) Maitland, president of Warner Bros./Reprise, was the guest of honor at a buffet lunch given by Astor Electronics which is the licensee for the Reprise catalogue in Australia. Pictured here (left to right) are Sir Arthur Warner the executive chairman of Electronic Industries (Astor's parent company), Mike Maitland, Neville Smith, manager of Astor Records and Electronics Industries' sales manager, Ron Harris.

BRAZIL (Continued)

in New York, where a new contract was signed between him and the new president of Audio Fidelity, Herman Guimbel, successor of Sidney Frey, for the representation of the two companies for two more years. Speaking of contracts, Som/Maior pacted a new group which is supposed to be tops, the "Sambossa 5," composed of Luiz Melo (Piano), Turquinho (Drums), Clayber (Base), Kuntz (Sax) and Maguinho (Clarinet)—and the label is preparing a first album with a widely varied selection, in mono and stereo recordings. . . . Jose Tobias, a songster from Pernambuco and considered one of the best voices ever in this country, is preparing a single with Dorival Caymmi's international hit ". . . Das Rosas . . . Das Rosas" and "Canta Maria" by Geraldo Vandré, and an album in which these two numbers appear with ten more, with special orchestrations for Tobias. A new and promising name makes its disc debut with Som/Maior— 18-year old Ana Maria is cutting a single with "Esqueça" b/w "Não É Fácil."

Cash Bay December / 1965



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YEAR END ISSUE and "WORLD OF RECORDING ARTISTS 1965"

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Don't be left out!





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Italian artists Gianni Morandi and Jimmy Fontana will visit Argentina, it was disclosed by RCA Victor's sales & promo manager, Adolfo Pino. Both chanters will arrive in Buenos Aires for the Carnival holidays, and will appear on TV and at dance parties. The label has successfully released Fontana's "II Mondo" and has included Morandi's "Se Non Avesse Piu Te" in its new promo-tional album devoted to Italian music. Speaking of this record, "Festival of Italian Music," it is interesting to note the excellence of the arrangements that back the songs by Morandi, Fidenco, Paolo, Fontana, Guardabassi, Dino, Louiselle and Malu, which show arrangers Morricone and Enriquez at their best. Really, this record should be a textbook for musicians all around the world.

Enrique Iriberri, one of Surco's toppers (along with Atilio Suva) has just returned from a six-week long business-and-pleasure visit to Europe and the States, which included Spain, France, Italy, Switzerland, Great Britain and New York. Besides visiting such places as la Cote D'Azur and Capri, Iriberri held talks with European labels and is already arranging contracts with some of them, which will mean a strong expansion in his diskery's activities. During the next few weeks we'll give full details, as soon as the deals are signed.

Also coming from abroad, but this time from the U.S., is Microfon boss Mario Kaminsky, who had already been in N.Y. earlier this year. Travelling Kaminsky jetted this time not only to Manhattan but also to the West Coast, where he has started several new representations. Part of his visit was to have chats with the people he is currently representing, to plan the release schedule for 1966.

schedule for 1966. Luis Calvo, Music Hall veep, memos about the latest recordings released by his label. Among the most interesting ones are a cover by Luis Dimas of Shawn Elliott's "Shame And Scandal In The Family," after a Spanish version by Ben Molar; a folk song by Rodolfo Zapata ("No Vamo' a Trabajar"); two tangos by Nito Mores ("Nuestra Verdad" and "Llora Mi Piano"); two tunes by Trini Lopez, in Spanish ("Regresa a Mi" and "La Felicidad") and Frank Sinatra's "Forget Domani."

Julio Korn Publishers report about the inking of a tune that has jumped on the charts in Mexico. Title is "La Rajita de Canela," and there are several local recordings being prepared. Other tunes are "La Primera Vez," recorded by Marty Cosens (Disc Jockey) and originally written in France, and "Sonia," just waxed by Los Martinicos on Music Hall.

Odeon reports that it has made an arrangement with Serenata Records by which it will represent the catalog of this diskery throughout the world. Sere-nata has several interesting recordings by Hugo del Carril and other tango big names, which have been selling well in this market during the past few months.

months.
Ala-Nicky Records reports the marketing of "Oracion Porteña," an album devoted to music of Buenos Aires with artists like Roberto Goyeneche, Susy Leiva, Alba Solis, Siro San Roman, Luis Ordoñez, Mario Bustos, Jorge Valdez and the Tango Chamber Quartet—directed by Leo Lipesker—who compiles the tunes that form the album. The diskery expects to obtain big results from this LP, and will devote a big promotional effort to it.
Phonogram infos that it is planning a big campaign in behalf of folk-rock and "a go go" music. Among the artists to be included is Roger Miller, with "One Dyin' And A Buryin'" and "It Happened Just That Way" and Brian Hyland, singing Dylan's "Blowing In The Wind." Other relieases are "That's My Song," by Esther Ofarim and Abraham, and an album tagged "Brazil Novo," featuring Jorge Ben, Ellis Regina, Tamba Trio, Rio 65 Trio and Nara & Jair Rodriguez, all big names in the Classical music field with its "Cantata Para

Jair Rodriguez, all big names in the Brazilian scene. CBS has a strong release in the classical music field with its "Cantata Para America Magica," written by Ginastera and sung by Raquel Adonaylo, backed by Bela Bartok's "Concerto No. 1 for Violin and Orchestra," played by Isaac Stern and the Philadelphia Orchestra, directed by Eugene Ormandy. On the pop side, the news covers an album with a selection of film music ("Chim Chim Cheree," "Goldfinger" and others) and an album with bolero music sung by Carlos Alberto, recently inked by the diskery. Mauricio Brenner of Fermata infos that Las Mosquitas (Music Hall) have recorded "Help" and "Yesterday." For the same label, Los Pick Ups have waxed "Emotion," while Anton Donen's latest is "El Chico De Las Naranjas." For Odeon Pops, Los Shakers recorded "Let Me Go" and "Do Not Disturb," which seems to be another strong step in the boys' careers. A fine album coming this week from Disc Jockey, "Come Bach," played by

which seems to be another strong step in the boys' careers. A fine album coming this week from Disc Jockey, "Come Bach," played by Pierre Gossez and his group, with the combination of jazz and classical music explored also by the Swingle Singers and other artists. The recording was originally done for Barclay of France, which is now standing strongly in Argentina through the promotional work done by Luque's label here.

Argentina through the promotional work done by Eudue's laber here. Trova Records is releasing a new album belonging to the Counterpoit/ Esoteric series, "Contemporary Music for Harp," played by Nicanor Zabaleta and featuring works by composers like Prokofiev, Tailleferre, Tournier and Glainville. Also coming from Trova are two jazz albums, one by Hampton Hawes (Contemporary label) and another one by Gerry Mulligan and his Quartet, with Chet Baker, cut for Pacific Jazz. These two records are good additions to the existing jazz catalog in this country.

Roberto Lambertucci infos that the Danzarin pubbery will launch a paper music album with a selection of tropical music, including some tunes recorded by artists like Tito Puente and Tito Rodriguez. Original publishers are Hall of Fame and Gramophone Music.

Mexico's Best Sellers

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- 3
- Wooly Bully (Bule Bule)—Sam The Sham (MGM)—Los Rockin Devils (Orfeon)—Pablo Beltrán Ruíz (RCA)—Luis Moya (Musart)—(Grever) Jamaika Ska—Los Yorsys (Musart)—Toño Quirazco (Orfeon) La Mentira (Se Te Olvida)—Pepe Jara (RCA)—Javier Solís (CBS)—Los Panchos (CBS)—Los Galantes (Orfeon)—(Campei) Triunfamos—Los Panchos (CBS)—(Campei) Cast Your Fate To The Wind (Lanza Tus Penas Al Viento)—Los Hermanos Carrión (Orfeon)—Sounds Orchestral (Gamma)—Alberto Vazquez (Mus-art)—Las Fontana (CBS)—Steve Alaimo (Grever) Que Va—Javier Solís (CBS)
- art)—Las Fontana (CBS)—Steve Alaimo (Grever) Que Va—Javier Solís (CBS) Shaggy Dog (Perro Lanudo)—Mickey Lee Lane (Gamma)—Los Rockin' Devils (Orfeon)—Los Aragón (Musart)—(Mumusa) Hang On Sloopy (Es Lupe)—The McCoys (Gamma)—Los Johnny Jets (CBS)—Los Rockin' Devils (Orfeon)—Los Hiters (Orfeon) Gloria—Los Rockin' Devils (Orfeon)—Miguel Angel (Musart) Help (Auxilio)—The Beatles (Capitol—Los Yaki (Capitol)
- - Cash Box-December 4 1965--International Section



Los Hermanos Arriagada arrived in México City to fulfill a series of con-tracts in theater, TV and a tour through the country and some recordings for Capitol Records. The group brought to Cash Box their latest album recorded at Odeon which included themes like "Nathalie" (their biggest hit), "Gavilán Pollero," "Que Cosa Te Hice Yo," "Te Seguiré Queriendo," "Limbo En El Limbo," "Maribel," "Dulce Mónica" and others. Armando de Llano, vice-president and general manager of CBS Records, received a tribute recently from a group of newspapermen because of his efforts in establishing new artists and in promoting Mexican folklore. It is expected shortly, the arrival of three Mexican artists who are presently performing in Spain and who will take a short vacation in town before leav-ing again for Europe to continue their performances. These artists are Angélica María and Los Yorsys. Angélica María is doing a picture with mata-dor Paco Camino named "Fray Torero" and Los Yorsys are filming with Pili and Mill. Los Yorsys and Angélica María are Musart artists and it is possible they will do some recordings and TV work before leaving. It is probable that by Dec. 12 Gilbert Becaud will arrive in México City. He is expected to perform at the Palace of Fine Arts and in a night club. There are also rumors about a future arrival in town, the new Brazilian singer Elis Regina.

CBS records announces the inking as a singer of the well-known Tongolele. She will sing tropical music with special arrangements. Jaime Ortíz Pino will perform the A&R chores.

Will perform the A&R chores. There is a great deal of interest in the flick, "My Fair Lady." Almost all the labels have released different musical versions of the original music written by Lerner and Loewe. CBS is the label which has the greatest variety. Musart Records, which distributes the Liberty label in México has released in the last weeks eight new LP's with the popular instrumental group the Venture.

Musart Records, which distributes the Liberty label in Mexico has released in the last weeks eight new LP's with the popular instrumental group the Ventures. Mario Freidberg, general manager of Tizoc Records, announced that he will release several new albums by Herb Alpert and his Tijuana Brass. Alpert's biggest hit during 1965 in México was "Cream Puff." On the Polydor label there are several new recordings. Among them are "Abril En Acapulco" with the Leo Acosta orchestra. Also, from Orietta Berti, the songs "Tú Eres Eso" and "Si Acaso"; from Roberto Roman the titles "Pena Maldita" and "Triste Papel" and from Franz Marszalek the waltzes "Sirenas De Un Vals," "Quiero Bailar," "Vals Emperador" and "Niñas Pueblerinas." The Quid night club is announcing as a main part of its show the appearance of Alfonso Arau, while La Fuente is presenting Emilio Pericoli and Elsa Aguirre. Also "El Señorial" wants to reopen with several "go-go" places, but he hasn't been granted permission to operate. Pepe Jara, a new star at RCA, released his first album as a soloist and including in his personal style songs like "La Mentira," "Por Tu Bien Y El Mío," "Perdóname Mi Vida," "El Día," "Voy," "Adios Mamá Carlota," etc. Francisco Echegaray, CBS salesman, was named assistant to Raúl Bejarano, commercial manager of the label. This company is preparing a big sales pro-motion for the end of this year. Another musical picture which is presently showing in México City is "The Sound Of Music" starring Julie Andrews and Christopher Plummer. An album has been released by RCA Victor. Pablo Beltrán Ruíz cut at RCA a new album titled "Go-Go International" with danceable arrangements to "Wooly Bully," "Satisfaction," "Cast Your Fate To The Wind," "Heart Of Stone," "You Were On My Mind," etc.

Argentina's Best Sellers

This Last Week Week 1 7

- 2 1
- t k Shame And Scandal In The Family (Fermata) Shawn Elliott, Luis Dimas (Music Hall); The VIP's (Ala-Nicky); Sacha Distel, The Bells (Fermata) Jim and Jerry (Odeon Pops) Avec (Con) (Aznavour-Biem-Korn) Frank Pourcel (Odeon); Charles Aznavour (Disc Jockey); Lucio Milena (Disc Jockey) Que C'est Triste Venise (Aznavour-Biem-Fermata) Charles Az-navour, Lucio Milena (Disc Jockey); Juan Ramon (RCA); Los Cinco Latinos (Music Hall); Claudia (Odeon Pops); Elly Neri (Fer-mata); Vincent Morocco (Polydor); Nestor Fabian (Odeon); Luis Ordoñez (Ala-Nicky) Ho Capito Che Ti Amo (Radio Record-Fermata) Luigi Tenco (Fermata); Lucio Milena (Disc Jockey); Wilma Goich, Javier Solis (CBS); Vincent Morocco (Polydor); Claudio (Odeon Pops); Claudio Fabre (Music Hall); Jose Antonio (Microfon) La Pollera Amarilla (Korn) Tulio Enrique Leon, Niko Estrada (Odeon); Sonia Lopez (CBS); Los Martinicos (Music Hall); Peter Delis (D. Jockey) A Casa D'Irene (Bideri-Fermata) Nico Fidenco (RCA); Lucio Milena (Disc Jockey); Afro Ventura (Fermata); Bobby Cuatro (Music Hall) Help (Northern-Fermata) The Beatles (Odeon Pops); Las Mos-

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- $10\\11$
- (Music Hall) Help (Northern-Fermata) The Beatles (Odeon Pops); Las Mos-quitas (Music Hall) *Rio Mamore (Melograf) Cuarteto Imperial (CBS) *Solo, Solterio Y Sin Apuro (Melograf) Leo Dan (CBS) *El Mapa (Korn) Palito Ortega (RCA) *No Quisiera Quererte (Lagos) Horacio Guarany, Los Fronterizos (Philips); Ramona Galarza (Odeon); Jorge Sobral, Rosamel Araya (Disc Jockey); Los Gauchos (Odeon); Los Ariscos (London); Julio Molina Cabral, Trovadores del Norte (Music Hall); Tito Bisio, Luis Ordoñez (Ala-Nicky); Roberto Yanes, Maria Helena (CBS) $\frac{8}{11}$ (CBS

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- 1812
- (CBS) Un Baccio E Tropo Poco (Fermata) Mina (Fermata) *Dame Dame Dame (Korn) Las Ardillas (Odeon Pops) Et Pourtant (Korn) Charles Aznavour, Lucio Milena (Disc Jockey); Los Cinco Latinos (Music Hall) Crying In The Chapel (Fermata) Juan Ramon, Elvis Presley (RCA); Sandro (CBS); Jim and Jerry (Odeon Pops) Zorba The Greek (Neumann) Claus Ogerman, Johnny Tedesco (RCA); Dalida (Disc Jockey); Richard Davis (Microfon) Apples And Bananas (Korn) Lawrence Welk (Music Hall); Lucio Milena (Disc Jockey) *En Tu Dia (Korn) Cinco del Ritmo (Microfon) Io Che Non Vivo Senza Te (Fermata) Pino Donaggio (Odeon Pops) 19 Pops) Eve Of Destruction (Not Published) Barry McGuire (RCA) 20
- 18 *Local



Now that the Christmas sales period is into top gear, most record companies are reporting peak consumer reaction to albums. For the previous couple of months the album market was in the doldrums, and it's a heartening sign to see it making such a strong recovery. December should be one of the best months ever in the record industry if the present trend continues, and there's no reason why it shouldn't. On the subject of albums, EMI should grab a big slice of the market with a couple of their recent issues, "Out Of Our Heads by the Rolling Stones (Decca), "There Is Only One Roy Orbison" (London), and in the serious field it seems certain that the Joan Sutherland package "Joy To The World" (Decca) will be in great demand. RCA is out with the following new singles: Barry McGuire with "Upon A Painted Ocean," Eddy Arnold with "Make The World Go Away," and another local production by Marlene Atcheson with "He's The Boy I Love" c/w "Spin-ning Around."

ning Around." Continuing their output of local productions the Festival group have three new singles on their various labels. The Blue Beats (Leedon) do "Under The Moon Of Love" and "Dr. Feelgood," Barry Gibb & the Bee Gees (Leedon) have come up with "I Was A Lover, A Leader Of Men" c/w "And The Chil-dren Laughing," and on the Sunshine label, is a new group called The 5, with "I'll Be There" and "How Can She Know." An American deejay who operates simply as MBR, and has been with sta-tion 2SM in Sydney, is to join the staff of station 6PR in Perth. Barry Ferber, formerly with 3DB, is now a deejay staff member with station 7HT in Hobart. Ian Nichols who has been in Hobart has now joined the on-air staff with 3DB. Don Kinsey has been appointed to the position of program manager with 3DB.

Ian Nichols who has been in Hobart has now joined the on-air staff with 3DB. Don Kinsey has been appointed to the position of program manager with 3DB.
The latest release for local group the Easybeats, released on EMI's Parlowas produced by Albert Productions, a division of the music publishing house of J. Albert & Son Pty. The same company is associated with the new single for local star Billy Thorup; it's on the Parlophone label also and carries a revival of the standard, "Love Letters."
Tocal star Billy Thorup; it's on the Parlophone label also and carries a revival of the standard, "Love Letters."
Local star Billy Thorup; it's on the Parlophone label also and carries a revival of the standard, "Love Letters."
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Local star Billy Thorup; it's on the Parlophone label also and carries a revival of the standard, "Love Letters."
Local star Billy Thorup; it's on doubt that interest at consumer level has a never been stronger. There is almost an endless stream of local television shows devoted to the locals and their records. This is a very healthy sign for Australian records and the future of the local artists. The next big step (and it's a decent one!) is to get Australian-produced records off-the-ground on an international scale. It can be done, and we believe it will be done, soon.
Latest singles from Astor include Duane Eddy (Colpix) with "The House of The Rising Sun" c'w "Don't Think Twice," and Kip and Ken with "Touble With A Woman" (Astor). Harry Middlebrooks is on a new Reprise single with "If You Should Leave Me," On Red-Bird are the Shangri-Las with "I Can Never Go Home Any More."
Music publishing house of J. Albert & Son report strong sales success with their current batch of hit sheets including "Que Sera Sera," "Tears," "Corba's bance," "Treat Her Right," and "Those Magnificent Men In Their Flying atchimes," They have also negotiated

Denmark's Best Sellers

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- 5
- 6

- *Que Sera Sera (Normie Rowe—Sunshine) J. Albert & Son. Sing C'est La Vie (Sonny & Cher—Atlantic)
 *Little Boy Sad (M.P.D. Limited—Go!!) Southern Music.
 *Velvet Waters (Tony Worsley—Sunshine)
 *In The Midnight Hour (Ray Brown—Leedon) Yesterday (The Beatles—Parlophone) Leeds Music. Il Silenzio (Nini Rosso—Durium) J. Albert & Son. The Carnival Is Over (The Seekers—Columbia) Chappell & Co. I'm Yours (Elvis Presley—RCA)
 *Wedding Ring (The Easybeats—Parlophone) J. Albert & Son.
 *Asterisk indicates locally produced record. 10 *Wedding Ring (The Easybeaus-range *Asterisk indicates locally produced record.



IT'S AN HONOR—Tenor Richard Tucker (right) was recently invited to the Italian Consulate, where he was awarded the decoration of Comwas awarded the decoration of Com-mander in the Order of Merit of the Italian Republic. The award was con-ferred by Italian Consul-General, the Marchese Vittorio Cordero di Monte-zemolo (center) while Thomas Z. Shephard of Masterworks A&R looked on. The LP that the tenor is holding is his latest Columbia effort, titled "The Soul of Italy."



ONTINUING ONWARD-Herman Gimbel (standing), successor to Sid-ney Frey as president of Audio Finey Frey as president of Audio Fi-delity, was recently snapped with Se-bastiao Bastos, president of Discos Som/Maior of Sao Paulo, at the sign-ing of a new two year contract be-tween the two companies. The signing took place during Bastos' visit to New York York

COIN MACHINES & VENDING



Editorial

Plight of the N.Y.C. Cig. Op.

ENTER THE BOOTLEGGER

For the past few years, the story of the cigarette vending operator in New York City has been reading along such tragicomic lines that it might better be told in a daytime television series than by an editorial writer. Basically, the cigarette operator's plight is that everybody, from Uncle Sam on down to City Hall is making a comfortable living from the cigarette business but him. And now in the wake of an increased sales tax (5%) and an inflated state excise tax (10¢ per pack), and perhaps even spawned by these tax hikes, the cig operator must come to grips with a new and even more crushing adversary the cigarette bootlegger.

Shipping and distributing bootlegged cigarettes in New York City (cigarettes originally purchased in outlying states where taxes are lower, without declaring the shipment to the N.Y. tax bureau) has become a highly lucrative while obviously illegal enterprise. To determine just how lucrative cigarette bootlegging can be, consider the difference in the cost of a case of cigarettes (60 cartons) bought from a wholesaler in New York and a case purchased in North Carolina. Figuring, as N.Y. vending ops do, that above the manufacturer's cost plus the federal excise, an additional 10^{e} per pack must be paid to New York State, 4^{e} to the city (excise) and about 2^{e} paid in sales tax—a total of 16^{e} per pack not required by North Carolina—the difference in the cost of a case amounts to \$96.

Bootleggers are reportedly selling in the neighborhood of \$2.60 to \$2.80 a carton—far below the taxed price charged by reputable cigarette merchandisers. These bootlegged packs are not being distributed along legitimate channels (reputable wholesalers, vendors and retailers) and as such, a fantastic amount of sales are being siphoned away from the legitimate tradesman.

The penalties for a bootlegger caught peddling contraband cigarettes in N.Y.C. has been set at a \$50 fine plus 30 days in jail and an additional civil assessment which could run as high a \$15,000 or even \$20,000. The application of these penalties in each case is up to the courts. The law is unclear, however, in the case of a "boot" who is caught with undeclared cigarettes but not in the act of selling them, although a civil assessment can be exercised (a test case is currently being conducted to determine a definite criminal penalty).

Evidently the profit is well worth the risk for the bootleggers currently in operation in New York because many vending operators are now reporting such staggering losses in their on-location sales as to be alarming. A poll of association leaders and prominent operators with expansive cigarette routes disclosed that sales are off on the average of 30% and in some cases as high as 40%. The overall drop in cigarette sales for October 1965 as compared with October 1964 (determined by the amount of tax stamps purchased on the wholesale level) amounts to 26.5%.

What these lost sales represent is painfully clear— N.Y.C. cigarette vendors are losing 1/3 of their on-location sales directly traceable to the harrassment of unwieldly taxation and uncontrolled bootlegging. Pictured from the standpoint of "one out of three lost locations" the situation is indeed alarming. Lost income by legitimate operators also means lost income tax for Uncle Sam and the state. Consider this loss with the fact that "boots" don't declare income and even the government is losing. What is needed and needed right now is a more realistic state and city cigarette tax and stiffer penalties and tighter police control of the bootlegger.

The picture in New York is certainly unfortunate and it's the job of government to see that it doesn't become more unfortunate and legitimate cig vendors drop out one by one. The N.Y.C. story is also a lesson for other communities and other states to heed—forewarned is forearmed. For the N.Y. operator, something should be done, something **must** be done regarding taxes and bootleggers to correct this drastic situation and make the cigarette vending business fruitful once again for the honest, hard-working operator.

T

MONY Challenges City Sales Tax, Backs MOA Royalty Plan, Re-Elects Denver as Head

NEW YORK—Pressures from taxes and pending legislation made last night's annual business meeting of the Music Operators of New York one of the most important and exciting sessions in recent industry history.

It was the third meeting of the day. President Al Denver, with the other officers of the association, had been in conference and discussion since midmorning.

The gavel rapped for attention at 8:20 p.m. in the Roman Room of the Holiday Inn on West 57th Street, and the more than sixty operators from the city and upstate New York turned to the business at hand.

Opening the conference was a brief Opening the conference was a brief memorial tribute to members who passed away during the year: Harry Siskind, Fred Bodkin, Alice Simon and Harry Weintraub. The members stood in tribute. Minutes of the last meeting were dispensed with. A new member, Mar-shall Vending, was announced and welcomed. Vice-president George Holtzman informed the group that the next annual outing would be held at

Holtzman informed the group that the next annual outing would be held at the Concord Hotel. Managing director Ben Chicofsky rose to report on the successful cre-ation of a serviceman training pro-gram, made in conjunction with the New York State Labor Dept., and fi-nanced by the Federal Review Board to the amount of \$75,000. Chicofsky said that trainees will be paid while they learn and called upon operators to deliver classroom equipment to to deliver classroom equipment to the school's headquarters, 45 Riverto ton Street.

Chicofsky closed with a strong statement on machine identification, pointing out that it protected the op-erator from unscrupulous location owners

Al Denver, president of MONY, rose to agree with Chicofski on the service training program and the machine identification system. He then spoke of the benefits of MONY membership by quoting from an article he had read on values. "Longfellow," he said, "could take a piece of worthless pa-per, write a verse on it and make it worth \$6,000. That's genius. A metal-worker can take a piece of metal worth \$5 and make it worth \$50. That's skill. An operator who joins MONY can increase his business and profit potential from eighty to eighty-five times what it is now—and that's just plain good business!" Denver also attacked public mis-

Denver also attacked public misconception of the coin machine indus-try, saying. "There is no subject as fascinating to me as the future and what it holds. I make no secret of our desire to be recognized by the public as legitimate businessmen in a legitimate industry." Elections of officers was then called

for. While the nominations were taken and the ballots cast, the business of the meeting went on. The city sales tax, which has hurt the revenues of

tax, which has hurt the revenues of many operators in the area, received the spotlight. Theodore Blatt, Attorney for MONY, told the assembly that when filing tax returns, operators should note on the form: that they have been advised by counsel that they are not subject to the present tax. Blatt then announced that a summons and com-plaint contesting the tax law will be formally filed within the next ten days. Blatt told the audience that they must stand together: "We're on top of the situation, and we have the power to be heard with a strong voice if we stand together." MONY secretary Bill Kobler rose to

MONY secretary Bill Kobler rose to comment that operators in upstate New York had made it a point to seek out their senators and congressmen to inform them of industry problems. "This kind of simple public relations," said Kobler, "helps those who can help us avoid misconceptions of the indus-try"

try." Millie McCarthy rose to say that Millie McCartny rose to say that "1965 was an important year for us. City and upstate operators got to-gether and we should stay together and back each other up."

Blatt reported that several arbitration cases have been settled in operators' favor, and that "the arbitra-tion outlook continues to be bright." With the ballots counted, the elec-tion of officers and board members were announced. Returned to office were Al Denver as president, George Holtzman as vice-president, Gilbert

were AI Denver as president, George Holtzman as vice-president, Gilbert Sonin as treasurer and Bill Kobler as secretary. Board members elected were: Dave Sachs, Donald Shapiro, Bill Goetz, Albert Arnold, Irving Fen-ichel, Leonard Bloch and Mervin Sis-kind.

Denver then spoke of the MOA Liaison Committee, headed by Bill Cannon, working to improve commun-Denver ications between operators and record companies. He praised the committee and told the assembly, "Operators who want little LPs will be receiving them shortly." Millie McCarthy also praised the committee and urged operators to support it support it.

Royalty taxes on juke box performances of copyrighted songs, the sub-ject of a hotly contested bill now be-fore the Federal legislature, received great attention at the meeting. Den-ver reported that the efforts of MONY and MOA have "helped the House Undisjue Committee to see our side Judiciary Committee to see our side of the story." He described a proposal now set before the House committee by MOA, the provisions of which are: by MOA, the provisions of which are: (1) a statutory royalty of 2 cents per recorded copyrighted song used by ops on a coin-operated phonograph (2) that no other royalty would be im-posed on the operator under the ex-isting copyright law (3) registration by copyright owners and operators would be required for the payment of royalties and the right to perform copyrighted recorded music on jukes (a certificate to registered ons would (a certificate to registered ops would be issued by the copyright office) (4) the royalty payments to copyright owners would be made on a quarterly owners would be made on a quarterly basis, with statements of account (5) default of payment after 30 days notice would make the operator liable to remedial sanctions (a suit for pay-ment) (6) the term "operator" to be defined as those who jointly or alone own or control one or more juke boxes boxes.

Denver supported the MOA propos-als, praised the organization for its work and urged individual MONY members to join.

Closing the meeting, Denver looked Closing the meeting, Denver looked back on the accomplishments of MONY with past and present prob-lems, saying, "If anyone wonders why they should join or support MONY, or wonders what it has done for them, then I say they should look at what they have—the benefits, the strengths, the industry voice working for them. They would not have these things were it not for MONY."



Dick Murphy, Seeburg's western regional vice president; and Tom Hig-don, of Struve Distributing Company, in Denver, Colorado, teamed up re-cently to induce Schenley Distillers in this area to utilize the Seeburg "Elec-tra" coin-opearted phonograph for a "Whiskotheque" whiskey a-go-go "Whiskotheque" whiskey a-go-go theme for the Xmas holiday promo-

Williams Introduces 'Maverick' **Big Ball Bowler with 5-Way Play**



WILLIAMS 'MAVERICK'

CHICAGO—Sam Stern, president of Williams Electronic Manufacturing Corporation, last week announced the release to the international comma-chine markets of the new United "Maverick" coin-operated big ball bowling alley, after a brief period of pre-testing in numerous random loca-tions strung out across this country. The newly designed, game offers play-ors five ways to play and score. They release to the international coin rice include: "Dual Flash," "Flash," "Reg-ulation," "Strikes 90," and the re-cently created "Strike Bonus" feature.

In "Strike Bonus" bowling the strike value for the first frame is 800, than it changes in a mixed pattern as indicated on the pin-hood glass (300-500-800-300-600-400). "Dual Flash" and "Flash" features now have higher strike and spare values, according to Stern.

There is a suspense feature in "Dual Flash" scoring. Strikes and spares are indicated by a series of flashing lights across the playfield directly in front of the bowling pins. The lights stop abruptly on the first stroke of the ball in the event that the player strikes out. If the strike is not accomplished the lights continue flashing for a possible spare score.

ing for a possible spare score. In "Flash" scoring the strikes and spares are similarly indicated by rapid flashing lights. Differing from "Dual Flash" the lights always stop flashing whenever the pins are struck on the first shot. The peak score in "Flash" is 9600 points.

Stern explained the 'Strikes 90" by simply s action

Stern explained the action in "Strikes 90" by simply stating that the player continues to shoot in the same frame as long as he strikes. "Due to the growing popularity of "Strikes 90' scoring we have been urged by numerous operators to con-tinue melting it available in our beau

urged by numerous operators to con-tinue making it available in our bowl-ers and shuffle alleys," Stern added. To assure the additional thrilling, ex_iting rapid play and scoring ac-tion there are fast four-reel scoring totalizers in the backbox. There is also

totalizers in the backbox. There is also simple entry at the rear into the back-box for servicing the mechanism. "Maverick" also offers additional service features, the "Easy-Normal Strike" adjustment in the backbox, and double nickel or dime play as standard equipment. Optional equip-ment includes the multiple coin $(5\phi-10\phi-25\phi)$ mechanisms. C. B. (Bill) DeSelm. advised that shipments of "Maverick" have started to roll out to Williams distributors throughout this country and in the foreign markets.

foreign markets.



ZURICH, SWITZERLAND — Sam Stern, president of Williams Elec-tronic Manufacturing Corporation, the coin-operated amusement game divi-sion of the Seeburg Corporation, addresses the assemblage during the an-nual European sales meet in this city, November 9-10. Basic theme of the annual session was Innovation-Diversification-Achievement.

An Action Association

South Carolina Coin Group Works Hard, Thinks Big, Moves Fast & Wins Friends

COLUMBIA, S.C.-Three years ago COLUMBIA, S.C.—Three years ago the music operators of this state had no collective voice, but the mushroom growth of the South Carolina Coin Operators Association, with a brace of modern programs and an aggressive, open attitude about industry prob-lems and potential has made the SCCOA one of the most exciting of coin-business groups

SCCOA one of the most exciting of coin-business groups. The SCCOA held its third annual convention in October in Columbia's township auditorium, with Mayor Les-ter Bates snipping the ribbon and Bally's president William O'Donnell as the guest speaker. They brought out a convention album and nearly all the major manufacturers displayed all the major manufacturers displayed at their exhibit. Membership jumped from 62 to 125 and the affair was con-ducted with the Southern sense of pleasure and practicality that makes for better business and pleasant memories

Barely pausing to catch its breath. an SCCOA advisory committee met to consider the need for training schools consider the need for training schools in music, games and vending. Six days later Royce A. Green, Sr., heading the committee, met with R. L. Grigsby, director of Richland Technical Educa-tion Center to discuss a pilot school. But it went further than discussion.

The pilot school begins December 6th

at the Florence-Darlington Technical Education Center. Scheduled to run on a five-days-a-week schedule for twelve a five-days-a-week schedule for twelve weeks, with four hours of classwork (available in morning or afternoon sessions), the curriculum will center around industrial relations and basic electronics for both servicemen and operators. If this prototype seminar is successful, it will become a circuit school traveling around the state school, traveling around the state.

Having shown their desire to in-crease industry efficiency by special-ized education, the SCCOA has now turned to the security of its members. They are offering a package deal of group insurance—hospital, medical and life for every member's family.

Driving harder and higher for the Driving harder and higher for the association's strength are its presi-dent, A. L. Witt, and its secretary-treasurer, Mrs. Erby H. Campbell. Witt has said, "We meet not as com-petitors, but as friends who have a mutual interest and together we strive to make our profession an honorable one. Not simply as juke box or pin game operators, but as decent, hard working citizens."

And looking back over the SCCOA's past performance record and future projects, Mrs. Campbell says, "We are just as pleased and proud as can be."

Announcing !!!







Coin Machine and Vending

Year End Review Dec. 25, 1965 Issue ×

Announce your 1966 sales program in this internationally renowned year-end holiday issue and start the year with new business

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 1965 Review of Industry Events: A comprehensive review of industry news, opinions and problems during the past 12 months.

- Third Quarterly Export Volume Report: Find out where the export sales were made (and why) in a penetrating report on a \$45 million industry business.
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Report: Bert Betti-A Power Continues To Grow Betson Gains ChiCoin Franchise For North Jersey

Recently, Cash Box reporters traveled to North Bergen, N.J., to pay a call on one of the most prominent coinmen in the East—Bert Betti of H. Betti & Sons, Eastern Novelty and Betson Enterprises. The occasion was the appoint-ment of Betson Enterprises by Chicago Coin Machine for distribution of their games line in Northern New Jersey. This move further strengthens Betti's present business complex which includes the operation and distribution of music, games and vending equipment including a huge volume of pool tables and supplies.



BERT BETT

Located on Routes 1 & 9, the Betti business complex is housed in a spa-cious, thoughtfully designed, modern building, offering shop, showroom, of-fice and parts Dept. facilities. Betti himself, while displaying a soft-

pects one million trade and home tables to be sold this year in Amer-ica, will be ready with his Imperial line of sticks and cloth in various sizes, designs and colors. At his North Bergen complex, a modern shop and a skilled team of mechanics repair and restore every type of juke box, game and vending machine on the market today. A pool table can be repaired or rebuilt from the ground up. Scores of phono-graphs, shuffle alleys, pool tables, pin games, candy and cigarette machines are renovated weekly. The number of customers is vast and the volume high. high.

Customers is vast and the volume high. Betti is successful at what he does and naturally gives long thought to the industry's public image. "So many locations are closed to the industry because of a bad image. Legislation which hurts us is another result," he declared. "It is wasteful and is keep-ing us from becoming what we could. In America alone we could be doing much more. The world market is huge but we're letting old legends and hoopla, which the newspapers leap on, stand us still. What we need is a professional public relations agency to do the job," he added. Sitting in his office, Betti gazed at



Sales Mgr. John Rafer (left) and Bert Betti survey the Fischer lineup at the expansive North Bergen, showroom.

spoken, pensive image, is immensely successful and a power in the indus-try. His 32 employees work hard, un-der pleasant conditions, utilizing mod-ern office aids and up-to-date shop equipment and enjoy liberal employee herefits benefits.

equipment and enjoy hoeral employee benefits. The growth of the Betti complex began with the founding of H. Betti & Sons in 1932 by Bert's father Hum-bert. Bert, who says his father is taking an active interest in the im-port end of the business, stated "When my father began in this bus-iness, he operated out in the open at a time when many coin machine peo-ple were more or less secretive. Some of them used to paint their windows, as though something terrible was going on. But my father would not lend his name to anything he was ashamed of, and I have followed his principle." H. Betti & Sons was and still is the music and games operating

brinciple." H. Betti & Sons was and still is the music and games operating segment. In 1935, Bert founded Betson En-terprises, an equipment distributing outlet. Some months later, he entered the billiards market as a wholesale parts and supplies dealer under the title of Eastern Novelty, Inc. With this third arm, he called on world sources for billiard supplies—the importing of slate, cue sticks, cue balls and cloth from such nations as Italy, Portugal, France and Belgium. The cues themselves have become a major sales item, and Betti, who ex-



Steady Betti customer Henry Sokolinsky of the Henry Vending Co. (Jersey operator, shown at left) pauses for the camera with Bert and ChiCoin's Gold Star shuffle and Par Golf novelty piece.

the accomplishment that surrounds him, lit his pipe and stated, "There are great changes going on now and I believe in it. I believe in change. I believe that if nothing changes in the course of a business year, some-thing's wrong. We're especially proud

to represent Chicago Dynamics. They represent a progressive and forwardlooking manufacturer of amusement and recreational equipment which recognizes, as we do, the tremendous future still ahead of us."



Sokolinsky (left) and Rafer (right) waiting to do business at Betti's perenni-ally expanding parts department.

Hear ye! Hear ye! The news is out -- And it's good news for Ohio & N. Kentucky! MONROE COIN MACHINE EXCHANGE is proud to announce their appointment as OFFICIAL DISTRIBUTORS FOR **ROCK-OLA MANUFACTURING CO.** for the entire state of Ohio and the following nine counties of Kentucky: Owen, Gallatin, Grant, Boone, Kenton, Campbell, Pendleton, Bracken & Mason. This means the finest coin-operated phonographs and cigarette machines on the market today are now available in your area. WE ALSO OFFER THE CLEANEST USED EQUIPMENT YOU CAN BUY MONROE COIN MACHINE EXCHANGE 702 BROWN STREET 2423 PAYNE AVENUE DAYTON, O. 45409 (513) 222 4005 CLEVELAND, 0. 44114 (216) 781 4600



735 Brook Stree't Louisville, Kentucky

Eastern Flashes

THE BIG ONE-It was a big one for MONY last night. The sales tax and the THE BIG ONE—It was a big one for MONY last night. The sales tax and the royalty bills—one already a crippler and the other threatening to be a crippler at the annual business meeting—the third of the day—at the Roman Room of 57th Street's Holiday Inn. We saw many familiar faces there, and some new ones. MONY's newest member is Murray Finkelstein from Marshall Vending, sponsored by Bernie Antinoff of Marshall Vending, Brooklyn. And Jerry Rosenberg came to visit and see. Familiar faces included: Carl Koren, Carl Pavesi, Mike Mulqueen, Jack Wilson, Harold Kaufman, Manny Feder, Louis Wolberg (our favorite uncle), Al 'Senator' Bodkin and Mrs. Bodkin, Otto Freedman, the redoubtable Millie McCarthy, Harold Morris, 'Whitey' Goetz, Victor Vander-leenden, Walter Conde, Richard Hohman, Teddy 'the Champ' Slidell, Isadore Kenetsky, Al Babistein, Harry Brodsky, Sam Schwartz Mannie Katz Sam Klenetsky, Al Babistein, Harry Brodsky, Sam Schwartz, Mannie Katz, Sam (Musical Moments) Morrison, Allie Goldberg, Harold Morris, Mel Kaufman, Murray Wollmann, Bob White, Milt Block, Dave Lowy, and, of course, all the officers and board members. Elected again (the boys know a good thing when they see it) to the presidency was Al Denver, along with George Holtzman as v-p, Bill Hobler as secretary, and Gil Sonin as the man who looks over the coins. Our congrats to the voted-in board: Dave Sachs, "Doc" Shapiro, Bill Goetz, Albert Arnold, Irv Fenichel, Lennie Block, and Merv Siskind. And here are three people we can't forget: dynamic Ben Chicofsky, faithful Sophie Selinger, and the hard-working attorney for MONY, Teddy Blatt. Teddy announced that the eagerly-awaited contest case on the NYC sales tax law will be formally filed within the next 10 days. Bill Kobler made some timely remarks about "knowing your Senator and Congressman," letting them hear our story (and if we don't tell them, who will? We're the best friends we've got!); Millie and Al urged ops to support Bill Cannon's MOA committee on closing the communication gap with record companies. Al also revealed MOA's alternate proposal to the dangerous royalty bill now before the legislature, praised MOA's work, and called for individual op support of MOA by joining that organization, thatlike MONY-has fought so many of our battles so well. It was an evening to remember.

KOINS WITH A K—A tired but happy **Howard Kaye** told us that the production lines at Irving Kaye Co. have doubled up to meet the flow of orders for coin and home markets. "We've got four or five strong months ahead of us besides the Christmas business—January and February are always good months—and we're working as fast as we can to get the tables out. Operators have been very valuable to us in both markets. We think we've done a good job of educating the public and convincing the operator of the superiority of our tables, so we're happy. But there's plenty of work to be done."... Standard and Poor's Corp., in a study of the vending business, says we're anything but poor. We sold \$600 million worth of goods in 1946—now we're up to \$3.5 billion and there's no signs of slowing down. S&P says that our enterprising industry has gone deeper into existing markets and found new ones besides—that's what keeps us on the move (we all know it, but it's nice to know that the good word's spreading around).

IT'S UPBEAT—It's two-beat—no, it's waltz beat—no, wait a minute, it's the big beat. Why not all three? says John Bilotta. "It's what the public wants good music," says John, fresh from a bash weekend at Zappia's in Newark, where Vince Jan and his Orchestra kept the couples swaying and Michelle & the French Canadians kept the tuff ones stomping, plus a Dixieland and rock programming on the Wurlitzer juke. John says everyone showed they had a great time by the coins they spent. "First off," we use the 'easy sell' and the music can be sweet or hot. What we're shooting for is 'upbeat' music, a combination of sweet, Dixieland and rock, so that everybody gets what he wants. Vince Jan and Michelle and the French Canadians were great, just great. And one of my PR men, Ron DeFrance—he was a top disc jockey on WACK—is available to any Wurlitzer operator who wants a top programming job. Programming makes such a difference—believe me. I've seen it work!"

KEEP IT ROLLING—Proof of what a determined and dynamic group of coinmen can do for themselves and their industry has been demonstrated by the South Carolina Coin Operators Association. Starting from scratch three years ago they've upped their membership rolls, put on three spankin' conventions, won the support of local government officials, designed a serviceman school that kicks off December 6, proposed a low-cost group insurance plan for members and pledged themselves to the betterment of their industry and their state which in the long run means high returns in profits and prestige. Shakers and movers are president A. L. Witt and sec-trez Mrs. Erby H. Campbell, to whom we tip our hats. . . . Congratulations to Marcus Kaplan, Clyde Davis, Nathan Metzger and Bill Quann on their election to the posts of president, vice president, secretary and treasurer of the Automatic Vendors Association of Virginia for 1966.

CARNIVAL!—Joe Munves off to Chicago for the four-day International Association of Amusement Parks convention (their 47th) Sunday through Wednesday, with a sampling of the Munves arcade line. "We have three booths, and I've got some surprises in store," says Joe. Included in the look-at-that's are the Ski 'N Skore and the All-Tech Sebring Raceway. "We've got something special," Joe said proudly, "after all, we're the only people that can give them 'Gay 90's' and 'Story Towns' and the Pez machine—we've got the most complete line of arcade equipment!"

AT A GLANCE—We notice a lot of new Seeburg Electra phonos on location it's an eye-catcher... Congratulations to Dale T. Fitzwater and Eino A. Kiander for their second-time winnings of NAMA's L.D. Chambers Award, and to first-timers Stephen G. Balough, Dwight C. Dickenson, Dewey Estey, W. J. Higgins, John T. Lumpp, J. A. Scherer, Larry M. Thomas and B. C. Thomson. The award is given for those vend execs who have done the most in working with state legislators—as touchy and tricky a problem as the industry has—and we add our kudos for their fine work; if we had more like them, we'd probably have fewer crippling laws.



Chicago Chatter

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Harry Jacobs has a hot promotion going out at United, Inc., and the area-wide operators are buzzing over the possibility of going on a cruise to Ber-muda—an all expense paid relaxing vacation for two at United's expense. More, according to Russ Townsend, will be revealed on this later. . . . Dusty Hohbein, sales manager of Dynaball Co., in Chicago, blanketed the State of Wisconsin this past week calling on the firm's customers and opening new accounts. During his absence Dynaball prexy Sam Berger and his wife Frances handled Dusty's desk activity. . . Among the area's operators seen roaming along Cream City's Coinrow this past week were: Martin Oberdiek, of Horican, Doug Opitz, Wisconsin Novelty Co.; Jerome "Red" Jacomet, Red's Novelty Co.; Jim Stecher, Novelty Service Co. . Joe Beck, Mitchell Novelty Co.; and Arnold Jost, Arnold's Coin Machine Service Co. . . The showrooms at S. L. London Music Co. are really buzzin' these days. Ready, willing and able to greet customers, along with Nate Victor, are Walter Koelbl, Don Emery, Walter Glish and George Faust. . . On hand at Pioneer Sales & Serv-ices to handle the visiting operators in sales are co-heads Joel Kleiman and Sam Cooper, and Bob Manthei and Dan Karolzik. Joel informs that the new Rowe-AMI Wallbox is a natural money-maker in any coin league. . . Orville Carnitz, prexy of Badger, tells us he is enjoying a landfall in collections, and that this trend should continue on thru the New Year. . . . Sam Hastings and family getting ready to be very thankful on Thanksgiving Day for a good year despite the unfortunate eye injury he suffered earlier in a baseball accident. accident.

Cash Box-December 4, 1965



the innovation that changes the coin-operated industry

New Cue Ball shown and compared to regulation billiard ball and oversized cue ball, used on other coin operated pool tables. All 16 balls now same size.

the Malley 21/4"

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NEW PLAYERS . NEW GAME INTEREST . GREATER PROFITS

After 4 years of research and actual field testing, Valley® has perfected the regulation 21/4" Magnetic Cue Ball (Patent Pending) . . . the same size and weight used for professional billiards . . . Now furnished on Valley[®] conoperated tables!

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- Magnetic Cue Ball will not become trapped as it separates itself from other balls.
- Regulation size and weight assures player more accuracy.

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Big Doings At Empire

Milner Back - Named Gen. Mgr. In Chi.; Frye To Detroit; Larger Scope For Burns



GIL KITT

CHICAGO—Gilbert Kitt, president; and Joe Robbins, vice president, Em-pire Coin Machine Exchange, jointly announced the return this past week of Bill Milner, immediately, to assume the duties of general manager of the main office and showrooms in this city.

city. Simultaneously, Jack Burns' posi-tion of director of field services for Empire Coin has been further ex-panded and enlarged to include su-pervision and responsibility of all

field personnel and branch offices and showrooms, including Detroit, Grand Rapids, Menominee, and the Hastings Distributing Company deal-ership (sub-distribution) firm in Mil-waukee, Wisconsin. Robbins explained that this person-nel and facility expansion is in direct keeping with the distributing com-pany's greatly increased business capacity, and was necessitated by the burgeoning load of work and detail over the past year or so.

over the past year or so. In another Empire Coin change, Jim Frye of the Chicago sales office was named manager of the branch office in Detroit, Michigan, effective as of December 1.

of December 1. Frye, a graduate in Business Ad-ministration in the University of Illi-nois, came to Empire Coin Machine Exchange in August of this year. Prior to that he operated his own coin machine route in Danville, Illi-nois for soveral years

Burns listed the management per-sonnel in the branch network, as fol-lows: The aforementioned Jim Frye lows: The aforementioned Jim Frye in the Detroit branch; Dick Flaherty, Grand Rapids; Bob Rondeau, Menom-inee, Michigan and the entire state of Wisconsin, except Milwaukee; and Sam Hastings, Hastings Dist. Co., in Milwaukee. Harold LaRoux is a sort of man-in-motion, covering the entire state of Michigan for Empire Coin.

California Clippings

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The Vending and Music Association of South Dakota held their quarterly meeting Sunday and Monday Nov. 14-15 at the Inn. Hotel. A general meeting was held Sunday afternoon. A beautiful smorgasbord was served Sunday evening and dancing later in the evening. Music, vending, and coin machine meetings were held Monday morning and in the afternoon a general meeting. Cocktails were served at 6 o'clock and a sit-down dinner at 7 o'clock and dancing until the wee hours. Next meeting to be held at Sioux Falls in February, no date announced yet..

Operators and wives attending the meeting were Mr. & Mrs. Ronald Manolis, Mr. & Mrs. Tony Ratchford, Huron, who by the way hosted the meeting. Mr. John Trucano, Deadwood, Mr. & Mrs. Dean Schroeder and Mr. & Mrs. Bob Lindsteom, Aberdeen, Mr. & Mrs. Earl Porter, Mr. & Mrs. Ralph Harvey, Mr. & Mrs. Ike Pierson, Mitchell, Gene Hoereth, Herreid, Mac Hasvold, Mr. & Mrs. Roy Foster, Sioux Falls, Mr. & Mrs. Herman Warn, Salem, Mr. & Mrs. Elmer Cummings, Brookings, Mr. & Mrs. Larry Radtke, Mr. & Mrs. Lloyd Morgan, Rapid City, Morris Anseew and Grace Schultze, Gary, Mr. & Mrs. Darlow Maxwell, Pierre.

Distributors attending the meeting were, Solly Rose, Lieberman Music Co., Warren Sandler, Sandler Dist. Co. Eddie Zorinsky, H. & Z. Vending Co., Omaha, Bill Fenway, Rockola Mfg., Kip Parker & Larry, Acme Music Co., Irv Gorsen, Jather, Ray Brown, Brown's Bros.



Happy Birthday This Week To:

Geo. Jenkins, Chicago, Ill. . . . John Stewart, Chicago, Ill. . . . Wm. L. Whitcomb, Jacksonville, Fla. . . Fletcher G. Fuller, Ocala, Fla. . . . Joseph R. Lassiter, Kinston, N.C. . . . Harold C. Miller, Cedar Falls, Iowa. . . . Frank Urban, Philadelphia, Pa. . . . Lawrence W. Marvin, Sacramento, California. Lester C. Rieck, Chicago, Ill. . . . Desmond C. Fortner, Pontiac, Ill. . . . John W. Kerns, Colorado Springs, Colorado. . . . Wm. H. Nyland, Chicago, Ill. . Velma Ehmann Ruffing, Columbus, Ohio. . . . James De Mare, Highland, N.Y. . . . Geo. Kelber, Highland Park, Mich. . . . Mrs. Morris (Sadie) Hankin, Atlanta, Ga.... Chas. (Jimmy) Johnson, Chicago, Ill.

Cash Box-December 4, 1965



For all of your Vending, Music and Amusement requirements contact us for fast, efficient service

Dynaball Bows 'Mottled' Balls

Dyndball bows Morried Balls SKOKIE, ILL.—Sam Berger, presi-dent of the Dynaball Company, major suppliers to the coin machine trade, announced the availability to pool table operators of "Mottled" billiard balls. The Mottled balls which are available in three different color com-binations are designed to temporarily replace a missing numbered ball until it can be supplied by the operator and should be in the possession of the location owner for that emergency. The idea, according to Berger, was originated by Jack Leonard of Ad-vance Dist. in Los Angeles.

Coin Profiteering Condemned By NAMA

CHICAGO—Profiteering from the sale of coins in bulk to retail establishments, bands and similar users drew criticism in a statement issued by the National Automatic Merchandising Association, representing the \$3.5 billion automatic vending industry

"Although the supply of coins is considerably improved over a year ago, some short-sighted businessmen might reach for a few extra dollars by selling coins at a mark-up to re-tailers or banks during the busy Christmas season," said Thomas B. Hungerford, executive director of the

association. "The vending industry has for sev-eral years taken measures to recirculate coins quickly to banks and retail stores without any charge," Hungerford said.

"While a few selfish individuals might indulge in such practices, this is strictly against the established policies of most vending firms. Or-ganizations which try to make a profit out of coin shortages definitely act against the best interests of the public," he stated.

Hungerford said that reports from the association's members across the country indicate no effect on vending firm sales as a result of coin shortages.



AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR

Wurlitzer Names Two Field Service Engineers for the Midwest & W. Coast



HICKS

NEW YORK—C. B. Ross, Wurlitzer service manager, announced today the appointment of Robert Harding and Leonard Hicks as field service engineers for the Midwest and West Coast territories.

Harding, now in training at the North Tonawanda plant, comes to Wurlitzer from Stancraft Division of Standard Packaging Corporation where he was district service manager in Wisconsin with the responsibility for vending equipment. Prior to joining Stancraft, he was employed in the service department of United, Inc., Wurlitzer distributor in Milwaukee.

Cash Box-December 4, 1965



HARDING

Bob brings to his new assignment twenty-two years experience in the servicing of coin-operated equipment. He owned and operated his own route, as well as a freelance service busi-

Leonard Hicks, until his new ap-pointment, was service manager for the Wurlitzer branch office in Los Angeles. A native of Missouri, Hicks had been with Sierra Distributing Corporation in Los Angeles, Central Dis-tributing and Midwest Distributing in Kansas City before joining Wurlitzer in 1960. From June, 1948 until March, 1954, he was manager of Pennyland in Wichita, Kansas.

Tel-A-Sign: Record \$

CHICAGO—Tel-A-Sign, Inc. announced record sales and pre-tax earnings for the first six months of its current fiscal year ending August 31, 1965. Sales for 1965 were \$4,318,000 compared with \$3,224,000 for 1964. Pre-tax earnings for 1965 were \$305,574 compared with \$215,230 in 1964 when the company still had a tax loss carried forward. After deducting full income taxes for 1965, earnings were \$157,000 as compared with \$180,186 for 1964 based upon a very limited income tax application. Tel-A-Sign also announced that since CHICAGO—Tel-A-Sign, Inc. an-

very limited income tax application. Tel-A-Sign also announced that since the sales and distribution operation of Scopitone was brought to Chicago in the middle of September, twelve new distributor/operators have been appointed including distributors for the states of Washington, Idaho, and southern Ohio, the city of St. Louis, and the first South American distribu-

Dorsey for V-Back Sales

DETROIT — V-Back Professional Shuffleboard, formed a months ago as a division of Jerry Stein's Protocision Engineering, Inc., has been busily staking out territories; last week the national sales agency, V-Back Shuffle-board Sales, announced the appoint-ment of its first regional sales coordi-nator.

ment of its first regional sales coordi-nator. He is Al Dorsey, president of Auto Bar Systems of New Jersey. Already forming an additional sales agency for distribution of the V-Back line in Metro, New York, Baltimore (Wash.), Philadelphia and New Jersey, Dor-sey's appointment came from V-Back sales marketing head William Marcus. The new agency will also coordi-nate with the V-Back Professional Shuffleboard Leagues now being formed in Lindenwald, Patterson and Newark, N. J. torship in Venezuela.

torship in Venezuela.





Vending Machine Industry's Only Newsweekly

A Canadian Conclave Sets New **Records for NAC: Theme: Public Trust**

TORONTO—The National Association of Concessionaires concluded one of its most widely attended and successits most widely attended and success-ful Canadian regional conventions on November 16 here at the Inn On The Park Hotel, following two days of sessions. Featured were many promi-nent speakers in diverse fields of the concessions industry and a sizeable trade show, consisting of fifty-two exhibitors occupying 55 booths, was in progress where many items of new food-drink equipment and products were on display. Charles L. Sweeney, NAC Canadian Regional vice president, who with J. J. Fitzgibbons, Jr., a past NAC presi-dent, acted as co-chairmen of the two-day conference, estimated that 275 persons were in attendance, which set an all time record for such events.

persons were in attendance, which set an all time record for such events. Jack O'Brien, newly elected presi-dent of NAC, unable to attend be-cause he was undergoing a physical check-up, was represented by Julian Lefkowitz, NAC second vice president, who extended the association's greetings to the delegates and read a wire from O'Brien. Leading off the program on Monday

morning was the program on monday per by Kevin Fitzgibbons, of Cronyn, Pocock & Robinson Ltd., Toronto,

Pocock & Robinson Ltd., Toronto, which contained a comprehensive re-view of the many types of insurance coverages available to concessionaires. Exhibitors who were introducing new equipment, products and services at the trade show, were called upon to describe some of their company's innovations. This ranged from new drinks to food propagation equipment drinks to food preparation equipment. Louis L. Abramson, NAC executive director, discussed the values in NAC membership. He pointed out that one of the main goals of the Association is to help concessionaires in all areas of the amusement-recreation industry achieve the greatest sales potential in their refreshment facilities by inspiring public confidence in the quality of products and services its members offer.

ABC Says Public Says New Coins Are OK

PHILADELPHIA — New silverless "sandwich" coins recently released to the public are being used in automatic vending machines with no difficulty or problems, it was reported by ABC Consolidated Corp.

The company said a spot check of eight of its regional divisions through-out the country showed "no complaints

or delays in service" since the new coins were introduced.

A company spokesman said that while some people may be hesitant the first time they use a new coin in a vending unit "they are assured right away when the coin works the same as an old one."

NAMA Honors Ten With Chambers Award

LOS ANGELES—L. D. Chambers Awards of the National Automatic Merchandising Association were pre-sented last week to ten vending ex-ecutives by J. Richard Howard, NAMA president, at the Western Conference and Exhibit annual ban-quet at the Ambassador Hotel in Los Angeles Angeles.

Angeles. Howard praised the ten executives for "their dedicated efforts in work-ing with their state legislators." The award is given for outstanding

The award is given for outstanding legislative accomplishments during the year. It is the highest honor given by the association. The Chambers Awards were first presented in 1959. The following won awards: Stephen G. Balough, United Milk Service, Inc., Seattle, Wash.; Dwight C. Dickinson, Servomation Bay Cities, Inc., Berke-

ley, Calif.; Dewey Estey, Canteen Company of Oregon, Portland, Ore.; Dale T. Fitzwater, Idaho Automatic Sales, Inc., Boise, Ida.; W. J. Higgins, Canteen Service, Inc., Seattle, Wash.; Eino A. Kiander, Coos Automatic Merchandising Co., Coos Bay, Ore.; John T. Lumpp, Automatic Retailers of America, Inc., Los Angeles, Calif.; J. A. Scherer, Oakland Cigarette Service, Inc., Oakland, Calif.; Larry M. Thomas, Servomation of Washing-ton, Inc., Seattle, Wash.; and B. C. Thomson, Kitsap Vending Inc., Brem-erton, Wash. This is the second time that Fitz-water and Kiander have been pre-

water and Kiander have been presented the award. Fitzwater first received it in 1961 and Kiander in 1963.

Chapin Rings In Seeburg Vendor School

CHICAGO-John Chapin, vice presi-CHICAGO—John Chapin, vice presi-dent of the Seeburg Corporation, and director of the Department of Field Engineering & Training, last week announced the opening factory school term for 1966 (January and Febru-ary). He further urged heads of op-erating companies to submit their applications for their personnel as far in advance as possible preceding the actual school dates to facilitate acceptance.

the actual school dates possible preceding acceptance. During the January and February school periods the curriculum will be concerned with the servicing of See-burg cold drink venders, during the 80th, 82nd and 84th school sessions. Seeburg's line of coffee venders will be the subjects of discussion and trouble shooting during the 81st, 83rd and 85th school periods. The entire two month schedule of factory service school training, as it was spelled out by Freeman E. Wood-hull, manager of the Technical Train-ing Division of the Dept. of Field En-gineering & Training, is as follows: The 80th school session (cold drink venders) commences in the factory

schoolroom at 1010 West Weed Street (as do all such service school classes) Monday morning, January 10, and concludes on Friday afternoon, Janu-

Monday morning, January 10, and concludes on Friday afternoon, Janu-ary 14. Then the 81st class (coffee venders —models MC4, W5C4D, W6HB3, and M7C5D) with a complete discussion of the mechanical and electrical on-eration with emphasis on trouble shooting techniques, starts January 17 and ends January 21. This is fol-lowed by the 82nd school period on the cold drink venders, from Monday, January 31 through Friday, Febru-ary 4. The curriculum is the same as the 80th school class. The 83rd school on coffee venders commences on Monday, February 7, and concludes Friday afternoon, February 11. Following this the 84th Seeburg factory school session, cov-ering Seeburg cold drink venders which starts February 21, and termi-nates with the usual graduation cere-monies on Friday afternoon, February 25. Finally, the 85th service school class starts Monday morning, Febru-ary 28 and concludes Friday, March 4.

Automatic Retailers Sees Institutional Markets Doubling for Vend Industry

WASHINGTON, D.C.—Contract food and refreshment services provided for educational and medical care institu-tions by professional management firms will more than double in the next five years, according to William S. Fishman, president of Automatic Retailers of America, Inc. Speaking on industry growth pat-terms at a meeting of financial lead-ers sponsored by Clark, Dodge & Co., Inc., at the Mayflower Hotel here, he said that steadily increasing govern-ment expenditures in educational and medical fields would be a major fac-tor in the growth of these markets. Besides the medical and educational markets for management service companies, Fishman said that govern-ment facilities of all types and the broad scope of business and industry also offered strong growth prospects in coming years. Fishman said. "Increasingly com-

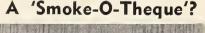
in coming years. Fishman said, "Increasingly com-

plex responsibilities, often abetted by the need to serve greatly increased numbers of people, are causing more and more administrators to turn to and more administrators to turn to outside professional organizations to relieve them of service details and enable them to concentrate upon pri-mary duties."

Increased demands for convenience services on the part of a more generally affluent population were

Virginia Vendors Asso'n Sets Its **Slate of Officers**

Slate of Officers RICHMOND, VA.—The new slate of officers for 1966 was elected by the Automatic Vendors Association of Virginia at their annual meeting held Wed. Nov. 10th. The new officers are: Marcus Kaplan of the Macke Co. for president, Clyde Davis of Old Domin-ion Tobacco for vice president, Nathan Metzger of Richmond for secretary and Bill Quann of Berlo Vending for treasurer. For the board of directors, the following members were elected: K. A. O'Connor of O'Connor Vending Machine Co., R. H. Minor of Minor's Music, C. L. Cooper of Coffeetime of Richmond, Dan Tignor of the Pal-rich-McRee Tobacco Co., Jack Bess of the Roanoke Vending Exchange, Ray Tipton, of Seven-Up Bottling, Bennie Bunnell of Lynchburg Vend-ing, J. T. Whitehurst of Southside Vendors, G. M. Haney and J. M. Dor-sey. Director ex-officio named was sey. Director ex-officio named was J. B. Whitley, Jr. of Mackey Co. Addressing the meeting were S. John Insalata of NAMA and former congressman J. Vaughan Gary.





ZURICH-Seeburg president Jack C. Gordon (right), and John Stuparitz, executive assistant to Gordon, are shown introducing the new Seeburg model 4E6 "Discotheque" cigarette vender, with Income Totalizer System (ITS) at the recent European Sales Meeting.

stressed as a major element under-lying the growth of the contract food and refreshment service industry by Fishman.

He emphasized such factors as in-creased acceptance of vending service, especially by younger groups; tech-nological progress shown in increas-ingly sophisticated combinations of vending and conventional food serv-

vending and conventional food serv-ices; movement toward shorter lunch hours, more frequent snacking and the proven value of the coffee break. Historically, Fishman pointed out, the service management industry evolved during the past decade from what had been two fairly distinct fields—vending and conventional con-tract food service. As the require-ments of the people being served called for both techniques—often at the same time, he said—there was a natural combining of the two form-erly separate arms to comprise today's enlarged industry.

erly separate arms to comprise today's enlarged industry. For the future, Fishman said he foresees diversification into other services for the companies' present markets. Housekeeping, plant mainte-nance, landscaping, plant security service, operation of campus book stores, accounting services and takehome food service were among the diversification possibilities.

Restyled Greenwald Time-Box for Coin Operated Laundries



SERIES 8100 TIMER

NEW YORK—Re-styling of its Series 8100 and 8200 time accumulators to match the latest design trends in coin-op equipment, including an ex-clusive, advanced-design coin chute and matching ultar-security money box, has been announced by H. Green-wald Co., Brooklyn. Series 8100 and 8200 time accumu-lators are now offered with the

lators are now offered with the Greenwald Comet Coin Chute and the Multi-Grip money box as standard equipment at no extra cost. The new models of these accumulators also in-clude switching facilities and mounting arrangements to meet the operating and installation requirements of coin-op car wash, as well as any other electrically-powered equipment using coin control of operating time.

Both series of accumulators are self-contained and suitable for either factory- or on-location installation. They include the same accumulator mechanism, company sources said, that is used by leading equipment manufacturers as factory-supplied meters for their automatic dryers.

Wurlitzer Op Name Strips



NORTH TONAWANDA, N.Y. new operator identification panel has been developed for insertion in the dome display area on the Model 3000 Series Phonograph.

Robert H. Bear, manager of sales, said: "In a continuing effort to aid operators, we have now incorporated another use for our seven-inch convertible display panels (there are two on each Model 3000 Phonograph). These panels are designed to show standard coin and play information, plus three miniature LP covers. By removing the horizontal plastic divider strip and miniature covers, a full seven-inch LP cover may be substituted for the coin and play informa-

"Wurlitzer is very conscious of the importance of the operator and we realize that operators in some sections of the country are required by law to post their business name in a conspicuous place on the phonograph. It is a commonly accepted fact that the design of the phonograph sometimes forces the operator to paste a calling card or some other device on the dome glass, thus detracting from the appearance of the instrument. For this reason, we have always endeavored to provide a place for this identification where it will be clearly visible and yet add to the overall eye-appeal."

"Now a back lighted operator identification strip may be placed in either of the seven-inch display panels in place of the plastic divider strip and miniature LP covers, leaving the coin and play information still clearly visible. In addition, colored acetate strips are available for placement behind the identification strip to match the seethrough color to the location personalization strip at the top center of the phonograph. Both operator identification and personalization strips are available through any authorized Wurlitzer distributor."



American Film Firms Tie Up With **Rosen for Filmotheque-Discotheque**

PHILADELPHIA — Film production companies in this country are linking themselves with the newest coin-oper-ated entertainment medium, the audiovisual phonograph.

Visual phonograph. In recent weeks, almost a dozen film production units in New York, California and in this area have en-tered into agreements to have one organization, David Rosen, Inc., han-dle the national distribution and pro-motion of the film subjects being made expressly for the Filmotheque-Discotheque. With almost 650 color courd film

With almost 650 color sound film

With almost 650 color sound film subjects produced overseas already be-ing distributed in this country by Rosen, the addition of American-pro-duced product will complete the pro-gramming for the machines. Among the film production com-panies working with Rosen is Barnard L. Sackett, who has produced full-length features films for Adelphia Pictures Corp. and whose newest pro-duction, "All Men Are Apes," is sched-uled for January release. The songs in the film have already been purchased by Frank Loescher Music Co., and the Ink Spots are among the musical art-

ists featured in his "All Men Are Apes." Sackett plans to shoot his musical films for Filmotheque-Disco-theque both here and in the Bahama Islands where he will soon start pro-duction for two "beach party" feature films films

films. Hollywood Film Associates on the West Coast, headed by J. M. Lovins, has already started film production. His first of such film subjects, "Fla-menco Au Go-Go" has already been completed and added to the Rosen catalog. Lou Kellman, whose Kellman Picture Studios here produced the first Jayne Mansfield feature, "The Burglar," has also made film commit-ments to Rosen. Other film producers include Lido Productions, of New York and Los Angeles, headed by Stanley Borden; Luke Moberly, whose Empire Picture Studios are located in Dade County, Florida.

Florida.

Rosen indicated that other film prokosen indicated that other inin pro-ducers have been meeting with him to discuss plans for production. Rosen has said that he will not enter the film production field but will keep his door open for independent producers.



American Electra & Classic

Either one is the perfect pool table for your locations. The Electra features an electrically operated drop coin mechanism (used with either a battery or available current) while The Classic features a "feather touch" cheat-proof coin mechanism.

AMERICAN SHUFFLEBOARD CO. 210 Paterson Plank Road, Union City, N. J. (201) UN 5-6633 (Los Angeles Office-1423 Southwestern Avenue)

MANUFACTURERS NEW EQUIPMENT

CURRENTLY IN PRODUCTION

Prices shown are list prices f.o.b. factory. Manufacturers have not authorized prices where no price is shown

ALL-TECH INDUSTRIES

Gold Creat 6 (46"x78") Gold Creat 7 (52"x92") Gold Creat 8 (57"x101") Gold Creat 9 (64"x114")

AMERICAN SHUFFLEBOARD CORP.

Electra "6" (6' 6-pkt. table) Electra "7" (7" 5-pkt. table) Electra "8" (8' 6-pkt. table) Classic "5" (8' 6-pkt. table) Classic "7" (7' 5-pkt. table) Limperial Shuffsboard (16' to 22'). Imperial Cushion Model (12') Bank Shot Model (8')

AUTOMATENBAU FOERSTER

Foosball Match Europa Meister Eishockey Musikbar 100 Billiard Tables Miniature

AUTOMATIC PRODUCTS CO.

CIGARETTE VENDORS Smokeshop "Starlite 450"; 18 sel., cap. 450 Smokeshop "Starlite 630"; 18 sel., cap. 530 Smokeshop "Starlite 850"; 27 sel., cap 850 CANDY VENDOR Candyshop '100' Ten Columns, 400 Capacity —Candys, Six Columns, 200 Capacity—Gum & Mint, First-In, First-Out Feature; Multi-ple Pricing, Changemaker, Optional.

АUTO-РНОТО СО.

Model 12 Studio \$3,245.00

BALLY MFG. CO.

 SALLY MFG. CO.

 Folies Bergeres Bingo (11/55)

 Trio (1P) 11/65

 1955 Bally Bowler (5/55)

 Band Wagon 4P (5/65)

 Sheba 2P (8/55)

 Border Beauty (Bingo) (2/65)

 Burdy Bronco Kiddle Horse

 Bucky Bronco Kiddle Horse

 Solfo 2P (8/55)

 Beauty Each Bingo (8/65)

 Aces High 4P (9/65)

 Discotek 2P (10/55)

 Big Chlef 4P (10/55)

BATES INDUSTRIES

Round Pool Table

T. H. BERGMAN CO.

Nat'l Sales Agents, Duncan Sales Co. Arizona Gun (Live action pellets)

CAMECA

Scopitone-Audio-Visual Machine. 35-Sel. 25 Inch screen. Nat'l Sales Agents, Scopitone, Inc., USA.

COAN MFG. CO.

CIGARETTE VENDORS Model 74-MD; 74 sel, cap. 74 Model 74-MDC; 74 sel, cap. 74 Model 94-UM; 94 sel, cap. 94 Model 94-UC; 94 sel, cap. 94 Model 116-WM; 116 sel, cap. 116 Model 116-WC; 116 sel, cap. 116 Model 116-WC; 116 Sel, cap. 110 CANDY VENDORS Model 74-APD; 74 Sel, cap. 74 Model 84-UD; 94 Sel, cap. 94 Model 116-WD; 116 Sel, cap. 116 Model 188-D, 188 Sel, cap. 188 Model 47-Pastry, 47 Sel, cap. 47

CHICAGO COIN MACHINE

Preview Bowler (9/65) Geld Star Shuffle (7/55) Big League Baseball 2P (4/65) Pop-Up 1P (10/64) Mustang Pin 2P Par Golf (9/65)

DuKANE CORP.

Ski 'n Skore Wrlte for Dlst. Information

FISCHER MFG. CO., INC.

- COIN Empress 101 (101") Empress 92 (92") Regent 91 (91") Regent 77 (77") Fleata 58 Regent 75B (77" x 45" x 31½") Regent 85B (3' x 6') Regent 91B (92" x 52" x 31½") NON COIN NON COIN NON COIN Empire VIII (4x8) Empire VIII (3½x7) Duchess VIII (4x8) Duchess VIII (3½x7) (Fiesta-Styled Models:) Crown Town & Country Town & Country Princess 58
- J. F. FRANTZ MFG. CO.

102

Little Leaguer (12/62) Double Header (12/62) Save Our Business U.S. Marshall 5¢ Gun Kicker & Catcher ABT Challenge Pistol ABT Guesser Scale ABT Rife Sport Aristo Scale

GOLD MEDAL PRODUCTS D. GOTTLIEB CO. Paradise (2P) 11/65 GREAT LAKES EQUIPMENT Elliptipool (elliptical pool table) PAUL W. IIAWKINS MFG. Rodeo Pony AUL W. HAWKEND III Rodeo Pony Mustang Pony Cart Ben Hur Chariot Twin Quarterhorse Derby Pony Jr. Leo The Llon Sam The Clown Donny Duck PVINC KAYE CO., INC. \$ 845.00 845.00 595.00 595.00 595.00 575.00 550.00 550.00 495.00 NATIONAL SHUFFLEBOARD CO. Coronet 6-pocket line 4'x8'; 4½'x9'; 52"x92"; 46"x78". NATIONAL VENDORS, INC. NATIONAL VENDORS, INC. CIGARETTE VENDORS Series 113; 13 8-column shifts, cap. 447 Upright-Series 113; 13 8-col, shifts, cap. 447 Crown series 22; 22 sel., cap. 616 Crown series 800; 20 sel., cap. 850 Consolette-Series 650; 20 sel., cap. 670 Moduline-22M; 22 sel., cap. 515 Moduline-280M; 20 sel., cap. 850 ORBIT ENGINEERING CORP. Bitchica Horscherg (4/65) Pitching Horseshoes (4/65) Tic Tac Toe (4/65) Dice Games PROTOCISION ENGINEERING, INC. V-Shape Shuffle PUTT-WELL GOLF CORP. 9-Hole Golf Game (2/55) REDD DISTRIBUTING CO. Cinch Instant Shine Vendor (Vendor and packaged Cinch product) Giepen Coffee Vendor (Natl. Agents) Vend-A-Book Comic Book Vendor ROCK-OLA MFG. CO. Mon. Mon. Model 426 160-Sel. (Grand Prix II) 45-33 RPM St-Mon. Model 429 100-Sel. (Starlet) 45-33 RPM St.-Mon. Mon. Model 403 100-Sel. Wall Phono (33 1/3 Op-tional)

Model 403 100-Sel. Wall Phono (33 1/3 Op-tional). 1528 Deluxe "Stereo Twins" Speakers 1531 "Stereo Twins Jr" Speakers 1934 Remote Volume Control Unit Model 500 150-Sel. Stereo Speaker Wallbox 3 level personal pushbutton volume control Model 501 100-Sel. Wallbox (50¢ chute) 501F 160-Sel. Wallbox (50¢ chute) 501F 160-Sel. Wallbox (50¢ chute) 501F 160-Sel. Wallbox (50¢ chute) 502 Universal Wall Box Bar Bracket 1989 Money Counter for Model 418-SA, 424, 425, 426

- 1989 Money Counter for Model 418-SA, 424, 425, 426
 Model TRLB-M-Coffee, Hot Chocolate, Soup Vendor-Batch fresh brew, modulator door and light, 600 cup capacity, coffee 4 ways, extra cream and sugar, whipped powdered chocolate, liquid sugar, liquid soup, fresh cream, with changer. Everpure filter.
 Model 3402-Coffee, Hot Chocolate, Soup and Tea-(Compact Model). Single cup, fresh brew, serves coffee and tea 4 ways.
 Model 3403-as above, without 4 way tea feature.

- Model 3403-as above, without 4 way tea feature. Model 1404-S, single cup, fresh hrew cvfiee & hot drink vendor. "Ever-Pure" water filtering system. Serves coffee 4 ways, 450 cup capacity, extra cream & sugar. Het whipped chocolate & hot soup.
- DAVID ROSEN, INC. Filmotheque-Diskotheque Phono-Voice
- ROUND O'POOL Elliptical table (48"x52").
- ROWE AC SERVICES
- OWE ACSERVICES Rowe-AMI N-200 Phono (Diplomat) 33-45 RPM St.-Mon. Convertible to 200, 160 and 100 selections. HEB-200 Hideaway, 200 Sel. Mon. HEB-200 Hideaway, 200 Sel. Mon. GFA Stepper, CFD Stepper, WQ-100 100 Sel. W B., WQ-100 100 Sel. W.B., WQ-120 120 Sel. W.B., WQ-200 200 Sel. W.B., WQ-200-1 200 Sel. W.B., Dual Price Play, 4-coin Refector.
- 4-coin Rejector. F-10436 Bar Grip, W. B. Mounting Bracket. EX-600 Cylindrical Wall Speaker.

- EX-700 Wall Speaker. L-2130 Ceiling Spkr., Choice of Grille. Types Listed: L-2135 Random Pattern, L-2136 Uniform Pattern, L-2605 Circular Flush-Mount Grille. Rivera Cigarette, 20 sel 800 pack. Celebrity Cigarette Merchandiser, 14 selec-tion, 510 pack capacity, modular line. Ambassador Cig. Vendor 285; 14 sel., cap. 510.

- tion, 510 pack capacity, modular line.
 Ambassador Cig. Vendor 285; 14 sel., cap.
 510.
 Celebrity Cig. Vendor 250; 20 sel., cap. 800.
 Celebrity Candy Merchandiser, 11 selections, 350 capacity, modular.
 77 Candy Merchandiser, 11 selections, 20 sel., cap.
 560 cap.
 Celebrity Pastry Merchandiser, 5 selection, 100 capacity, modular.
 Celebrity Hot Food Merchandiser, 7 selection, 140 capacity, modular.
 Celebrity Hot Food Merchandiser, 130 capacity, 130 selection, modular.
 Celebrity Fresh Brew Coffee Merchandiser, 11 selection, 750 cup capacity, modular.
 Celebrity Food Drink Merchandiser, 4 selection, 1000 cup capacity, crushed ice feature optional, modular.

THE SEEBURG CORP.

- PHONOGRAPHS Electra-8-speaker stereo console; 150 selec-
- FIONOGRAPHS
 Electra-S-speaker stereo console; 150 selections.
 Fleetwood-Includes features of Electra plus income totalizer and album pricing unit.
 LPC-480 & LPC-480R (Remote Control) stereo LP Console-160 Selections (Up to 480 Selections with all alhum programming). Spotlighted Album Award.
 3-way audio. Income totalizer. Personalized panel. Plays 33-1/3 and 45 RPM records intermixed, stereo or monaural. Alhum and Universal Pricing, Half Dollar. Transistorized and unitized "pull out" components. Test point front servicing Blue or tangerine speaker grilles.
 HLPC-I-Stereo LP Hideaway. 160 selections (Up to 480 selections with all alhum programming). Income Totalizer. Plays 33-1/3 and 45 RPM records intermixed. Album and universal pricing.
 SC-I-Stereo Consolette. 150 selections. Used for remote selection of any record on LP Console or Hideaway. Personalized panel. Album display panel. Album pricing. Push-button volume control. Twin stereo speakers. Remote Income Totalizer. Polished chrome or copper finish.
 EBCS-I-Extended Bass Consolette Speaker. Provides full range stereo response in conjunction with Consolette speakers.
 SC-11-Stereo Communication Consolette. Consolette serves as Intercom.
 CIM-I-Consolette Intercom Master Unit. Used with Stereo Communication Consolette.

- Used with Stereo Communication Consolette.
 Used with Stereo Communication Consolette.
 BACKGROUND MUSIC
 ICK-1—Intercommunication Consolette to Stereo Communication Consolette.
 BMS-2—Background Music System 1000 Selections.
 BMC-1—Background Music Companion Audio. Used with Background Music Companion Audio. Used with Background Music Compant (BMC-1)
 MPE-1—Electronic Memory Programmer.
 Used with the Background Music Companion Audio.
 SABMC-1) to insert special announcements and commercials into the background music Contexpond Music Compant (BMC-1) to insert special announcements and commercials into the background music Contexpround Music Companion Selections. Total of 112½ hours of music.
 SEP-1-Seeburg Encore Phonograph. 750 Selections of Foreground Music CANDY VENDORS
 W10CN1-Mechanical. 10 Selections. 220 har capacity.

- W10CN1-Mechanical. 10 Selections. 220 nar capacity. W8TIG-Mechanical 8 Selections. 152 har capacity. CIGAR VENDOR W5CR1-Mechanical. 6 Selections. 114 pack-age capacity. CIGARETTE VENDORS 4E5-Electric. 22 Selections. 825 pack capacity. W20T1-Mechanical. 20 Selections. 572 pack capacity. W14T1-Mechanical. 14 Selections. 510 pack capacity. 720
- capacity MCC-20—Mechanical. 20 Selections. 720

- W14T1-Mechanical. 14 Selections. 510 pack capacity
 GCC-20-Mechanical. 20 Selections. 720 pack capacity.
 CIGARILLO VENDOR
 W8C01-Mechanical. 8 Selections. 200 Package capacity.
 COFFEE VENDORS
 MC4-Marquee Coffee Vendor, 5, 6 or 7 Selections. Brews fresh ground coffee one cup at a time. Hot coffee, hot chocolate, hot soup and hot tea. 505 cup capacity. Income Totalizing System.
 754-Modular Coffee Vendor, 5 or 6 selections. Brews fresh ground coffee one cup at a time. Hot coffee, hot chocolate, hot soup and hot tea. 650 cup capacity. Income Totalizing System.
 754-Modular Coffee Vendor, 5 or 6 selections. Brews fresh ground coffee vendor. 5 Selections. Brews one cup at a time. Hot coffee, hot chocolate. 428 cup capacity. Income Totalizing System.
 W564D-Williamshurg Fresh Brew Coffee Vendor. 6 Selections. Soluble hot coffee, hot chocolate. 428 cup capacity. Income Totalizing System.
 W5HB1-Williamshurg Fresh Brew Coffee Vendor. 6 Selections. Soluble hot coffee, hot chocolate. 428 cup capacity. Income Totalizing System.
 W5HB1-Williamshurg Fresh Brew Coffee Vendor. 6 Selections. Soluble hot coffee, hot chocolate. 420 cup capacity.
 COLD DRINK VENDORS
 MS4-Marquee Cold Drink Vendor. 4 or 7 selections with or without crushed ice. Carbonated and non-carbonated flavors.
 7-selections with or without crushed ice. Carbonated and non-carbonated flavors.

- 7-selection model offers 2 selections of leed tea. 1,569 cup capacity. Income Totalizing System COLD CANNED DRINK VENDOR W3CVI--Williamsburg Cold Canned Drink Vendor. 3 selections. 139 can capacity. Automatic Can Opener. GENERAL MERCHANDISE VENDOR 15G1--Pick-A-Pac 15 Selections. 315 item capacity. LAUNDRY SUPPLY VENDOR W8L1--Mechanical. 8 selections. 152 item capacity.

- W&L1-Mechanical. 8 selections. 152 ltem capacity.
 MILK VENDOR MV-2-Modulra Milk Vendor. 3 selections 350 carton capacity.
 PASTRY VENDORS
 W5P1-Mechanical. 6 selections 72 package capacity.
 W5P2-Mechanical. 6 selections. 114 pack-age capacity.

SHIPMAN MFG. CO.

- CIGARETTE VENDORS Mark II: 13 or 17 columns.
- SOUTHLAND ENGINEERING, INC. Kiddie Railroad

TEE-O RESEARCH & MFG. CO.

- Thunderbird Raceways\$ 595.00 UNIQUE INDUSTRIES
- Stone Age Rock-it Armored Tank (convertible top) ... Air Force Jeep

URBAN INDUSTRIES, INC.

Movie Theaters Model AP-10 Model AD-10 Console Model AD-Panoram Model KKT-Kiddie Kartoon theater

U.S. BILLIARDS INC.

VALLEY SALES CO.

THE VENDO CORP.

5 Pkt. Series: Pro 1-78x45 Pro 2-88x51 Pro 3-93x53 Pro 4-103x58 Pro 5-114x54

Cluh Pool 55x40 75x43

 Bumper Pool®

 Model 522S/W Reg. Size

 Model 785A-78x45

 Model 875A-88x50

 Model 936A-93x53

 Model 1035-100x57

 Model
 103.0

 El
 Magnifico
 Series

 Model
 884---88x50

 Model
 934---93x58

 Model
 1014---101x57

CIGARETTE VENDORS CAIA Console; 22 sel., cap. 850 C-23; 15 sel., cap 520 429-Special; 11 sel., cap. 428 Continental "30"; 30 sel., cap. 830 Tobacco Shoppe "30"; 30 sel., cap. 830

WESTINGHOUSE ELECTRIC CO.

6-Selection CupDrink Vendor Fresh Brew Coffee Vendor Candy Vendor Cigarette Vendor

WILLIAMS MFG. CO.

Maverick Bowler (11-65) Corral Shuffle (10/55) Bowl-A-Rama (7/3) Kick A Poo (9/55) Big Chief 4P (10/55)

THE WURLITZER COMPANY

Phonographs 3000-1 200 Selection 3000-3 200 Selection with Top Tunes

Phonographs 3000-1 200 Selection 3000-3 200 Selection with Top Tunes Golden Bar 3000-4 200 Selection with Top Tunes Golden Bar and LL.P. 3000-7 200 Selection Discotheque Model with Remote Switch 3010-8 200 Selection Discotheque Model with Remote Switch 3010-3 100 Selection with Top Tunes Golden Bar 3010-4 100 Selection with Top Tunes Golden Bar and LL.P.
3010-7 100 Selection with Top Tunes Golden Bar and L.P.
Hideaway Phonographs 3017-4 200 Selection with Little L.P. 3017-7 200 Selection with Little L.P. 3017-7 200 Selection with Top Tunes and Little L.P. 3011-7 100 Selection with Top Tunes and Little L.P.
3011-4 100 Selection with Top Tunes and Little L.P.
3011-7 100 Selection with Top Tunes and Little L.P.
3011-7 100 Selection with Top Tunes and Little L.P.
3011-7 100 Selection Not Little L.P.
3011-7 100 Selection Selection-104-254-504 with Speakers, Top Tunes Golden Bar and L.P.
5220 Wall Box 200 Selection-104-254-504 with LL.P.
5225 Wall Box 100 Selection-104-254-504 with LL.P.
5255 Wall Box 100 Selection-104-254-504 with LL.P.
5010 Wall Box Ten Top Tunes-504 coin Only
59B Stepper 100 Selection for Model 3010 251B Speaker-Private-Wall Mounting 5123 Speaker-Private-Wall Mounting 5123 Speaker-Extender (Packed in Pairs)
Speaker-Directional (Packed in Pairs)

Cash Box-December 4, 1965

Bally Resumes Its Bingo Prod. With 'Folies Bergeres'



Bally FOLIES BERGERES

CHICAGO—The Bally Manufacturing Co., after a lapse of several months, has again assigned its production fa-cilities to the limited output of a bingo-style pinball game, this time named 'Folies Bergeres.' As Bally's president Bill O'Donnell explained, "The soaring demand for Bally flipper games and slot machines prevented us from fully serving the bingo market with 'Beauty Beach'," (the firm's pre-vious bingo release). "However," O'Donnell continued, "the pressure from bingo operators and continued expansion of the bingo market both in the U.S. and abroad has forced us to adjust our lines to permit a modest CHICAGO-The Bally Manufacturing in the U.S. and abroad has forced us to adjust our lines to permit a modest flow of bingo equipment to the trade." "Instead of merely continuing 'Beauty Beach' production," O'Don-nell stated, "we elected to offer an entirely new improved model, 'Folies Bergeres', which test operators pro-claim as the most glamorous bingo ever to come from the Bally plant." With the exception of the new "Paris-ian" styling of the backglass, playwith the exception of the new "Paris-ian" styling of the backglass, play-field and cabinet and other mechanical refinements in 'Folies Bergeres', all the other popular 'Beauty Beach' fea-tures such as "Triple" and "Double Score" have been retained in this new piece the Belly shick revealed.

Score" have been retained in this new piece, the Bally chief revealed. "Retained also is the scoring sim-plicity of the 20-hole board and 20-number card, which called into action a whole new corps of players when 'Border Beauty' and 'Beauty Beach' were introduced. Retained also are the 4-color zones, which replace the old fashioned lines and sections, the A, B, C Mystic Lines and the exciting 4-Star feature," the Bally president continued.

4-Star feature," the Bally president continued. "Needless to say, the old favorite Red Letter Games, Pick-A-Play But-tons and other traditional bingo fea-tures are also built into 'Folies Ber-geres' as is the combination nickel-quarter chute which is an optional al-ternative to dime only or nickel only coin equipment," O'Donnell stated. "In view of the restricted produc-tion, I sincerely hope operators will bear with us while we try to fill the pent up demand for the previous queen of the bingo class with our new improved, more beautiful 'Folies Ber-geres," he added.

Service At Shaffer



CHICAGO COIN'S

rette vendor and the 333 coin mecha-nism. During the first week in No-vember, Fenton conducted schools in all four Shaffer offices on the Rowe "SK-9" coffee vender. As a result of the success of the former schools, Shaffer has announced that his firm will hold additional schools during the weeks of Decem-ber 6th and January 10th. The schools will cover the servicing of Rowe 1020-A cold drink vender and the new Rowe first-in first-out candy vender. Rowe first-in first-out candy vender.

New Sporting Goods Mgr. Named At Dynaball

SKOKIE, ILL.—Sam Berger, presi-dent of the Dynaball Co. announced that he has appointed Sherwin Robin, formerly of Famous Keystone, as sales manager for his firm's Sporting Goods Div. Robin will be assisting the "Mr. Billiard" sales force in adding new accounts to their increasing list of customers, according to Berger.

"Robin feels that with the five new Dynaball Self Merchandisers and complete billiard accessory program he has to offer, that his new job should be very interesting and challenging," Berger advised. He has 15 years experience in the sporting goods field.

Cash Box-December 4, 1965

ing of the Rowe "Diplomat" phono-

graph. Tom Fenton, area vending

schools on the Rowe "Riviera" ciga-

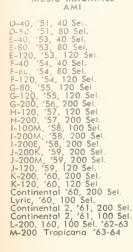
conducted

representative

service

COIN MACHINE INVENTORY LISTS-USED EQUIPMENT A Compilation of Phonographs and Amusement Machines Actively Traded On Used Coin Machine Markets-New Machines Are Listed Elsewhere in This Section

MUSIC MACHINES

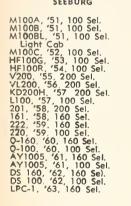


ROCK-OLA

1436, '52, Fireball, 120 Sel. 1436A, '53, Fireball, 120 Sel 1438, '54, Comet, 120 Sel. 1446, '54, HiFi, 120 Sel. 1458, '55, HiFi, 120 Sel. 1452, '55, 50 Sel. 1454, '56, 120 Sel. 1455, '57, 200 Sel.
1458, '58, 120 Sel. 1465, '58, 200 Sel.
1475, '59, 200 Sel. Tempo I 1468, '59, 120 Sel. Tempo I
1485, '60, 200 Sel. Tempa II 1478, '60, 120 Sel. Tempo II
1495, '61, 200 Sel. Regis 1488, '61, 120 Sel. Regis
1496, '62, 120 Sel, Empress
1497, '62, 200 Sel. Empress 1493, '62, 100 Sel. Princess 408, '63, 160 Sel. Rhapsody I
408, '63, 160 Sel. Rhapsody I 404, '63, 100 Sel. Capri I
418-SA '64 160-Sel. Rhapsody II
414 '64 100 Sel. Capri II

425 '64 Grand Prix 160 Sel.

SEEBURG



WURLITZER

1250, RPA	' 50,	48	Sel.,	45	or	78
1400, BPA	'51,	48	Sel.,	45	or	78
:450,	'51	48	Sel.,	45	or	78
RPA 1500,	'52,	104	Set.,	45	or	78
1500	ermix A, '5	53, 1	104 5	Sel.,	45	5 &
1600 ,	Inter	mix				
Inte	ermix				-	
1650, 1650, 1700, 1800, 2000, 2100, 2100, 2104, 2150, 2200, 2204,	, '5	4, 4	8 Sel	•		
1800.	'54, '55.	104	4 Sel 4 Sel	•		
1900,	156,	200) Sel			
2100,	157	200	J Sel D Sel	•		
2104.	157,	10	4 Sel			
2150,	'57, '58	200) Sel	•		
2204, 2250,						
2250, 2300,	· 158.	200	0 Sel	•		
2304,	150	10	4 50			
2310.	59.	10	0 Sel			
2400, 2404,	'60, '60	20	0 Sel 4 Sel			
2410	'60	10	0 Sel			
2500	· '61,	20	0 Sel			
2510	61	10	0 Sel	:		
2504 2510 2600 2610	, '62	20	0 Sel			
2700	· '63	20	0 Sel	.		
2710	. '63.	10	0 Sel			
2810 2800	Ster	en-N en-N	Anno. Anno	2	00	Sel Sel
					- •	201

PINGAMES BALLY Acapulco (5/61) Barrel-O-Fun (9/60) Borret-O-Fun '61 (4/61) Borret-O-Fun '62 (11/61) Pallerina (6/59) Beach Time (9/58) Beauty Contest (1/60) Big Show (9/56) Bongo 2P (3/64) Bounty (Bingo) (10/63) Bus Stop 2P (1/65) Can-Can (10/61) Carnival (11/57) Carnival Queen (11/58) Circus Queen (2/01) County Foir (10/59) Crossroads (1/56) Cue-Tease 2P (7/63) Cypress Gardens (6/58) Double Header (7/56) Funspot '62 (11/62) Flying Circus 2P (6/61) Grant Tour 1P (7/64) Happy Tour 1P (7/64) Happy Tour 1P (7/64) Hada-A-Ball Model) Golden Gate (6/62) Harvest 1P Pin (10/64) Hav Kide 1P Pin (10/64) Havet (12/56) Laguna Beach (3/60) Lite-A-Line (2/61) Lite-A-Line (2/61) Moonshot (3/63) Night Club (4/56) Parade (6/56) Queens (Bch., 1s.) (3/60) Roller Derby (6/60) Sea Island (2/59) Ship-Mates 4P (2/64) Shoot-A-Line (6/62) Show Time (3/57) Silver Salls (11/62) Sky Diver 1P (4/64) Stor Jet (Pin) 2P (12/63) Sun Valley (7/57) Target Roll (1/58) 3-1n-Line 4P (8/63) Touchdown (11/60) Twist (11/62) 2 in 1 2P (8/64) CHICAGO COIN

Sun Valley (8/63) Firecracker 2P (12/63) Bronco 2P (5/64) Royal Flash 2P (8/64)

GOTTLIEB GOTTLIEB Aloha 2P (11/61) Around Wid. 2P (7/59) Atlas 2P (5/59) Bank-A-Ball 1P (9/65) Big Casino 1P (7/61) Big Top 1P (1/64) Bomaroa 2P (6/64) Bowling Queen 1P (8/64) Brite Star 2P (4/58) Buckaroo 1P (6/65) Captain Kidd 2P (7/60) Contest 4P (10/58) Corril. Cafe 2P (7/57) Corral (9/61) Cover Girl 1-Plvr. (7/62) Cow-Poke 1P (5/65) Crits Cross 1P (3/58) Drag. Dolls 1P (6/60) Dodge City (4P) 7/65 Dbl. Action 2P (1/59) Egg Head 1P (12/61) Fair Lady (12/56) Faistaff 4P (11/57) Fashion Show 2P (6/62) Flapship (1/57) Flipper IP (11/60) Flipper Cowboy 1-P (10/62) Flipper Fair 1P (11/61) Flipper Cowboy 1-P (10/63) Gaucha 4P (1/63) Gigi 1P (12/63) Gondoller 2P (8/58) Hango Clown 4P (1/63) Gondoller 2P (8/58) Hango Clown 4P (11/64) Flipper Doil 1P (11/64) Flipper Doil 1P (11/64) Flipper Par (11/65) Flipper 1P (11/65) Flipper IP (11/65) Flipper IP (11/64) Flipper Comboy 1-P (10/63) Gondoller 2P (8/58) Hango Clown 4P (11/64) Hi-Diver 1P (4/59) Hil Dolly 2P (5/65) Kewple Doil 1P (10/60) Skv Line 1P (10/60) Skv Line 1P (10/60) Skv Line 1P (11/65) Hango Clown 4P (11/64) Hi-Diver 2P (8/61) Liberty Belle 4P (3/62) Ling. Ball 1P (12/59) Lite-A-Card 2P (3/60) Mademolselle 2P (11/59) Maiosettic (4/57) Maiosettic (4/57) Maiosettes 1P (8/64) Oklahoma 4P (2/611) Olvmpics 1-P (9/62) Picnic 2P (10/58) Preview 2-P (8/62) Oun of Diam. (6/59) Rack-A-Roll 1P (10/57) Straight Shooter (2759) Sunset 2-player (11/62) Sunshine 1P (10/57) Straight Shooter (2759) Sunset 2-player (11/62) Sunshine 1P (10/57) Sweet Hearts 1P (9/63) Sweet Sioux 4P (9/59)

Swing Along 2P (7/63) Texan 4P (4/60) Thoro-Bred 2PL (2/65) Tropic Isle 1P (5/62) Universe 1P (10/59) Wagon Train 1P (4/60) Whirlwind 2P (2/58) WId. Beauties 1P (2/60) World Champ 1P (8/57) World Fair 1P (5/64)

KEENEY

Old Plantation (2/61) Black Dragon El Rancho Hacienda Rainbow (6/62) Go-Cart 1P (5/63) Poker Face 2P (9/63)

MIDWAY Rodeo 2P (10/64)

WILLIAMS

Alpine Club IP (3/65) Beat The Clock (12/63) Big Deady IP (9/63) Big Deal IP (2/63) Bid Deal IP (2/63) Black Jack IP (1/60) Casino IP (10/58) Club House IP (10/59) Coguette (4/62) Crossword IP (4/59) Darts IP (6/60) Eager Beaver 2P (5/65) El Toro 2P (8/63) Fiesta 2P (12/59) Four Roses IP (12/62) Four Roses IP (12/62) Four Roses IP (12/62) Gidn. Gloves IP (1/64) Jig Saw IP (12/57) Jungie IP (9/60) Kingpin (9/62) Kingp IP (8/67) Lucky Strike IP (8/65) Mardi Gras 4P (11/62) Merry Widow 4P (10/63) Moulin Rouge IP (6/65) Music Man 4P (8/60) Nagel IP (3/60) Oh, Boy 2P (2/64) Patoka IP (10/59) Reno IP (10/59) Riverboat IP (9/64) Socer IP (3/64) Pot O Gold 2P Reno 1P (10/59) San Francisco 2P (5/64) Pot O Sold 2P Reno 1P (10/59) Steplechase IP (11/59) Son Francisco 2P (5/64) Socer IP (3/64) Soce Ship 2P (12/64) Soce Ship 2P (12/61) Staffire (1/57) Steplechase IP (11/59) Trade Winds (6/62) Turf Champ (8/58) Trade Winds (6/62) Turf Champ (8/58) Trade Winds (6/62) Turf Champ (8/58) Trade Winds (6/62) Viking 2P (10/64) Winopee 4p (10/64) Winopeing IP (2/64)

SHUFFLES-BOWLERS BALLY Shuffles

BALLY Shuffles ABC Bowler (7/55) Jumbo Bowler (9/55) King Pin Bowler (9/55) ABC Spr. Del. (9/57) All-Star Bowling (12/57) All-Star Deluxe (2/58) Lucky Shuffle (10/58) Speed Bowler (11/58) Club Bowler (11/58) Club Deluxe (5/59) Monarch Bowler (11/59) Offical Jumbo (9/60) Jumbo Deluxe (9/60)

Ball Bowlers

ABC Bowl, Lane (1/57) ABC Tournament (6/57) ABC Champion (10/57) Strike Bowler (11/57) Trophy Bowler (4/58) Lucky Alley (8/58) Pan American (6/59) Challenger (9/59) Super Shuffle (12/61) Big 7 Shuffle (12/61) Big 7 Shuffle (9/62) Super 8 (4/63) Deluxe Bally Bowler (1/64)

CHICAGO COIN Shuffles Top Brass Shuffle (4/65) Triple Strike (2/55) Arrow (2/55) Cr. Cross Torgette (1/55) Bonus Score (4/55) Hollywood (5/55) Blinker (8/55) Score-A-Line (9/55)

Used Coin Machine Market Bowling Team (10/55) Rocket Shuffle (3/58) Explorer Shuffle (6/58) ReBound Shuffle (6/58) Championship (11/58) Double Feature (12/58) Bowl Master (8/59) 4-Game Shuffle (11/59) Bull's Eye Drop Ball (12/59) 6-Game Shuffle (6/60) Triple Gold Pin (2/61) Starlite (5/62) Citation (10/62) Starlite (11/63) DeVille (8/64) Triumph (1/65)

Ball Bowlers

Bell Bowlers Super-Sonic Bowler (3/65) Bowling League (2/57) Ski Bowl 6 Plyr (11/57) Classic (7/57) TV Bowling Lg. (11/57) Lucky Strike (1/58) TV (with rollovers) Player's Choice (9/58) Twin Bowler (10/58) King Bowler (3/59) Queen Bowler (8/60) Puchess Bowler (8/60) Princess (4/61) Gold Crown (8/62) Grand Prize (3/63) Official Spare Lite (9/63) Cadillac Bwlr (1/64) Majestic Bowler (8/64) Tournament (12/64)

SHUFFLES-BOWLERS UNITED Shuffles

Clipper (5/55) Sth Inning (6/55) Capitol (6/55) Super Bonus (9/55) Deluxe model Top Notch (10/55) Regulation (11/55) 6-Star (10/57) Midget Bowling (3/58) Shooting Stars (4/58) Eagle (5/58) Atlas (8/58) Cyclone (10/58) Niagara (11/58) Dual (1/59) Zenith (6/59) Flash (6/59) 3-Way (9/59) 4-Way (12/59) Big Bonus (2/60) Surn Fire (10/60) Line-Up (1/61) 5-Way (5/61) Avalon (4/62) Silver (6/62) Shuffle Baseball (6/62) Action (7/62) Embossy (9/62) Circus Roll-Down (9/62) Lancer (11/63) Duar (8/63) Skippy (11/63) JIII-JiII (11/63) Bank Pool (11/63) Topper (2/64) Pacer (4/64) Mambo (12/64) Cheetah Shuffle (3/65) PyramId (6/65)

Ball Bowlers

Ball Bowlers Bowling Alley (11/56) Jumbo Bowling (9/57) Royal Bowler (12/57) Pixie Bowler (8/58) Duplex (11/58) Simplex (5/59) Advance (5/59) League (10/59) Handlcap (11/59) Fearmate (12/59) Fealcon (4/60) Savoy (5/60) Bowl-A-Rama (9/60) Tip Top (10/60) Dixie (1/61) Cameo 5-Star Bowling (5/61) Classic (6/61) Alamo (4/62) Sabara (7/62) Trepic Bowler (9/62) Lucky (11/62) Cypress (12/62) Sabre (2/63) Fury (8/63) Futura (12/63) Tornado (3/64) Thunder (6/64) Polaris (8/64) Galleon (3/65)

WILLIAMS Ball Bowlers

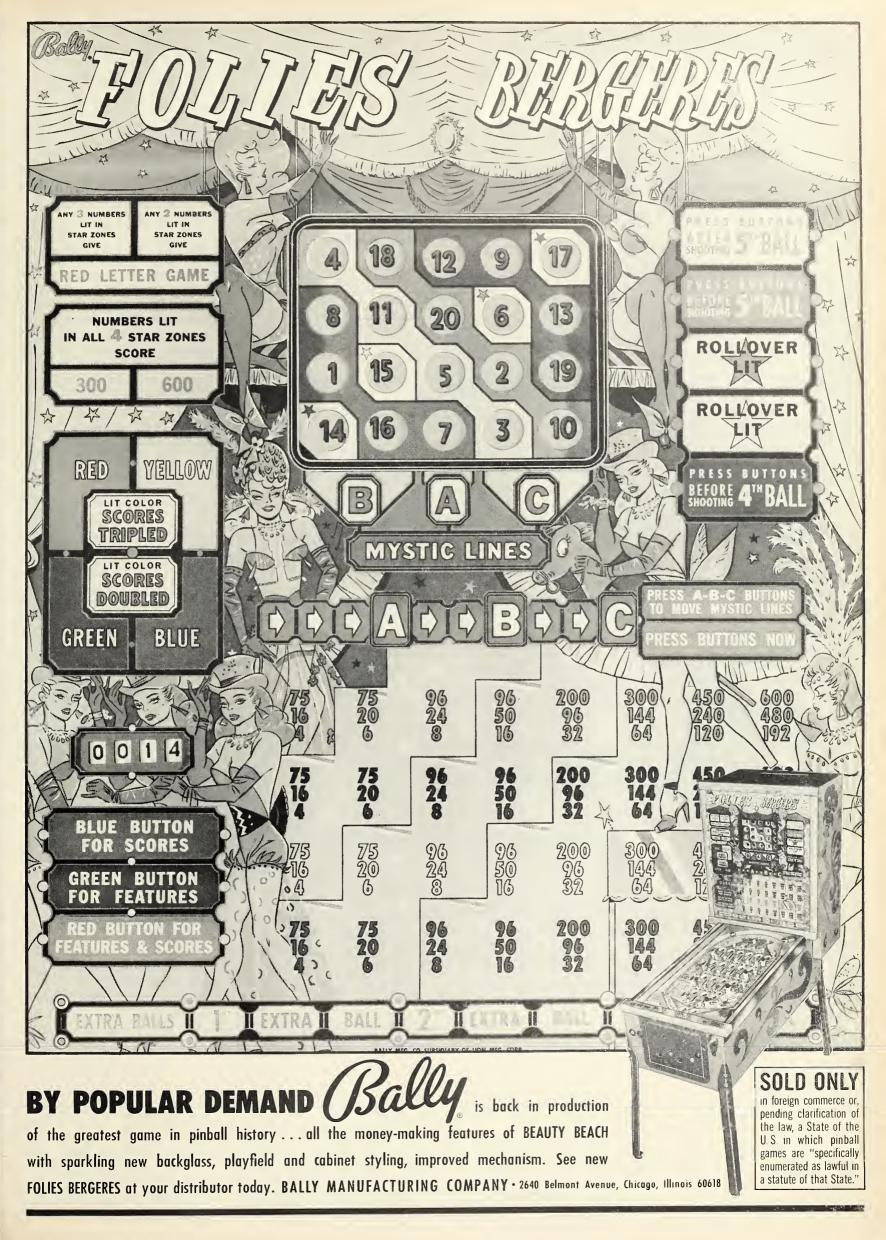
Oasis Bowler (6/65) Roll-A-Ball 6P (12/56) Matador Bowler (12/64)

UPRIGHTS AB Circus (5/56) AB County Fair (3/57) AB Circus Wagon Wheels (12/58) AB Galloping Dominos AB Circus Play Ball (4/59) AB Magic Mirror Horoscope (11/59) AB Mermaid (3/60) Aquati Prod. Squaits (11/57) B Jonboree (10/60) B Super Jumbo (1/60) C Star Rocket (5/59) GA Skeet Shoot (1/57) GA Double Shot (4/58) GA Spr. Wild Cat (12/58) GA Spr. Wild Cat (12/58) GA Super Wild Cat (12/58) GA Super Wild Cat (12/58) GA Super Wild Cat (7/59) K Spr. Big Tent (6/57) K Spa Big Tent (6/57) K Spa Big Tent (5/59) K Del. Big Tent (5/59) K Big 159) K Touchdown (9/59) K Big 159) K Touchdown (9/59) K Big Tent Criss Cross Diamond (1/60) K Red Arrow (4/60) Sweet Shownee '60 Black Dragon '60 K Twin Red Arrow (5/60) K Flashback (6/61) UPRIGHTS

ARCADE

ABT 6 Gun Rifle Range Alr Football Air Hockey Auto Photo Model 9 Amer. Shuffle Situation (5/61) B Undersea Raider B Derby Gun (2/60) B Bulls Eye Shooting Gallery (9/55) B Big Inning (5/58) B Heavy Hitter (4/59) B Ball Park (4/60) B Sharpshooter (2/61) B Golf Champ (8/58) B Bar Practice (8/59) B Skill Roll (B 3/58) B Moon Ralder (7/59) B Spook Gun (9/58) B Skill Parade (1/59) B Skill Parade (1/59) B Skill Baroade (1/59) B Skill Baroade (1/59) B Skill Derby (10/60) B Skill Score (6/60) B Skill Derby (10/60) B Skill Berby (10/60) B Del Skill Parade (4/59) B Target (10/53) C Baptoner '2/63) Novelty B Bank Ball (1/63) B Fun Phone (3/63) Capitol Midget Movies CC Baiget Baseball CC Basketball Champ CC 4-Player Derby CC Goolee CC Midget Skee Super model CC Big League (5/55) CC Twin Hockey (5/56) CC Shoot The Clown CC Shoot Shooting Gallery (1/62) CC C All-Star Baseball (1/63) CC Champion Rifie Gallery (5/55) Ex Treasure Cove Shooting Gal. (6/54) Ex Sportland Shooting Gallery (1/55) Ex Treasure Cove Shooting Gal. (6/54) Ex Sportland Shooting Gallery (5/55) Se Championship Baseball (9/55) Ge Cuarterback (10/55) Ge Championship Baseball (9/55) Ge Championship Baseball (9/55) Ge Champ

Ge Davy Crockett (10/56) Ge Circus Rifle (3/57) Ge Motorama (10/57) Ge Gypsy Grandma (5/57) Ge Gun Fair (5/58) Ge Space Age Gun (6/58) Jungle Joe Ke Air Raider Ke Sub Gun Ke Sportland DeLuxe model Ke Ranger (3/58) Ke Sportland DeLuxe model Ke Ranger (3/58) Deluxe Model (3/55) Grand Slam Baseball (2/64) Ke Leagu Leader (4/58) Ke Sportland Ke Two-Gun Fun (3/62) Mid Red Ball (5/59) Mid Joker Ball (11/59) Midway Shooting Gallery (2/60) Mid. Joker Ball (11/59) Mid. Joker Ball (11/59) Mid. Joker Ball (11/59) Mid. Joker Ball (11/59) Mid. Joker Ball (11/56) Mid. Del. Baseball (5/62) Mid. Carn. Tgt. Glry. (2/63) Mid. Carn. Tgt. Glry. (2/63) Mid. Rifle Range (6/63) Mid. Rifle Range (6/63) Mid. Rifle Range (6/63) Mid. Rifle Range (6/63) Mid. Top Hit BB (3/64) Mills Panorama Peek (11/54) Mu Atoa Bike Race (5/58) Munv. Sat. Trkr. (5/59) Mu Atomic Bomber Mu Dr. Mobile Mu Fly Saucers Mu Yoacers Mu Sy Fighter Mu Droto (Pre-War) Mu Sky Fighter Mu Droto (PeLuxe) Mu Sky Fighter Mu Droto (PeLuxe) Mu Sky Fighter Mu Drive Gloves Mu Sky Fighter Mu Drive Gloves Mu Sky Fighter Mu Drive Gloves Mu Sky Fighter Mu Drive Speedway 6/63) Southland Fast Draw '63 Southland F KIDDIE RIDES Bally Champion Horse Bally Moon Ride Pony Twins Bally Speed Boot Bally Speed Boot Bally Trivle. Trolley Bert Lane Lancer Horse Bert Lane Merry-Go-Round B.L. Miss America Boot Bert Lane Fire Engine B.L. Moon Rocket (3/61) B.L. Moon Rocket (3/61) Capitol Donald Duck Capitol Donald Duck Capitol Palomino Horse Capitol Palomino Horse Capitol Palomino Horse Capitol See Saw Chicago Coin Super Jat Chicago Round The World Trainer Deco Merry-Go-Round Deco Space Ranger Exhibit Big Broncho Exhibit Sea Skotes Exhibit Space Patrol Scientific Boat Ride Tevas Merry-Go-Round Exhibit Space Patrol Scientific Boat Ride Exhibit Rudolph The Reindeer KIDDIE RIDES



CLASSIFIED ADVERTISING SECTION

CLASSIFIED AD RATE 20 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$5.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is not enclosed with order your classified ad will be held for following issue pending receipt of your check or cash.

NOTICE-\$67 Classified Advertisers. (Outside USA add \$52 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of One Full Year, 52 consecutive weeks. You are allowed to change your Classified Ad each week if you so desire. All words over 40 will be billed at the rate of 20c per word. Please count words carefully. Be sure your Classified Ad is sent to reach New York publication office by Wednesday, 12 Noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY Send all copy to: CASH BOX, 1780 Broadway, New York 19, N.Y.

WANT

SAMPLE D.J.'S FOR PROMOTION: WE PRO-mote all types of records—Pop, R&B, Spiri-tuals, etc. Send your latest releases for Honest Evaluation. We don't promote Gar-bage. Good ar Bad, Immediate Reply As-sured. NEW ENGLAND RECORD PRO-MOTIONS, 106 NORTHAMPTON ST., BOS-TON, MASS. 02118.

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- BINGOS, MISS AMERICA, ROLLER DERBY, Circus Queen, Arcade Equipment, Rock-Ola, Seeburg and Wurlitzer 1962/1963. Bal-lerina, County Fair, Laguna Beach, Acapul-co, Cancan, Bikini, Lido, Goldengate, Silver sails, Bounty-needed by IMPORT-EXPORT MARCEL GROSCH 3 BLD. AVROY, LIEGE, BELGIUM.
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- RECORDS, 45's AND LP's. SURPLUS RE-turns, overstock, cut-outs, etc. HARRY WARRINER KNICKERBOCKER MUSIC CO. --453 McLEAN AVE., YONKERS, N.Y. (Tel. GReenleaf 6-7778).
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- USED 45 RPM RECORDS. WE PAY freight 8 top prices. KING SALES—1415 WASHING TON STREET—BOSTON, MASS.
- 45 RPM RECORDS, NEW OR USED. NO quan-tity too large or small. Highest prices paid. Write stating quantity on hand. TONY GAL-GANO DIST. CO., 4135 W. ARMITAGE CHICAGO 39, ILL. (Tel. Dickens 2-7060).
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- LATE BASEBALLS, GUNS, PANORAMS, MER-cury and American Grips. Auto Tests, Scales, Vibrators, Documatics, Mutoscope Shoot-A-Matic, Peep Machines and Crank Reels. Peppy's, Early Juke Boxes, Grandma's For-tunes, Zodl Typewriters, and Odd Animated Machines. Any Condition. ECONOMY, 579-A 10TH AVE., N.Y.C. 36, N.Y. CH 4-8628.
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- MLWAUKEE 13, WISC. WE ARE INTERESTED IN THE FOLLOWING equipment: Seeburg M100B, M100C, HF100G, HF100R, V200, VL200, KD200, 201, 161, 222, and up. All models of Wur-litzer and Rock Ola, AMI A200; 1200, J200, K200 and up. Williams & Gottlieb Flipper, uprights and all close-outs. Rush offers to HOLLAND BELGIE EUROPE SPRL, 276 AVE-NUE LOUISE, BRUSSELS 5/BELGIUM, CA-BLE ADDRESS HOBELEUROPE.

WANTED: MECHANICAL, ELECTRICAL ENGI-neer for development of amusement games. Steady job, good future with firm in metro-politan New York, New Jersey area. Send resume. BOX 750 CASH BOX, 1780 B'WAY. NEW YORK.

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- WANT—VALLEY POOLS 85x47 SIZES. TOLEDO COIN MACHINE EXCHANGE, 814 SUMMIT STREET, TOLEDO, OHIO. (Tel. CH 3-7191)
- TELEQUIZ ARE WANTED, WRITE TO THE General Automatic S.C., T.G.A. 60, rue Van Schoor, Brussels, 3, Belgium.
- Schoor, Brussels, 3, Belgium. WANT—BASEBALLS, POOL TABLES, SHUF-fleboard Scoring Units, Shuffleboards with anti-cheats, Guns, Bear Guns, Coon Hunts, Arcade Equipment, Personal Music. Write stating make, model, candition and best cash price. ST. THOMAS COIN SALES, 669 TALBOT ST., ST. THOMAS, ONTARIO, CAN-ADA. Area 519-631-9550.
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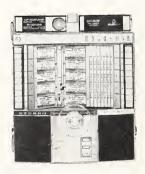
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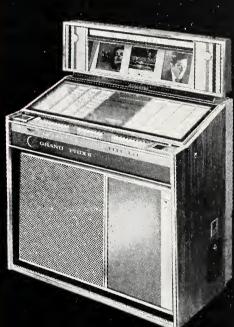
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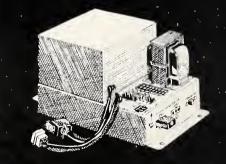
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