

Cash Box



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 10.

Man at work selling his exciting new single.



ANDY WILLIAMS

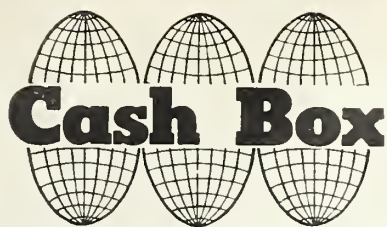
“I’LL REMEMBER YOU”

c/w “Quiet Nights of Quiet Stars (Corcovado)”⁴⁻⁴³⁴⁵⁶

on

COLUMBIA RECORDS





FOUNDED BY BILL GERSH

Cash Box

Vol. XXVII—Number 20 December 4, 1965

Cash Box

(Publication Office)
1780 Broadway
New York, N. Y. 10019

(Phone: JUdson 6-2640)
CABLE ADDRESS: CASHBOX, N. Y.

JOE ORLECK
President and Publisher
NORMAN ORLECK
Vice President
GEORGE ALBERT
Vice President

MARTY OSTROW
General Manager
MUSIC & RECORDS

FOUND MONEY

EDITORIAL

IRV LICHTMAN *Editor-in-Chief*
DICK ZIMMERMAN *Associate Editor*
MIKE MARTUCCI *Editorial Assistant*
JERRY ORLECK *Editorial Assistant*
TOM McENTEE *Editorial Assistant*
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ADVERTISING

BILL STUPER
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ED ADLUM
General Manager
COIN MACHINES & VENDING

JOEL VANCE, *Assistant*
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ART DIRECTOR—GEORGE GOLDMAN
CIRCULATION—THERESA TORTOSA, *Manager*

CHICAGO
LEE BROOKS
29 E. Madison St.,
Chicago 2, Ill.
(Phone: FInancial 6-7272)

HOLLYWOOD
HARVEY GELLER
6290 Sunset Blvd.,
Hollywood 28, Cal.
(Phone: HOLlywood 5-2129)

EUROPEAN DIRECTOR
NEVILLE MARTEN

ENGLAND

NEVILLE MARTEN
Dorris Land
9a New Bond St.
London, W1, Eng.
Tel: Hyde Park 2868

HOLLAND
PAUL ACKET
Theresiastraat 11-13
The Hague
Tel: 838500*

ITALY
MARIO PANVINI ROSATI
Viale Legioni Romane 5
Milan Tel: 4075618

FRANCE
CHRISTOPHE IZARD
24 Rue Octave Feuillet,
Paris XVI Tel: 870-9358

BELGIUM
FRANS ROMEYNS
Paul Hymanslaan, 8,
Brussels 15, Tel: 71.57.51

ARGENTINA
MIGUEL SMIRNOFF
Rafaela 3978,
Buenos Aires,
Tel: 69-1538

CANADA
JOHN MURPHY
87 North Hill St.
Port Arthur, Ontario
Tel: (807) 344 3526

SPAIN
FEDERICO HALPERN
Sagasta 23,
Apartado 4025,
Madrid
Tel: 257 0907—224 8600

GERMANY
MAL SONDOCK
Josef Raps Strasse 1
Munich, Germany
Tel: 326410

SCANDINAVIA
SVEN G. WINQUIST
Kaggeholmsvagen 48,
Stockholm-Enskede,
Sweden, Tel: 59-46 85

AUSTRALIA
RON TUDOR
8 Francis St.,
Heathmont, Victoria
Tel: 87-5677

MEXICO
ENRIQUE ORTIZ
Insurgentes Sur 1870
Mexico 20, D. F.,
Tel: 24-65-57

BRAZIL
LUIS DE M. C. GUEDES
Rua Augusta 2110,
sobre-loja, Sao Paulo,
Tel: 35-36-53

JAPAN
Adv. Mgr.:
SHOICHI KUSANO
Editorial Mgr.:
MORIHIRO NAGATA
466 Higashi-Oizumi
Neirimaku,
Tokyo

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, years-back 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 teen-adult 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 middle-of-the-road hits still have as much artistic and sentimental meaning as disks appealing to those who composed 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.

SUBSCRIPTION RATES \$15 per year anywhere in the U. S. A. Published weekly. Second class postage paid at Bristol, Conn. 06012, U.S.A.
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Cash Box TOP 100



DECEMBER 4, 1965

	11/27	11/20
1 TURN! TURN! TURN!	5	7
2 LET'S HANG ON	4	6
3 I HEAR A SYMPHONY	2	1
4 1-2-3	1	2
5 A TASTE OF HONEY	6	9
6 RESCUE ME	3	5
7 I GOT YOU	11	15
8 OVER & OVER	9	19
9 GET OFF MY CLOUD	7	3
10 I CAN NEVER GO HOME ANYMORE	18	38
11 FEVER	20	46
12 I WILL	14	16
13 SOMETHING ABOUT YOU	17	25
14 YOU'VE GOT TO HIDE YOUR LOVE AWAY	16	20
15 RUN, BABY RUN	15	17
16 HANG ON SLOOPY	22	49
17 AIN'T THAT PECULIAR	10	10
18 MAKE THE WORLD GO AWAY	24	34
19 ENGLAND SWINGS	25	35
20 A LOVER'S CONCERTO	8	4
21 MY GIRL HAS GONE	21	24
22 DON'T THINK TWICE	30	60
23 PUPPET ON A STRING	31	48
24 MAKE IT EASY ON YOURSELF	24	34
25 EVERYONE'S GONE TO THE MOON	12	12
26 LET ME BE	29	36
27 MY BABY	19	18
28 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE	28	29
29 KISS AWAY	34	43
30 I'M A MAN	35	44
31 MYSTIC EYES	38	47
32 IT'S MY LIFE	36	45
33 LET'S GET TOGETHER	43	57
34 YESTERDAY	13	8

	11/27	11/20
35 (ALL OF A SUDDEN) MY HEART SINGS	37	42
36 CRAWLING BACK	40	50
37 HOLE IN THE WALL	46	82
38 JUST A LITTLE BIT	42	52
39 SUNDAY AND ME	50	76
40 ONE HAS MY NAME	49	63
41 KEEP ON DANCING	23	13
42 HERE IT COMES AGAIN	45	55
43 EBB TIDE	63	—
44 YOU'RE THE ONE	26	11
45 RUSTY BELLS	39	30
46 SOUNDS OF SILENCE	58	84
47 RING DANG DOO	32	28
48 PRINCESS IN RAGS	61	72
49 MOTHER NATURE & FATHER TIME	60	76
50 THE LITTLE GIRL I ONCE KNEW	69	—
51 'ROUND EVERY CORNER	47	23
52 JEALOUS HEART	72	—
53 ROAD RUNNER	48	41
54 HE TOUCHED ME	56	54
55 TRY ME	66	77
56 CLEO'S BACK	53	37
57 SEE SAW	70	78
58 I FOUND A GIRL	57	39
59 YOU DON'T HAVE TO BE SO NICE	76	89
60 A TIME TO LOVE	65	67
61 FLOWERS ON THE WALL	80	92
62 OUR WORLD	77	87
63 APPLE OF MY EYE	74	—
64 SINNER MAN	68	65
65 SATIN PILLOWS	79	—
66 BUCKAROO	78	88
67 DON'T FIGHT IT	82	—
68 I REALLY LOVE YOU	75	79

	11/27	11/20
69 YOU'VE BEEN CHEATING	88	—
70 THE REVOLUTION KIND	84	—
71 THE DUCK	87	—
72 THINK	73	75
73 SHE'S JUST MY STYLE	—	—
74 HARLEM NOCTURNE	81	85
75 I WON'T LOVE YOU ANYMORE	86	—
76 THUNDERBALL	—	—
77 I'VE GOT TO BE SOMEBODY	—	—
78 I WANT TO MEET HIM	85	86
79 A SWEET WOMAN LIKE YOU	—	—
80 SPANISH EYES	100	—
81 BACK STREET	90	91
82 NO MATTER WHAT SHAPE	—	—
83 ALL OR NOTHING	89	—
84 DON'T LOOK BACK	—	—
85 LOVE BUG	99	—
86 LOOK THROUGH ANY WINDOW	92	—
87 FIVE O'CLOCK WORLD	—	—
88 EVERYBODY DO THE SLOOPY	—	—
89 CRYSTAL CHANDELIER	96	—
90 I'M SATISFIED	93	94
91 MICHAEL (THE LOVER)	—	—
92 FOR YOU	—	—
93 A WELL RESPECTED MAN	100	—
94 GOODBYE BABE	—	—
95 C. C. RIDER	95	97
96 RAINBOW '65	—	—
97 QUIET NIGHTS OF QUIET STARS	98	—
98 DO I MAKE MYSELF CLEAR	—	—
99 IT'S GOOD NEWS WEEK	—	—
100 A YOUNG GIRL	100	—
100 IF YOU GOTTA MAKE A FOOL OF SOMEBODY	—	—
100 WHAT'S COME OVER THIS WORLD	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Lover's Concerto (Saturday BMI)	20	Flowers On The Wall (Southwind BMI)	61	Let Me Be (Trousdale BMI)	26	Revolution Kind (Five West Cotillion BMI)	70
A Sweet Woman Like You (Tree BMI)	79	For You (Blackwood BMI)	92	Let's Get Together (S.F.O. BMI)	33	Ring Dang Doo (Volley-Beckie BMI)	47
A Taste Of Honey (Songfest ASCAP)	5	Get Off My Cloud (Gideon BMI)	9	Let's Hang On (Saturday, 4 Seasons BMI)	2	Road Runner (Arc BMI)	53
A Time To Love (Hill & Range BMI)	60	Goodbye Bobe (Celanon BMI)	94	Little Girl I Once Knew (See Of Tunes BMI)	50	'Round Every Corner (Duchess BMI)	51
A Well Respected Man (American Metropolitan of N.Y.)	93	Hang On Sloopy (Picturetone-Mellin BMI)	16	Look Through Any Window (Miller ASCAP)	86	Run, Baby Run (Acuff-Rose BMI)	15
A Young Girl (E. B. Marks BMI)	100	Harlem Nocturne (Shapiro-Bernstein ASCAP)	74	Love Bug (Glad BMI)	85	Rusty Bells (George Pincus ASCAP)	45
Ain't That Peculiar (Jobete BMI)	17	He Touched Me (E. H. Morris ASCAP)	54	Make It Easy On Yourself (Famous BMI)	24	Satin Pillows (Vintage BMI)	65
All Or Nothing (Big Top Web IV BMI)	83	Here It Comes Again (Miller ASCAP)	42	Make The World Go Away (Pomper BMI)	18	See Saw (East-Cotillion BMI)	57
Apple Of My Eye (Don BMI)	63	Hole In The Wall (Workout BMI)	37	May The Bird Of Paradise Fly Up Your Nose (Central Songs BMI)	28	She's Just My Style (Vivo BMI)	73
Back Street (Mylo BMI)	81	I Can Never Go Home Anymore (Trio-Tender BMI)	10	Michael (Chevis BMI)	91	Sinner Man (Solon BMI)	64
Buckaroo (Bluebook BMI)	66	I Got You (Lois-Try BMI)	7	Mother No'ure, Father Time (Bendy & Eden BMI)	49	Something About You (Jobete BMI)	13
C. C. Rider (Su-Ma BMI)	95	I Found A Girl (Trousdale BMI)	58	My Baby (Jobete BMI)	27	Sounds Of Silence (Electric BMI)	46
Cleo's Back (Jobete BMI)	56	I Hear A Symphony (Jobete BMI)	3	My Girl Has Gone (Jobete BMI)	21	Spanish Eyes (Roosevelt BMI)	80
Crawling Back (Acuff-Rose BMI)	36	I Really Love You (Blockbuster Downstairs BMI)	68	My Heart Sings (Leeds ASCAP)	35	Sunday & Me (Tallyrand BMI)	39
Crystal Chandelier (Horbot SESAC)	89	I Want To Meet Him (South Mountain BMI)	78	Mystic Eyes (Wemor BMI)	31	Think (Metric BMI)	72
Don't Fight It (East West Web IV)	67	I Will (Comorillo BMI)	12	No Matter What Shape (C/Hear BMI)	82	Thunderball (Unort BMI)	76
Don't Look Back (Jobete BMI)	84	I Won't Love You Anymore (Buffee BMI)	75	One Has My Name (Peer Int'l BMI)	40	Try Me (Lois BMI)	55
Don't Think Twice (Witmark & Sons ASCAP)	22	If You Go To Make A Fool Of Somebody (Good Songs BMI)	100	1-2-3 (Champion & Double Diamond BMI)	4	Turn! Turn! Turn! (To Everything There Is A Season) (Melody BMI)	1
Duck (Keyman, Mirwood BMI)	71	I'm A Man (Arc BMI)	30	Our World (Natson/Port ASCAP)	62	What's Come Over This World (Screen Gems, Col. BMI)	100
Ebb Tide (Robbins ASCAP)	43	I'm Satisfied (Mayto BMI)	90	Over And Over (Recordo BMI)	8	Yesterday (Macleon BMI)	34
England Swings (Tree BMI)	19	It's Good News Week (Mainstay BMI)	99	Princess In Rags (Screen Gems, Col. BMI)	48	You Don't Have To Be So Nice (Faithful, Virtue BMI)	59
Everybody Do The Sloopy (Picturetone, Web IV BMI)	88	It's My Life (Screen Gems, Col. BMI)	32	Quiet Nights Of Quiet Stars (Duchess BMI)	98	You're The One (Leeds, ASCAP)	44
Everyone's Gone To The Moon (Mainstay BMI)	25	I've Got To Be Somebody (Lowery BMI)	77	Rainbow '65 (Abo, Conrod BMI)	96	You've Been Cheating (Chi-Sound BMI)	69
Fever (Lois BMI)	11	Jealous Heart (Acuff-Rose BMI)	52	Rescue Me (Chevis BMI)	6	You've Got To Hide Your Love Away (Macleon BMI)	14
Five O'clock World (Screen Gems, Col. BMI)	87	Just A Little Bit (Tollie BMI)	38				
		Keep On Dancin' (Arc-Press BMI)	41				
		Kiss Away (Gallico BMI)	29				

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MOA Offers Juke Box Royalty Plan

CHICAGO—The Legislative Committee of the Music Operators of America (MOA), in behalf of its members, has submitted a proposal to the Judiciary Committee of the U.S. House of Representatives and Senate for resolution of the juke box royalty question in connection with the Bills for General Revision of the Copyright Law, HR 4347 and S 1006.

A summary of this proposal, submitted to the respective committees on Nov. 19, 1965 is as follows:

- (1) There would be a statutory royalty of 2% per recorded copyrighted song which would be paid by the operators of juke boxes on all records they acquire for use on such machines.
- (2) No other royalty would be imposed upon the operators under the exclusive public performance right granted the owners of musical copyright by Section 106(a) (4).
- (3) Registration by copyright own-

ers and 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. Certificates identifying operators so registered and their machines would be issued by the Copyright office.

(4) Quarterly payments, accompanied by statements of account, would be submitted by every operator or his agent to copyright owners or their agents.

(5) Infringement and remedial sanctions of the Bill would be made applicable to the nonpayment of royalties if uncorrected within 30 days after notice of default, and to willful 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, executive vice-president of Mercury Records will be the keynote speaker of the eighth annual convention of the National Association of Record Merchandisers. (NARM), which will be held at the Fontainebleau Hotel in Miami Beach, Fla., from Mar. 6 through Mar. 9, 1966. The announcement 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 business session on Mar. 7, 1966. In addition to his post as a top executive officer of Mercury, he is also a member of the Record Industry Association 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 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 membership is at its greatest strength since its inception, and convention attendance is expected to exceed former convention attendance by a great number. In addition to the general business sessions, person-to-person conferences will be held. Special programming is being planned for distributor members, who will be included 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)

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 economic arrangements with 3M regarding background music.

The 3M Company recently entered the background music field by selling playback machines and pre-recorded tapes to auto showrooms, beauty parlors 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 welcomes all profitable uses for copyrighted compositions, but it is "disturbed" over many aspects of the agreements which some music publishers have signed with 3M. It is alarmed over the patterns of the sale of these pre-recorded tapes, particularly as they concern writer's legal rights, and the granting of performing rights licenses by music publishers 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, "Hungry 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 NOONAN

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-activated label, as Columbia released product 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 releasing and promotional outlet for the

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 marketing and musical trends, coupled with his general knowledge of the industry, makes him the ideal man to 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 Columbia Records Distributors. Noonan joined Columbia on October 1, 1965, following 16½ 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.

"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 barriers. It will be a highly versatile label, one that will move ahead with the sounds of today." The first single on Date Records will be released in a few weeks.

Next Big Brazilian Sound: Is It The Jequibau?

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 a number 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.

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. Simultaneously, Bennett appointed Edward Barsky to head the budget division and a new premium sales department.

Barsky, former head of MGM Records' budget division, Metro Records, gained experience in every facet of the record business during the fourteen years as owner of his own Philadelphia distribution company.

Among the record manufacturers he represented were MGM/Verve and Liberty. Prior to joining MGM, he was associated with Living Language Records.

Decca Names Barneke Chief Recording Engineer

NEW YORK—W. L. Barneke has been appointed chief recording engineer 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 announced the promotion of Edward Remusat, a 17 year vet on the Decca engineering staff, to Barneke's assistant.

Upon completion of his engineering studies at The University of Nebraska and The University of Chicago, Barneke 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 Airways, 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 recording studios on West 57th Street.



W. L. BARNEKE

ABC-Par To Gather Distributors In Puerto Rico


NEW YORK—ABC-Paramount Records 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 concentration 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 distributors and present new product.

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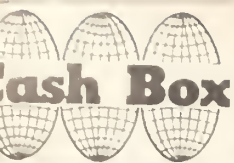
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c/w "Bye Bye, Little Girl"

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LOOKING AHEAD

Compilation, in order of strength, of up and coming records showing signs of breaking into the Cash Box Top 100. List is compiled from retail outlets.

JUST LIKE ME

(Daywin—BMI)
Paul Revere & Raiders
(Columbia 43461)

JUST ONE MORE DAY

(East Redwal—BMI)
Otis Redding (Valt 130)

CRYING TIME

(Bluebook—BMI)
Ray Charles (ABC Paramount 10739)

GO AWAY FROM MY WORLD

(Sea Lark—BMI)
Marianne Faithfull (Landon 9802)

BROOMSTICK

(Unari—BMI)
Bobby Galsboro (United Artists 952)

THE CARNIVAL IS OVER

(Chopell—ASCAP)
Seekers (Capital 5531)

YOUR GONNA' LOVE MY BABY

(Jobete—BMI)
Barbara McNair (Matown 1087)

WE CAN WORK IT OUT

(Maclen—BMI)
Beatles (Capital 5555)

THIS PRECIOUS TIME

(Trousdale—BMI)
Barry McGuire (Dunhill 4019)

JUST OUT OF REACH

(Chopell—ASCAP)
Zombies (Parrot 9797)

SHE'S WITH HER OTHER LOVE

(Ross—BMI)
Leon Hayward (Imperial 66123)

THREE BELLS

(Southern—ASCAP)
The Tokens (B T. Puppy 516)

CARELESS

(Bourne—ASCAP)
Bobby Vinton (Epic 9869)

IL SILENZIO

(Embassy—BMI)
Nini Rosso (Columbia 43363)

15 EVERYBODY LOVES A GOOD TIME

(Blockwood—BMI)
Major Lance (Okeh 7233)

16 HEARTBEAT

(Equinox—BMI)
Gloria Jones (Uptown 712)

17 HALLOWEEN MARY

(Trousdale—BMI)
P. F. Sloan (Dunhill 4016)

18 A BOY & A GIRL

(Coda—BMI)
Saunders Orchestral (Parkway 968)

19 DON'T HAVE TO SHOP AROUND

(Mokomillan—BMI)
Mad Lads (Valt 127)

20 SANDY

(Buckhorn—BMI)
Rannie & Daytonas (Mala 513)

21 NEVER HAD IT SO GOOD

(Flomar—BMI)
Ronnie Milsap (Scepter 12109)

22 EVERYTHING IS GONNA BE ALRIGHT

(Jec—BMI)
Willie Mitchell (Hi 2097)

23 MAGIC TOWN

(Screen Gems, Col.—BMI)
Jody Miller (Capitol 5541)

24 YESTERDAY MAN

(Partilo—BMI)
Chris Andrews (Atco 6385)

25 NO TIME FOR PITY

(Saturn—BMI)
Baby Washington (Sue 137)

26 PIED PIPER

(Chardon—BMI)
Changin' Times (Philips 40320)

27 A BENCH IN THE PARK

(Little Rock & Kusode—BMI)
Jive Five (United Artists 936)

28 FOLLOW YOUR HEART

(Sonavan—BMI)
Manhattans (Carnival 512)

29 PLASTIC

(Hallis—BMI)
Serenity Singers (Philips 40331)

30 ARE YOU THERE

(Blues Seas, Jack—ASCAP)
Dionne Warwick (Scepter 12122)

31 BLACK KNIGHT

(Little M. Modern—BMI)
Lawell Fulsom (Kent 431)

32 SHOULD I GIVE MY LOVE TONIGHT

(Irving—BMI)
Wooden Nickels (Omen 413)

33 TWO IS A COUPLE

(Sogituris Placid—BMI)
Ike & Tina Turner (Sue 135)

34 WE GOTTA SING

(Screen Gems, Col.—BMI)
Drifters (Atlantic 2310)

35 POOR BOY

(Dan—BMI)
O. V. Wright (Back Beat 551)

36 LOOK AT ME

(Carmel—BMI)
3 Dimensions (RCA Victor 8709)

37 AS LONG AS IT'S LOVE

(Jobete—BMI)
Jimmie Ruffin (Soul 35016)

38 YOU'RE ABSOLUTELY RIGHT

(Baby Manico—Flomar—BMI)
Apollas (Lama 2019)

39 WALK HAND IN HAND

(Republic—BMI)
Gerry & Pacemakers (Laurie 3323)

40 THESE KIND OF BLUES

(Dan—BMI)
Junior Parker (Duke 394)

41 TAKE A HEART

(Al Gallico—BMI)
Sorrows (Warner Bros. 5662)

42 OUR LOVE IS SLIPPING AWAY

(Southern—ASCAP)
Ivy League (Cameo 388)

43 THAT DARN CAT

(Wanderland—BMI)
Buddy Greco (Epic 9864)

44 SWEET SEPTEMBER

(B. F. Wood—ASCAP)
Lettermen (Capitol 5544)

45 LIES

(4 Star Sales—BMI)
Knickerbackers (Challenge 1279)

46 LOVE IS STRANGE

(Ben Ghazi—ASCAP)
Caesar & Clea (Reprise 0419)

47 THE MAN IN THE GLASS

(Gear—ASCAP)
Underbeats (Reprise 0422)

48 OUTCAST

(Sagittarius—BMI)
Eddie & Ernie (Eastern 608)

49 GEE (BUT I GIVE THE WORLD)

(Taxwin—BMI)
Anthony & Sophomores
(ABC Paramount 10737)

50 BABY YOU'RE MY EVERYTHING

(Gracolla Ent.—BMI)
Little Jerry Williams (Calla 105)

Just Released!

JIMMY SMITH

SOFTLY AS A SUMMER BREEZE

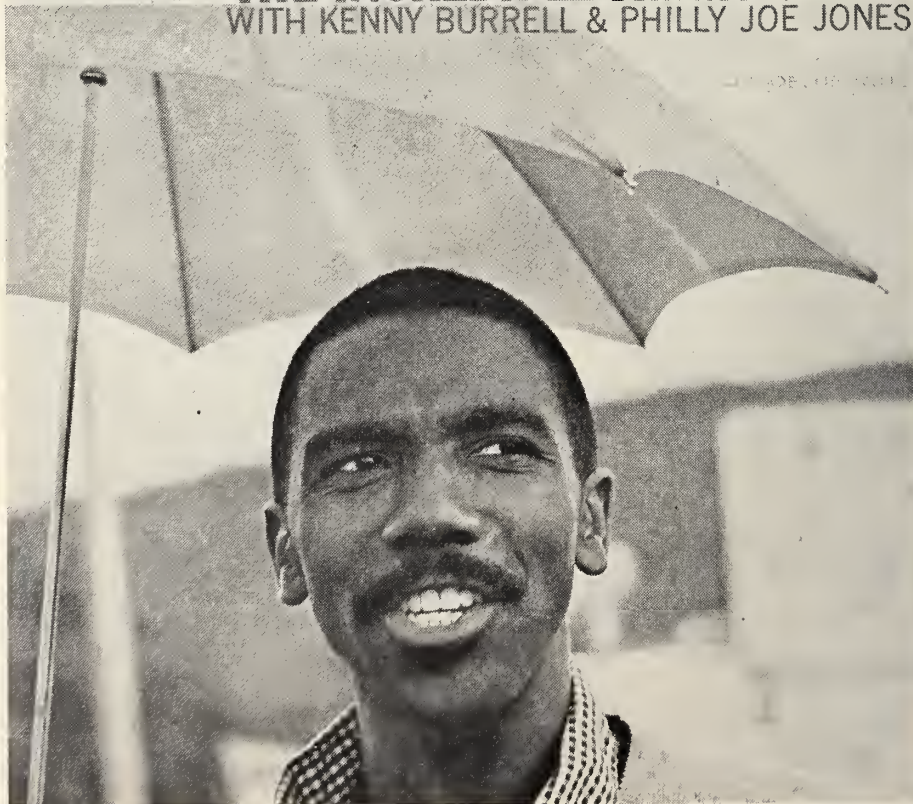
with
**Kenny Burrell,
Philly Joe Jones,**
on
BLUE NOTE

Jimmy Smith will always be an inspiration, whether he blows like a hurricane or comes on softly as a summer breeze. An album with wide appeal.

softly as a summer breeze

THE INCREDIBLE JIMMY SMITH

WITH KENNY BURRELL & PHILLY JOE JONES

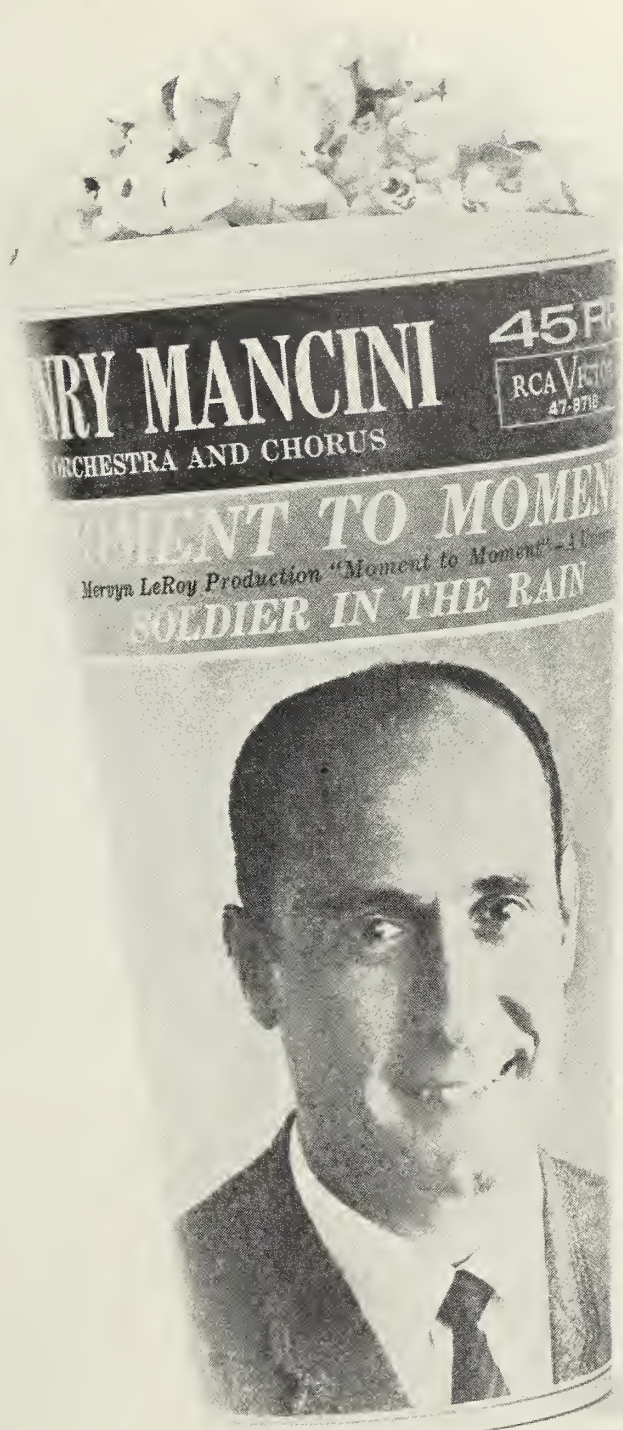


SIDE 1: THESE FOOLISH THINGS / HACKENSACK / IT COULD HAPPEN TO YOU.

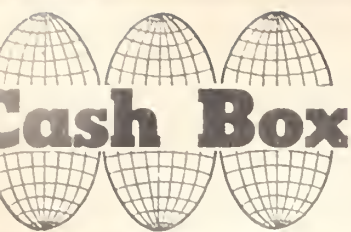
SIDE 2: SOMETIMES I'M HAPPY / SOMEONE TO WATCH OVER ME / HOME COOKIN'.

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"** &
"Soldier in the Rain" # 8718 (From Hank's album "Dear Heart and
Other Songs About Love" LPM/LSP-2990) **RCA VICTOR**
The most trusted name in sound



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

Pick of the Week

WE CAN WORK IT OUT [Macleon BMI—Lennon, McCartney]

DAY TRIPPER [Macleon BMI—Lennon, McCartney]

BEATLES (Capitol 5555)

The Fab Four should quickly trip the charts fantastic for the umpteenth 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 about 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 AGAIN (2:05)

[Viva BMI—Lewis, Leslie, Russell]

GARY LEWIS & PLAYBOYS (Liberty 55846)

Hot-on-the-heels of his recent "Everybody Loves A Clown" Top Tenser, 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 plaintive, slow-shufflin' teen-angled woeser.

(YOU GOT) THE GAMMA

GOOCHEE (2:15)

[Screen Gems-Columbia BMI—Mangiagli]

IT'S ONLY THE DOG (2:14)

[Flomar BMI—Wayne, McCracken]

KINGSMEN (Wand 1107)

The Kingsmen should make sales sparks fly with either lid of this new twin-sided entry from Wand 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.

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

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

TOYS (Dynavoice 214)

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

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

JOHNNY RIVERS (Imperial 6614)

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 threesome 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 blues-drenched ode.

YOUR PEOPLE (2:20)

[Chevis BMI—Smith, Davis, Miner]

MY BABY'S SOMETHING ELSE

(2:38) [Chevis BMI—DeMell, DeSanto]

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.

Pick of the Week

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 teen-angled rocker. The flip, "Sad Little Girl," is a plaintive, 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 power-packed 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 easy-going singing-and-recitation affair with a catchy, warm-hearted flavor. The undercut, "Twinkle Twinkle Little Me," is a tender, lyrical, medium-paced romancer with appropriate Yule overtones.

Now in Stock.

Unique in the history of the
recording industry.

John Fitzgerald Kennedy

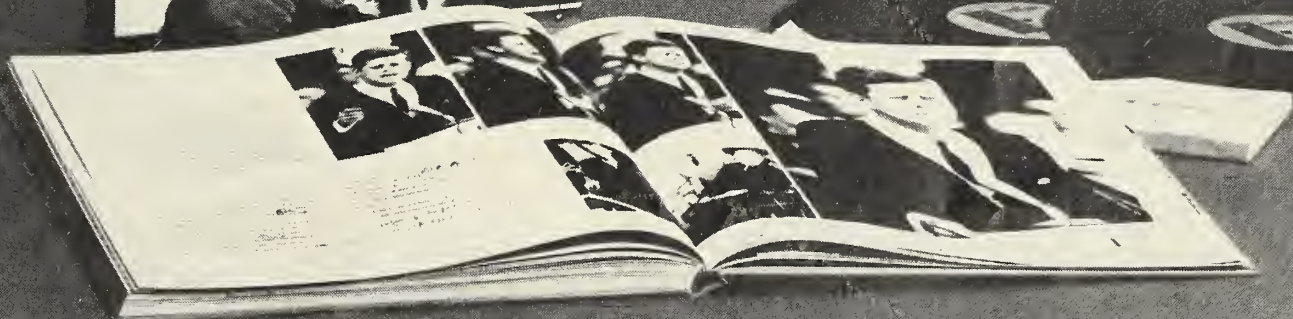
...As We Remember Him

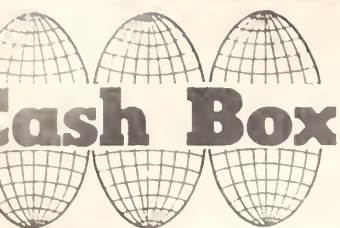
A written and spoken biography
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Recollections of those who
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letters and documents available
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Columbia Records
Legacy Collection. L2L 1017.
A deluxe 2-record album and
a magnificent 240-page book.





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 KAEMPFFERT (Decca 31873)

The vet maestro is a cinch to create plenty of sales and airplay excitement with this tip-top seasonal offering called "Jumpin' Jiminy Christmas." The side is a lyrical, easy-go-in instrumental with a delightful, warm-hearted flavor. "Holiday For Bells" is a catchy, high-spirited sans-vocal 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

NICKERBOCKERS
[Challenge 59321]

● LIES (2:40) [4-Star Sales, BMI—Randell, Charles] Swinging romping stomping hard driving tune is this group's first single fort. Tons of danceability means ads of teen-appeal. Watch this one for chart honors.

(B+) THE COMING GENERATION (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-rama, Web IV, BMI—Farrell, Berns] W 3 girl Nancy Ames goes the teen-oriented route with this melodic romancer powered by a strong solid cat. Strong voiced lark should draw tons 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.

IVIE SANDS (Blue Cat 122)

● I CAN'T LET GO [Blackwood, BMI—Gorgoni, Taylor] Ivie Sands could make it big with this saring lyrical driving romancer. Powerful dance-oriented orking and good lyric should help this one find great favor with the teens.

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

DON CRAWFORD (Valient 731)

● THE EAGLE MUST STAND (2:58) [Chips, BMI—Crawford] Potent melodic tune dedicated to the President and people of America. Timely lyrics boosting the U.S. 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 teen-appeal.

(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 potential 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.

(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.

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

CLARENCE REID (Wand 1106)

● I 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.

(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) [Lowery, 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 (Atco 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+) DANCING ANNIE (2:08) [East-Cotillion, BMI—Cropper, Taylor] Mid-tempo moaner over here.

AU GO-GO's (Jest 18)

● ALL OVER TOWN [Gentile, Quinteros] Rocking handclapping 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) [Quinto, BMI—Quinteros, Urango] Moving beat backed ballad.

VILLAGE STOMPERS (Epic 9868)

● THE BIRD OF BLEEKER STREET (2:37) [Showboat, ASCAP—Kent] The instrumental group could come back with this infectious lyrical haunting and sometimes 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.

CLIFF RICHARD (Epic 9867)

● 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.

7TH AVENUE AVIATORS

(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—Simpson, Armstead, Ashford] Funky driving 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, Fischhoff] Strong melodic romancer.

JOHNNY PRESTON (TCF 120)

● GOOD GOOD LOVIN' (2:14) [Wisto, BMI—Brown, Schubert] Romping stomping quick moving all out start to finish shouter. Lots of good danceable sound should get this one exposure aplenty.

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

THE DRUIDS (Columbia 43450)

● IT'S A DAY (2:17) [Blackwood, 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.

(B+) A MAN SHOULD NEVER CRY (2:55) [Blackwood, BMI—Connor] Pretty folk ballad.



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

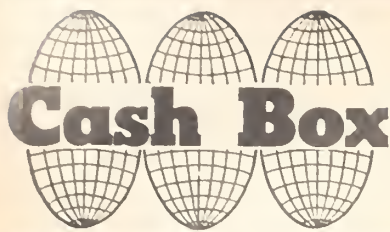
'Little Buddy'⁴⁻⁴³⁴¹⁶ by
Claude King

Still a
wild seller
on COLUMBIA
RECORDS 



CL 2415/CS 9215*

*Stereo



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, Rumbalero, BMI—Pomus, 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 romancer. 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.

SAPPHIRES (ABC Paramount 10753)

● **YOU'LL NEVER STOP ME FROM LOVING YOU** (2:28) [Ampar, Shelros, BMI—Rose, Renzetti] Husky bittersweet romancer with a strong harmony and a solid background beat. Should find lots of favor for both listening and dancing.

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

KING CURTIS (Atco 6387)

● **SPANISH HARLEM** (2:50) [Progressive, Trio, BMI—Leiber, Spector] Pretty lilting instrumental stand of the Ben E. King years back smash. Sweet arrangement and outstanding orking should help to bring this one back.

(B+) **BOSS** (2:05) [Kilynn, Cotillion, BMI—Ousley] Powerful rocking coupler.

NINO TEMPO & APRIL STEVENS (Atco 6391)

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

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

MOE, ADRIAN and the SCULPTORS (Columbia 43445)

● **LOVE TRAIN** (2:36) [Roosevelt, BMI—Guillery, Pelham] Hard driving low down shouting 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.

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 exposure.

(B+) **SOMEDAY** (2:05) [BMI—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 listeners for the young lark.

(B+) **SMOKEY JOE'S** (2:10) [Flo-Mar, Baby Monica, BMI—Simpson, Ashford, Armstead] Happy go lucky swinging ditty about a good time.

TENNESSEE ERNIE FORD (Capitol 5534)

● **THE LITTLE DRUMMER BOY** (2:51) [Mills, Int'l Korwin, ASCAP—Simeone, Onorati, Davis] The well-loved Ernie Ford delivery of hymns and spirituals could be ready for paydirt with this Christmas favorite. Soft, muted ork and choral backing builds powerfully, giving the disk wide-ranging appeal.

(B+) **SING WE NOW OF CHRISTMAS** (2:13) [Bayshore, ASCAP—Arr: Fascinato, Ford] Well-arranged reading of good tidings and joy.

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+) **THE SECRET OF CHRISTMAS** (3:45) [Feist, ASCAP—Cahn, VanHeusen] Sweet harmonic ditty.

B+ REVIEWS

THE HALOS (Congress 253)

(B+) **BABY WHAT YOU WANT ME TO DO** (2:26) [Conrad, BMI—Reed] Frenzied paced jumper.

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

DENISE REGAN (DeeGee 3005)

(B) **HOLE IN THE STOCKING** (2:20) [Bolingar, BMI—Stokes] Little ones dig this novelty outing by the youngster.

(B) **A DATE WITH SANTA CLAUS** (3:10) [Bolingar, BMI—Stokes] More of the same kiddie 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) **(PUT A NICKLE ON) D-9 (Instrumental)** (2:26) [Blockbuster-Stirlan, Dandelion, BMI—Bishop, Gamble] Same sans vocal.

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) [Palmina, Zig Zag, BMI—Huff, Barrett] Swinging mid-tempo chant.

FANATICS (Back Beat 553)

(B+) **DANCING TO THE SHOTGUN** (2:07) [Don, Tea-Shea, BMI—McNeil, Daugherty, Washington] Groovy reading of the sound of "Shotgun."

(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+) **EVERYBODY'S GOT TO HAVE SOMEBODY (To Love)** (2:09) [Treva, BMI—Barton] Free and easy country flavored ditty.

(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."

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

CARLO SOVINA (Mainstream 636)

(B) **SHINING FACES** (1:32) [E. B. Marks, BMI—Scintillanti] Thrilling jazz.

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

THE LEROY HOLMES SINGERS (United Artists 955)

(B+) **SNOWFLAKES AND SWEETHEARTS** (2:23)

[Frank, ASCAP—Wright—Forrest] Happy winter tune, that should see plenty of air-play in the up-coming season.

(B+) **HOMEWARD** (2:30) [Frank, ASCAP—Wright—Forrest] Pretty tune from show soon to open Anya.

LI'L WALLY (JAY JAY 1190)

(B+) **I LIKE YOUR GOLABKI** [Jay Jay, BMI—Jagiello] Vocalizing on this happily paced polka.

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

THE JOHN BUNCH 3 (Lane 148)

(B+) **SAINT THOMAS** [Prestige, BMI—Rollins] Swinging, calypso flavored jazz session.

(B) **FATHER TIME** [MJQ, BMI—Bunch] Medium paced jazz bit over here.

LITTLE HOOKS AND THE KINGS (Claridge 303)

(B+) **SOMETHING MONEY CAN'T BUY** (2:57) [Chicory-Degarse, BMI—Holcomb] Smooth, medium paced, rock-ballad.

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

FLAME 'N' KING (Raines 181)

(B+) **UP TIGHT** (2:29) [Fliptone, BMI—Richardson] Groovy r&b mover.

(B) **I GOT NOBODY** (2:59) [Fliptone, BMI—Richardson] Low and slow over here.

JIMMY ROSELLI (United Artists 957)

(B+) **THIS IS MY KIND OF LOVE** (2:20) [Frank, ASCAP—Wright, Forrest] Pretty melodious tune from the "Anya" mainstemmer.

(B) **NEW YORK: MY PORT OF CALL** (2:38) [United Artists, ASCAP—Sherman, Holmes] Soft pretty ballad.

B REVIEWS

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."

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

CARLO SOVINA (Mainstream 636)

(B) **SHINING FACES** (1:32) [E. B. Marks, BMI—Scintillanti] Thrilling jazz.

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

SAINTS & SINNERS (LLP 106)

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

(B) **I NEED YOUR LOVING** (2:20) [Quintet, BMI—Leiber, Stoller] Funky version of the teen oldie.

PATI PALIM (Primus 501)

(B) **WHY DID YOU** (2:35) [Pamir, BMI—Palin] Smooth styled pop ballad.

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

Christmas Best Bets

EARL GRANT (Decca 25683)

● **RUDOLPH THE RED-NOSED RAINDEER** (2:07) [St. Nicholas, ASCAP—Marks] Happy easy going reading of the Christmas classic. Good organ work and solid backing should help this one get played.

(B+) **SANTA CLAUS IS COMIN' TO TOWN** (2:35) [Feist, ASCAP—Gillespie, Coots] Easy jazz reading of this favorite.

RAY CONNIFF and the SINGERS (Columbia 43448)

● **THE REAL MEANING OF CHRISTMAS** (2:07) [Governor, BMI—Conniff] Smooth full bodied stand of a tune telling the story behind the obvious. Pretty arrangement should find favor with Yuletide listeners.

(B+) **GO TELL IT ON THE MOUNTAIN** (1:57) [Governor, BMI] Light reading of the ever-green.

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RECORDS



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 Time—Brook Benton—RCA 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 Me—Paul Revere & Raiders—Columbia			31%
30%	Princess In Rags—Gene Pitney—Musicor			90%
29%	I Can't Go On—Charlie Rich—Smash			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—Kellmac			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 Sloop—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%

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



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

NEW YORK—MGM Records is launching its new "Sound of History" series with a highlight LP of last week's ABC-TV special, "Visit to Washington with Mrs. Lyndon B. Johnson—On Behalf of a More Beautiful America." Narration by the First Lady and musical 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 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 Cherbourg," 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."

BIOS FOR DEEJAYS

Vogues



The Vogues, who are currently riding the charts with their Co&Ce outing 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 happen 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 "Hullabaloo."

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**RECORD
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gle)" is taking off faster than any record in the company's recent history. . . . Audio Fidelity president Herman Gimbel announced the release of "Mr. Kiss Kiss Bang Bang" from the latest James Bond thriller "Thunderball." 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

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, Jimmy Rushing, the Haymes Boys, Jo Stafford, Kenny Sargant, Ziggy, Buddy, 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 of the Flamingo Hotel, where she will spend



JACKIE DE SHANNON



BITTER END SINGERS



NORMA JEAN ENGSTROM

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 Everybody'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 Francisco's Hungry i and Houston's Tideland to promote his "A Young Girl" effort on London.

HOLLYWOOD:

We are one of the faceless pubescent hundreds standing near the bandstand at the Astor Roof. Cornering him between sets while our prom dates, hair like silk softly curling, petition for his autograph. We are one of the swaddling thousands lining up around the Paramount Shrine. Hands in pockets, jingling the quarters we are saving for his opening at the Riobamba. We are one of the tender millions seasoning along with that self assured lost little boy who is Francis Albert Sinatra. . . . It is another time. The interlude between a great depression and a great war. It is a different world. When we are both young. . . . It is the age of Henry Wallace and the Brown Bomber, "I'll Never Smile Again" and "Oh Look At Me Now," the cactus needle and four inch lapel, "Polka Dots and Moonbeams" and "The One I Love Belongs To Somebody Else." And most assuredly it is the age of the two cent stamp and "Swing and Sweat with Charlie Barnett." . . . Norma Jean Engstrom is not yet Peggy Lee. But Baby Yvonne Marie Jasmine is already Connie Haines. Petula Sally Owen Clark is at a private school in Epsen, England and Connie Francis is in her playpen in New York, U.S.A. . . . It is Wednesday and we will travel by trolley, train and on foot to 42nd and 7th to await the new issue of Downbeat. We will memorize and devour it on the ride home. It is Thursday and Basie is at the Blackhawk in Chicago. The blue network will have a full hour remote at midnight. Downbeat informs that Bix is dead and Jelly Roll is dying. Jazz is the seed and the big band its flower. Artie Shaw with Helen Forrest, Tony Pastor and Cliff Leeman is alive at

pling Rhythms and the Dawn Patrol. . . . In a year or two or three he will be the Sultan of Swoon. He will also be the Boudoir Singer, the Larynx, the Lean Lark and Frankie You-Know-Who. In another seven he will be standing in Madison Square Garden tossing away his prepared speech and pleading for a just cause already lost. A national institution and a world phenomenon, there will be theories on how he reached the stars. As many as there are star gazers. In nine years he will be rated among the top twelve drawing cards in motion pictures. Confounding the critics who said he wouldn't last. The legends will grow. And two and a half decades after he will still be the heavyweigh champ. This vocally articulate kid with the twenty-six inch waistline will be proficiently flailing away, seldom missing his target. At an age when most of us are mere shadows of our pristine selves. He will still be the guy with the golden voice. It is 1940 no longer. The very good year for city girls and soft summer nights. It is almost after the fall. The hair thinning arthritic days when rains tumble from eaves onto dichondra lawns. When we sit in our stereos nads reacing high for a Bluebird Waltzing with the ghosts of frail young ballerinas, hair like silk softly curling. Juvinescenty zeroing our turntables to seventy-eight. And listening to the echos of the Pipers tunes.

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 Cheating." While on Dunhill he has Barry McGuire's latest, "This Precious Time," plus "Il Mondo" by Fontana. He also infos that Tony Motola's "Mexico/U.S.A." LP is starting to take off. The "Hum Dinger" ponderable 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 Mathis. Latter item is the flip side of songster's "On A Clear Day You Can See Forever."

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What Child Is This? / Silver Bells / The Christmas Song (Chestnuts Roast on a Log) / Santa Claus Is Comin' to Town
Deck the Halls / Good King Wenceslas / We Wish You a Merry Christmas / Ave Maria / Rudolph, the Red-Nosed Reindeer
Oh Little Town of Bethlehem / It Came Upon a Midnight Clear / O Holy Night / Silent Night / Hark! the Herald Angels Sing
Joy to the World / O Come, All Ye Faithful (Adeste Fideles) / We Three Kings of Orient Are / The First Noel



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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 company.

NEW YORK — Arranger-conductor-composer 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 arranger-conductor 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 Volcano 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 Volcano Records, formerly an affiliate of Golden World. In addition, he has formed a BMI-cleared publishing firm, Polaris Music.

Artists within the Volcano 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 Volcano would retain its current distrib network. He will also complete an exec line-up for the label shortly. Address 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."



SURE SHOTS

The Cash Box "Sure Shots" highlight records which reports from retail dealers throughout the nation indicate are already beginning to sell quantity or else give every indication of doing so.

- SHE'S JUST MY STYLE**
GARY LEWIS Liberty 55846
- THUNDERBALL**
TOM JONES Parrot 9801
- I'VE GOT TO BE SOMEBODY**
BILLY JOE ROYAL Columbia 43465
- A SWEET WOMAN LIKE YOU**
JOE TEX Dial 4022
- SPANISH EYES**
AL MARTINO Capital 5542
- NO MATTER WHAT SHAPE**
T-BONES Liberty 55836
- DON'T LOOK BACK**
TEMPTATIONS GORDY 7047
- LOVE BUG**
JACK JONES Kapp 722
- FIVE O'CLOCK WORLD**
VOGUES Co & Ce 232
- EVERYBODY DO THE SLOOPY**
JOHNNY THUNDER Diamond 192

 * Anyone who doesn't appreciate a Sinatra would throw stones at *
 * a Rembrandt. *
 * Ernie Freeman *
 * See page 41 *



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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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- "EVERLASTING SONGS FOR EVERLASTING LOVERS" LP-2007
- "INTIMATELY YOURS ARTHUR PRYSOCK" LP-2008
- "A DOUBLE HEADER WITH ARTHUR PRYSOCK" LP-2009

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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, production 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 production 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.

Ritchie Adams, also newly recorded, 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 formerly known as the Angels, have been signed by Congress and Maheu has already cut them in "Baby, What

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 Tommy 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 manager, Lincoln Chase.

The activity marks a more aggressive 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 continue to move in many directions to acquire worthy products that can sell. Our doors are always open to anyone with a good song, talent, master or even just a good idea.

Kaempfert To Pen Flick Score

NEW YORK—Bert Kaempfert, Germany's composer-arranger-conductor has been lured to Hollywood by Universal Pictures to compose and conduct an original musical score for "A Man Could Get Killed," starring James Garner, Melina Mercouri, Sandra Dee and Tony Franciosa.

Producer Robert Arthur held preliminary discussions with Kaempfert while the Technicolor picture was being 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.

Although he has attained worldwide 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 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 Morning," 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 promotional campaign.

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.

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 promo tour throughout the U.S. Sims left recently for the mid-west and south where he will visit his distributors concerning promotion and sales.

Record Tape Recorder Sales Predicted For '65

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

Predicting industry sales "well in excess of four million units, not including auto tape systems," Wybo Semmelink, assistant vice president of the firm and manager of its Nor-elco High Fidelity products department, also forecast a notable gain in dollar volume in 1966 due to an expected increase in consumer purchases of quality, higher-priced recorders.

He pointed out that although there are no official industry-wide figures available on tape recorder sales, estimates 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. "Introduction of a wide variety of moderate-priced, easy-to-operate, quality recorders by marketers during 1965 has sparked the interest of the 'average' American consumer. This factor, coupled with the current 'trading up' tendency, will be responsible for a significant dollar volume increase in tape recorder sales in 1966. Consumers 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 stressing simplicity of operation.

Universal I Label Bows In New York

NEW YORK—A new label has been formed here called Universal I. The firm kicked off with two new releases: "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. Universal I, which is headed by Phil Vitale, is located at 220 West 42nd St.

 "I know of no artist in our business whose talents encompass such wide and diverse fields as Frank Sinatra. Singer, actor, master of ceremonies, compere, director, writer—whatever you want—this fella has it, and he's colorful too. I congratulate him on his 25th year—probably his most successful year in our industry."

 Bing Crosby
 See page 41

BEST BEATLE TUNES IN 18TH CENTURY SETTINGS



THE BAROQUE BEATLES BOOK
 The Beatles' Greatest Hits, 1963-1966
 11. The Beatles, 1963-1966
 12. The Beatles, 1963-1966
 13. The Beatles, 1963-1966
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 50. The Beatles, 1963-1966

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 NASHVILLE, TENN. 37207

Cash Box TOP 50 IN R&B LOCATIONS

- 1 I GOT YOU
James Brown (King 6015)
- 2 RESCUE ME
Fontella Bass (Checker 1120)
- 3 I HEAR A SYMPHONY
Supremes (Motown 1083)
- 4 HOLE IN THE WALL
Packers (Pure Soul 1107)
- 5 SEE 5AW
Don Covay (Atlantic 2301)
- 6 AIN'T THAT PECULIAR
Marvin Gaye (Tamla 54122)
- 7 SOMETHING ABOUT YOU
Four Tops (Motown 1084)
- 8 DO I MAKE MYSELF CLEAR
Etta James & Sugar Pie De Santo (Cadet 5519)
- 9 C. C. RIDER
Bobby Powell (White 714)
- 10 MY BABY
Temptations (Gordy 7047)
- 11 DON'T FIGHT IT
Wilson Pickett (Atlantic 3206)
- 12 JUST A LITTLE BIT
Roy Head (Scepter 12116)
- 13 HANG ON SLOOPY
Ramsey Lewis Trio (Cadet 5522)
- 14 ONLY LOVE
Solomon Burke (Atlantic 2308)
- 15 DON'T HAVE TO SHOP AROUND
Mad Lads (Volt 127)
- 16 A TIME TO LOVE ME
Lou Johnson (Amy 101)
- 17 I REALLY LOVE YOU
Dee Dee Sharp (Cameo 375)
- 18 THE DUCK
Jackie Lee (Mirwood 5502)
- 19 A LOVER'S CONCERTO
Toys (Dynovoice 209)
- 20 EDD TIDE
Righteous Bros. (Philles 130)
- 21 BACK STREET
Edwin Starr (Ric Tic 107)
- 22 I WANT TO MEET HIM
Rovallettes (MGM 13405)
- 23 MOTHER NATURE & FATHER TIME 2
Brook Benton (RCA Victor 8693)
- 24 I DON'T KNOW WHAT YOU'VE GOT
Little Richard (Vee Jay 698)
- 25 MY GIRL HAS GONE
Miracles (Tamla 54123)
- 26 THE NEW BREED
Jimmy Holiday (Diplomacy 20)
- 27 TWO IS A COUPLE
Ike & Tina Turner (Sue 135)
- 28 BLACK KNIGHT
Lou Folsen (Kent 431)
- 29 RAINBOW '65
Gene Chandler (Constellation 158)
- 30 CLEO'S BACK
Jr. Walker & All Stars (Soul 35013)
- 31 TREAT HER RIGHT
Roy Head (Back Beat 546)
- 32 YOU'VE BEEN CHEATING
Impressions (ABC Paramount 10750)
- 33 A SWEET WOMAN LIKE YOU
Joe Tex (Dial 4022)
- 34 APPLE OF EYE
Roy Head (Back Beat 555)
- 35 JUST ONE MORE DAY
Otis Redding (Volt 130)
- 36 HEARTBEAT
Gloria Jones (Uptown 712)
- 37 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
Maxine Brown (Wand 1104)
- 38 NO TIME FOR PITY
Baby Washington (Sue 137)
- 39 BABY YOU'RE MY EVERYTHING
Little Jerry Williams (Calla 105)
- 40 THESE KIND OF BLUES
Junior Parker (Duke)
- 41 ALL OR NOTHING
Patty La Bell & Bluebells (Atlantic 2311)
- 42 ARE YOU THERE
Dionne Warwick (Scepter 12122)
- 43 MAKE ME YOUR BABY
Barbara Lewis (Atlantic 2300)
- 44 CRYING TIME
Ray Charles (ABC Paramount 10739)
- 45 I BELIEVE I'LL LOVE ON
Jackie Wilson (Brunswick 55283)
- 46 LET'S MOVE AND GROOVE
Johnny Nash (Joda 102)
- 47 THINK
Jimmy McCracklin (Imperial 66129)
- 48 I'LL KEEP ON TRYING
Walter Jackson (Okeh 7229)
- 49 POOR BOY
O. V. Wright (Back Beat 551)
- 50 I KNOW IT'S ALRIGHT
Sam Hawkins (Blue Cat 1211)

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THE HOMBRE WHO
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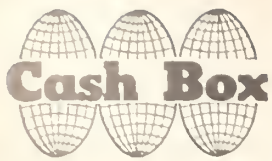
ONLY THE LONELY

HICKORY 1357

Hickory

RECORDS, INC.
2510 Franklin Road
Nashville, Tennessee 37204

HOME OF THE NASHVILLE SOUND



PLATTER SPINNER PATTERN

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 director, has reported that the station has already received more than 75,000 stamps. Wonder who's going to be the lucky one who pastes them in the books?

We live in a fast-paced, creative, highly competitive world, where a person must have that something extra 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 qualifications. Instead of sending the standard letter and resume, he prepared a brochure, complete with art, covering his personal and business biographical data including the listing 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 method 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 WJLL-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 Tuscarora Nation. Sharp presented the gifts to Richmond's Mayor, Morrill W. Crowe, with the compliments of the administration and people of Niagara 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.

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 decided 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 special letter-writing projects to help swell the total. The 230 pounds of mail were air expressed from Cleveland and were distributed at the discretion 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 donated an additional \$100 to Santa Claus Anonymous, to provide gifts for needy children. After receiving hundreds of entries, the station's staff chose a card submitted by Nancy Lee Bealmear of Hanover, Md. The subject of the card was the station's trafficopter, driven 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 previously 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 Herskovitz, it is "the highest compliment our radio station can pay to a recording."

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 station 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 feature role in a pilot film for the proposed TV series, "McNab's Lab" 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—Tigers? Couldn't be—they came 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 you stand the tension? Dangle on a string of suspense no longer. It's N. Rosso's Columbia outing of "Il Silenzio." 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 air play by CKLW-Detroit deejay T. Shannon (left). The station made their pick of the week back in Seattle and sent the song on its way. Picture with Shannon is Detroit's Columbia promo manager, Russ Yerge.

VITAL STATISTICS:

Mark Blinoff, former program coordinator at KSFO-San Francisco, has been named program director of KEZ Portland. . . . David J. Baseler moved up to promotion and production manager at WJBK-Detroit. . . . WSACincinnati deejay Dusty Rhodes named program director. . . . Conroy Patrick, former air personality WOOD-Grand Rapids, moves to WJBK-Detroit. . . . Deejay Jim Eason steps in at WRFM-New York. . . . Air personality Buddy "the King" Beason joins WVOL-Nashville. . . . WSAI-Cincinnati welcomes Jane Lytle to air staff.

TWO WAYS TO GIFT WRAP A CUSTOMER



RAMSEY LEWIS TRIO CHRISTMAS ALBUMS



There's A World of Excitement on Cadet



TOP 100 Albums



DECEMBER 4, 1965

Pos.	Last Week	Album	Pos.	Last Week	Album	Pos.	Last Week	Album	Pos.	Last Week	Album
1	2	WHIPPED CREAM AND OTHER DELIGHTS Herb Alpert's Tijuana Brass (A & M LP/SP 110)	26	26	GENTLE IS MY LOVE Nancy Wilson (Capitol T/ST 2351)	51	52	THE NEARNESS OF YOU John Gary (RCA Victor LPM/LSP 3349)	76	76	ROBERT GOULET ON BROADWAY (Columbia CL 2418/CS 9218)
2	1	SOUND OF MUSIC Soundtrack (RCA Victor LOCD/LSOD 2005)	27	29	MORE HITS BY THE SUPREMES (Motown M/S 627)	52	53	CHOICE! THE BEST OF RAMSEY LEWIS (Cadet LP 755)	77	76	TRY TO REMEMBER Brothers Four (Columbia CL 2379/CS 9179)
3	3	GOING PLACES Herb Alpert's Tijuana Brass (A & M 112/4112)	28	25	ALL I REALLY WANT TO DO Cher (Imperial LP 9292/LP 12292)	53	55	KINGSMEN ON CAMPUS (Wand LP/5 670)	78	86	ON A CLEAR DAY YOU CAN SEE FOREVER Original Cast (RCA Victor LOCD/LSOD 2006)
4	4	MY NAME IS BARBRA, TWO Barbra Streisand (Columbia CL 2409/CS 9209)	29	18	HERMAN'S HERMITS ON TOUR (MGM E/SE 4295)	54	47	A SESSION WITH GARY LEWIS (Liberty LRP 3410/LST 7419)	79	80	OLE Mantovani (London LL 3422/PS 422)
5	5	HELP Beatles (Capitol MAS/SMAS 2386)	30	31	BRINGING IT ALL BACK HOME Bob Dylan (Columbia CL 2328/CS 9128)	55	56	IT AIN'T ME BABE Turtles (White Whale 111/S111)	80	81	THEM (Parrot PA 61005/PAS 71005)
6	7	LOOK AT US Sonny & Cher (Atco 177)	31	36	DEAR HEART Andy Williams (Columbia CL 2338/CS 9138)	56	48	EYE OF DESTRUCTION Barry McGuire (Dunhill D 50003)	81	89	THE FOUR SEASONS SING THE BIG HITS (Philips PHM 200-193/PHS 600-193)
7	8	HIGHWAY 61 REVISITED Bob Dylan (Columbia CL 2389/CS 9189)	32	42	SUPREMES AT THE COPA (Motown MT/5 636)	57	58	MOM ALWAYS LIKED YOU BEST Smothers Bros. (Mercury MG 21050/SR 61050)	82	88	SUMMER WIND Roger Williams (Kapp KL 1434/KS 3434)
8	9	OUT OF OUR HEADS Rolling Stones (London LL 3429/PS 429)	33	33	BABY DON'T GO Sonny & Cher (Reprise R/RS 6177)	58	57	TOO MANY RIVERS Brenda Lee (Decca DL 4684/DL 74684)	83	84	DON'T JUST STAND THERE Patty Duke (United Artists UAL 3452/UAS 6452)
9	6	THE IN CROWD Ramsey Lewis (Cadet LP 757/S 757)	34	35	(REMEMBER ME) I'M THE ONE WHO LOVES YOU Dean Martin (Reprise R/RS 6170)	59	54	JUDY COLLINS #5 (Elektra EKL 300/EKL 7300)	84	95	JAMES BROWN PLAYS JAMES BROWN YESTERDAY & TODAY (Smash MGS 27072/SRS 67072)
10	11	MARY POPPINS Soundtrack (Buena Vista BV 4026/4026)	35	37	SUMMER DAYS AND SUMMER NIGHTS Beach Boys (Capitol T/ST 2354)	60	60	IT'S GONNA BE FINE Glenn Yarbrough (RCA Victor LPM/LSP 3472)	85	79	THE GENIUS OF JANKOWSKI Horst Jankowski (Mercury MG 20993/SR 60993)
11	12	SEE WHAT TOMORROW BRINGS Peter, Paul & Mary (Warner Bros. 1615)	36	44	THAT WAS THE YEAR THAT WAS Tom Lehrer (Reprise R/RS 6179)	61	62	MOON OVER NAPLES Billy Vaughn (Dot DLP 3654/DLP 25654)	86	96	JAY AND THE AMERICANS' GREATEST HITS (United Artists UAL 3435/UAS 6435)
12	20	BEACH BOYS' PARTY (Capitol MAS 2398)	37	19	ORGAN GRINDER SWING Jimmy Smith (Verve V/V-6 8629)	62	64	NERO GOES POP Peter Nero & Arthur Fiedler & The Boston Pops (RCA Victor LN/LSC 2821)	87	90	AN EVENING AT THE 'POPS' Arthur Fiedler & The Boston Pops (RCA Victor LM/LSC 2827)
13	15	FAREWELL ANGELINA Joan Baez (Vanguard VSD 79209/LRS 9200)	38	38	ANIMAL TRACKS Animals (MGM E/SE 4305)	63	62	JAMES BROWN'S 2 MILLION SELLER PAPA'S GOT A BRAND NEW BAG (King 938)	88	82	THE SANDPIPER Soundtrack (Mercury MG 21032/SR 61032)
14	14	MY NAME IS BARBRA Barbra Streisand (Columbia CL 2336/CS 9136)	39	50	MY WORLD Eddy Arnold (RCA Victor LPM/LSP 3466)	64	70	MY CHERIE Al Martino (Capitol T/ST 2362)	89	91	TEMPTIN' TEMPTATIONS (Gordy 914)
15	21	WELCOME TO THE LBJ RANCH Earle Doud & Alen Robin (Capitol W/WS 2423)	40	34	SKITCH . . . TONIGHT Skitch Henderson (Columbia CL 2367/CS 9167)	65	74	HANG ON SLOOPY McCoys (Bang BLP 212)	90	—	FAIRYTALE Donovan (Hickory LP 127)
16	10	YOU DON'T HAVE TO BE JEWISH Various (Kapp KRL/KkS 4503)	41	22	ELVIS FOR EVERYONE Elvis Presley (RCA Victor LPM/LSP 3450)	66	65	LOUIE LOUIE Kingsmen (Wand LP/5 657)	91	92	SMOKEY ROBINSON AND THE MIRACLES GOING TO A GO GO (Tamla T/S 267)
17	16	THE MAGIC MUSIC FROM FAR AWAY PLACES Bert Kaempfert (Decca DL 4616/DL 74616)	42	41	GREAT RACE Henry Mancini (RCA Victor LPM/LSP 3402)	67	66	I'M A FOOL Dino, Desi, & Billy (Reprise R/RS 6176)	92	93	SOUL BIRD: WHIFFENPOOF Cal Tjader (Verve V/V-6 8626)
18	28	THE BEST OF HERMAN'S HERMITS (MGM E/SE 4315)	43	39	JUST ONCE IN MY LIFE The Righteous Bros. (Philles LP/S 4008)	68	72	LOOKING THROUGH THE EYES OF LOVE Gene Pitney (Musicor MM 2069/MS 3069)	93	—	DECEMBER'S CHILDREN (AND EVERYBODY'S) Rolling Stones (London LL 3451/PS 451)
19	13	VENTURES A GO GO (Dolton BLP 2037/BST 8037)	44	40	CATCH THE WIND Donovan (Hickory LPM 123)	69	77	THE FOUR TOPS' SECOND ALBUM (Motown MT/5 634)	94	68	JOHNNY RIVERS ROCKS THE FOLK (Imperial LP 9293/LP 12293)
20	17	YOU WERE ON MY MIND We 5 (A & M LP 111/SP 4111)	45	51	ALL TIME FAVORITES John Gary (RCA Victor LPM/LSP 3411)	70	67	YOU'LL NEVER WALK ALONE Lettermen (Capitol T/ST 2213)	95	85	I DON'T WANT TO LOSE YOU BABY Chad & Jeremy (Columbia CL 2398/CS 9198)
21	30	HARUM SCARUM Elvis Presley (RCA Victor LPM/LSP 3468)	46	43	HIT SOUNDS OF THE LETTERMEN (Capitol T/ST 2359)	71	61	WHERE DID OUR LOVE GO Supremes (Motown MT 621/S 621)	96	98	BOOTS RANDOLPH PLAYS MORE YAKETY SAX (Monument MLP 8037/SLP 18037)
22	32	HOUSTON Dean Martin (Reprise R 6181/R9 6181)	47	49	TONY'S GREATEST HITS VOL. III Tony Bennett (Columbia CL 2373/CS 9173)	72	78	1-2-3 Len Barry (Decca DL 4720/DL 74720)	97	71	THERE IS ONLY ONE ROY ORBISON (MGM E/SE 4308)
23	23	SEPTEMBER OF MY YEARS Frank Sinatra (Reprise F/FS 1014)	48	59	THE GOLDEN HITS OF ROGER MILLER (Smash MGS 27073/SRS 67073)	73	69	JR. WALKER AND THE ALL STARS PLAY SHOTGUN (Soul 701)	98	—	THE MAN FROM U.N.C.L.E. Soundtrack (RCA Victor LPM/LSP 3475)
24	27	FIDDLER ON THE ROOF Original Cast (RCA Victor LCO/LSO 1093)	49	45	WHY IS THERE AIR? Bill Cosby (Warner Bros. W/WS 1606)	74	73	SWEETHEART TREE Johnny Mathis (Mercury MG 21041/SR 61041)	99	—	MORE GENIUS OF JANKOWSKI Horst Jankowski (Mercury MG 21054/SR 61054)
25	24	MY FAIR LADY Soundtrack (Columbia KOL 8000/KOS 2600)	50	46	BEATLES VI (Capitol T/ST 2358)	75	75	ORBISONGS Roy Orbison (Monument MLP 8035/SLP 18035)	100	—	THE BEAU BRUMMELS, VOL. II (Autumn LP 104)

LOOKING AHEAD 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 Soundtrack (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 (MT/5 638)

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

POP PICKS

DECEMBER'S CHILDREN (AND EVERYBODY'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 Britishers 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 collection route with this powerpacked LP. Leading off 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.

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 infectious, driving beat, is highlighted 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, infectious 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.

FAIRYTALE—Donovan—Hickory LPM 127

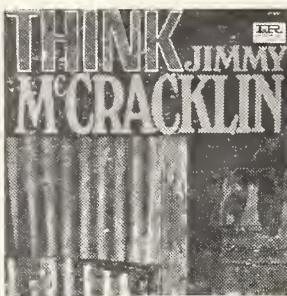
Young British balladeer Donovan, covers the full range of protest in his ethnic, ungimmicked style on this moving album. The artist, using his guitar and harmonica, lends his special style to the powerfully moving single clicks, "Universal Soldier" and "Colours," plus a host of other songs with something 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.

SKYSCRAPER—Original Broadway Cast—Capitol SVAS 2422

"Skyscraper" is a lively, if uninspired musical show. Fortunately, its on-stage vitality is captured 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.

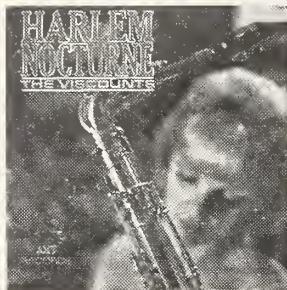
IL MONDO—"My World"—Emilio Pericoli—Warner Bros. W/WS 1622

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.



THINK—Jimmy Mc Cracklin—Imperial LP 9297/LP 12297

The blues is Jimmy Mc Cracklin's idiom and, in this album of self-penned tunes, the chanter expresses himself as can only a blues artist interpreting 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.



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 package, 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. Included in the album are "September Song," and "Viscount Rock," in addition to the title track. Could be a big one.

POP BEST BETS

A REMEMBERED LOVE—Bill Pursell—Columbia CL 2421/CS 9221

Pianist-arranger-composer-conductor Bill Pursell 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, melodic 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.

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.

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

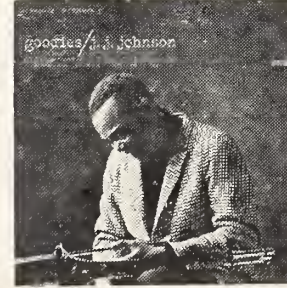
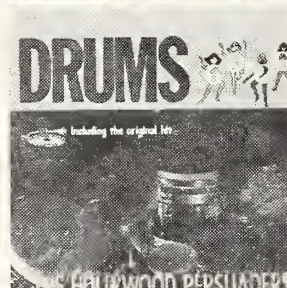
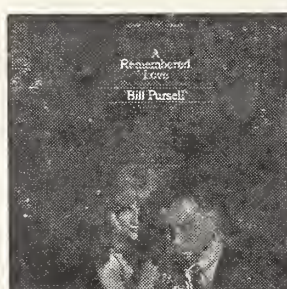
Ernie Heckscher and his orchestra have played in practically every headline nightclub and in this LP he displays his unique style with his performances of melodies which have been top hits. The package features such tunes as "Cast Your Fate To The Wind," "A Taste Of Honey," and "The 'In' Crowd," and 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 Insensitive," 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 Hammond 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 medleys 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.



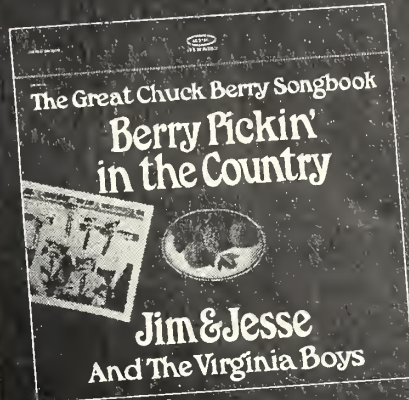
*New from Epic...
and perfectly timed
for holiday sales!*



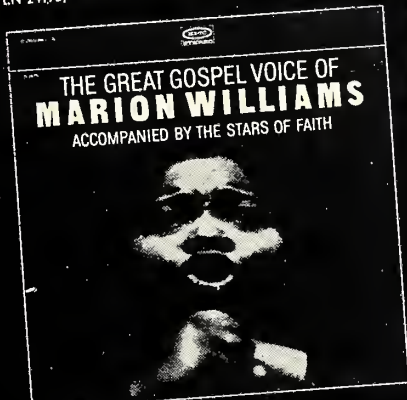
LN 24178/BN 26178*



LN 24177/BN 26177*



LN 24176/BN 26176*



LN 24175/BN 26175*



LN 24172/BN 26172*



LF 18040/BF 19040*

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*
- The Hidden Island—David Janssen LN 24150/BN 26150*
- Some Folk, a Bit of Country and a Whole Lot of Dixie—The Village Stompers
LN 24161/BN 26161*
- 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)

**AGIFT
WORTH GIVING
...AND RECEIVING!**





HILO HATTIE—Hawaiian Village Serenaders—RCA Victor LPM/LSP 3442

This LP, featuring Hilo Hattie and Benny Kalama's Hawaiian Village Serenaders, was recorded '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 Hawaiian 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.



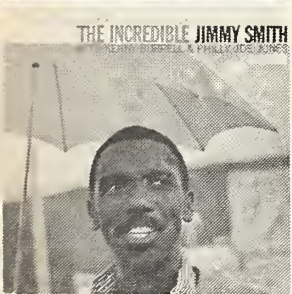
ROAD STOP JUKE BOX HITS—Willis Brothers—Starday SLP 353

The Willis Brothers, who are beginning to get a good amount of air-play with their latest country 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 attract 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."



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

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 soulful, moving bits of listening pleasure. With a special nod to the title track and the two versions (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.



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 Burrell (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 "Someone 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.



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

Bartók's "Sonatas Nos. 1 and 2" were written for performance by two innately incompatible instruments, the violin and the piano. However, Bartók 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.

CHRISTMAS PICKS



HERE WE COME A-CAROLING—Ray Conniff & the Singers—Columbia CL 2406/CS 9206

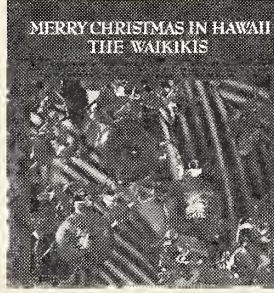
The ancient art of Yule caroling gets a new look and a fresh sound in the hands of the famed Ray Conniff singers. Although the sound is bright and up-to-date, the beloved songs of Christmas have lost none of their original warm glow, but rather have been enhanced by the exuberance and glitter of the 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 holiday favorites. The warm, intimate Lee stylings 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 package. 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 Waikikis—Kapp—KL 1344/KS 3444

Christmas music has been played in many different ways and in many different places but this package is about as new as tomorrow.

Singing steels have a unique voice for expressing 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 traditions.



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 characters, 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

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 resultant 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 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 performance, 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?"



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, majestic treatments to over a dozen more Christmas hymns, including "It Came Upon A Midnight Clear" and "Little Town Of Bethlehem," in a package that will please a good many holiday shoppers.

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!

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!

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!

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!



*Sing We Now
of Christmas*
ST 2394



*Christmas
Favorites*
ST 2404



*Christmas
With Buck Owens
and His Buckaroos*
ST 2396



*It's Christmas
Time*
ST 2154

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.

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 always 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 pianist has played in concerts in over 200 cities in the U.S. and Canada. An in-person Williams appearance is, of course, the best sales stimulus for local distributors and dealers to move the artist's vast album catalog.

In commemoration of Williams' initial single and LP success, "Autumn Leaves," which was originally released ten years ago, Kapp is presently conducting a special promotion. An updated version of the single has been released and a heavy schedule 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

Deals, 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 distributors.

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 distributors. 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 distributors. 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.

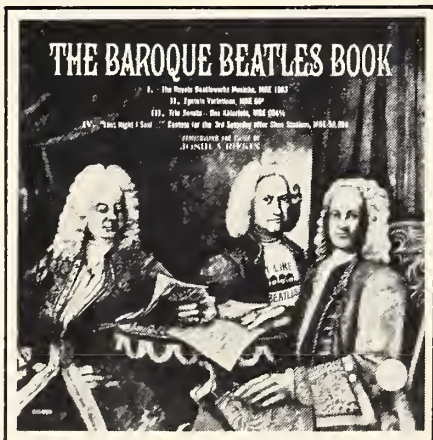
WORLD PACIFIC-PACIFIC JAZZ

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

 "Anything that I might be able to say about Frank Sinatra, singer, would be superfluous and an understatement to the many superlatives already said about him.
 In a word, he is the single most exciting performer of our time.
 In the two years that I have been associated with Frank Sinatra, the business executive, his acumen is even par with his show business career.
 Frank Sinatra continues to attract talent to Warner Bros. Records of the first magnitude. Recording artists simply want to be associated with him. They know of his concern for recording artists and their future; they know of his good taste.
 We are proud, and indeed fortunate, to be in business with Frank Sinatra."

Mike Maitland
See page 41

BEST BEATLE TUNES IN 18TH CENTURY SETTINGS



GRABBIN'!

ELEKTRA RECORDS

ANOTHER TOP TENNER!

"I WON'T LOVE YOU ANYMORE (SORRY)"

LESLIE GORE
72513



LENNY BRUCE IS OUT AGAIN

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

AND
A WHOLE LOT
OF

**JOHNNY
RIVERS
"UNDER
YOUR
SPELL
AGAIN"**

#66144

Produced by Lou Adler

A DUNHILL PRODUCTION

IMPERIAL...on the go!



'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 Telemark," a new Columbia Pictures release 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 announced 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's, "The Dangerous Xmas of Red Riding Hood or Oh, Wolf, Poor Wolf," was seen on Channel 7 on Nov. 28.

The famed Broadway and Hollywood 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

BREAKING BIG!
MARY WELLS
 "PLEASE, PLEASE ME"
 b/w
 "I SHOULD HAVE KNOWN BETTER"
 Fox 619
GREATEST SOUND IN MUSIC:



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.

Cash Box 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 550)
- RIVER'S INVITATION**
 Stanley Turrentine (Blue Note 1917)
- PVT. JOHN Q.**
 Glen Campbell (Capitol 5545)
- 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 43460)
- 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 (Epic 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 518)
- YESTERDAY**
 Matt Monro (Liberty 55847)

- NONE BUT THE LONELY**
 Vikki Carr (Liberty 55839)
- 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 8705)
- 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 Franchi (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. 5656)
- THE DRINKING MAN'S DIET**
 Allan Sherman (Warner Bros. 5672)

BEST BEATLE TUNES IN 18TH CENTURY SETTINGS



GROOVIN'!

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- ### NEW ADDITIONS to TOP 100
- 73—SHE'S JUST MY STYLE
 Gary Lewis (Liberty 55846)
- 74—THUNDERBALL
 Tom Jones (Parrot 9801)
- 75—I'VE GOT TO BE SOMEBODY
 Billy Joe Royal (Columbia 43465)
- 76—A SWEET WOMAN LIKE YOU
 Joe Tex (Dial 4022)
- 77—NO MATTER WHAT SHAPE
 T-Bones (Liberty 55836)
- 78—DON'T LOOK BACK
 Temptations (Gordy 7047)
- 79—FIVE O'CLOCK WORLD
 Vogues (Co & Ce 232)
- 80—EVERYBODY DO THE SLOOPY
 Johnny Thunder (Diamond 192)
- 91—MICHAEL
 C.O.D.'s (Kellmac 1003)
- 92—FOR YOU
 Spellbinders (Columbia 43384)
- 93—GOODBYE BABE
 Castaways (Soma 1442)
- 94—RAINBOW '65
 Gene Chandler (Constellation 158)
- 95—DO I MAKE MYSELF CLEAR
 Etta James & Sugar Pie DeSanto (Cadet 14190)
- 96—IT'S GOOD NEWS WEEK
 Hedgehoppers Anonymous (Parrot 9800)
- 100—IF YOU GOTTA MAKE A FOOL OF SOMEBODY
 Maxine Brown (Wand 1104)
- 100—WHAT'S COME OVER THIS WORLD
 Billy Carr (Colpix 791)

GORDON LIGHTFOOT
"JUST LIKE TOM THUMB'S BLUES"
 UA 929
 on the one to watch



HEADING FOR TOP 10

"LOOK IN MY EYES"
THE 3° DEGREES
 Swan 4235

SWAN RECORDS
 Cor. 8th & Fitzwater Sts.
 Philadelphia, Pa.

 "Frank is without a doubt."

 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 Records, a surge of activity during November has brought new highs in sales of the classical line, pop LPs and tape.

A series of concerts by William Steinberg and the Pittsburgh Symphony 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 albums of Brahms 4th and Beethoven's 5th Symphonies, as well as the special deluxe four album Brahms set, released in November. Becker reports that classical LPs are 20% ahead of last year.

In the pop catalogue, new November releases of the Ray Charles Singers' "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 writer's consent, is also a violation of the contract.

AGAC told the publishers that what is involved is "not only as a legal matter but a matter of responsible good faith and fair dealing between yourself and your writers. These contractual provisions are not meaningless 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 Composers and AGAC's Executive Council, has authorized the mailing 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 contracts. The statement is the first step by AGAC to spotlight what it considers 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 asked the RIAA for Gold Record certification of "Welcome To The LBJ Ranch," the Earle Doud-Alen Robin produced comedy LP that was released 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 throughout the country, both Top 40 and good music, have been giving the album continuous exposure.

Matching the airplay are the promotions such as the one in Chicago where Capitol salesmen have donned LBJ hats and will continue to wear them for a month.

The label's merchandising department 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 Kennedy, Sen. Dirksen, former President Eisenhower, Mrs. Lyndon Johnson and LBJ, has been nationwide.

Board Changes At Schirmer

NEW YORK — Rudolph Tauhert, president of the 104-year-old New York pubbery, G. Schirmer, has announced the election by the board of directors of Rudolph E. Schirmer as 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 of more than 35 years in the music industry having served as vice president, assistant secretary and sales manager for Theodore Presser. He is a past member of the board of directors of the Music Publishers' Association and of the board of directors of the Music Industry Council.

Tauhert has a distinguished management record of more than 30 years 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 directors of ASCAP.

Wood & SESAC Set Production Program

LOS ANGELES—Randy Wood, president of Mira Productions, encompassing the Mira, Mirwood and Surrey labels, and SESAC execs Sal Candelora and Bob Thompson, announced last week an extensive co-production and promotion program between the Mira and Surrey labels and the licensing organization.

Under the new agreement Wood and SESAC will embark on a program of co-production of commercial product, encompassing the full range of musical idioms, and cementing a relationship 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 commercially on the two labels before the end of the year. Additionally, Wood will draw from SESAC's backlog of recorded discography for possible release by the labels.

SESAC is co-operating in the international exploitation of their co-produced product. In addition to the regular servicing through Mira's distributors, 1,000 additional preview copies of their records will be distributed to the SESAC field men, who are in constant touch with radio and TV broadcasters.

Mid-State Distributors Form Separate Record Division

DES MOINES—Mid-State Distributing Co., this city, last week (26) separated its record division into a wholly-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 purchases and back orders to Major Records, 1212 Grand Ave., Des Moines, Iowa 50309.

 "So far as I can put the essence of Frank into words, I'd say that he just makes everything work. He makes everything fit."
 Quincy Jones
 (See Page FS1)

compositions are used on 3M four track monaural tapes.

2. That "it is most disturbing" that the long established business structure of the music industry as regards 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 members. (3M entered into an agreement with Broadcast Music, Inc. on performing rights).

3. That it would be economically prohibitive to prevent buyers of 3M tapes (for example, an automobile showroom outside of Peoria) from using them after the first three years. The current agreement that 3M is making with publishers provides for the payment of a performance fee of 3 cents for each copyrighted composition for each tape 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 effectively notice such a national usage. The collecting and policing of performance fees is best done by a performing rights society. Chances are that this situation would result in another "juke box exemption." Juke

box owners presently do not pay performance fees.

Currently 3M is selling its own tape cartridge playback machine for a reported \$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 tapes of specially recorded reels of 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 compositions of Christmas music. Played on four-track monaural tapes, there's enough music on each reel of 700 compositions to play for approximately 26 hours.

A copy of the viewpoint of the American Guild of Authors and Composers is being mailed to the president of 3M in St. Paul, Minnesota, home office of the diversified corporation. 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 creative 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

Ridin' Up
The Charts!
THE IMPRESSIONS
"YOU'VE BEEN CHEATIN'"
ABC-10750
ABC-PARAMOUNT
FULL COLOR FIDELITY

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."
 Sonny Burke
 (See Page FS1)



Reparata To ABC

Reparata and the Delrons, who had "Whenever A Teenage Cries" not too long ago, were recently signed by RCA-Victor. Their first single for the label, held in the pic by Reparata, is "I Can't Tell" b/w "Take A Look Around You." Pictured with the lark are (left to right) RCA's Dayyn Davis, Harry Lookofsky and Steve Jerome of World United Productions, arranger John Abbott and William Jerome of WUP which produced the single.

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"All I can say is that without me there would be a Frank Sinatra but without Frank there would never have been a me."

Hank Sanicola
(See page 41)

"Frank is a thoroughbred. I respect him first as a Mensch. He is a gentleman. I dig him as an actor—he comes off the screen and grabs you. But, most of all, I admire the youth of this world's oldest teenager. Musically, literally and figuratively he is the great standard bearer. Soulful boy singer, Frank Sinatra, I love you."

Johnny Magnus—KMPC—Hollywood
(See page 41)

"I first met Frank Sinatra when I joined the Tommy Dorsey orchestra as advance promotion manager—at the Meadowbrook, New Jersey, 25 years ago. I found Frank to be warm, sensitive, strong—and independent thinking . . . he hasn't changed, except he's a little more mellow—and much wiser. He was creative in 1940—and now, in 1965, he's only beginning—in the prime of his life."

Bullets Durgom
(See page 41)

"Even in 1940, making only \$75 a week, he believed, acted and lived like a star. Nothing was going to stop him. I have never met another person in my entire life who had as much self confidence. The Sinatra that the world knows is the same one I sang with in 1940. He made his dream a reality."

Connie Haines
(See page 41)

Atlantic Fall LP Program Sets \$2 Million Sales Mark

NEW YORK—Atlantic-Atco's fall album program, which saw the introduction of 13 new LP's on the Atlantic, Atco, Volt and Dial labels, has, according to the company, turned out to be a roaring success. At the recent Chicago sales meeting, when the LP's were introduced, the firm's orders totaled \$1,600,000. Additional orders on these albums since have passed \$500,000, bringing total volume for the fall LP product over the \$2 million mark.

Five of the LP's issued in Sept. have turned out to be chart items, including Barbara Lewis' "Baby I'm Yours," Otis Redding's "Otis Blue," Wilson Pickett's "In The Midnight Hour," Joe Tex's "The New Boss" and Herbie Mann's "Standing Ovation At Newport." In addition to these best-sellers, the company has been doing a land-office business with "Look At Us" by Sonny and Cher which has been on the charts since last Aug.

There has also been strong demand for a number of other albums introduced last fall, including the Modern Jazz Quartet's recording of George Gershwin's "Porgy & Bess," "Mr. Acker Bilk & Bent Fabric Together," the Drifters' "I'll Take You Where The Music's Playing;" and Sergio Mendes' "Live At El Matador."

Atlantic-Atco catalog sales have zoomed upward since the firm's fall meetings. Distributors are currently participating in a sales contest, in which four Atlantic distributors and their wives, and four Atco distributors and their wives will win free trips to London, Paris and Rome.

'Singers' Bring Sweet Sound To Bitter End

NEW YORK—Last week (23) witnessed another return engagement by the ever fresh Bitter End Singers at the niter that gave them their start and their name. The quintet sparkled with a lustrous repertoire that featured a minstrel series interspersed with some beautiful ballad selections, and plenty of powerful rock and folk tunes. Highlighting the evening was a preview of the team's forthcoming single: "Let Me In or Keep Me Out," a wild and wailing up-tempo side; and a lovely lid, "Go Quickly My Love." Among the other finery in the crew's performance were spots including "Feelin' Good" from "Roar" and a snappy "Chicago" presented as it was shown at an LBJ fest recently.

The Singers were greeted by loud applause throughout from a highly receptive and sizeable throng which turned up for the opening.

Stapp And Killen Buy Into Wilderness Music

NASHVILLE—Acting as individuals rather than as officers of the major Music City publishing-record labels, Stapp and Killen combine they represent, Jack Stapp and Buddy Killen this week purchase an interest in the locally-based Wilderness 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 investment 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 Howard, award-winning hit songwriter, will remain as president of the firm with his wife, Jan, also a singer-songwriter, as vice president. Don Davis is secretary and professional manager for Wilderness.

"We are simply buying an interest in Wilderness as a routine investment," 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 together, 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 riding the country charts with Chet Atkins' "Yakety Axe," Porter Wagoner's "Green, Green Grass Of Home," Johnny 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 and Tony Messina have signed exclusive, long-term recording contracts with United Artists Records.

Kentucky-born King is a former gospel singer who has previously recorded on other labels. He has taped Jackie Gleason TV for future showing and is currently appearing in night clubs in the midwest. The chanter will begin next year by performing at the Fontainebleau 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. 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."

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Steinberg To Keynote NARM
(Continued from page 6)
meeting at the NARM mid-year in Chicago.
George A. Berry (Modern Record Service, New Orleans), president of NARM, announced that the Chairman for the 8th Annual 1966 NARM Convention will be Jack Goldbart (L and F Record Service, Atlanta).

Ad Correction
A One/Der/Full ad in last week's issue contained a wrong address for the label. It should be 1829 South Michigan, Chicago, Illinois.

BEST BEATLE TUNES IN 18TH CENTURY SETTINGS

GOIN'!!
ELEKTRA RECORDS

ANOTHER WINNER FROM BARBARA!
"ALL I NEED IS YOUR LOVE"
BARBARA LYNN
Jamie 1304
J/E JAMIE GUYDEN DIST. PHILA. 23, Pa.

MILLS MUSIC PUBLISHING
A HIGH FLYER!
NEVER DREAMED I COULD LOVE SOMEONE NEW
Kay Starr (Capitol)
MILLS MUSIC, INC.

The Jet-Age Minstrels

NEW YORK—The New Christy Minstrels 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.

"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 accommodations for all ten singers in addition to a ping pong table for use 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.

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 will become a hit.

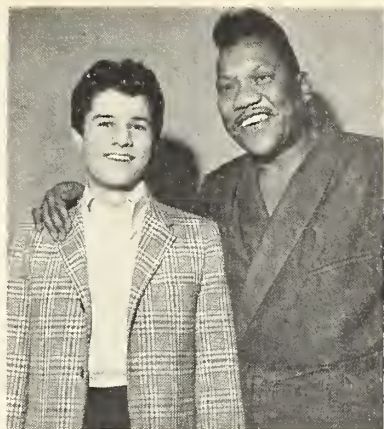
The interest in the tune is not limited to Vanguard. Philips has released in the U.S. a version of the song by the Four Pennies, a new group who are currently hitting with the tune in England. In addition, there's a third cover by Michael Blessing on the Colpix label.

Duotone Issues New Needle Catalog

HOLLYWOOD—The latest, complete up-to-date Duotone Phonograph needle catalog is now being made available to record dealers through Capitol Records Distributing and the Duotone 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 hundred 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 artist 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 Theatre.



TIME OUT FOR SCOUTS—Margaret is shown at New York Girl Scout last week and being presented a record, "Sound Of Roundup," Senior Girl Scout. Album produced by United Artists Records. The Girl Scouts and featured events recorded at Roundup last summer in available only through the equipment agencies throughout the nation.

Celebrity Appearances Associates Formed

LOS ANGELES—Mann Scharf, president of Mann Scharf and Company, 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 celebrities from stage, screen and television for personal appearances at grand openings, ribbon cuttings, receptions, conventions and similar special events throughout the West.

CAA, with a long list of Hollywood stars to draw from, will supply advertising and public relations agencies with personalities to lend glamour to their clients' special activities. Moreover, CAA will offer a complete supply of promotional materials to precede the appearances of the requested stars and press and public relations consultation as needed.

The Princess, President Guides Association of Girl Scouts and the Commonwealth, and Girl Scout headquarters sister Scouts. She received the record, a friendship Brownie doll for her daughter Snowdon.

To the right is Mrs. MacNeil, first vice president of the U.S.A.

Deblyn Records Formed

EAST ORANGE—Pubbe Music has formed a new Deblyn Records, which will be based in East Orange, New Jersey. Members of the firm are Jerry DeBlyn, president; Joseph Frascogna, vice president; and Joseph Bezzoni, promotion manager.

The first release on the label is "Christmas Time" by Bells." The tune is waxed by a 12-year old child backed by Walsh High School and Sister M. Coronata. The record is being promoted throughout the U.S. and Canada.

CBS Artists On Tour

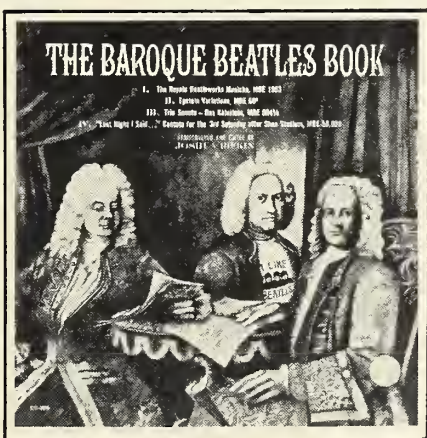
LONDON—CBS jazz and classical pianist, Friedrich Gulda, is currently on an extensive European tour. The first part of his concerts will be devoted to classical music and the second half will feature his jazz trio including Ron Carter (bass) and Albert Heath (drums). Coincidental with the tour, the company is releasing Gulda's first album "From Vienna With Jazz" which includes the pianist's composition, "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.

Nash To Los Angeles

NEW YORK—Johnny Nash, president-singer at Joda Records, Los Angeles from Dec. 1, will be in promotion work. While in Los Angeles, Nash will promote his new album "Let's Move And Groove." Other news from the label includes Sam and Bill, whose current album "For Your Love," will be promoted at Pitkin Theatre in Brooklyn, N.Y. 4-5.

PUPPET ON A STRING		
ELVIS PRESLEY	RCA VICTOR	Gladys Music, Inc.
WOODEN HEART		
ELVIS PRESLEY	RCA VICTOR	Gladys Music, Inc.
I'M YOURS		
ELVIS PRESLEY	RCA VICTOR	Gladys Music, Inc.
RING DANG DOO		
SAM THE SHAM & THE PHAROHS	MGM	Valley Publishers, Inc./Beckle Music
I CAN'T BELIEVE IT		
THE ANIMALS	MGM	SLAMINA MUSIC, INC.
MOONLIGHT AND ROSES		
VIC DANA	DOLTON	Charles N. Daniels, Inc.
A TIME TO LOVE (A TIME TO CRY)		
LOU JOHNSON	BIGTOP	Hill & Range Songs, Inc.
I'M LOSING YOU		
ARETHA FRANKLIN	COLUMBIA	Valley Publishers, Inc.
THE THRILL OF LOVING YOU		
VIC DAMONE	WARNER BROS.	Blen Music, Inc./Tlparflllo Music, Inc. Eleventh Floor Music, Inc.
I DON'T HURT ANYMORE		
BETTY EVERETT	VEE-JAY	Hill & Range Songs, Inc.
STAND BY ME		
LITTLE EVA	AMY	Progressive Music Publishing Co., Inc.
STAND BY ME		
EARL GRANT	DECCA	Progressive Music Publishing Co., Inc.
ALL OR NOTHING		
PATTY LABELLE & THE BLUEBELLS	ATLANTIC	Bigtop Records, Inc.
THE ABERBACH GROUP 1619 Broadway, New York, N. Y.		

BEST BEATLE TUNES IN 18TH CENTURY SETTINGS



NOW!!

ELEKTRA RECORDS

 "I regard Frank Sinatra as one of the major talents in the world 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 Decca album "Brenda Lee" dropped in the record department. Chicago's gomery W. ment store was greeted by a crowd of her fans. The two sisters in this picture were the person who was held in with the album, "Rivers."

Acuff-Rose Signs Audry Allison

NASHVILLE — Songwriter Audry Allison has been signed to an exclusive writer's contract with Acuff-Rose 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 Speak)," "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, Claudeaux and Felice Bryant, Roy Robinson and a catalogue which includes 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 individual distributors in the U.S., Puerto Rico and Hawaii.

Jankowski Winds Up 10-Day American Tour

NEW YORK — Completing a whirlwind ten-day trip to the U.S., Mercury's Horst Jankowski returned last week to Germany to resume his career which now includes recording, concerts, composing and television. Jankowski arrived in New York on Sunday (Nov. 14th) following a concert the night before in Geneva, Switzerland and immediately proceeded to Los Angeles for a three-day stay during which he taped a segment 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 Chicago, Detroit and Cincinnati visiting deejays, meeting the press and appearing on several interview shows. He returned to New York on the 23rd for additional press and deejay interviews and for meetings with representatives 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 coordinator of international A&R activities.



Lainie's Light

MGM's Lainie Kazan was snapped with Sammy Kaye and Tennessee Ernie Ford when she shared the spotlight with them on one of Kaye's recent 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 have her debut album released in January.

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, president 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 version of the song by the same artist will be released at a future date.

 * 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 *

 * 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 congratulated 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 Ben Arden.



IMMEDIATE SALES!

When

TOMMY BOYCE

Sang

"PEES & QUES"

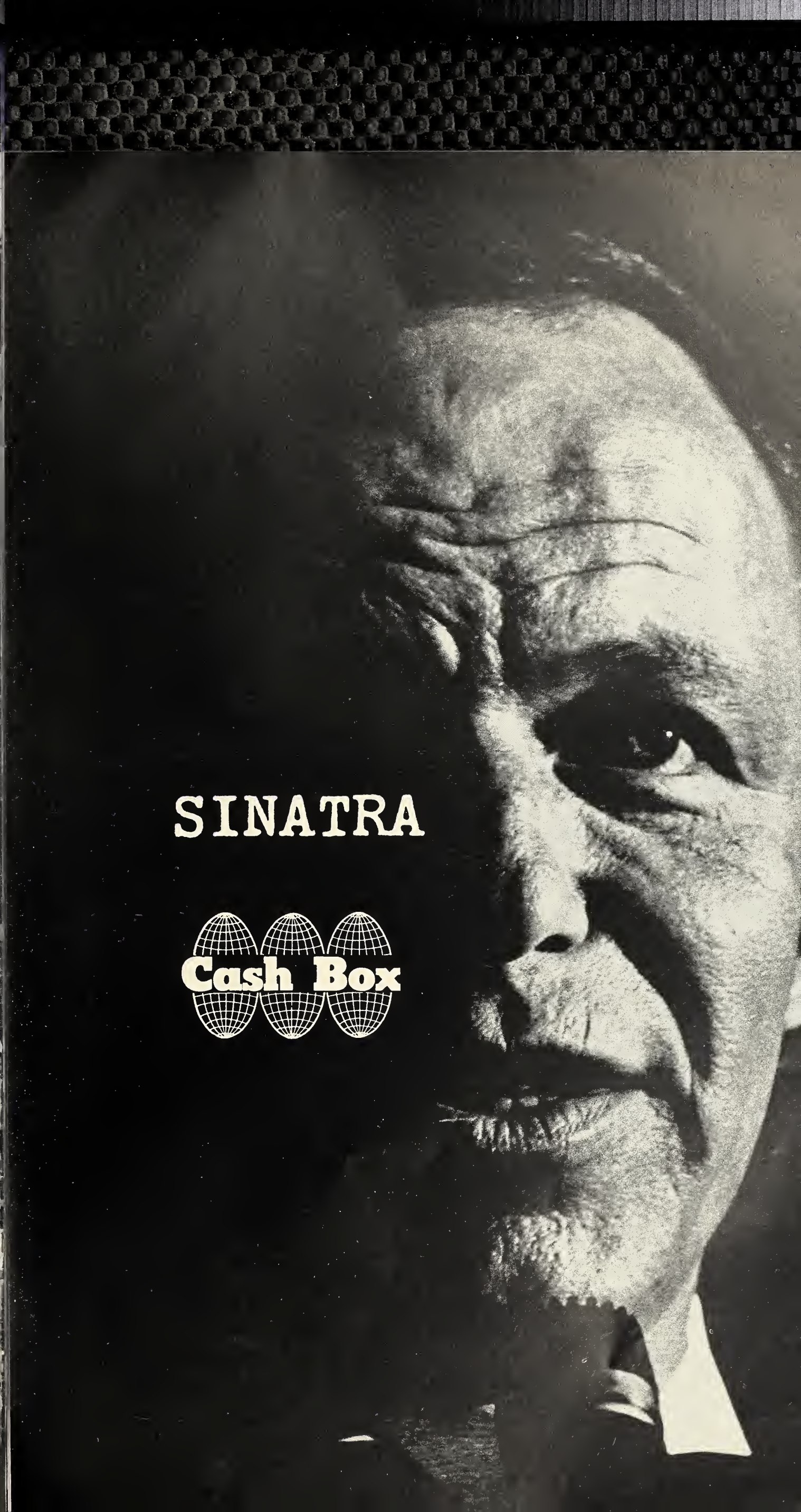
on "Where The Action Is" ABC TV Nov. 19

Stock Up Now For His Repeat Performance

NOV. 30

Produced by Boyce & Hart for Screen Gems—Columbia Music





SINATRA



SAMMY DAVIS ENTERPRISES
120 EAST 56 STREET
NEW YORK, N. Y. 10022

NOVEMBER 19 65

Dear Frankie:
Congratulations on your 50th. May you reign
supreme for a hundred more.

Sincerely-Affectionately
~~Sammy~~---"Adam."
"Smokey the Bear."

Mr. Frank Sinatra
Anywhere in the
World

P.S.---Frank Junior is too good in "Adam." We've
gotta have a talk with him.
SD.

SD/hal



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

Think back to a snowy afternoon, December 12, fifty years ago. Think back to smoke stacks and railroad tracks whose name sounds all elbows and knees: Hoboken, New Jersey. And think back to its people: slipping on sidewalks slick with sleet. Its newsboys, knickered, red-cheeked, their breath adding a drop of puff to the dank factory fog. Its shopgirls dreaming over Edisonphone cylinders which squeeze out tenor renditions of the latest—*Hello, Hawaii, How Are You?* and *I Didn't Raise My Boy To Be A Soldier*. Its old young men beering up behind steam-shadowed windows, their eyebrows frozen in factory sweat. Its hard-palmed women working in a city without a radio in a world living with its troubles packed up in your old kit bag.

And all of these Hobokenese do not hear the infant cries this December 12, 1915.

He was just another Italian kid who ran a little harder than 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 for the Demerest High Glee Club, and with the school band. He clamped wireless headphones over his ears, stretched out on the living room floor, and memorized Russ Colombo and The Happiness Boys. He drove a '32 Chrysler with tin-horn snootyisms painted on the doors. He did raccooney take-offs on Rudy Vallee at parties.

His mother Dolly wanted him to be something important, like an engineer or a doctor.

"All show business is for bums," his father Martin said. He was a Hoboken fireman.

FRANK SINATRA: It was conspicuous in those days that if you didn't have a good steady job, such as working in a box factory or the shipyards, you were a bum. So my father said, 'You want to get a decent job or you want to be a bum?' Sa 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 of Pennies From Heaven, he stood up, vulnerable as a duck in a shooting gallery, and sang in every measly Hoboken hat spot: The Cat's Meow, The Comedy Club, the candy store on the corner.

FRANK SINATRA: "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 word would get around that there was a kid in the neighborhood who could sing. Many's the time I worked all night for nothing. Or maybe I'd sing for a sandwich or cigarettes—all night for three packs. But I worked on one basic theory: stay active, get as much practice as you can."

He lived off pattering applause and \$11 a week he got for helping deliver the evening "Jersey Observer."

FRANK SINATRA: "The entertainment world overcame all that. One of the biggest contributors was Bing Crosby. I saw him [1936] at the Loew's Journal Square Theatre in Jersey City. He performed an 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 points in my life."

To make himself heard, Crosby used the new microphone, and that started crooning. Before Crosby, if you were a singer, you needed lungs like Texas watermelans. Now you needed something else. Crosby was it.

Sinatra started running faster. He was going to be the next Crosby.

Success in the professional music world of New Jersey had its greatest moment if you landed a one-nighter with one of the smiling white jockey personality kid band leaders who turned Saturday night at the Elks into a chromium dream with mirrors. But did they need the Sinatra kid? Well, how 'bout next Saturday then? Thanksgiving maybe?

To nudge the odds, Sinatra plunges \$15 into debt and buys some standard band arrangements of his own. Then he invests \$75 in a portable public address system with a rhinestone-studded amplifying horn. Turning down Sinatra and his p.o. system and his arrangements and his rhinestones was like turning down Cleopatra after she rolls out of her rug. Syncopators like the Neill Budd Orchestra pay as high as \$6 a night for a gig sponsored by the Holy Rosary Church of the Jersey City Elks Club.

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

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

"The Major Bowes Original Amateur Hour." A win, with *Night And Day*. Sa Bowes gonged Sinatra together with three other Hobakenese and put The Hobaken Four on the road in a Bowes unit of professional amateurs. \$50 a week plus all the greasy chicken and sleepless bus rides you can take for three months across the whistestops from New York to Oakland.

ALFRED ARONOWITZ [Member of The Hoboken Four]: "In Oakland once, Frank did a sala for Dick Jurgens. Na rehearsing, na nothing. It was an exclusive joint, but after Frank song once, they wouldn't let him sit down. Jurgens wanted to know what the hell Frank was daing in a quartet. Frankie wondered, tao, I think."

The Hoboken Four breaks up one night after they get the giggles in the middle of a song and the good Major rings down the curtain on their sacrilege.

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

Back to Jersey.

He hustled up a job at a salaan in nearby Englewood, New Jersey, halfway between Manhattan and The Meadowbrook 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 pro now. Nat some bum. He struck at The Rustic Cabin for 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 far 70¢ a week, make eighteen shaws a week, dawn, homemakers, noon, and teatime, tao, anytime there's an open mike radio. Finish up at The Rustic Cabin, race

back to a three-room apartment (12 Autoba City), race into New York, up to WNEW to s duets with another young hopeful from Geom minutes every morning.

DINAH SHORE: "The WNEW show was the Gang and Gong Furniture Company of Jersey. We were supposed to sing ballads, the way we both felt we were singing loud heard in New Jersey without benefit of tran the sweet love songs, we were each determ be our individual show. Frank could never u a New Jersey furniture company wanted a On the other hand, I couldn't figure out wh a damn Yankee."

Then 'bye Dinah and race back to The Rust up his salary to \$25 a week and one nig stops by and Sinatra starts to sing *Night* opens his mouth and out comes nothing. Du

COLE PORTER: "I'd never seen anyone so whole life."

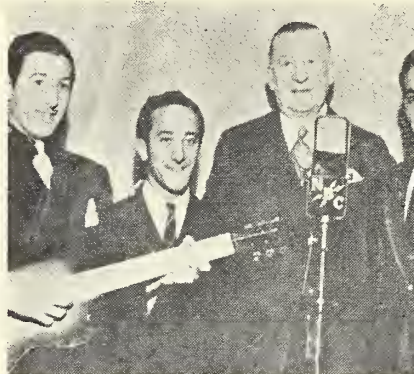
And around and around and around.

June, 1939, and if you ran foster than shirt stuck to you and you wondered why Judy Garland was already in the movies sin Rainbow but you had to hustle over the b hattan to WNEW to "Dance Parade." Only ex-trumpet player from Benny Goodman is

HARRY JAMES: "I liked Frank's voice at talking a lyric. After the show some of the band and I went out to The Rustic Cabin t asked the bass if he couldn't da a number fo *Begin The Beguine*."

The kid at the mike wore a single-breaste jacket, a dark bow tie, dark trousers. Curly it. Hopeful face, blue eyes.

Monday night. Sinatra was a very disc singer, battered from a year and a half of break. He'd just given The Rustic Cabin his going to go back to newspaper work. Sinatra off, but he'd exchanged nights with his co-Kirk, because she wanted to ga to a wedding



The Hoboken Four (Sinatra is at the far left) performing the late Major Bowes of "Amateur Night" fame.



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

THANK YOU, FRANK SINATRA



Tony

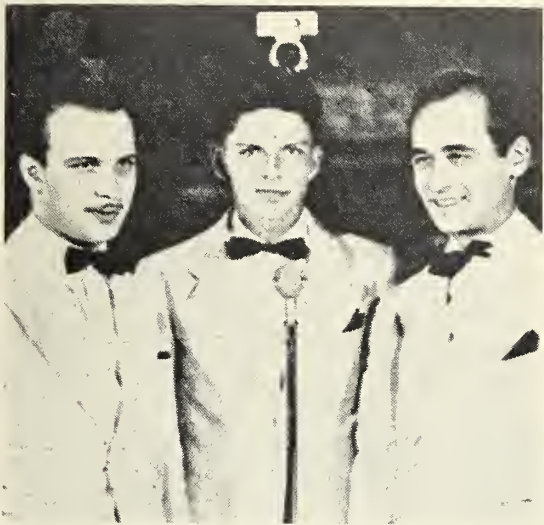
HARRY JAMES: "I signed him for \$75 a week for two years."

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

While with the James band, Sinatra made his first records. 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 became popular at that time, and if you don't want to blame it on the records you can blame it on the ASCAP radio ban.

Sinatra poured all of his 24 years of dreams into these records. In '39, the most successful of the James-Sinatra collaborations—*All Or Nothing At All*—sold closer to the latter: 8000 copies. The James band was growing with all the vigor of a century plant.

HARRY JAMES: "We came to Los Angeles to play the



Sinatra as a member of The Flashes.

Palomar, and by the time we arrived, the Palomar had burned down. We were booked into Victor Hugo's in Beverly 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 coal 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 Leonard and The Pied Pipers with Jo Stafford) and arrangers (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 Sinatra.

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, Sinatra auditioned for Dorsey, the test being 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 Victor. A&R'd by Harry Meyerson, now on the staff of Decca Records, the date consisted of four numbers: "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."

Sinatra could. He damn near busted the windows with 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 *Pagliacci*, he could. It meant a three-year contract, with options, 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 handshake."

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 so well, arrangement-wise—that they all became hits. He avoided as much as possible having the singer stand up after 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

he studied the back of the leader's coat for signs when Dorsey took a breath.

FRANK SINATRA: "There were many trombone men who could play in the soft long phrase sort of style, but none of them could play as relaxed as Dorsey. Compared to him, everybody played nervously. I figured that if he could do that 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, intimacy. 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 became the male in the dream of lonely, romance-hungry women.

The records came and brought tears to the eyes of barflies and debutants alike. No string section, no echo chamber, just the eighteen-piece Dorsey band, and down at the bottom of the label, "Vocal Refrain: Frank 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 had 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 takes, but they weren't good. Finally, Tommy came over and said, 'Look kids, you're trying to be too perfect. Now just relax, sit back 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 interested 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 Ahoy*" (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 even more popularized by the Dorsey radio broadcast remotes from high atop whatever hotel they were at. Sinatra took bows from the stages of movie houses. Sinatra was a juke box gold mine. Sinatra hit the cover of "Time" magazine. Sinatra was up to \$250 a week.

His fellow bandmen marveled that he wouldn't eat from a dirty plate and he changed his shirt every day.

He developed a trademark: a floppy bow tie that hung from his Adam's apple like Spaniel ears. The original had been created 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 signal from Dorsey, they would suddenly rise like seals and walk 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 shaking so much I could hardly give the downbeat. And Frank didn't know what would happen—or whether 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 career—when he realized what he could do on his own."

It was time to move farther on. He gave Dorsey his notice—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 Dorsey). He signed with Columbia Records. And he broke in his single act at the cocoanutty Rio Bamba Club, New York.

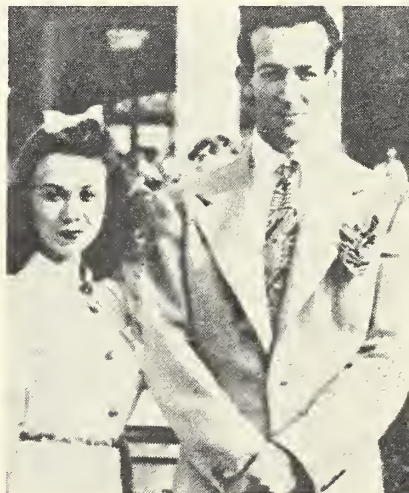
Then, The Paramount Theatre on Broadway. On a hunch, they'd booked the solo Sinatra in for \$1000 a week to bolster a wartime Crosby film, "*Star Spangled Rhythm*," and a stage bill headlined by the Benny Goodman Orchestra.



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



Sinatra with the Pied Pipers and Jo Stafford.



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



During Sinatra's great days with Tommy Dorsey.

Remember how great?



CL 743



C2L 6 (A 2-Record Set)

They still are!

ON COLUMBIA RECORDS 

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Goodman had never heard of Sinatra. When the time came, Goodman took the mike and said unequivocally, "And now, Frank Sinatra." Sinatra stepped between the organdie curtains onto the stage.

FRANK SINATRA: "The sound that greeted me was absolutely deafening. It was a tremendous roar. Five thousand kids, stamping, yelling, screaming, applauding. I was scared stiff. I couldn't move a muscle. Benny froze too. He was so scared he turned around, looked at the audience, and said, 'What the hell is that?' I burst out laughing. I gave out with *For Me And My Gal*."

Shriek! In one week they give out 11,000 glassies of The Voice. Swanatics play hookie in The Paramount! Calumnists call his voice "dangerous to our national morale." Sinatra outlasts Goodman's band, Sonny Dunham's, Johnny Long's. Sinatra's in season. One girl sits through 55 Sinatra 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 (sa you hide Baby Ruths in your sleeves and under your dresses). The Crown Prince Of Swoon! His waist 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 Fan Club and Frankie's United Swooners and Subjects of the Sultan of Swoon and Bobby Sox Swoonerettes and Baw-Tie-Dolizers. The Hat—The Look—The Body—The Shape. A new song, *Dear Mr. Sinatra*, moos, "You're an angel from out of the blue, You're so tender and sweet and so fine." Swoonheart! Sa naw you read about an Indian Sinatra, Mexican Sinatra, Hungarian Sinatra, a One and Only Hank

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 say he gets 5000 fan letters in one week! *Sinatramania!* 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! "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. Squeeeeeee! Sales of Baw Ties up 400%! The Swing-Shift Caruso! The Lean Lark! The Groovey Galahad! "Listen, you lunthead, he's all I've got to live for!"

THE NEW YORK TIMES: "The enthusiasm for Sinatra reached heights that will, in all likelihood, remain unequalled. Ten thousand patrons, most of them young girls, stretched a line from the ticket office of the Paramount Theatre (which they later smashed) completely around the block, six abreast. Twenty thousand more squirmed, wiggled, and rioted in Times Square. Radio cars from precincts miles away were ordered into the area, as were 200 policemen 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 encouraging 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 because 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 Sinatra's 100,000 pen pals.

MRS. DIVEN: "She's a fourteen-year-old girl living in a 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 magazine. 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 that fourteen-year-old girl running down that lane to 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 Columbia Records, dashed to Philadelphia and signed Sinatra to his label before RCA-Victor realized he was 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 after hit. Sinatra moved to a six-room house in Hasbrouck Heights in New Jersey.

At first, Sinatra had to wade through five recording sessions 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 year.

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 Sinatra. Eighty per cent of their records were ballads about love in all its stages. When they did *Pistol Packing Mama* they flopped as badly as if they'd tried *Plucky Charlie Lindberg*. 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.

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 Parade." He stayed on it, intruding new songs and singing the hit, from February, 1943, to January, 1945, and when he left it they had to replace him with the operatic Lawrence Tibbett, a singer three times Sinatra's girth.

While still whirling about the Paramount, Sinatra started working on the adults. Bobby soxers were fine, but Sinatra wanted the nylons (or wartime 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 the top floor. His songs included *Night And Day*, *Close To You*, *Dancing In The Dark*, *It's Always Been There*, *Is You*, *Dancing In The Dark*, *It's Always Been There*, *River*, *Embraceable You*, *You'll Never Know*, *Funny That Way*. He made his point.

He recorded for V-Disc a song named for his wife, *Nancy (With The Laughing Face)*. Phil Silvers wrote the lyrics for it after betting composer Jimmy Van Heusen that he could write a better lyric for this in less than Johnny Burke can write in a week. He scribbled a few lines, and did. It was so popular that when Sinatra returned from a USO tour he was a commercial success. Another hit.

The next stop was the movies. An early hit was *Beverly Hills Cop*, which was re-issued as "Frank Sinatra with Beverly." He was on screen for three minutes. He didn't blink, you got your thrill.

He moved to Hollywood. With all the secrecy surrounding a Presidential campaign, his train stopped at Pasadena. Two thousand fans and loudspeakers blasting *All Or Nothing At All* met him. He pops out the door, thinly, slick as a pan, in a tan gabardine suit and red polka-dot tie. He waits for the train to stop for twenty minutes while the fans scream for him to warble. He holds his first press conference in a garage, one foot upon the top of the train with an "A" gas rationing sticker. The squeak from the weight of the mob outside.

The movies mixed him with Shirley Temple. In the end of pictures he usually ended up throwing a punch. Then, *His First Screen Kiss!* Said the actress, "I fainted when he shot that scene!"

He made movies, and in the movies the only ones he wore a sailor suit were Sabu and Lassie. Sinatra gets sea sick looking at a shrimp cocktail. In a film, Sinatra sings in his sailor suit. He falls in love on the decks of aircraft carriers. He is suited down Broadway. He practically sleeps on the ocean. He got his sea legs on soundstages. The clouds the ocean was a paddleboard in Toluca Lake. He got to acting was saying "yes" or "no."

Looney Tunes and Merrie Melodies made Sinatra a thin singer with a bow tie sipping through a glass. Some fun!

He recorded *The House I Live In* for an Oscar. The film won an Oscar in Sinatra's Palm Springs home.

He moved to the San Fernando Valley, where he built a two-foot wall on Valley Springs Lane in Toluca Lake. His new Mediterranean hacienda "Warm and Wonderful" comes a Californian, and *Lucky Strike* has Sinatra piping the precious Sinatra voice in from his radio studios while the rest of the program is broadcast from Manhattan.

It is 1945. America is rich in expectation. The war is ending, and postwar America settles down to homes, new Chevvy's, and ten-inch television sets. Young eyes in front of the screen.

The next four years of Sinatra are marked by artistic progress. He makes more films, but few new records. His records are good, but not startling. He is still The Singer, but no longer is he The Singer.

LATE COLUMBIA RECORDS

To some few performers there is a time when the Moment is gone.

And then, that Moment is gone. The headliner to younger novellies. Watercooler gossips find it hard to believe. Young girls cast their dreams with different freckles, different shapes.

Frank Sinatra is 33, and father of three. His face that acned dreams are made of. Floppy bow tie, a million attics along with blackout curtains and Willie buttons. It was the time of the *Comedian*. **FRANK SINATRA, JR.:** "He always stuck to his box office. Never tried untempo things. Lack of flexibility."

Sinatra, non-singer, tried acting in *The Bell* for MGM. His portrayal of a priest was more co-starring features with Gene Kelly—"The Ball Game" and "On the Town" made of the sailor boy format. In 1950, his MGM "brought to a conclusion by mutual agreement."

A free man, he courted artistic disaster. "Double Dynamite" in which his only two scenes were with Groucho Marx and Jane Russell. It was from his eager, honest Cole Porter days. He was acting role again in a film partly based on his life—"Meet Danny Wilson"—turned out badly.

According to Hollywood gossip, this was the kid Sinatra in pictures. He couldn't act any more. He wanted him, at any price. They rushed for Sinatra to cast Chinese tapdancers.

FRANK SINATRA: "I suppose that I'd worn a state of nervous exhaustion. I felt on ragged inside of me a constant tug of war between me one way, and part the other. In that contest I did not make the wisest of decisions, and he made afterwards regrets."

He left the "Hit Parade," and was quoted as saying "a lousy pile of trash, like *Me and My Girl*, *Three Little Fishes* and *Open The Door, Rhythm*."

On top of that, a second musicians' strike began. Aware that such a strike would cut off Sinatra, Columbia Records began recording every song or demi-song in reach. They recorded Sinatra records round-the-clock. His normal output of forty records was quadrupled.

FRANK SINATRA: "The songs of the day were thin and bloodless. Outside of production man tunes you couldn't find a thing. I remember

(Continued on page 78)

Dear Frank,

It sure is nice knowing you.

Dino

SINATRA

THE RECENT YEARS



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



Two singers' singers, the late Nat Cole and Sinatra, attend a party at the Villa Capri in Hollywood.

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 forgotten 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 forgotten 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 wanted.

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.

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.

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 arrangers under contract.

(Sinatra did, in fact, record his first Capitol singles session with Stordahl [April 2, 1953] but then things 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 arrangers. He was once a third-trombonist with Tommy Dorsey; Dorsey thought he played lousy trombone 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 sound.

They compromised. The next session would be two 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 '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 employees, 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.

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 Sinatra's gag interpolations into the lyrics, a vaudeville approach 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.

Sinatra didn't hurt Riddle.

FRANK SINATRA, JR.: "The early Capitol era was plagued by insecurity on the part of Capitol. They wondered 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-sung 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 commercial music, which Sinatra has never been a world-beater at, were replaced by a concert of songs.



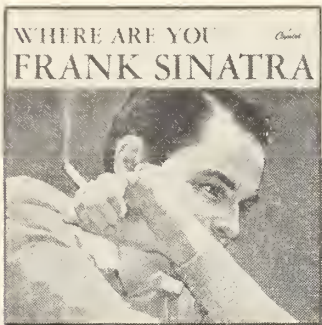
A 1953 family portrait: Sinatra is flanked (left to right) by his children, Tina, Frank, Jr. and Nancy.

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. Riddle supplied intros to the seven tunes (in clubs, Sinatra started singing straight on the downbeat) and wrote only one new backing in its entirety. The eight songs were packaged in a then-sensational now-awful looking jacket showing 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*.

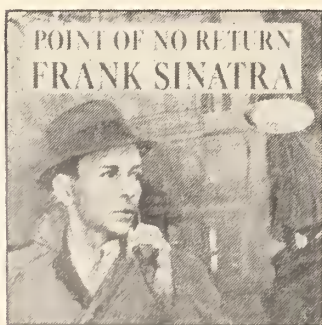
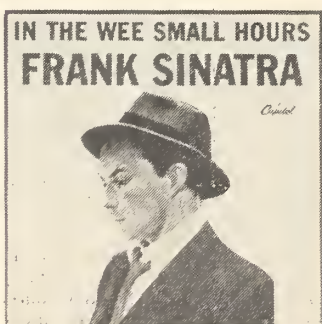
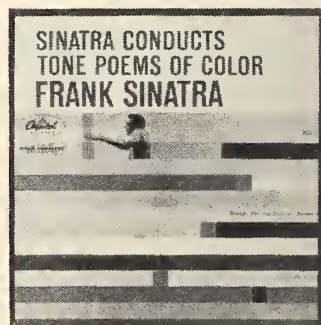
He'd done it. He loathed the phrase "come back." He claimed he never went. The talent was always there. Yet that's what they called it.

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 they ever worked for.

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.



CAPITOL IS PROUD OF THE SIGNIFICANT ROLE THESE ALBUMS HAVE PLAYED IN A UNIQUELY BRILLIANT MUSICAL CAREER.



©CAPITOL RECORDS, INC.

He never came back. He ran straight forward.
FRANK SINATRA: "The greatest change in my life began the night they gave me the Oscar," for "From Here to 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 rejected 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 arranged 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 Norvo-Mildred Bailey polite swing; he even used a xylophone to get Norvo's sound. Out of it came *I'm Gonna Sit Right Down 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 instructions. All he'll say is like, "Make this one in F, moderately fast, interesting but not cluttered, and swing." And Riddle knew.

NELSON RIDDLE: "The man himself somehow draws everything out of you."

He dored to go back: ten violins, three violas, and three cellos. 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 songs total.

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

NELSON RIDDLE: "In working out arrangements for 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 vocally. Second: when he's moving, get the hell out of the way; when he's doing nothing, move in fast and establish something."

For Sam Goldwyn, Sinatra makes "Guys and Dolls," a turgid film version of the Broadway musical.

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

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

Sinatra once again became, in the public view, more than a man. They saw him as the all-night-kicks lotsa-laughs-Clyde bring-on-the-broads Jack-Daniels-and-nuthin-Jack ring-a-ding Las-Vegas-kid. What your aunt used to call a Good Time Charlie. To the public, he had all the depth of a birdboth.

They missed much. Sinatra had been building up, album by album, a body of poetic interpretation, preserved on 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 discourage the image: "Songs for Swinging Lovers" and his most famous Capitol 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 ones faster than anybody else; they played all the fast ones slower than anybody else.

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

Cavanaugh has never been called a great administrator. He thought up big things, and forgot little things. Details. One night while they were in the process of making "Swinging Lovers," Cavanaugh called up Sinatra at midnight and said they needed three more numbers for the album. Sinatra said, "Well this is a hell of a time to let me know, in the middle of the night before the last date." Sinatra called up Riddle and told him to start writing. Riddle found three old standards and was still writing arrangements by flashlight in the back seat of his car while his wife drove him to the session. The last arrangement—*I've Got 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 for him. He's like a tranquilizer—calm, slightly aloof. Nothing ever ruffles him. There's a great depth somehow to the music he creates."

But, under Cavanaugh's influence, there are to be other arrangers, new arrangers. Billy May, for one, May, the musical humorist. May, the roundest man in the music business. His shape made Jackie Gleason look like a Korean orphan. May, the sweatshirt conductor. To Sinatra, recording 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, who 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 womb."

Sinatra records two "low" albums. First, "Where Are You?" with Jenkins. Then he turns to Riddle and asks him to "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 Town." Then he joins Bing Crosby and Grace Kelly for "High Society." 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 simple: just trying to put yourself 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 to 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 conquered 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 to run his own record company.

He wants out of Capitol.

FRANK SINATRA: "Some of my recent work 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 some of those 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 go 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 recorded for the label. Standing: Danny Kaye, Gordon MacRae and the late Nat Cole. Sitting: Glenn Wallichs, 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 recording: "Come Fly with Me" is echoed by "Come Dance with Me" and "Come Swing with Me." When Sinatra product was slow in being recorded, Capitol resorted to rounding up old singles for the "This Is Sinatra" series.

During these years his best singing was never commercially recorded. His best singing was sung in a fuchsia fountain of fluorescent fantasy—Vegas—a city without a clock in a world built of, by, and for insomniacs.

la was ad lib, pie in the puss, pants down, free form, heckle and jest, tumble, and before the movie was in the can The Sands stage had held extra-extra-guest stars Bob Hope, Dan Dailey, Red Skelton, Danny Thomas, Cantinflas, Milton Berle, Harry James, Shirley MacLaine, and all this for a three buck minimum.

One night, even President-elect Kennedy showed 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 Democratic Party.

PRESIDENT KENNEDY: "I know we're all indebted to a great friend, Frank Sinatra. Long before he could sing, he used 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 for the Democratic Party, and I thank him on behalf of all of you tonight. You cannot imagine the work he has done to make this show a success. Tonight, there are two shows on Broadway that are closed down, because the members of the cast are here. And, I want him and my sister Pat's husband, Peter Lawford, to know that we're all indebted to them, and we're proud to have them with us."



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

TRINI LOPEZ

710
SUITE SUNSET BLVD
9255 LOS ANGELES 69, CALIF

DEAR MR. SINATRA,

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

GRATEFULLY,



TRINI LOPEZ

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 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 would be "a better mouse trap." During all his years recording 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 something 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 President 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 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.

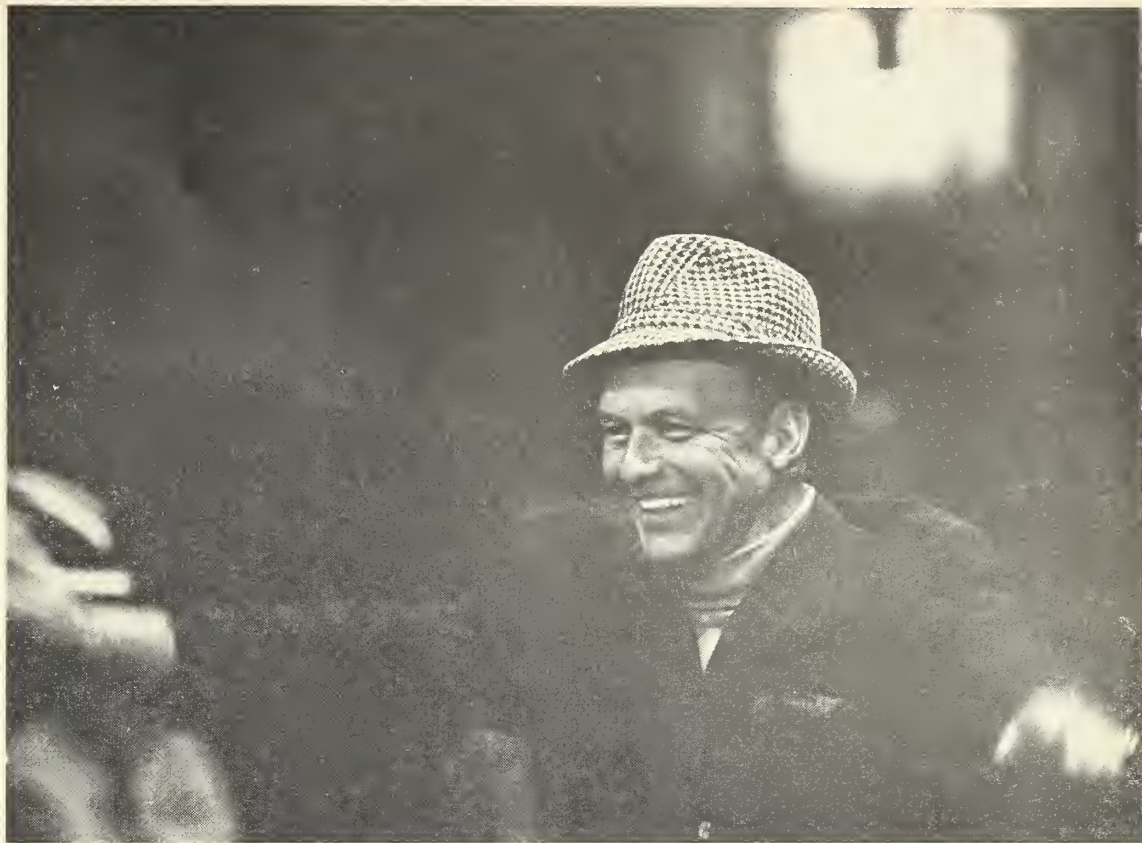
But Sinatra's parting with Capitol had marked the beginning of Bad Brotherhood week. Lawsuits and injunctions began flying between the two companies faster than feathers at a pullet plucking plant. Sinatra's new baby was born in the trade papers with a slogan, "Now a newer, happier, emancipated Sinatra . . . 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, 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, 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 Records, where he has produced the bulk of Bing Crosby's records. In the flurry of signings, Sinatra's earlier inspiration—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 life-long 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 showing. 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 co-arranger 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 REPRISÉ 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 keyboard notes from Count Basie. The Sinatra-Basie sound is heard on two Reprise LP's, "It Might As Well Be Swing" and "Sinatra-Basie."

Thanks Frank
for twenty-five
magnificent years!



congratulations,

Keely and Jimmy Bowen



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

.....

SINATRA

THE

REPRISE

ERA

.....

† 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 out-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 Johnny 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, whopped his snare

Sinatra takes-five at a recording session.



Sinatra pours his heart into a song.



Four Jays Music Co. Inc.
salutes Frank Sinatra
on his 50th birthday
and 25th anniversary

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" Edisan blew tight little phrases into his trumpet behind Sinotro, and Sinotro took off his hat and bowed to them all very low.

The Basie crew has twice, to date, assembled to back Sinotro, first with Hefti's arrangements ("Sinotro-Bosie"), then with Quincy Jones ("It Might As Well Be Swing").

QUINCY JONES: "The word 'economy' is an understatement when referring to Basie. During one of the tunes, Frank said, 'Give me the pitch, Basie.' And Basie hit one staccata note—'splonk!'—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 of 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.

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 dog without Sinotro would be a dog without a sunrise. When New York radio station WINS, which had been firmly committed to a rack farmot, found itself with an unprogrammed half hour, the station's general manager advised them to play a Sinotro album. Listeners lit up the station's switchboard in approval. WINS decided to keep on programming Sinotro records until "Sinatra himself calls up and tells us to stop." It took 66 hours. Sinotro's replacement was Ello Fitzgerald.

Composer Jules Styne takes on od in "Variety" that reads, "Only your voice and complete musicianship . . . 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 Jock L. Warner, head of Warner Bros. Pictures, and with one shake went to work as a consultant to Warner Bros. studio on films and television, moved Reprise under the ownership of Warner Bros.' own record company, and popped his pols' eyeballs by walking around with a check with more zeros on it than a Mets 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. 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 rack-and-roll. Now what?

Sinatra saw his close friend Dean Martin's Everybody Loves Somebody hit the top of Top 40 backed by a racking beat and a battery of percussion that rivaled a regimental Marine band. A slow-drawl Texan, Jimmy Bowen, and arranger Ernie Freeman had put Martin into the contemporary sound.

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 borkina, French horns or frink, or tunes with the artistic longevity of a Canway Twitty.

THE ANNIVERSARY

He is 50. Broadway's Paromaunt 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 these fifty years. Led by coolless, posture-free Gordon Jenkins, forty-some musicians await the arrival of Sinatra, who will tonight complete his "September Of My Years."

FRANK SINATRA, JR.: "It couldn't have been sung by same kid who's never felt hurt. He knows the pain. He's tender. But still, this is a man, not same spoggetti spine."

Sinatra sings of the penny days. Of rose-lipped lossies and candy apple years. Of green winds. Of a first love and her perfume-d 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 rauced lips and the bourbon nights. Of ice winds and of forgotten women who ride in 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 both 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**

TWO NEW ALBUMS TO START SINATRA'S 26th



2 RECORD SET R-1016 RS-1016

Also Available In Deluxe Gift Package With 24 Page Illustrated Brochure.



R-1015 RS-1015

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Best Wishes

to

Frank Sinatra

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SINATRA

THE DISCOGRAPHY

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

INTRODUCTION

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

ANTONIO MORELLI	AM	GORDON JENKINS	GJ	NEAL HEFTI	NH
AXEL STORDAHL	AS	GEORGE SIRAVO	GS	NELSON RIDDLE	NR
BILL LOOSE	BL	HARRY JAMES	HJ	PAGE CAVANAUGH	PC
BILLY MAY	BM	HOLLYWOOD STRING		PERCY FAITH	PF
"BIG DAVE" CAVANAUGH	Cav	QUARTET	HSQ	THE PHIL MOORE FOUR	PM
COUNT BASIE	CB	HUGO WINTERHALTER	HW	RAY ANTHONY	RA
THE CHARIOTEERS	Ch	JEFF ALEXANDER	JA	SKIP MARTIN	SM
DON COSTA	DC	JOHNNY MANDEL	JM	SY OLIVER	SO
ERNIE FREEMAN	EF	THE KEN LANE SINGERS	KL	FREDDY STULTZ	Stu
FELIX SLATKIN	FS	MGM STUDIO ORCHESTRA	MGM	TOMMY DORSEY	TD
FRED WARING	FW	MITCH MILLER	MM	TORRIE ZITO	TZ
GIL GRAU	GG	MARTY PAICH	MP	XAVIER CUGAT	XC
		MORRIS STOLOFF	MS		

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

BLUEBIRD SINGLE	Bb
BRUNSWICK SINGLE	Bruns
CAMDEN	CAL
CAPITOL SINGLE	Cap
COLUMBIA ALBUM	CL
COLUMBIA SINGLE	CO
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	T
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).

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
Almost Like Being in Love	AS	47	CL 606
Always	AS	47	CL 1359
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
Azure Te (Paris Blues)	AS	52	CO 39819
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
Bop! Goes My Heart	AS	48	CO 38421
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
Chatanooga Shoe Shine Boy	AS	50	CO 38708
Cherry Pies Ought to Be You	AS	50	CO 39141
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?	AS	46	CO 38608
Cradle Song, The	AS	44	CL 1448
Daybreak	TD	42	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	HJ	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	HJ	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
I Believe	AS	46	CO 37300
I Concentrate on You	AS	47	C2L 6
I Could Make You Care	TD	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	CO 36830
I Fall in Love with You Everyday	AS	46	CO 39493
I Got a Gal I Love	AS	46	CO 37231
I Guess I'll Have to Dream the Rest	TD	41	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
I Hear a Rhapsody	AS	52	CL 1359
I Love You	AS	46	CO 36884
I Only Have Eyes for You	AS	45	CL 606
I Should Care	AS	45	CO 36791
I Think of You	TD	41	RCA 27701
I Tried	TD	41	RCA 27317
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
If I Only Had a Match	AS	47	CO 38053
If I Steal a Kiss	AS	47	CO 38334
If Only She'd Looked My Way	AS	50	CL 953
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	RCA 27461
I'll Never Smile Again	TD	40	RCA 26628
I'll Never Smile Again	TD	A.C.	Cor. 186
I'll Take Tallulah	TD	42	RCA 27869
I'll 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	AS	46	CO 37256
Imagination	TD	40	RCA 26581
In the Blue of the Evening	TD	42	RCA 27947
Is There a Chance for Me	TD	A.C.	Cor. 186
It All Came True	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 You	AS	48	CO 38192
It Started All Over Again	TD	42	LPM 1632
It's a Lovely Day Tomorrow	TD	40	RCA 26596
It's a Long Way	AS	51	CO 39493
It's All Up to You	KK	46	HCO 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	CO 37288
I've Got a Crush on You	AS	47	C2L 6
I've Got a Home in That Rock	Ch	45	CO 37853
I've Got a Restless Spell	TD	A.C.	Cor. 186
Jesus Is a Rock in the Weary Land	Ch	45	CO 37853
Jingle Bells		46	CL 1032
Just a Kiss Apart	MS	49	CO 38556
Just an Old Stone House	MM	45	CO 38805
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	AS	49	Co 38513
Kisses and Tears	AS	50	CO 38796

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November, 1965

Dear Frank Sinatra—

In this observance of your 50th and 25th
milestones, we offer our thanks for being
your contemporary.

We have enjoyed every minute of your
fabulous career as your fans, and now as your
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CONTINUED SUCCESS**

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RECORD DIST. CORP.**

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JOE FECHNER, PRESIDENT

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

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	CO 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	41	RCA 27638
Sweet Lorraine	SO	46	CO 37293
Take Me	TD	42	RCA 27923
Take My Love	AS	50	CL 953
Tea for Two	AS	47	CO 37528
Tell Me at Midnight	TD	40	LPM 1632
Tennessee Newsboy	AS	52	CO 39787
That Lucky Old Sun	JA	49	CL 902
That Old Black Magic	AS	46	CL 743
That Old Feeling	AS	47	CL 902
That's How Much I Love You	PC	46	CO 37231
There Are Such Things	TD	42	LPM 1569
There but for You Go I	AS	47	CL 1297
There's No Business Like Show Business	AS	46	CL 1297
There's No You	AS	44	CO 36797
These Foolish Things	AS	45	CL 743
They Say It's Wonderful	AS	46	CL 1297
Things We Did Last Summer	AS	46	CL 1136
This Is the Beginning of the End	TD	40	LPM 1632
This Is The Night	AS	46	CO 37193
This Love of Mine	TD	41	LPM 1569
Time After Time	AS	45	CL 606
Too Romantic	TD	40	CAL 650
Trade Winds	TD	40	RCA 26666
Try a Little Tenderness	AS	45	CL 743
Two Hearts Are Better Than One	AS	46	CO 36962
Two in Love	TD	41	RCA 27611
Violets for Your Furs	TD	41	RCA 27690
Violets for Your Furs	TD	41	LPM 1433
Walking in the Sunshine	AS	52	CO 39726
We Just Couldn't Say Goodbye	Trio	47	CO 38129
We Kiss in a Shadow	AS	51	CL 953
We Three	TD	40	LPM 1632
Wedding of Lilli Marlene	MS	49	CO 38555
We've Got a Sure Thing	AS	49	CO 38705
What Makes the Sunset	AS	44	CO 36774
What'll I Do	AS	47	CO 38045
When Is Sometime	AS	47	CO 38417
When the Sun Goes Down	AS	50	CL 1359
When You Awake	TD	40	RCA 26764
When You Awake	AS	47	CO 38475
When Your Lover Has Gone	AS	44	CL 1448
When You're Smiling	GS	50	CL 1241
Where Do You Keep Your Heart	TD	40	RCA 26653
Where Is My Bess?	AS	46	CL 1297
Where Is the One	AS	47	CO 38421
Where or When	AS	45	CL 1448
While the Angelus Was Ringing	AS	48	CO 38407
Whispering	TD	40	LPM 1632
White Christmas	AS	44	CL 1032
Who Told You I Cared	HJ	39	CO 35261
Why Can't You Behave	PM	48	CL 1297
Why Remind Me	AS	49	CO 38662
Why Shouldn't I?	AS	45	CO 36920
Why Shouldn't It Happen to Us	AS	46	CO 37251
Why Try to Change Me Now	PF	52	CO 39882

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

PART TWO: THE RECENT YEARS

This listing incorporates all commercially re-records made by Frank Sinatra for U.S. consumption from his first recording with Capitol Records (A 1953) through his present career with Reprise Records (December 2, 1965).

Adeste Fideles	GJ	57	
Ain't She Sweet	NH	62	
Almost Like Being in Love	BM	61	W
All Alone	GJ	62	
All of Me	NR	54	W
All My Tomorrows	NR	58	Cap
All or Nothing at All	DC	61	I
All the Way	NR	57	W
All the Way	NR	63	W
Almost Like Being in Love	BM	61	W
Always	NR	60	W
American Beauty Rose	BM	61	W
Angel Eyes	NR	58	W
Anything Goes	NR	56	
Anytime, Anywhere	NR	53	W
Anytime at All	EF	64	R
April in Paris	BM	57	
Are You Lonesome Tonight?	GJ	62	F
Around the World	BM	57	
As Time Goes By	AS	61	W
At Long Last Love	NR	56	
At Long Last Love	NH	62	F
Autumn in New York	BM	57	
Autumn Leaves	GJ	57	
Available	EF	64	F
Baby Won't You Please Come Home	GJ	57	

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.....

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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 1491
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.

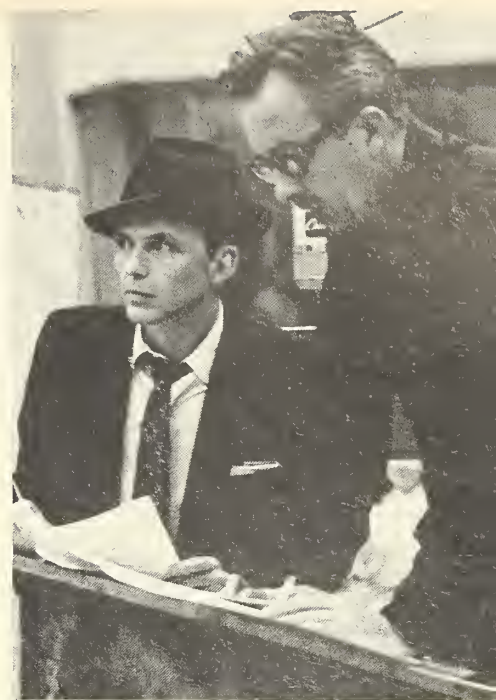
Coffee Song, The	JM	60	F 1001
Come Blow Your Horn	NR	63	F 1013
Come Dance With Me	BM	58	W 1069
Come Fly With Me	BM	57	W 920
Come Fly With Me	BM	65	2F 1016
Come Rain or Come Shine	DC	61	F 1004
Come Waltz with Me	GJ	62	N/R
Continental, The	NR	64	F 1011
Cottage for Sale	GJ	59	W 1221
Crazy Love	NR	57	W 982
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	SO	61	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 Wrong	TZ	65	F 1015
Everybody Loves Somebody	NR	57	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

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THE

DISCOGRAPHY

Title	Acc.	Year	Number
Fly Me to the Moon	CB	64	F 1012
Foggy Day, A	NR	53	W 1432
Foggy Day, A	JM	60	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	NR	54	W 1429
Ghost of a Chance, A	GJ	59	W 1221
Girl Next Door, The	NR	53	W 1432
Girl Next Door, The	GJ	62	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	CB	64	F 1012
Goodbye	NR	58	W 1053
Goody Goody	NH	62	F 1005
Granada	BM	61	F 1002
Granada (edited version)	BM	61	Rep 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	63	F 2016
Half as Lovely	NR	54	W 982
Hark the Herald Angels Sing	GJ	57	W 894
Have You Met Miss Jones?	BM	61	F 1002
Have Yourself a Merry Little			
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	NR	60	W 1729
High Hopes	NR	59	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			
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 I	GJ	65	F 1014
I Believe	NR	57	W 982
I Believe in You	CB	64	F 1012
I Can Read Between the Lines	NR	53	W 1432
I Can't Believe I'm Losing You	DC	64	F 1013
I Can't Believe That You're in Love			
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	NR	57	W 912
I Couldn't Sleep a Wink Last Night	HSQ	56	W 789
I Cover the Water Front	GJ	57	W 855
I Didn't Know What Time It Was	MS	57	W 912
I Get a Kick Out of You	NR	53	W 1432
I Get a Kick Out of You	NH	62	F 1005
I Get Along Without You Very Well	NR	55	W 581
I Got It Bad and That Ain't Good	NR	56	W 803
I Got Plenty O' Nuttin'	NR	56	W 803
I Gotta Right to Sing the Blues	SM	62	W 1729
I Guess I'll Have to Change My Plans	NR	56	W 803
I Hadn't Anyone Till You	DC	61	F 1004
I Have Dreamed	NR	63	F 1009
I Heard the Bells on Christmas Day	FW	64	F 2022
I Left My Heart in San Francisco			
(w/drawn)	NH	62	Rep 20,107
I Like to Lead When I Dance	NR	64	F 2021
I Love Paris	NR	60	W 1301
I Love Paris	NR	60	W 1729
I Love You	BM	53	W 1429
I Love You	NH	62	F 1005
I Never Knew	BM	61	F 1002
I Only Have Eyes for You	CB	62	F 1008
I See It Now	GJ	65	F 1014
I See Your Face Before Me	NR	55	W 581
I Think of You	GJ	57	W 855



Record Date: Sinatra and Gordon Jenkins.

Title	Acc.	Year	Number
I Thought About You	NR	56	
I Wanna Be Around	CB	64	
I Wish I Were in Love Again	NR	56	
I Wish You Love	CB	64	
I Won't Dance	NR	56	
I Won't Dance	CB	62	
If I Had You	NR	56	
If You Are but a Dream	NR	57	
I'll Be Around	NR	55	
I'll Be Home for Christmas	GJ	57	
I'll Be Seeing You	SO	61	
I'll Be Seeing You	AS	61	
I'll Never Be the Same	NR	55	
I'll Never Smile Again	GJ	59	
I'll Never Smile Again	Stu	65	
I'll Only Miss Her When I Think of Her	TZ	65	
I'll Remember April	AS	61	
I'll See You Again	AS	61	
Ill Wind	NR	55	
I'm a Fool to Want You	GJ	57	
I'm Beginning to See the Light	NH	62	



Record Date: Sinatra and Capitol producer Gilmore.

I'm Getting Sentimental Over You	SO	61	
I'm Gonna Live Till I Die	RA	54	
I'm Gonna Sit Right Down and Write Myself a Letter	NR	54	
I'm Gonna Sit Right Down and Write Myself a Letter	CB	62	
I'm Walking Behind You	AS	63	Cap
Imagination	SO	61	
Impatient Years, The	NR	55	
In the Cool, Cool, Cool of the Evening	NR	64	
In the Still of the Night	JM	60	
In the Wee Small Hours of the Morning	NR	55	
In the Wee Small Hours of the Morning	NR	63	
Indiscreet	GJ	62	
Isle of Capri	BM	57	
It All Depends on You	NR	60	
It Came Upon a Midnight Clear	GJ	57	
It Could Happen to You	HSQ	56	
It Gets Lonely Early	GJ	65	
It Happened in Monterey	NR	56	
It Might as Well Be Spring	DC	61	
It Might as Well Be Spring	NR	64	
It Never Entered My Mind	NR	55	
It Started All Over Again	SO	61	
It Was a Very Good Year	GJ	65	

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Title	Acc.	Year	Number	Title	Acc.	Year	Number
It Worries Me	NR	54	W 1432	Lover	BM	61	W 1594
It's a Blue World	AS	61	W 1676	Luck Be a Lady	BM	63	F 1015
It's a Lonesome Old Town	NR	58	W 1053	Makin' Whoopee	NR	56	W 653
It's a Wonderful World	BM	61	F 1002	Mam'selle	NR	60	W 1417
It's All Right with Me	NR	60	W 1301	Man in the Looking Glass, The	GJ	65	F 1014
It's Always You	SO	61	F 1003	Maybe You'll Be There	GJ	57	W 855
It's Easy to Remember	HSQ	56	W 789	Me and My Shadow	BM	62	Rep 20,128
It's Nice to Go Traveling	BM	57	W 920	Melody of Love	RA	54	EAP 590
It's Only a Paper Moon	NR	60	W 1491	Memories of You	AS	61	W 1676
It's Over, It's Over, It's Over	NR	60	W1538	Million Dreams Ago, A	AS	61	W 1676
It's the Same Old Dream	NR	57	W 982	Mind If I Make Love to You	MGM	56	W 750
I've Got a Crush on You	NR	60	W 1417	Mr. Boozie	NR	64	F 2021
I've Got My Love to Keep				Mr. Success	NR	58	W 1729
Me Warm	JM	60	F 1001	Mistletoe and Holly	GJ	57	W 894
I've Got the World on a String	NR	53	T 768	Misty	DC	61	F 1004
I've Got You Under My Skin	NR	56	W 653	Montmartre	NR	60	W 1301
I've Got You Under My Skin	NR	63	F 1010	Mood Indigo	NR	55	W 581
I've Had My Moments	HSQ	56	W 789	Moon River	NR	64	F 1011
I've Heard That Song Before	BM	61	W 1594	Moon Was Yellow, The	NR	58	W 1729
I've Never Been In Love Before	NR	63	F 2016	Moonlight in Vermont	BM	57	W 920
Jeevers Creepers	NR	54	W 1429	Moonlight on the Ganges	BM	61	F 1002
Jingle Bells	GJ	57	W 894	More	CB	64	F 1012
Johnny Concho Theme				My Blue Heaven	NR	60	W 1491
(Wait for Me)	NR	56	W 982	My Funny Valentine	NR	53	W 1432
Just Friends	GJ	59	W 1221	My Heart Stood Still	NR	63	F 1009
Just In Time	BM	58	W 1069	My Kind of Girl	CB	62	F 1008
Just One of Those Things	NR	54	W 1429	My Kind of Town	NR	64	F 2021
Lady Is a Tramp, The	NR	56	W 912	My One and Only Love	NR	53	W 1432
Last Dance, The	BM	58	W 1069	Name It and It's Yours	NR	61	Rep 20,040
Last Night When We Were Young	NR	54	W 581	Nancy	NR	63	F 1010
Last Night When We Were Young	GJ	65	F 1014	Nearness of You	NR	60	W 1729

Title	Acc.	Year	Number
One I Love Belongs to Somebody Else, The	SO	61	F 1015
Only the Lonely	NR	58	W 1011
On the Road to Mandalay	BM	57	W 1011
On the Sunny Side of the Street	BM	61	W 1011
Our Love Is Here to Stay	NR	55	W 1011
Our Town	NR	55	W 1011
P.S. I Love You	HSQ	56	W 1011
Paper Doll	BM	61	W 1011
Pass Me By	BM	64	F 1011
Pennies from Heaven	NR	56	W 1011
Pennies from Heaven	CB	62	F 1011
Pick Yourself Up	NH	62	F 1011
Please Be Kind	CB	62	F 1011
Please Don't Talk About Me When I'm Gone	BM	61	F 1011
Pocketful of Miracles	NR	61	F 1011
Polka Dots and Moonbeams	SO	61	F 1011
Prisoner of Love	DC	61	F 1011
Put Your Dreams Away	NR	57	W 1011
Put Your Dreams Away	NR	63	F 1011

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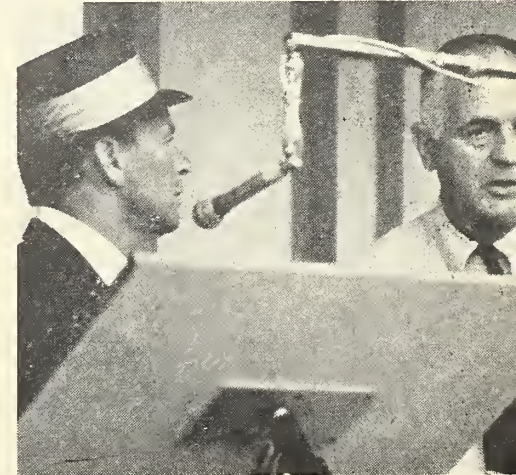
THE DISCOGRAPHY

Rain	NR	53	T 768
Remember	GJ	62	F 1008
Ring-A-Ding Ding	JM	60	F 1008
River Stay 'Way from My Door	NR	60	W 1011
Same Old Saturday Night	NR	55	W 1011
Same Old Song and Dance, The	BM	58	Cap 3952
Saturday Night	BM	58	W 1011
Second Time Around, The	FS	60	Rep 20,040
Second Time Around, The	NR	63	F 1008
Secret Love	NR	64	F 1008
Sentimental Baby	NR	60	W 1011
Sentimental Journey	BM	61	W 1011
September in the Rain	NR	60	W 1011
September of My Years	GJ	65	F 1008
September Song	AS	61	W 1011
September Song	GJ	65	F 1008
Serenade in Blue	NH	62	F 1008
She's Funny That Way	NR	60	W 1011
Should I	NR	60	W 1011
Silent Night, Holy Night	GJ	57	W 1011
Sleep Warm	NR	58	Cap 3952
Softly, as I Leave You	EF	64	F 1008
So In Love (Reprise)	NR	63	F 1008
Soliloquy	NR	63	F 1008
So Long, My Love	NR	57	W 1011
Some Enchanted Evening (Reprise)	NR	63	F 1008
Some Enchanted Evening	NR	63	F 1008
Someone to Watch Over Me	NR	54	W 1011
Something's Gotta Give	BM	58	W 1011
Something Wonderful Happens in Summer	NR	57	W 1011
Somewhere Along the Way	AS	61	W 1011
Somewhere in Your Heart	EF	64	R 6167
Song from Kings Go Forth, The	NR	58	W 1011
Song from Some Came Running (To Love and Be Loved)	BM		W 1011
Song Is Ended, The	GJ	62	F 1008
Song Is You, The	BM	58	W 1011
South of the Border	BM	53	T 768
S'posin'	NR	60	W 1011
Spring Is Here	NR	58	W 1011
Stardust	DC	61	F 1008



Sinatra and the late Axel Stordahl.

Laura	GJ	57	W 855	Nevertheless	NR	60	W 1417
Lean Baby	AS	53	W 1429	New Kind of Love to Me, (You Brought)	NR	63	R 6167
Learnin' the Blues	NR	55	T 768	Nice 'N Easy	NR	60	W 1417
Learnin' the Blues	CB	62	F 1008	Nice Work if You Can Get It	NR	56	W 803
Let Us Break Bread Together	FW	64	F 2020	Nice Work if You Can Get It	CB	62	F 1008
Let's Do It	NR	60	W 1301	Night and Day	NR	56	W 803
Let's Face the Music and Dance	JM	60	F 1001	Night and Day	DC	61	F 1004
Let's Fall In Love	JM	60	F 1001	Night We Called It a Day, The	GJ	57	W 855
Let's Get Away from It All	BM	57	W 920	No One Ever Tells You	NR	56	W 803
Like Someone in Love	NR	53	W 1432	None But the Lonely Heart	GJ	59	W 1221
Little Drummer Boy, The	FW	64	F 2022	Not as a Stranger	NR	55	W 1164
Little Girl Blue	NR	53	W 1432	Nothing but the Best	SM	62	Rep 20,063
London By Night	BM	57	W 920	Nothing in Common	BM	58	Cap 3952
Lonely Town	GJ	57	W 855	Oh, How I Miss You Tonight	GJ	62	F 1007
Lonesome Road, The	NR	56	W 803	Oh, If I Had Three Wishes	NR	55	W 1164
Looking at the World Through Rose Colored Glasses	CB	62	F 1008	Oh, What It Seemed to Be	NR	63	F 1010
Look of Love, The	NH	62	F 1013	Oh Look at Me Now	NR	56	W 803
Look to Your Heart	NR	55	W 1164	Old Devil Moon	NR	56	W 653
Lost in the Stars	NR	63	F 1009	Old Devil Moon	NR	61	F 2015
Love and Marriage	NR	55	T 768	Oldest Established (Permanent Floating Crap Game) The	BM	63	F 2016
Love and Marriage	NR	65	2F 1016	Old Fashioned Christmas, An	FW	64	F 2022
Love is a Many Splendored Thing	NR	64	F 1011	Old Mac Donald	NR	60	W 1538
Love is Just Around the Corner	NH	62	F 1005	O, Little Town of Bethlehem	GJ	57	W 894
Love Isn't Just for the Young	MP	63	F 1013	Ol' Man River	NR	63	F 1009
Love Locked Out	HSQ	56	W 789	Once Upon a Time	GJ	65	F 1014
Love Looks So Well on You	NR	59	W 1729	One for My Baby	NR	58	W 1053
Love Walked In	BM	61	F 1002				



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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	Number
That Old Feeling	NR	60	W 1417
That's All	DC	61	F 1004
Then Suddenly, Love	EF	64	F 1013
There Are Such Things	SO	61	F 1003
There'll Never Be Another You	AS	61	W 1676
There's a Small Hotel	NR	57	W 912
There's No You	GJ	57	W 855
These Foolish Things	AS	61	W 1676
They Came to Cordura	NR	58	W 1729
They Can't Take that Away from Me	NR	53	W 1432
They Can't Take that Away From Me	NH	62	F 1005
This Is All I Ask	GJ	65	F 1014
This Love of Mine	NR	55	W 581
This Nearly Was Mine	NR	63	F1009
This Was My Love	NR	59	W 1538
Three Coins in the Fountain	NR	54	T 768
Three Coins in the Fountain	NR	62	F 1011
Time After Time	NR	67	W 982
Tina	FS	60	Rep 20,151
Too Close for Comfort	BM	58	W 1069
Together	GJ	62	F 1007
Too Marvelous for Words	NR	56	W 653
Try a Little Tenderness	NR	60	W 1417
Twin Soliloquies	NR	63	F 2018
Two Hearts, Two Kisses	Cav	55	Cap 3084
Violets for Your Furs	NR	53	W 1432
Wait Till You See Her	HSQ	56	W 1825
Way You Look Tonight, The	NR	54	F 1011
We Open In Venice	BM	63	F 2017
We Wish You the Merriest	FW	64	F 2022
Weep They Will	NR	55	Cap 3290
We'll Be Together Again	NR	56	W 653
Well Did You Evah?	MGM	56	W 750
What Do I Care for a Dame?	MS	57	W 912
What Is This Thing Called Love	NR	55	W 581
What'll I Do	GJ	62	F 1007
What's New	NR	58	W 1053
When I Lost You	GJ	62	F 1007
When I Stop Loving You	NR	54	W 1164
When I Take My Sugar to Tea	JM	60	F 1001
When I'm Not Near the Girl I Love	NR	63	F 2015
When No One Cares	GJ	59	W 1221
When Somebody Loves You	EF	65	R 6167
When the Wind Was Green	GJ	65	F 1014
When the World Was Young	AS	61	W1676
When Your Lover Has Gone	NR	55	W 581
When You're Smiling	NR	60	W 1491
Where Are You?	GJ	57	W 855

Title	Acc.	Year	Number
Where Do You Go	GJ	59	
Where Is the One	GJ	57	
White Christmas	NR	54	
Who Wants to Be a Millionaire	MGM	56	
Why Should I Cry Over You	NR	53	
Why Try to Change Me Now	GJ	59	
Willow Weep For Me	NR	58	
Witchcraft	NR	57	
Witchcraft	NR	63	
With Every Breath I Take	HSQ	56	
Without a Song	SO	61	
Wives and Lovers	CB	64	
Wrap Your Troubles in Dreams	NR	54	
Yes Indeed	BM	61	
Yesterdays	DC	61	
You and the Night and the Music	JM	60	
You Brought a New Kind of Love to Me	NR	56	
You'd Be So Easy to Love	JM	60	
You'd Be So Nice to Come Home To	NR	56	
You Do Something to Me	NR	60	
You Forgot All the Words	NR	55	
You Go to My Head	NR	60	
You'll Always Be the One I Love	NR	57	
You'll Get Yours	NR	55	
You'll Never Walk Alone	NR	63	
You Make Me Feel So Young	NR	56	
You, My Love	NR	54	
You Never Had it So Good	FW	64	
Young at Heart	NR	53	
Young at Heart	NR	63	
Your Love for Me	NR	56	
You're a Lucky Fellow, Mr. Smith	FW	64	
You're Cheatin' Yourself	NR	57	
You're Getting to Be a Habit With Me	NR	56	
You're Nobody Till Somebody Loves You	BM	61	
You're Sensational	NR	56	
You're Sensational	MGM	56	

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

SINATRA
DISCOGRAPHY
BEGINS
ON
PAGE 41

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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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 his fellow artistes all over the world. Now celebrating his 50th birthday and 25 power packed years in show business 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 exalted heights. Actually, he has always been a one name star although when he first burst upon the international 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 fans 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 Sinatra'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 by his early recordings and films long before he came to Europe in person. His arrival in July 1950 for two national 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 long list 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 as a major screen personality. Since then he has appeared in a great many films including "Guy Riddell"; "The Man With The Golden Arm"; "The Third Trap"; "High Society"; "Oceans 11"; "Von Ryan's Express" etc., etc. and currently showing in London "Moulin Rouge on the Rocks".

In recent years Sinatra has received world wide recognition for his work on behalf of under-privileged children throughout the world as well as his contributions in time, money and talent in his native America. It was his generous support of this direction which resulted in his next visit to Europe. He arrived in the summer of 1962 as part of his world 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 concert at the Royal Festival Hall was attended by H.R.H. Prince Margaret and Lord Snowdon and was also tele-recorded by ABC TV for transmission over a nation wide network of concerts raised over £30,000. He subsequently led a further charity concert in France. During this British tour of 1962 Pye Records, M. D. Robert Farnon and a team of recording and studio technicians headed by Pye A & R Chief Alan A. Freeman (who has now left Pye Records to set up his own independent recording production unit) were privileged to contribute to Sinatra's first 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 America his recordings in Britain were distributed by E.M.I. or Capitol label. However, since the formation of Reprise Records his recordings have been distributed in the United Kingdom by Pye Records and although it is practically impossible to single out any particular best selling album we must mention of "Sinatra Swings"; "Sinatra and Strings"; "Sinatra-Basie"; "The Concert Sinatra"; "Sinatra's Swingin' Originals"; "September of My Years"; "Sinatra 65" etc. At the time of going to press Pye are planning to re-release early in 1966 his latest double album "Frank Sinatra and His Music."

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**Many Dutch friends
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another**

**25
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THE EARLY YEARS

In his earlier appearances, Sinatra was cast for his novelty value; he was the hot singer in the country, or with the hottest band in the land. Even when he did something besides sing in a motion 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 of the Bells." In those years—the sailorsuit years—he was a boyish and agreeable kid who sang love songs, but never acted a real whole lot.

1941—**LAS VEGAS NIGHTS** Billed above Tommy Dorsey's orchestra in this film were Phil Regan, Bert Wheeler, and Constance Moore. Sinatra got about as much footage as the second trombonist's spit valve. The Frank Loesser score included "I've Gotta Ride," "Mary, Mary, Quite Contrary," and "Dolores." The Dorsey band played "I'll Never Smile Again," Sinatra sang a bit of it, but wasn't much noticed.

1942—**SHIP AHOY!** His second Dorsey film, this time at MGM rather than Paramount. Eleanor Powell, Red Skelton, Bert Lahr, and Virginia O'Brien starred, and the songs were "Tampico," "I'll Take Tallulah," "Last Call for Love," and "Who Are You," with Sinatra participating in the last three.

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



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

1943—**HIGHER AND HIGHER** For the first time, Sinatra does more than sing, as he pairs off romantically with Barbara Hale. Also in the cast of the RKO film were Michele Morgan, Jack Haley, Leon Errol. The score, by Jimmy McHugh and Hal Adamson, contained Sinatra singing "I Couldn't Sleep a Wink Last Night," "This Is a Lovely Way to Spend an Evening," and "The Music Stopped."

1944—**STEP LIVELY** "As Long as There's Music" and "Some Other Time" are Sinatra's two songs from this backstage musical, which also starred Gloria deHaven and George Murphy. Score by Sammy Cahn and Jule Styne.

1944—**ANCHORS AWEIGH** His first co-starring picture with Kathryn Grayson and Gene Kelly, both of whom will become identified with his early film efforts. Once again, Jule Styne and Sammy Cahn contribute songs for Sinatra: "I Fall in Love Too Easily," "My Heart Sings," "The Charm of You."

1945—**THE HOUSE I LIVE IN** Sinatra went to RKO to talk them into making a 20-minute short on tolerance. Sinatra contributes an acting performance as well as the title song. The film wins a special Academy Oscar.

1947—**TILL THE CLOUDS ROLL BY** Sinatra little more than makes a vignette appearance in the all-star film (Kathryn Grayson, Dinah Shore, Judy Garland, Tony Martin, etc.) based on the works and life of Jerome Kern. At the conclusion of the film (MGM), Sinatra sings "Ol' Man River."

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

1948—**THE MIRACLE OF THE BELLS** Sinatra sings only 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 Heyman, Earl Brent, and Nacio Herb Brown produces no songs of real note ("If I Steal a Kiss," "Love Is Where You Find It," etc.) in a fairly atrocious film starring Kathryn Grayson, J. Carroll Naish, and Mildred Natwick in addition to Sinatra.

SINATRA

THE MOVIES

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



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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, "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.

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 box-office 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.

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** melodramatic role of which Sinatra is highly

1954—**YOUNG AT HEART** ranks with a Warner Bros. Doris Day ("You, My Darling, and Me") Malone, Ethel Barrymore the title song.

1955—**GUYS AND DOLLS** Sinatra recreates Frank Loesser's moving musical. Co-stars Sinatra, Stubby Kaye, and Jane Russell ("Be a Lady.")

1955—**THE MAN WITH A HORN** effective dramatic role in this Otto Preminger score, by Elmer Bernstein song, "Molly-O."

1955—**NOT AS A DOCTOR** song (by Buddy Kaye) with Gloria Grahame, land, in a Stanley Kramer young doctor.

1955—**THE TENDER TRAP** Wayne, Debbie Reynolds and Lola Albright, in "The Tender Trap," in Sinatra's public imitation of

1956—**JOHNNY COOL** Artists), Sinatra stars with Wynne and Phyllis Kirk for Me," for Capitol. Riddle.

SINATRA
THE M

Dear Frank,

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

Joe E. Lewis

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*Sincerely
Harold Davison*

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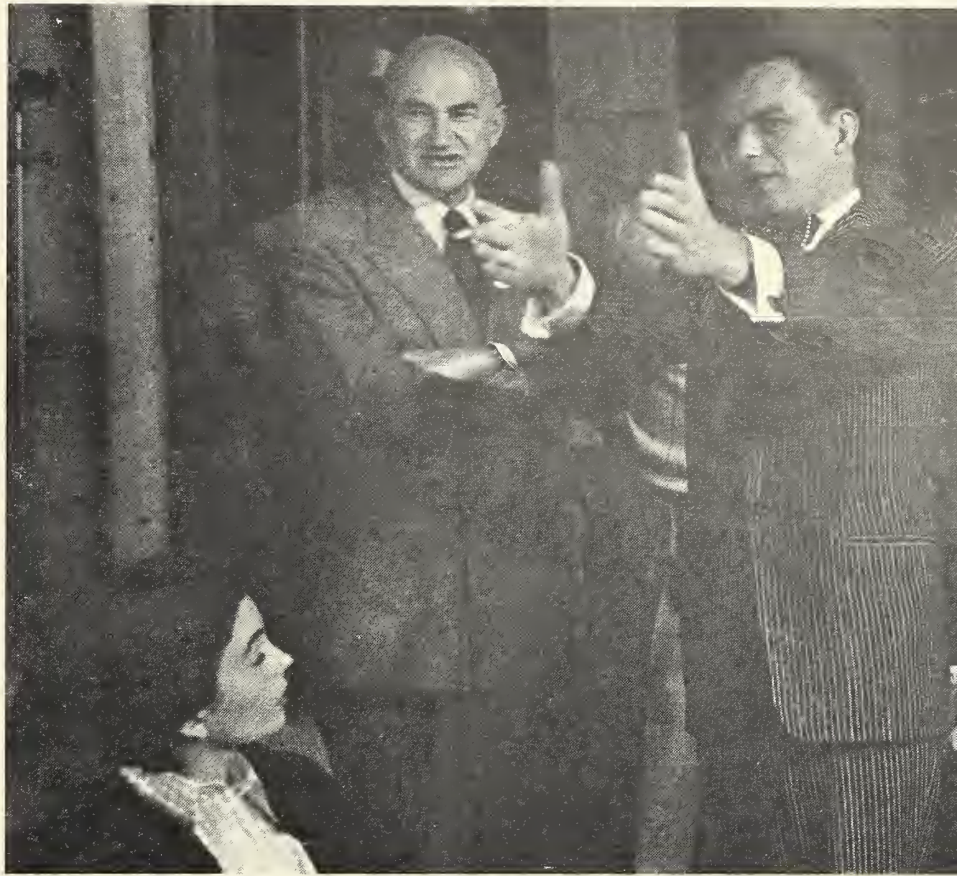
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Some on-the-set horse-play by Sinatra and Sammy Davis. The movie was "Johnny Concho."



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.



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

SINATRA

THE MOVIES

1957—HIGH SOCIETY Sinatra joins Bing Crosby, Grace Kelly, Celeste Holm, and Louis Armstrong in a musical remake 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 Columbia, Sinatra makes what many consider to be his best 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 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 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 includes 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 musical includes Sinatra songs "Let's Do It" (with Shirley MacLaine), "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 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 A light-hearted musical (Columbia Pictures) in which Sinatra plays a Tahitian locale.

1962—THE MANCHURIAN CANDIDATE Under the script and dramatic direction by John Frankenheimer, Sinatra characterize this United Artists release with Janet Leigh, Lawrence Harvey, and Sinatra portrays an army officer hunting an assassin.

1962—SERGEANTS 3 A light-hearted comedy about one of the oddest patrols in movie history. Sinatra plays with Dean Martin, Joey Bishop, Sammy Davis, and Lee J. Cobb, Tony Bill, and Molly Picon.

1963—COME BLOW YOUR HORN Sinatra again goes into light comedy with Lee J. Cobb, Tony Bill, and Molly Picon. Sinatra plays a Jewish family.

1963—4 FOR TEXAS The Sands Set movie, a U.A. comedy-farce in the Western musical interest being supplied by Texan accents. Co-stars Dean Martin and Sinatra.

1964—ROBIN AND THE 7 HOODS Sinatra plays the Warner Bros. lot is capped by his first directorial effort with score by Riddle, Cahn, and Van Heusen. Sinatra stars with Sammy Davis, Barbara Rush, and Dean Martin. Sinatra, singing "My Kind of Toy" (with Dean), "Mister Boogie" (with Dean), "I Like to Lead When I Dare" (with Dean), and "Do-Badder" (with Bing, Dean, and Sinatra).

1965—NONE BUT THE BRAVE Sinatra plays a medic, but contributes more important to the directorial chore in this filmed-in-Hawaii production of the Second World War.

1965—MARRIAGE ON THE ROCKS Sinatra plays Dean Martin, Caesar Romero, and Dean Martin. Sinatra plays a maritally mixed-up tycoon for the first time in the cast, Sinatra's daughter, Nancy Sinatra, in a nightclub sequence.

1965—VON RYAN'S EXPRESS Adapting a best-selling novel, Sinatra leaves Warners to play an army officer forced to lead a break from capture and a dramatic rescue.

This compilation of films and songs was compiled with the assistance of Tony Stecheson, author of "Sinatra on Music."

25th year
in the
Show business!

*
Congratulations
Frank!!

*
Piero Sugar

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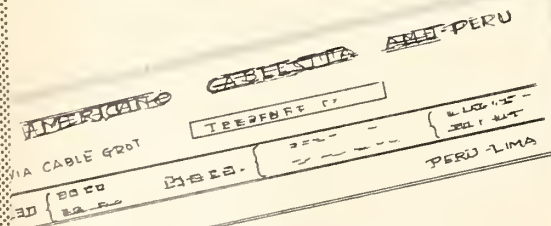
"The Gnome"

P.S. The watch keeps perfect time.

Best Wishes

MARIO & TONY

To Frank Sinatra on his 50th Birthday
and 25th professional Anniversary

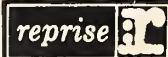


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SINATRA
THE
EARLY
YEARS

(Continued from page 47)

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 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. 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 room."

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

FRANK SINATRA: "I guess I did a lot of refusing between 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 Dagmar. 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).

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."

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. Consequently, 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." He decided this was the way to go back, Columbia Pictures bought the screen rights.

FRANK SINATRA: "I felt 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 anyway.

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.

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.

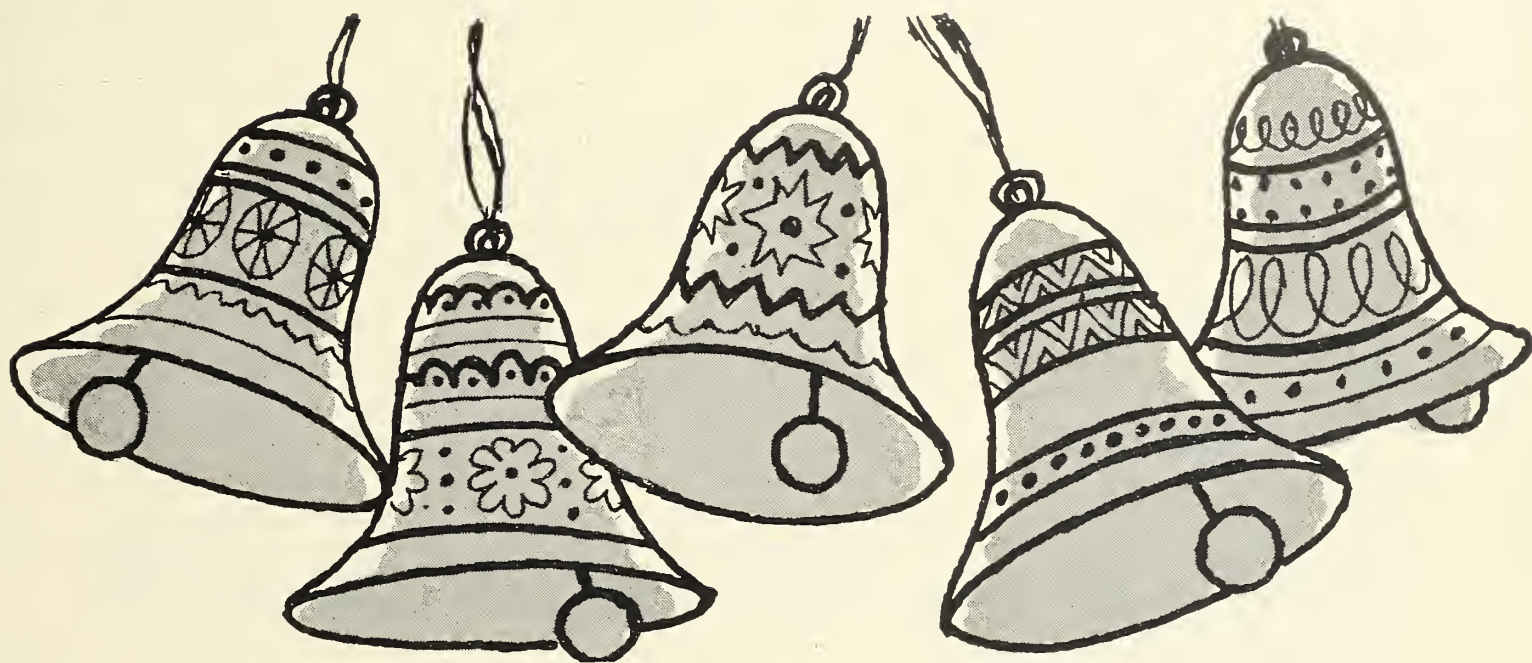
He got the part.

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





TOP COUNTRY ALBUMS

1	MY WORLD Eddy Arnold (RCA Victor LPM/LSP 3466)	1	13	CONNIE SMITH RCA Victor LPM/LPS 3341)	13
2	FIRST THING EVERY MORNING Jimmy Dean (Columbia CL 2401/CS 9201)	3	14	FROM THIS PEN Bill Anderson (Decca DL 4646/DL 74646)	14
3	BEFORE YOU GO NO ONE BUT YOU Buck Owens (Capitol T/ST 2353)	4	15	THE BRIDGE WASHED OUT Warner Mack (Decca DL 4692/DL 74692)	17
4	THIRD TIME AROUND Roger Miller (Smash MGS 27068/SRS 67068)	2	16	STRANGERS Merle Haggard (Capitol T/ST 2373)	15
5	MORE OF THAT GUITAR COUNTRY Chet Atkins (RCA Victor LPM/LSP 3429)	5	17	NEW COUNTRY HITS George Jones (Musicor MM 2060/MS 3060)	18
6	GOLDEN HITS OF ROGER MILLER (Smash MGS 27073/SRS 6 7073)	9	18	STONEWALL JACKSON'S GREATEST HITS (Columbia CL 2377/CS 9177)	20
7	THE OTHER WOMAN Ray Price (Columbia CL 2382/CS 9182)	8	19	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE Little Jimmy Dickens (Columbia CL 2442/CS 9242)	—
8	CUTE 'N COUNTRY Connie Smith (RCA Victor LPM/LSP 3444)	7	20	GIRL ON THE BILLBOARD D-F Reeves (United Artists UAL 3441/UAS 6441)	19
9	UP THROUGH THE YEARS Jim Reeves (RCA Victor LPM/LSP 3427)	6	21	BEHIND THE TEAR Sonny James (Capitol T/ST 2415)	—
10	HELLO VIETNAM Johnny Wright (Decca DL 4698/DL 7 4698)	12	22	MR. & MRS. USED TO BE Loretta Lynn & Ernest Tubb (Decca DL 4639/ DL 74639)	16
11	INSTRUMENTAL HITS OF BUCK OWENS & THE BUCKAROOS (Capitol T/ST 2367)	11	23	CONSTANT SORROW Bobby Bare (RCA Victor LPM/LSP 3395)	22
12	TRUCK DRIVIN' SON OF A GUN Dave Dudley (Mercury MG 21028/SR 61028)	10	24	TIGER WOMAN Claude King (Columbia CL 2415/CS 9215)	25
			25	KISSES DON'T LIE Carl Smith (Columbia XLP 7 9956/XSM 7 9958)	24



COUNTRY REVIEWS

B+ very good
B good

C+ fair
C mediocre

THE CASH BOX BULLSEYE



SNOW FLAKE (2:09) [Open Road & Rondo, BMI—Miller]
TAKE MY HAND PRECIOUS LORD (2:20) [Hill & Range BMI—Dorsey]
JIM REEVES (RCA Victor 8719)

It shouldn't take very long before the enormous fan clubs of the late Jim Reeves give chart impetus to this holiday-slanted deck, dubbed "Snow Flake." Done up in the usual ultra-mellow Reeves style, the tune is a happy-sounding, catchy stanza about a man whose cool gal keeps his blood boiling. "Take My Hand Precious Lord" is a warm, feelingful adaptation of the old hymn.

BLUE CHRISTMAS (2:34) YES, PATRICIA, THERE IS A SANTA CLAUS (3:37)
[Bibo, ASCAP—Hayes, Johnson] [Plainview, BMI—Dean, Tupert, Sebesky]

JIMMY DEAN (Columbia 43457)

Jimmy Dean looks like he'll be running high on the Christmas charts with this double-barrelled holiday-oriented deck. "Blue Christmas" is a country-flavored, blues-filled version of the well-known tune about a fella who's gonna be real lonely Yule. "Yes, Patricia, There Is A Santa Claus" is a touching recitation which should be on a lot of spinners' lists.

BLUE CHRISTMAS TREE (2:27) [Blue Book, BMI—Miller, Morris]
WHO'S GONNA BE YOUR SANTA CLAUS THIS YEAR (2:01)
[Window Music, BMI—Baker]
ERNEST TUBB (Decca 31866)

Currently on the charts with his "Waltz Across Texas" clicker, Ernest Tubb, along with his Texas Troubadors looks for good holiday sales with this deck. Side to watch, "Blue Christmas Tree," is a tear-jerkin', shufflin' weeper about a man who sits alone by his Christmas tree. Flip, "Who's Gonna Be Your Santa Claus This Year," is a medium-paced, stompin' tale in the same sad vein.

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.

JERRY NELSON (World Wide 3012) 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.

(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 HAPPINESS (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 woe-er 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) [Canyon, 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 HOLLYWOOD (1:48) [Vanjo, BMI—Brock, Emerson] This side is a real cute, percolatin' rollicker about a feller who intends to become a big movie star.

THE SINGING D. J.



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"EASY COME 'N EASY GO"

B/W
"I'LL BE SOMEWHERE"

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COUNTRY ROUND UP

WWVA-Wheeling, which recently changed its format, is now celebrating its brand new country by giving away a big bonanza of prizes to its lucky listeners. Residents of the "Big Country" served by WWVA may win appliances, motorcycles, "Big Country

pop-country "Buckaroo" smasher. His new Christmas album looks to be one of his biggest efforts to date, with 11 of the 12 tracks being brand new items. During Nov., he and the Buckaroos have been appearing in Anderson, S.C. (19), Greenville, Tenn. (20),



DAVE DUDLEY



BUCK OWENS



HOMER & JETHRO

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 Wagon Wheel. The 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 Tennessee Three, June Carter, the Statler Brothers, Wanda Jackson, the Party Timers, Bobby Barnett, Patsy Montana and emcee Johnny Hatfield. The station reports that it looks like a sell-out for the 13,000 capacity coliseum.

One of the real nice people in country 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.

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

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

Congratulations to Johnny Paycheck, who became a proud papa for the third time when his wife presented 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 admitted for an intestinal tumor operation. Here's hoping for a speedy recovery and a quick return to those playing dates.

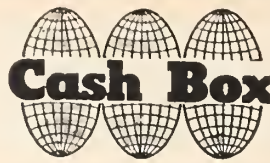
Further congrats to Jan Crutchfield whose wife gave birth to a baby girl on Nov. 13 at Nashville's Baptist Hospital. Crutchfield is the professional manager of the Cedarwood Publishing firm.

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 presentation of country music.

Bobby Williamson, a 20-year vet of West Coast show business, has been appointed the Cedarwood pubbery representative in Hollywood, according to firm proxy Bill Denny. The appointment will be effective immediately. During the last two decades Williamson 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 appeared in two movies, "The Third Day" and "Madam X."

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

Currently on an eastern and mid-western swing promoting his new Starday release, "Fly Away Mockingbird," yodeling king Kenny Roberts set in at the Flame Club in Minneapolis 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, reports excellent chart action in many areas on the new Starday single.



COUNTRY TOP 50

	Pos. Last Week		Pos. Last Week
1 MAKE THE WORLD GO AWAY (Pamper—BMI) Eddy Arnold (RCA Victor 8679)	1	26 HAPPY TO BE WITH YOU (Copper Creek, Al Gallico—BMI) Johnny Cash (Columbia 43420)	30
2 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE (Central Songs—BMI) Little Jimmy Dickens (Columbia 43388)	3	27 ONE MAN BAND (Saran Cross, Deep Cross—BMI) Phil Baugh (Langhorn 563)	35
3 HELLO VIET NAM (New Keys—BMI) Jahnnny Wright (Decca 31821)	2	28 LOVE BUG (Glad—BMI) George Jones (Musicor 1098)	18
4 BUCKAROO (Bluebook—BMI) Buck Owens (Capitol 5517)	8	29 IF YOU WANT A LOVE (Blue Book—BMI) Buck Owens (Capitol 5517)	32
5 IT'S ANOTHER WORLD (Bronze Music—Sesac) Wilburn Bros. (Decca 31819)	7	30 ENGLAND SWINGS (Tree—BMI) Roger Miller (Smash 2010)	36
6 KANSAS CITY STAR (Tree—BMI) Roger Miller (Smash 1998)	4	31 THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP (Moss-Rose—BMI) Charlie Louvin (Capitol 5475)	23
7 IF I TALK TO HIM (Victor—BMI) Connie Smith (RCA Victor 8663)	5	32 IF THIS HOUSE COULD TALK (Moss-Rose—BMI) Stonewall Jackson (Columbia 43411)	32
8 BEHIND THE TEAR (Central Songs—BMI) Sonny James (Capitol 5454)	9	33 WATCH WHERE YOU'RE GOING (Acuff-Rose—BMI) Don Gibson (RCA Victor 8678)	43
9 ARTIFICIAL ROSE (New Keys—BMI) Jimmy Newman (Decca 31841)	11	34 TRUCK DRIVIN' SON OF A GUN (Raleigh—BMI) Dave Dudley (Mercury 72442)	27
10 WHITE LIGHTNIN' EXPRESS (Moss-Rose—BMI) Roy Drusky (Mercury 72471)	10	35 HURRY MR. PETERS (Screen Gems-Columbia—BMI) Justin Tubb & Larene Mann (RCA Victor 8659)	24
11 IS IT REALLY OVER (Tuckahoe—BMI) Jim Reeves (RCA Victor 8625)	6	36 TROUBLE ON OUR LINE (Raleigh—BMI) Roy Drusky & Priscilla Mitchell (Mercury 72497)	40
12 FLOWERS ON THE WALL (Southwind—BMI) Statler Bros. (Columbia 43315)	19	37 WHILE YOU'RE DANCING (Mariposa—BMI) Marty Robbins (Columbia 43428)	41
13 TAKE ME (Glad—BMI) George Jones (Musicor 1117)	20	38 TALK ME SOME SENSE (Four Star Sales—BMI) Bobby Bare (RCA Victor 8699)	41
14 GIDDY UP GO (Starday—BMI) Red Sovine (Starday 737)	31	39 WOMEN DO FUNNY THINGS TO ME (Window—BMI) Del Reeves (United Artists 943)	46
15 THE HOME YOU'RE TEARIN' DOWN (Sure-Fire—BMI) Loretta Lynn (Decca 31836)	14	40 WALTZ ACROSS TEXAS (Ernest Tubb) Ernest Tubb (Decca 31824)	42
16 LIVIN' IN A HOUSE FULL OF LOVE (Al Gallico—BMI) David Houston (Epic 9831)	13	41 YAKETY AXE (Tree—BMI) Chet Atkins (RCA Victor 8590)	29
17 A-11 (Pamper—BMI) Johnny Paycheck (Hilltop 3007)	17	42 HARVEST OF SUNSHINE (Plainview—BMI) Jimmy Dean (Columbia 43382)	33
18 WHAT WE'RE FIGHTING FOR (New Keys—BMI) Dave Dudley (Mercury 72500)	25	43 HE'S A JOLLY GOOD FELLOW (Al Gallico—BMI) Charlie Walker (Epic 9852)	45
19 HANK WILLIAMS' GUITAR (Laredo—BMI) Freddie Hart (Kapp 694)	16	44 AS LONG AS THE WIND BLOWS (Tree—BMI) Johnny Darrell (United Artists 943)	48
20 MORE THAN YESTERDAY (Maiden Fair, Cuculu—BMI) Slim Whitman (Imperial 66130)	21	45 BLUE MOON OF KENTUCKY (Peer Int'l—BMI) George Jones & Melba Montgomery (United Artists 941)	50
21 ONLY YOU (CAN BREAK MY HEART) (Blue Book—BMI) Buck Owens (Capitol 5465)	12	46 SALLY'S ARMS (Channel—ASCAP) Sheb Wooley (MGM 13395)	47
22 GREEN, GREEN GRASS OF HOME (Tree—BMI) Porter Wagoner (RCA Victor 8623)	15	47 THANK YOU MA'AM (Screen Gems, Columbia—BMI) Ray Pillow (Capitol 5518)	—
23 TATER RAISIN' MAN (Aroostook—BMI) Dick Curless (Tower 161)	22	48 A PICTURE THAT'S YOU (Peach—SESAC) George Morgan (Columbia 43393)	49
24 SITTING ON A ROCK (Crying In A Creek) Warner Mack (Decca 31853)	26	49 MY DREAMS (Vandadore—BMI) Faron Young (Mercury 72490)	—
25 LITTLE BUDDY (Al Gallico—BMI) Claude King (Columbia 43416)	28	50 I'D BETTER CALL THE LAW ON ME (Moss-Rose—BMI) Hugh X. Lewis (Kapp 717)	—

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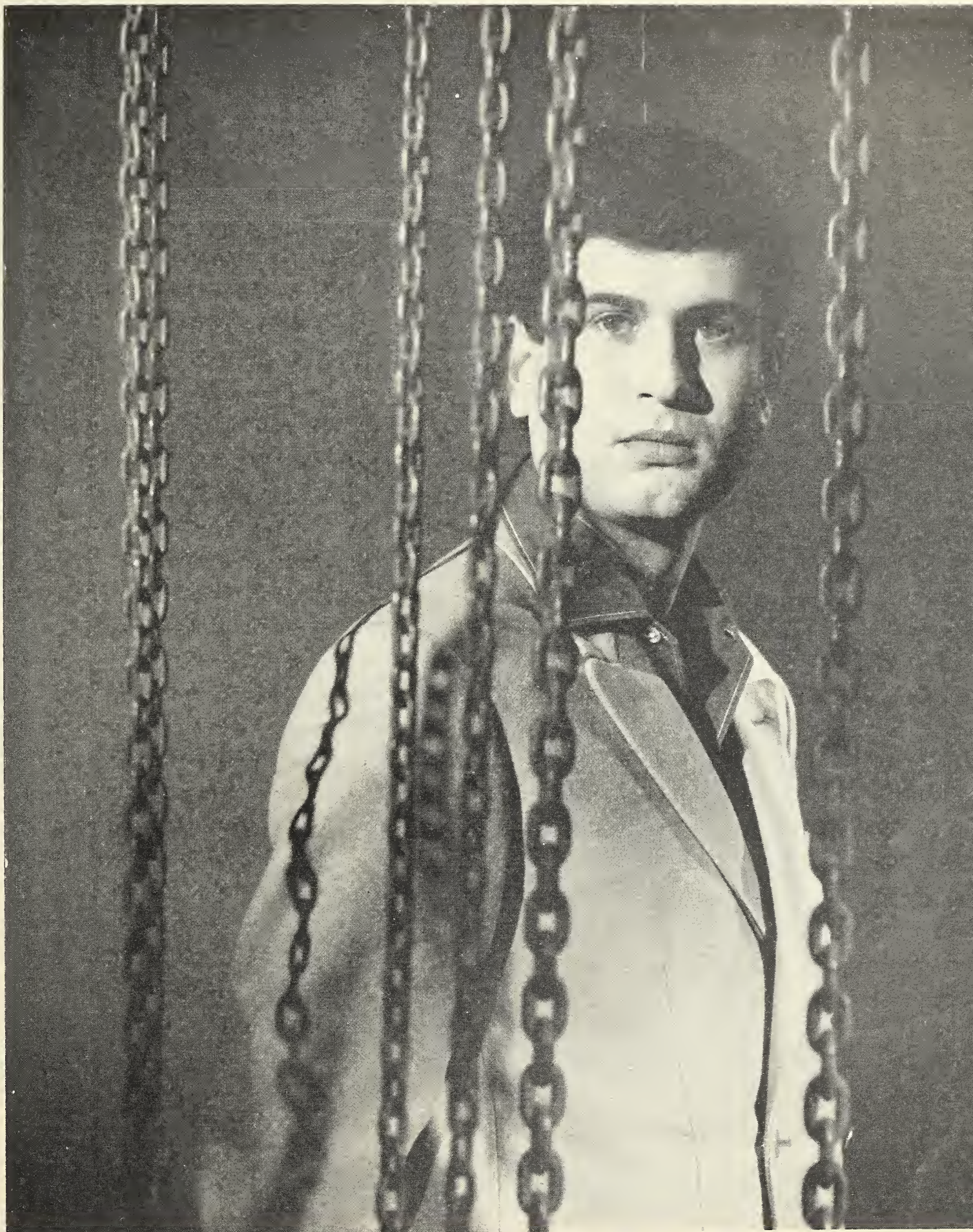
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December 4



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 100,000 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 Italy 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 France and Italian (for Jolly).



GREAT BRITAIN

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 \$4,000,000), the company plans to extend their activities into the pop field 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. He also visited Germany where he met Herr Voigt of Deutsche Grammophon and also recorded 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.

Ken Glancy, managing director of CBS, reports that since the start of the company's operations in Britain in March of this year, the impetus given to the label in the singles field via such artistes as Bob Dylan, the Byrds and Andy Williams has focused dealer attention on the vast scope and variety of the product both in the popular and classical fields, to say nothing of their unparalleled library of show and film albums. The company's considerable success is largely due to the fact that the organisation is devoted solely to the promotion in all spheres of the firm's product. An extension of the A & R department is taking place as a preliminary to the acquisition of local artistes, and an expansion of the sales force is also planned.

Following the recent visit to this country of Cy Leslie of Pickwick Records of America, London manager Monty Lewis reports that the company has signed a contract to release a certain amount of Roulette recordings starting Jan. 1, 1966. They will be released on the Allegro-Roulette label. Approximately four 12" LPs will be released monthly and will be available via record dealers, bookshops, supermarkets and departmental stores. Material will be from Pickwick's American budget line comprising material drawn from 14 major American catalogues. Artistes to be featured under the deal include Tony Bennett, Count Basie, Louis Armstrong, Duke Ellington, Sarah Vaughan, Pearl Bailey, Dinah Washington and Billy Eckstine. A spokesman for E.M.I., who has handled the Roulette product in this country for over a decade said "Our contract with Roulette runs out early in the New Year and L. G. Wood, managing director of E.M.I. Records had very friendly discussions with Morris Levy recently in the United States, and is currently considering certain proposals put forward by Levy."

Things are really happening for Harry Lewis, newly appointed general manager for Ardmore & Beechwood, currently on the charts with Cliff Richards "Wind Me Up," "A Lover's Concerto" by the Toys and "Let's Hang On" by the Four Seasons. Lewis has recently completed a visit to his associated companies on the continent and plans a trip to Australia and New Zealand early in the New Year.

Joe Roncoroni of Marquis 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 current release is his own composition. Marquis recently waxed German star Drafri 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" published 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.

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-McCartney 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 the Hollies for release on Parlophone. All tracks are, of course, published 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.

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" published by Britannia 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.

Quickies: The Act of Parliament which banned cigarette advertising has had repercussions on the exploitation of the first single by the Roulettes "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 regarding 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	69	Kama Sutra	59
A & M	5, 33	Kapp	85
Amy	74	Kellmac	91
Atco	70	Liberty	53, 58, 73, 82
Atlantic	57, 67, 83	London	9, 100
Bang	11	MGM	32, 36, 41, 47, 52, 62, 78
Back Beat	63	Mercury	75
Big Top	60	Mirawood	71
Cadet	16, 98	Motown	3, 13
Cameo	68	Muscor	48
Capitol	34, 50, 66, 80	Parrot	25, 31, 76, 99
Checker	6	Press	42
Co & Ce	44, 87	Philles	43
Colpix	100	Philips	2, 22
Columbia	1, 28, 46, 54, 61, 77, 92, 97	Pure Soul	37
Constellation	96	RCA Victor	18, 23, 49
Decca	4, 45	Red Bird	10
Dial	79	Reprise	12, 64, 93
Diamond	29, 88	Ric Tic	81, 90
Dolton	89	Scepter	38
Dot	40	Smash	19, 24, 55
Dynavoice	20	Soma	94
Epic	8, 30, 65	Soul	56
Fontana	14	Tamla	17, 21
Gordy	27, 84	United Artists	39
Hickory	15	Wand	100
Imperial	35, 22, 86	Warner Bros.	51
		Whit	95

Great Britain's Best Sellers

This Week	Last Week	Weeks On Chart	
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	1	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 & Beechwood
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 & Beechwood
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	4	Love Is Strange—The Everly Brothers (Warner Bros) Acuff-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

1	Help—The Beatles (Parlophone)
2	The Sound Of Music—Soundtrack (RCA)
3	Out Of Our Heads—The Rolling Stones (Decca)
4	Mary Poppins — Soundtrack (HMV)
5	Highway 61 Revisited—Bob Dylan (CBS)
6	Almost There—Andy Williams (CBS)
7	Mann Made — Manfred Mann (HMV)
8	Everything's Coming Up Dusty—Dusty Springfield (Philips)
9	Farewell Angelina—Joan Baez (Fontana)
10	Fairytale—Donovan (Pye)

Top Ten EP's

1	Kwyet Kinks—The Kinks (Pye)
2	Universal Soldier — Donovan (Pye)
3	Got Live If You Want It—The Rolling Stones (Decca)
4	Five Yardbirds—The Yardbirds (Columbia)
5	The One In The Middle—Manfred Mann (HMV)
6	Andy Williams Favourites—Andy Williams (CBS)
7	The Animals Are Back — The Animals (Columbia)
8	The Seekers—The Seekers (Columbia)
9	Dylan—Bob Dylan (CBS)
10	I'm Alive—The Hollies (Parlophone)

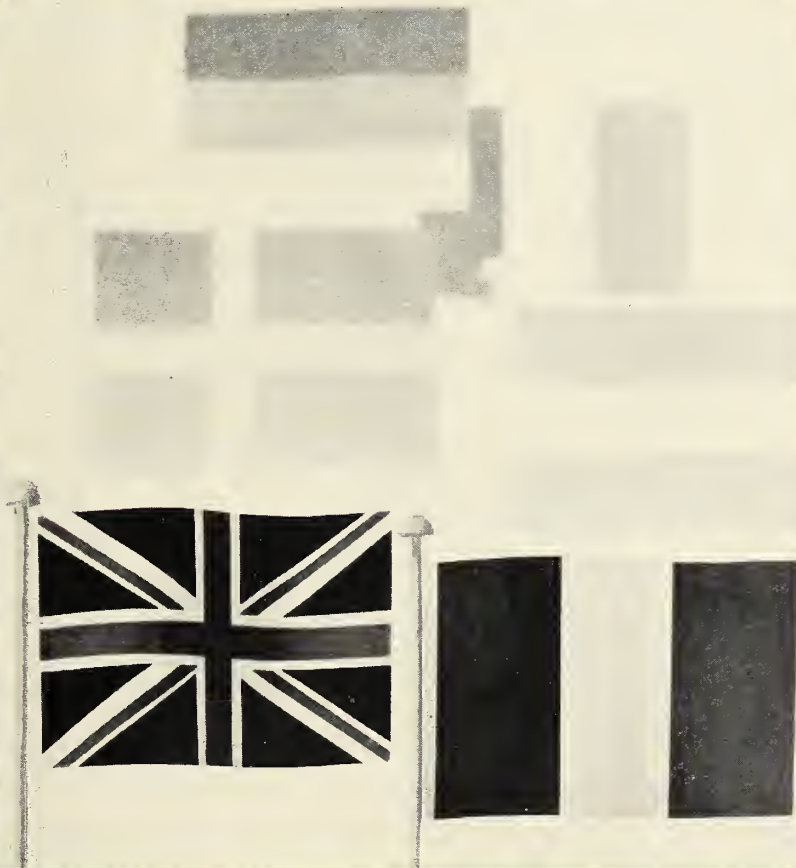
Europe welcomes . . .



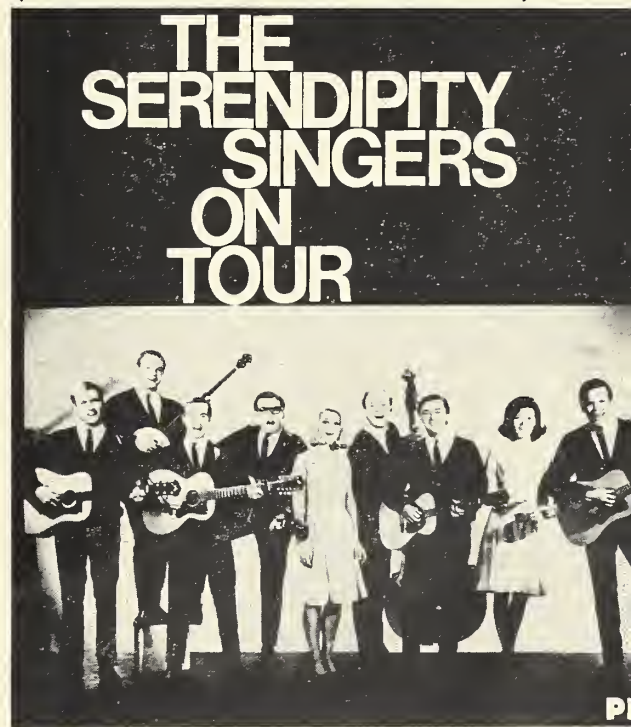
. . . The Serendipity Singers



. . . on their European tour . . .



(and welcomes their new record too)



U.S. releases

The Serendipity Singers PHM 200-115/PHS 600-115
The many sides of the Serendipity Singers PHM 200-134/PHS 600-134
Take your shoes off with the Serendipity Singers PHM 200-151/PHS 600-151
We belong together PHM 200-180/PHS 600-180
The Serendipity Singers sing of: Love, Lies and Flying Festoons, and other songs by Shel Silverstein PHM 200-190/PHS 600-190

A publication of Philips' Phonographic Industries. Central Office: Baarn.

Philips clearly has serendipity: the sales of the Serendipity Singers doubled last year!

PHILIPS

One world of music on one great label





SCANDINAVIA

Ronald Sjögren, head of Southern Music AB in Scandinavia, back from London 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 Grammfon 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 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 "Come From A Party"/"A Feeling," Shotgunns have done "Ain't Gonna 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, already 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 Mistankar" (Without Suspects) by Gilbert Holmström's Quintet.

Karusell Grammfon 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 Panther's 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.

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 Donovan might be touring Finland in beginning of December according to preliminary 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.

NORWAY

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 composed 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 Week	Last Week	Weeks On Chart	Title	Label
1	1	8	(I Can't Get No) Satisfaction (Rolling Stones/Decca)	Musikförlaget Essex AB, Sweden
2	3	8	Il Silenzio (Nini Rosso/Sonet)	Sonet Music, Sweden
3	2	14	Help! (Beatles/Parlophone)	Multitone A/S, Denmark
4	4	4	I'm Yours (Elvis Presley/RCA Victor)	Belinda (Scandinavia) AB, Sweden
5	5	4	What's New Pussycat? (Tom Jones/Decca)	United Artists Musikförlag AB, Sweden
6	6	33	*Belinda (Rocking Ghosts/Metronome)	Multitone A/S, Denmark
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)	Mörks Musikforlag, Denmark
10	—	1	Get Off Of My Cloud (Rolling Stones/Decca)	Musikförlaget Essex AB, Sweden



JAPAN

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 Hotel," "Love Me," "My 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 Jan. 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 in the middle of May and will concentrate in the main cities of Japan. Toho Geino has invited Los Tores Diamandez on Jan. 6, for their 5-month tour which will include 120 performances throughout the main cities in Japan.

King Records came out with an extraordinary release of Ray Charles' "Cincinnati Kid" which is from the sound track of the popular M.G.M. film.

Yuzo Kayama, the promising singing movie star of Toshiba Records, will reportedly move to Nippon Columbia within this year. The singer's recent record "Koiwa Akai Bara" (Love Is Like A Red Rose) is an uprising hit, and his first LP is scheduled to be released in January.

According to the announcement made by the Nippon Records Association, the production achievement in September is as follows:

	Locals	Pop and Classic	Total
17 centi	3,791,542	3,085,193	6,876,735
25 centi	57,028	8,218	65,238
30 centi	295,058	914,280	1,309,338
(Stereo)			
17 centi	3,358,046	1,036,983	4,394,039
25 centi	22,630	651	23,281
30 centi	264,743	780,544	1,045,287

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 Week	Last Week	Weeks On Chart	Title	Label
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)	
7	—	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)	

Sweden's Best Sellers

This Week	Last Week	Weeks On Chart	Title	Label
1	1	4	Yesterday (Beatles/Parlophone)	Sonora Musikförlags AB, Sweden
2	2	8	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	Universal Soldier (Donovan/Pye)	Southern Music AB, Sweden
6	4	5	Save Your Heart For Me (Gary Lewis/Liberty)	Sweden Music AB, Sweden
7	8	15	Help! (Beatles/Parlophone)	Sonora Musikförlags AB, Sweden
8	10	2	If You Got To Go, Go Now (Manfred Mann/HMV)	No publisher
9	7	5	So Mystifyin' (Hep Stars/Olga)	Kassner Music AB, Sweden
10	9	5	Hang On Sloopy (McCoys/Metronome)	Robert Mellin (Scandinavia) AB, Sweden

*Local copyright.

Sweden's LP Best Sellers

This Month	Last Month	Title	Label
1	1	Help! (Beatles/Parlophone)	
2	2	Out Of Our Heads (Rolling Stones/Decca)	
3	—	Hooten Singers Sings Evert Taube (Hooten Singers/Polar)	Local product
4	5	Elvis For Everyone (Elvis Presley/RCA Victor)	
5	—	At Home In Gothenburg (Spotnicks/Swe-Disc)	Local product
6	—	We And Our Cadillac (Hep Stars/Olga)	Local product
7	—	Highway 61 Revisited (Bob Dylan/CBS)	
8	—	Fairytale (Donovan/Pye)	
9	—	Mary Poppins (Soundtrack/HMV)	
10	10	Animals' Track (Animals/Columbia)	



HOLLAND

Included in its many X-mas productions, Phonogram 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 Bonynghe. The Decca-LP is packed in an album with Dutch liner-notes including 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 "Charleston." 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 official information sheet that the Dutch Swing College Band was "of high cultural standing," which means a considerable cut in taxes for impresarios. An official remark like this has never been given to a jazz-band before in Germany.

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 Belgian 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."

After "Satisfaction" reached the gold record category in Holland, Phonogram 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 very satisfied with the first results of two singles," Otto Vriezenberg, 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

Local CBS' Jazz-pianist and recent Edison Award winner Louis van Dyke, appeared in concert at the Kurhaus (The Hague) and at the Amsterdam Concertgebouw, on Nov. 5. In the very near future, CBS will release an EP by the Louis van Dyke Trio with accompanying orchestra, containing the following 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' Leonard Rose. This TV'er contains the following: Fantasie Stücke, Op. 73 (Schumann), The Little White Donkey (Ibert), Sicilienne (Fauré) and Introduction 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."

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 contest 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, Reggie Workman, and Jack Byard gave concerts in Holland for sold-out halls, 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 released a special Blakey album in its popular "Jazz Club Series" on the Fontana label.

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.



ITALY

Regarding the San Remo Festival, Durium sent to all the Italian and foreign papers the following communication which was published in Italy in 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 national 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 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 Holland for a TV show and will be offered the golden bird by Centrocord, as a reward 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 "Il Silenzio" with such overwhelming success. In Britain it will be released by Pye Records, by Columbia Records in France, Cosdel Records in Japan, Centrocord in Austria, Stibbe in Holland, Van France, Belgium and Switzerland.

Louis 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 Italy by Little Tony on Durium.

The latest record by Iva Zanicchi is "Non Tornare Mai;" the Italian title of the song is "Here Comes The Night."

The new American tune "He's The One," was recorded in Italian by V. Inzaina, with the title "La Faccia Tosta."

Nora Orlandi's Chorus has cut the sound track of the film "L'Affaire" starring Claudia Cardinale and Rock Hudson.

Sasha Distel, Enrico Macias, Mark Ayrton, Vasco Ovale and Angela Mazzanti will take a part in a television show, which will be formed in collaboration with Durium, from the 22nd to the end of November. Distel will sing his new tune "Voglio Parlare Con Marta;" Enrico Macias offer "Il Paese Del Mio Cuore;" Mark Ayrton: "Katy;" Vasco Ovale: "Navi E Aerei;" Angela and Anna Mazzanti: "Mi Troverai."

Sacha Distel will also be a star guest of a television show, presented by Mike Bongiorno, "La Fiera Dei Sogni," where he will sing his new tune "Voglio Parlare Con Marta."

Sonia and her sisters will appear on our TV screens singing their hit "Ragazzo No."

The new record by Gilbert Beaud has been published in Italy. The titles of these two new tunes are: "Tu Le Regrettera" and "Je T'Aime."

After a long hiatus, during which time he devoted himself to conducting, Gianni Meccia comes back to his public as a singer. His new record "Gianni Meccia" was recently published. It is a tune written by Ferrarese. Accompanying Gianni Meccia's voice on the deck is an orchestra conducted by Ennio Morricone and the "Cantori Moderni" by Alessandrini.

Ivan Mogull, the manager of the Ivan Mogull pubbery of New York, is 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 contract with Contact Records of America for their jazz catalogue and all their new releases. Their first Roulette single is the Shawn Elliott inter-smash "Shame And Scandal In The Family," published by Editions Musicale. Saar also released the Vogue single by Petula Clark "I'm A Qui"—the Italian version of her French hit "Regardez Les." Number 10 single published by Curci. The Spanish group Los Brincos (Zafiro) were in Italy in November 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.

Italy's Best Sellers

This Week	Last Week	Weeks On Chart	Title
1	1	11	La Notte: Adamo/EMI Italiana, Published by EMI Italiana
2	2	7	La Danza Di Zorba: Dalida/RCA Italiana, Minerbi/EMI Italiana, George Teodorakish/CGD Internazionale, Published by Sugar Music
3	4	3	*La Festa: A Celentano/Clan Published by Clan
4	6	2	*Il Silenzio: Dalida/B Barclay Published by Durium
5	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	1	La Ragazza Del Clan: I Ribelli/Clan Published by Ricordi
10	—	1	La Casa Del Signore: Bobby Solo/Ricordi Published by Ricordi

*Denotes Original Italian Songs.
Correction: "C'E Una Strana Espressione Nei Tuoi Occhi": The Rocker published 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.

ALL LATIN AMERICAN HITS COME FROM

FERMATA

BRASIL—E. Lebedige:
Av. Ipiranga, 1123, Sao Paulo

ARGENTINA—M. S. Brenner:
San Martin 640, Buenos Aires

MEXICO—M. Freidberg:
Division Del Norte 31, Mexico

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 publicity 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 company.

After a slight "dry spell," Companhia Brasileira De Discos has just released a big treat for Brazilian jazz fans in "The Modern Jazz Quartet" with invited Brazilian artist Laurindo De Almeida. In addition to three compositions by John Lewis and Bach's "Fugue In La Minor," there are two well-known Brazilian compositions, "Samba De Uma Nota Só," by A. C. Jobim and Djalma & Isa Ferreira's "Foi A Saudade." . . . Elis Regina fans are jumping with joy with her latest chart number, "Zambi," which was taken from her current album, "O Fino Do Fino." This LP was recorded live in São Paulo during her weekly TV show, and includes 4 songs by brilliant Edu Lobo, teamed up with various partners. Lobo and Vinicius De Moraes are responsible for "Zambi" and "Canção De Amanhecer" (they won first place with "Arrastão" in the First MPM Festival), and Lobo teamed up with Lula Freire for the very swinging "Resolução" and with Ruy Guerra for "Chegança." . . . The National Philips label also presents the long-awaited-for release of the "Show Opinião," recorded live at a special session. Stars Nara Leão, João Do Vale, and Zé Keti are all in fine form, and the disc should stir up pleasant memories!

Guided by the always pleasant and ready PR man of Discos Continental, good friend Alfredo Corleto, we had a chance to visit the new installations of the company, smack in the center of São Paulo. While the offices were formerly far out of town, together with the plant of Gravações Eletricas S.A. (home of Discos Continental), now one can see a constant flow of people connected with the company, and friends who just come by to take advantage of the friendly atmosphere. There we had the pleasure to see another good friend, Adail Lessa, of the sales dept. and Braulio Bonadiu, general manager. But we also received the sad news that Dr. Sávio Carvalho da Silveira, former director-president, is no longer connected with the company. Also, in the line of good news, Romeu Nunes is busy heading the Rio offices. The new releases of the label include "Salão Grenat Vol. 5" with Collid Filho reading poems to a background of tango music, in an LP to repeat the success of other four; the first album of the teen music duo, Os Vips, who are doing well on the market with their single, "Emoção"; Poly, the guitar virtuoso, playing Hawaiian guitar, comes back with "Suavemente Boleros," a good selection of the bolero rhythm which has so many lovers in this country and all over the world; another LP, called "Saxopando Pelo Brasil," brings back sax-soprano Saraiva with varied Brazilian numbers; folk-music is well represented with the album "Folclore do Brasil" by the group Trio Estrela De Ouro, making its disc bow with the label; in this same type of music, another LP, featuring the winners of the "Chapéu de Palha" Award, is called "Os Campeões do Chapéu de Palha"; a new "sambista" of obvious qualities, Jota Domingos, appears with his debut single for the label, titled "Tristeza Alegre"; another single brings back, after long silence, popular songstress Menina De Lourdes; Spanish chanter Orlando Alvarado, who appeared in the local charts with two hits, has a single looking for the same success. Special notes for a single by romantic chanter Francisco Petronio, singing "Sol De Inverno," the song that received the Portuguese TV Award, and has now been adopted as the theme song of a local "soap-opera" on TV; also for another album by that authentic samba interpreter, Jamelão, also a noted composer, who does "O Autentico Jamelão (O Bom)." Last but not least, a word of praise for the new line of the company, children's LP's under the "Discão," which, after a hit with Snow White and Peter & The Wolf, will soon bring us "História da Baratinha," "A Moura Torta" and "O Velho, o Garoto e o Burro." Beautifully colored albums with colorful jackets and good, well-cared-for contents.

To complete the list of the latest releases of RCA Electronica Brasileira S/A, which we started last week, we were informed, by A. Ramalho Neto of new singles by Adilson Ramos, Michele and Cauby Peixoto, Nico Fidenco, Antonio Prieto and Gianni Morandi; double-compacts by Os Pequenos Cantores Da Guanabara, Zé Maria, Piano & Seu Conjunto ("Uma Tarde no Stork Club"), Joselito, doing songs from the film "Joselito Vagabundo" ("El Toro Y La Luna," "L'Uomo Che Non Sapeva Amare") with Nico Fidenco also; and the LP's, "Chanson," with several French artists, such as Alain Barrière, Armand Migiani Orch., Jean Claudric Orch. and Jacques Denjean Orch.; "Il Mondo" featuring Jimmy Fontana, "A Voz do Seresteiro" with popular Nelson Gonçalves, "Caminho" MPM with Walter Santos, "Caribe Com Amor" (mostly film music) with the Orquestra Namorados Do Caribe and an album with international songster Vic Dana. To close today's news of RCA we pass on the information that the new sales manager of the company (position formerly occupied by Charles Nobili) is Octacilio A. Nepomuceno.

We received from Audio International, Inc. of Beverly Hills, Calif., news that may become interesting in this country due to its nature. It concerns a new dance that Oliver Berliner, head of Gramophone Music (publishing) Company, is plugging among several record companies. This new dance, was recently introduced at the Olympia Theater in Paris, and is said to be a big hit all over Europe. Although it is said to be a Caribbean Latin dance rhythm, its name is "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 Campezinhas. . . . 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 É 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 chanteuse Maria Alice. . . . The single that Moacyr Gomes cut for CBS has a number, "Amor De Pobre," which is having a substantial 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 Sebastião 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)

Brazil's Best Sellers

This Week	Last Week	Title	Artist
1	1	Shame And Scandal In The Family (Fermata)	Shawn Elliot/Chantecler (Roulette)
2	3	A Festa Do Bolinha (Edições RCA)	Trio Esperança/Odeon
3	2	Ma Vie (Edições RCA)	Alain Barrière/RCA Victor
4	4	Il Mundo (Edições RCA)	Jimmy Fontana/RCA Victor
5	6	Io Che Non Vivo (Fermata)	Pino Donaggio/Odeon
6	5	Festa De Arromba (n.p.)	Erasmus Carlos/RGE
7	8	O Principio E O Fim (Edições RCA)	Aginaldo Rayol/Copacabana
8	9	Ticket To Ride (Fermata)	The Beatles/Odeon
9	7	Red Roses For A Blue Lady (Mills/Fermata)	Bert Kaempfert/CBD (Polydor)
10	12	O Escandalo (Fermata)	Renato & Seus Blue Caps/CBS
11	10	Que C'Est Triste Venise (Fermata)	Charles Aznavour/RGE (Barclay)
12	13	Isabelle (Fermata)	Charles Aznavour/RGE (Barclay)
13	11	Zorba, O Grego (Todamérica)	Dalida/RGE (Barclay)
14	14	Emoção (Fermata)	Os Vips/Continental
15	16	Canção Falando Mal De Voce (Vitale)	Moacyr Franco/RCA Victor
16	15	Falhaste Coração (Embi)	Angela Maria/Copacabana
17	18	Wooly Bully (n.p.)	Sam The Sham & The Pharaohs/CBD (MGM)
18	17	Pau De Arara (Fermata)	Ary Toledo/Fermata
19	—	Il Silenzio Roy Etzel/CBD	(Philips)
20	—	Zambi! Elis Regina/CBD	(Philips)

Brazil's Top Twelve LP's

1	1	Dois Na Bossa—Elis Regina & Jair Rodrigues/CBD	(Philips)
2	2	Help!—The Beatles/Odeon	
3	3	Canta Para A Juventude—Roberto Carlos/CBS	
4	4	Beatles '65—The Beatles/Odeon	
5	6	Vinicius/Caymmi—Vinicius de Moraes & Dorival Caymmi/Elenco	
6	5	Sentimental Demais—Altemar Dutra/Odeon	
7	8	Ti Amo—Several Italian Artists/RCA Victor	
8	7	A Novíça Rebelde (The Sound Of Music)—Sound Track/RCA Victor	
9	9	Jongo Trio—Jongo Trio/Farroupilha	
10	11	Alain Barriere—Alain Barriere/RCA Victor	
11	10	Uma Noite No Cangaceiro—Helena de Lima/RGE	
12	10	My Fair Lady—Sound Track/CBS	

Top Six Double Compacts

1	1	Help!—The Beatles/Odeon
2	2	Ma Vie—Alain Barriere/RCA Victor
3	3	Giramundo—Pery Ribeiro/Odeon
4	4	Canta Para A Juventude 2—Roberto Carlos/CBS
5	5	Falhaste Coração—Angela Maria/Copacabana
6	—	Ternura—Wanderlea/CBS



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."



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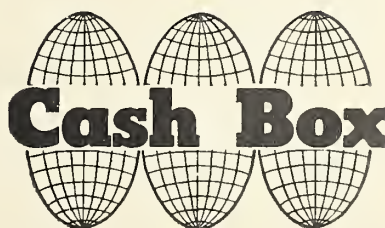
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CANADA

The Rolling Stones rolled into Montreal and knocked the big town right on its ear, reports London's Gaye Galin. The new Stones LP, "December's Children," has just made its appearance on turntables across the country, with rave notices filtering back to London's Montreal H.Q. Gaye, is a Christmassy frame of mind with ten plus, inches of snow all over Montreal, reports that the Ventures' new Liberty set of Christmas songs will be about the hottest of the seasonal packages. The group is currently scoring well over the Lakehead's CKPR with "Sleigh Ride" on a Liberty single. If that's any indication of the sounds in the album, they will indeed have a smash. Gaye notes that CHUM-Toronto is giving a big push to the new Atco outing by Levon and the Hawks, "The Stones I Throw." The group is now on tour with Bob Dylan, which won't hurt their chart chances on this debut single one little bit. Action-a-plenty in Montreal, thanks to CJAD, on a track from a recent Nina and Frederick set. "Listen To The Ocean" was so much in demand in Montreal that it has been lifted from the LP by London and released as a single. It is to be hoped that the side will get considerable air exposure from middle of the roaders across the country. Best new single sound in lo these many weeks from Atco is the Chris Andrews mover and groover, "Yesterday Man." It did very big chart business in Britain, and figures to do likewise on this side of the ocean. "Ebb Tide" on Philles by the Righteous Bros. is shaping up into a strong chart outing. "Thunderball," by Tom Jones will do very well if early indications hold true. It, with the help of the picture of the same name, could well become another "Goldfinger." Tom does justice and then some with his power-packed reading of the song. Mark Anderson at London in Winnipeg tells us that "Good News Week" is acting like a smash at his branch. The side, by Hedgehoppers Anonymous on Parrot, sounds like winner for sure. The group gets their offbeat name from the fact that the five members are all enlisted in the R.A.F. Jonathan King came back from the moon long enough to write the song and produce the session. Callers from the world of wax to our Canadian scene currently include, Roy Orbison doing one-niters in Winnipeg, Edmonton and Vancouver. The Rolling Stones in Vancouver (12/1) and Gary Lewis visiting the west coast city in the same month insure much live pop action for that area. It'll be Gary's first trip to Canada, as an entertainer in his own right. Best sound turned out by the Kinks in recent memory has to be their new one on Pye. It's a tongue in cheek outing with a great commercial sound and fine driving beat entitled, "A Well Respected Man." Should do much chart biz in very short order. Two Canadian acts will be all over the charts for Quality faster than you can say guess who. "Hurting Each Other," by Chad Allen and the Expressions is out in the U.S. on Scepter, and will shortly hit Canadian tables on Quality. Now established in several key centres, "Take The First Train Home" by Dee and the Yeomen is a much requested item from Canadian spinners everywhere. The kids dig it, and sales will shortly prove it. Moreover, both sounds should do very well in the U.S. market. The Chad Allen outing represents a bit of a change of pace. It's a ballad for a change, but the group do it in a very commercial style. Harold Winslow at Quality notes that Dick Contino, during a Vancouver appearance at Isy's Supper Club, did a benefit performance at the Shaughnessy Military Hospital (11/16) under the sponsorship of the Evergreen Chapter of B'nai B'rith. "Five O'Clock World" will make it two chart smashes in a row for the Vogues. Regional reaction on a Parkway outing by Len Barry, "Hearts Are Trump," should be cause for excitement around the exec suites of 380 Birchmount Rd. The artist is red hot currently with "1-2-3," and this could be a strong follow-up. Roman artists have been very busy on the TV guest shot scene. Danny Roman wires word that D.C. Thomas guested on the CTV'er, "A Go Go 66" (11/19). He'll return to the coast to coast (12/10). The Shays appeared on the Mickie A Go Go on Hamilton's CHCH-TV on two occasions, and took the coast to coast TV route on CBS's "Seven Days," (11/21). The Paupers are set for the Mickie show in Hamilton twice. It appears that Santa Claus will come to Roman Records this Xmas by way of the TV antenna, not the chimney. Jack Jones figures to duplicate his recent "Race Is On" chart success with his Kapp newie, "Love Bug." Country-oriented item sounds like a big winner. One of the best new sounds in some time is the latest by Gerry & The Pacemakers on Capitol, "Walk Hand In Hand." It's a pick everywhere in North America, and it's a Canadian song, penned by Johnny Cowell of Toronto Symphony fame who enjoyed considerable chart success with his own instrumental version of the tune some years back. Champs have a pair of great sounds on their latest from Apex. "Buckaroo" is the plug item but the flip, "Anna," could bring that good oldie right back on the chart scene. About the first chart in Canada to be topped by that great bluesie outing by the Shangri-Las would be Dave Boxer's hitsheet from Montreal's CFCF. Others are pretty sure to follow suit. A great made-in-Canada sound that is going to be the strongest commercial outing since "Sloopy" is Wes Dakus' good updating of "Hoochi Coochi Coo." This really has what it takes, and should get the biggest possible push from Capitol. It could easily happen large Stateside too, if it gets the chance. On the album side of the picture at Capitol, the whole scene is getting torn up by the Robin-Doud, comedy package, "Welcome To The L.B.J. Ranch"—a very funny record in the best traditions of "The First Family." Still waiting for a Canadian record company to release a side by the very talented, Mary Lewis, formerly associated with a good group called the Du Kanes. Mary can belt out the sounds in that very commercial Motown sound that leaves club audiences howling for more after every set.

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ARGENTINA

Italian artists Gianni Morandi and Jimmy Fontana will visit Argentina, it was disclosed by RCA Victor's sales & promo manager, Adolfo Pino. Both chatters 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 "Il Mondo" and has included Morandi's "Se Non Avesse Piu Te" in its new promotional 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 Morriconi and Enriquez at their best. Really, this record should be a textbook for musicians all around the world.

Enrique Iriberry, 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, Iriberry 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.

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. Serenata 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.

Ala-Nicky Records reports the marketing of "Oracion Portefaña," 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 releases 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 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 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.

Trova Records is releasing a new album belonging to the Counterpoint/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

- 1 Woolly Bully (Bule Bule)—Sam The Sham (MGM)—Los Rockin Devils (Orfeon)—Pablo Beltrán Ruiz (RCA)—Luis Moya (Musart)—(Grever)
- 2 Jamaika Ska—Los Yorsys (Musart)—Toño Quirazco (Orfeon)
- 3 La Mentira (Se Te Olvida)—Pepe Jara (RCA)—Javier Solís (CBS)—Los Panchos (CBS)—Los Galantes (Orfeon)—(Campei)
- 4 Triunfamos—Los Panchos (CBS)—(Campei)
- 5 Cast Your Fate To The Wind (Lanza Tus Penas Al Viento)—Los Hermanos Carrion (Orfeon)—Sounds Orchestral (Gamma)—Alberto Vazquez (Musart)—Las Fontana (CBS)—Steve Alaimo (Grever)
- 6 Que Va—Javier Solís (CBS)
- 7 Shaggy Dog (Perro Lanudo)—Mickey Lee Lane (Gamma)—Los Rockin' Devils (Orfeon)—Los Aragón (Musart)—(Mumusa)
- 8 Hang On Sloopy (Es Lupe)—The McCoys (Gamma)—Los Johnny Jets (CBS)—Los Rockin' Devils (Orfeon)—Los Hitters (Orfeon)
- 9 Gloria—Los Rockin' Devils (Orfeon)—Miguel Angel (Musart)
- 10 Help (Auxilio)—The Beatles (Capitol)—Los Yaki (Capitol)



MEXICO

Los Hermanos Arriagada arrived in México City to fulfill a series of contracts 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 leaving again for Europe to continue their performances. These artists are Angélica María and Los Yorsys. Angélica María is doing a picture with matorador Paco Camino named "Fray Torero" and Los Yorsys are filming with Pili and Mili. 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.

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 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 Puelerinas."

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 promotion 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 Ruiz cut at RCA a new album titled "Go-Go International" with danceable arrangements to "Woolly Bully," "Satisfaction," "Cast Your Fate To The Wind," "Heart Of Stone," "You Were On My Mind," etc.



AUST

Now that the Christmas sales period is into t are reporting peak consumer reaction to albu months the album market was in the doldrum see it making such a strong recovery. Decem months ever in the record industry if the pres no reason why it shouldn't.

On the subject of albums, EMI should grab a couple of their recent issues, "Out Of Our (Decca), "There Is Only One Roy Orbison" (L it seems certain that the Joan Sutherland (Decca) will be in great demand.

RCA is out with the following new singles: Painted Ocean," Eddy Arnold with "Make The local production by Marlene Acheson with "He ning Around."

Continuing their output of local productions new singles on their various labels. The Blue Moon Of Love" and "Dr. Feelgood," Barry C have come up with "I Was A Lover, A Leader dren Laughing," and on the Sunshine label, is "I'll Be There" and "How Can She Know."

An American deejay who operates simply as tion 2SM in Sydney, is to join the staff of stati formerly with 3DB, is now a deejay staff memb Ian Nichols who has been in Hobart has no 3DB. Don Kinsey has been appointed to the pos 3DB.

The latest release for local group the Easyk phone label, is "Sad & Lonely & Blue" c/w " was produced by Albert Productions, a divisio of J. Albert & Son Pty. The same company is for local star Billy Thorne; it's on the Parlo revival of the standard, "Love Letters."

Locally produced singles have rarely been in moment. They are enjoying all kinds of chart across the country, and there is no doubt that never been stronger. There is almost an end shows devoted to the locals and their records. Australian records and the future of the local it's a decent one!) is to get Australian-produce international scale. It can be done, and we beli

Latest singles from Astor include Duane E Of The Rising Sun" c/w "Don't Think Twice," With A Woman" (Astor). Harry Middlebrooks "If You Should Leave Me," On Red-Bird are Never Go Home Any More."

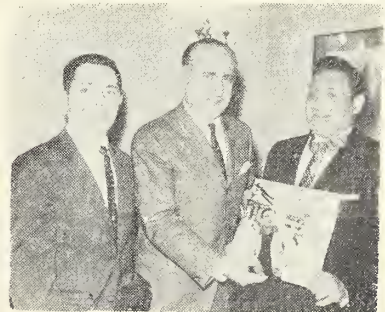
Music publishing house of J. Albert & Son r their current batch of hit sheets including "Que Dance," "Treat Her Right," and "Those Mag Machines." They have also negotiated the local sition "O' Bambino." Strong results are report by the Harry Simeone Choral.

The action continues with "You're The One. Petula Clark on the album, "The New Petula C quick succession by the Vogues, Yvonne Barret Now the Petula Clark rendition has been releas Leeds music is delighted with all the action.

Roy Atkinson, promotion chief with the Fest dous turnout of trade personalities to witness Normie Rowe of a gold record to mark the label (Festival distributed) single "Que Sera made by Frederick C. Marks, executive directo covered by leading radio and TV stations : attended by trade reps who had been flown in f

Denmark's Bes

- *Que Sera Sera (Normie Rowe—Sunshine)
 - Sing C'est La Vie (Sonny & Cher—Atlantic)
 - Little Boy Sad (M.P.D. Limited—Go!!)Sou
 - *Velvet Waters (Tony Worsley—Sunshine)
 - *In The Midnight Hour (Ray Brown—Leddo
 - Yesterday (The Beatles—Parlophone) Led
 - Il Silenzio (Nini Rosso—Durium) J. Albert
 - The Carnival Is Over (The Seekers—Colu
 - I'm Yours (Elvis Presley—RCA)
 - *Wedding Ring (The Easybeats—Parlophone)
- *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 Commander in the Order of Merit of the Italian Republic. The award was conferred by Italian Consul-General, the Marchese Vittorio Cordero di Montezemolo (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."

CONTI Gimbels ney Fr delity, bastiao Som/M ing of tween t took pla York.

Argentina's Best Sellers

This Week	Last Week	Title	Label
1	7	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)	
2	1	Avec (Con) (Aznavour-Biem-Korn) Frank Pourcel (Odeon); Charles Aznavour (Disc Jockey); Lucio Milena (Disc Jockey)	
3	2	Que C'est Triste Venise (Aznavour-Biem-Fermata) Charles Aznavour, Lucio Milena (Disc Jockey); Juan Ramon (RCA); Los Cinco Latinos (Music Hall); Claudia (Odeon Pops); Elly Neri (Fermata); Vincent Morocco (Polydor); Nestor Fabian (Odeon); Luis Ordoñez (Ala-Nicky)	
4	4	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)	
5	3	La Pollera Amarilla (Korn) Tulio Enrique Leon, Niko Estrada (Odeon); Sonia Lopez (CBS); Los Martinicos (Music Hall); Peter Delis (D. Jockey)	
6	6	A Casa D'Irene (Bideri-Fermata) Nico Fidenco (RCA); Lucio Milena (Disc Jockey); Afro Ventura (Fermata); Bobby Cuatro (Music Hall)	
7	9	Help (Northern-Fermata) The Beatles (Odeon Pops); Las Mosquitas (Music Hall)	
8	10	*Rio Mamore (Melograf) Cuarteto Imperial (CBS)	
9	13	*Solo, Solterio Y Sin Apuro (Melograf) Leo Dan (CBS)	
10	8	*El Mapa (Korn) Palito Ortega (RCA)	
11	11	*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)	
12	20	Un Baccio E Troppo Poco (Fermata) Mina (Fermata)	
13	5	*Dame Dame Dame (Korn) Las Ardillas (Odeon Pops)	
14	17	Et Pourtant (Korn) Charles Aznavour, Lucio Milena (Disc Jockey); Los Cinco Latinos (Music Hall)	
15	16	Crying In The Chapel (Fermata) Juan Ramon, Elvis Presley (RCA); Sandro (CBS); Jim and Jerry (Odeon Pops)	
16	15	Zorba The Greek (Neumann) Claus Ogerman, Johnny Tedesco (RCA); Dalida (Disc Jockey); Richard Davis (Microfon)	
17	—	Apples And Bananas (Korn) Lawrence Welk (Music Hall); Lucio Milena (Disc Jockey)	
18	12	*En Tu Dia (Korn) Cinco del Ritmo (Microfon)	
19	—	Io Che Non Vivo Senza Te (Fermata) Pino Donaggio (Odeon Pops)	
20	18	Eve Of Destruction (Not Published) Barry McGuire (RCA)	

*Local



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¢ per pack must be paid to New York State, 4¢ to the city (excise) and about 2¢ paid in sales tax—a total of 16¢ 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 as \$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 unwieldy 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.



MONEY 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 mid-morning.

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 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, Marshall Vending, was announced and welcomed. Vice-president George 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 creation of a serviceman training program, made in conjunction with the New York State Labor Dept., and financed 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 the school's headquarters, 45 River-ton Street.

Chicofsky closed with a strong statement on machine identification, pointing out that it protected the operator 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 paper, 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 misconception of the coin machine industry, 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 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 complaint 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 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 industry."

Millie McCarthy rose to say that "1965 was an important year for us. City and upstate operators got together and we should stay together and back each other up."

Blatt reported that several arbitration cases have been settled in op-

erators' favor, and that "the arbitration outlook continues to be bright."

With the ballots counted, the election of officers and board members were announced. Returned to office were Al 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 Fenchel, Leonard Bloch and Mervin Siskind.

Denver then spoke of the MOA Liaison Committee, headed by Bill Cannon, working to improve communications 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.

Royalty taxes on juke box performances of copyrighted songs, the subject of a hotly contested bill now before the Federal legislature, received great attention at the meeting. Denver reported that the efforts of MONY and MOA have "helped the House 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: (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 imposed on the operator under the existing 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 juke boxes (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 basis, with statements of account (5) default of payment after 30 days notice would make the operator liable to remedial sanctions (a suit for payment) (6) the term "operator" to be defined as those who jointly or alone own or control one or more juke boxes.

Denver supported the MOA proposals, praised the organization for its work and urged individual MONY members to join.

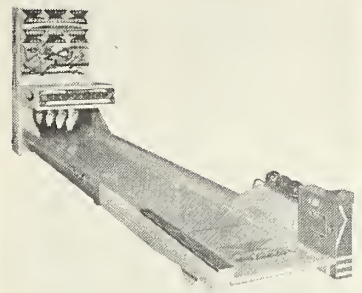
Closing the meeting, Denver looked back on the accomplishments of MONY with past and present problems, saying, "If anyone wonders why they should join or support MONY, or wonders what it has done for them, then I say they should look at what they have—the benefits, the strengths, the industry voice working for them. They would not have these things were it not for MONY."



Dick Murphy, Seeburg's western regional vice president; and Tom Higdon, of Struve Distributing Company, in Denver, Colorado, teamed up recently to induce Schenley Distillers in this area to utilize the Seeburg "Electra" coin-operated phonograph for a "Whiskotheque" whiskey a-go-go theme for the Xmas holiday promotion.

'Suspense' Strike F

Williams Introduces Big Ball Bowler with



WILLIAMS 'MAVERICK'

CHICAGO—Sam Stern, president of Williams Electronic Manufacturing Corporation, last week announced the release to the international coin machine markets of the new United "Maverick" coin-operated big ball bowling alley, after a brief period of pre-testing in numerous random locations strung out across this country. The newly designed, game offers players five ways to play and score. They include: "Dual Flash," "Flash," "Regulation," "Strikes 90," and the recently created "Strike Bonus" feature.

In "Strike Bonus" bowling the strike value for the first frame is 800, then 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.

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.

An Action Associ

South Carolina Coin Gro Thinks Big, Moves Fast

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 problems and potential has made the 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 Lester 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 at their exhibit. Membership jumped from 62 to 125 and the affair was conducted 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 in music, games and vending. Six days later Royce A. Green, Sr., heading the committee, met with R. L. Grigsby, director of Richland Technical Education Center to discuss a pilot school.

But it went further than discussion. The pilot school begins December 6th

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Dec. 25, 1965 Issue



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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.
- **Vending:**
The part the music and games operator played in the automatic merchandising business during 1965 and what to expect from him in 1966.
- **Sale Ads:**
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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 appointment 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 BETTI

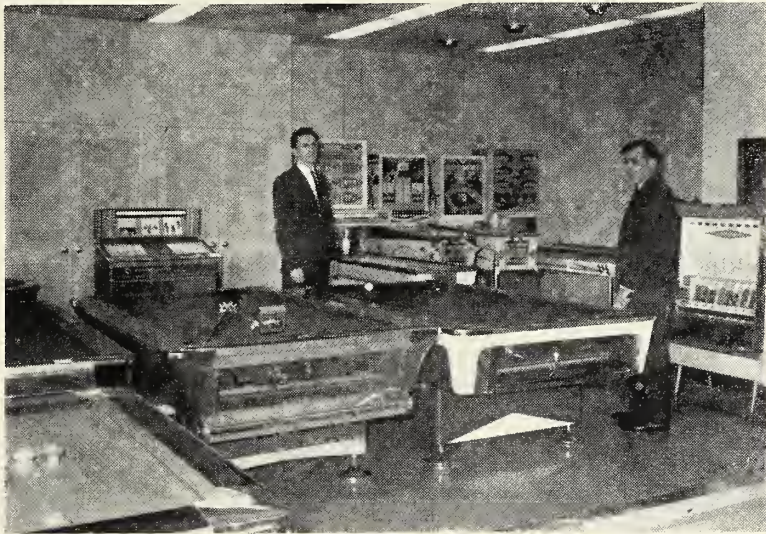
pects one million trade and home tables to be sold this year in America, will be ready with his Imperial line of sticks and cloth in various sizes, designs and colors.

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 phonographs, shuffle alleys, pool tables, pin games, candy and cigarette machines are renovated weekly. The number of 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 keeping 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

Located on Routes 1 & 9, the Betti business complex is housed in a spacious, thoughtfully designed, modern building, offering shop, showroom, office and parts Dept. facilities. Betti himself, while displaying a soft-

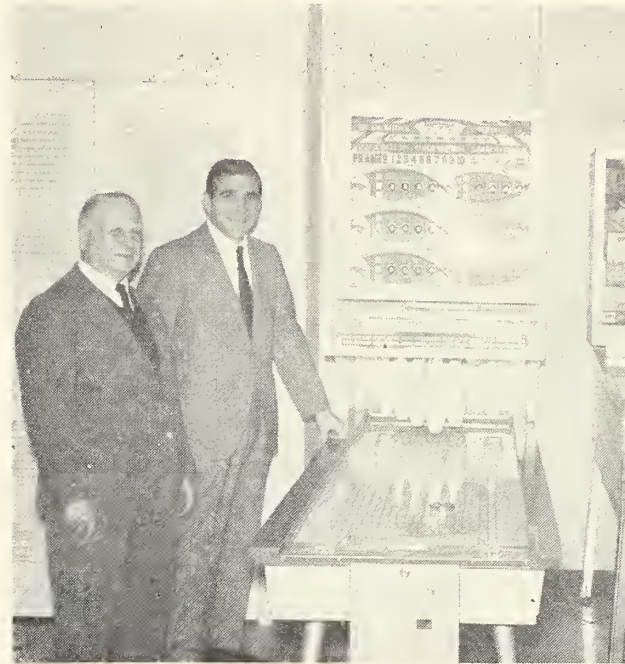


Sales Mgr. John Rafer (left) and Bert Betti survey the Fischer lineup at the expansive North Bergen, showroom.

spoken, pensive image, is immensely successful and a power in the industry. His 32 employees work hard, under pleasant conditions, utilizing modern office aids and up-to-date shop equipment and enjoy liberal employee benefits.

The growth of the Betti complex began with the founding of H. Betti & Sons in 1932 by Bert's father Humbert. Bert, who says his father is taking an active interest in the import end of the business, stated "When my father began in this business, he operated out in the open at a time when many coin machine people 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 segment.

In 1935, Bert founded Betson Enterprises, 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 Ven operator, shown at left) pauses for the camera with Bert a 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, something's wrong. We're especially proud

to represent Chicago represent a progress looking manufactur and recreational equ ognizes, as we do future still ahead of



Sokolinsky (left) and Rafer (right) waiting to do business ally expanding parts department.



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Eastern Flashes

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—came under the eyes of officers and members. Some sixty were in attendance 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 Vanderleenden, Walter Conde, Richard Hohman, Teddy 'the Champ' Slidell, Isadore 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, that—like 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 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. An 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 coin men 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, Nathaniel 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 the '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. Kiarer 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 to add our kudos for their fine work; if we had more like them, we'd probably have fewer crippling laws.



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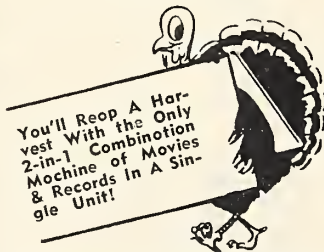
One of America's largest coin machine distributing organizations handling a top line of amusement equipment is currently in the process of opening a branch office in Binghamton, N.Y. and is looking for a regional sales manager for that territory. An excellent opportunity is waiting for an experienced, qualified coin machine salesman. If you are interested, send full particulars to . . .

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Chicago Chatter

The welcome back sign was out at Empire Coin Machine last week when prodigal Bill Milner returned to the local distrib as general manager of the Chicago offices. In the greeting line welcoming Bill and Tootsie Milner back in the fold were Gill Kitt, Joe Robbins, Jack Burns, Bob Vihon, et al. In another Empire change Jim Frye was upped to head the Detroit branch. . . . Sam Stern, prexy of Williams Electronic Mfg. Corp., was lavish in superlatives last week when he announced the release to the coin machine trade of United's new "Maverick" coin-operated big ball bowling alley. He particularly gloated over the exciting "Strike Bonus" feature. More praise was laid on by sales mgr. Bud Lurie, Bill DeSelm, Herb Oettinger and Jack Mittel.

Bally Mfg. Co. has returned to bingo game production after a brief respite. The new pingame is called "Folies Bergeres." Bally prexy Bill O'Donnell credits the soaring demand from the overseas bingo markets for the re-assigning of bingo production. . . . Happy Holiday tidings emanate from the busy confines of Chicago Dynamic Industries this week. Sam Wolberg, Sam Gensburg, Phil Schwartz, et al wish all of their friends in coinbiz a fruitful, happy Thanksgiving Day.

Cash Box Congrats to Mr. & Mrs. Nathan M. Rothner (he is a longtime coin machine operator here). They will be singularly honored at an Israel Bond Banquet celebrating the State of Israel's 18th anniversary of its independence, Nov. 28, in the Sheraton-Chicago Hotel.

Music operators are urged to read MOA's proposal submitted to the Judiciary Committees of the U.S. Senate and House of Representatives for resolution of the royalty question in connection with the Bills for General Revision of the Copyright Law HR4347 and S1006. This vital report is published elsewhere in this issue of Cash Box. . . . The spotlight at World Wide Distributions these days is on Fred Skor's amusement games division, and most specifically on United's "Kick-A-Poo" six-player targette shuffle alley. Freddie and his staff are writing repeat orders on this piece and anticipating delivery in quantity from the factory of the new "Maverick" ball bowler. Nate Feinstein and Harold Schwartz announced the resumption of World Wide's service school classes, Dec. 1, in the firm's large, main showroom. Announcements are being sent out to ops in this wide area.

Automatic Canteen prexy Pat O'Malley and Rowe AC prexy Jack Harper left town briefly last week on business but planned to be home for the Thanksgiving Day holiday. . . . Midway Mfg.'s Hank Ross advises that production of "Monster Gun" is still at peak to fulfill the demands of the nation's operators. . . . Atlas Music's Chuck Harper and Bill Phillips are out on the road calling on customers; Stan Levin, vice prexy Sam Gersh, Joe Klein and Sam Kolber are in town handling the local sales pictures.

Deepest, heartfelt condolences to Phil Dale and Murray Lind, and family on the death last week of their mother, Mrs. Eva Lind of a heart ailment. . . . Ewald Fischer and Marve Mertes are minding Frank Schroeder's sales desk this week while Frank is traveling along the East Coast calling on the firm's distrib.

NAMA's Tom Hungerford scathingly denounced profiteering from the sale of coins in bulk to retailers, banks, and other users last week. He asserted that the vending industry has for several years concentrated on recirculating coins quickly to banks and retail stores without charge. He further explained that reports from NAMA's members across the country indicate no effect on vending firm sales as a result of coin shortages. . . . The Coin Operated Industries of Nebraska, Inc. (COIN) holds its year-end meeting in the Paxton Hotel, Dec. 4-5, according to Howard Ellis. Hymie and Eddie Zorinsky, of H. Z. Vending & Sales, always look forward to these quarterly meetings to visit with their friends. Another faithful attendee regularly is lovely Evelyn Dalrymple, of Lieberman's One Stop Records.

Rock-Ola adchief George Hincker informs that Edward G. Doirs returned to his office just in time for the Thanksgiving Day feast with his family. . . . Paul Huebsch, Rowe AC Mfg.'s midwestern regional sales manager, arranged his business itinerary so that he can spend the holiday this week with Rosemary and the youngsters. After that he'll have a hectic schedule until the upcoming holiday season.

When we visited out at the Seeburg plant we chatted briefly with board chairman Delbert Coleman and president Jack C. Gordon, who just returned from their very successful European sales conference in Zurich, Switzerland. While there we huddled with Frank Luppino. . . . We learned from Dennis Ruber and Richard Uttanoff, D & R Industries Co., that their very best sales and accomplishment year thus far is closing out; and, that they look forward to 1966 with happy anticipation. . . . The big item this year at Marvel Mfg. Co. has undoubtedly been in the firm's electrical scoreboard for shuffleboards, according to Ted Rubey and Estelle Bye.



Milwaukee Mentions

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 Bermuda—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 & Services 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.



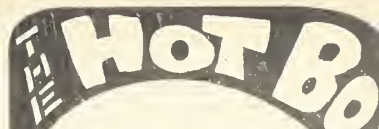
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Model 2410	375
Model 2500	425
Model 2610	495



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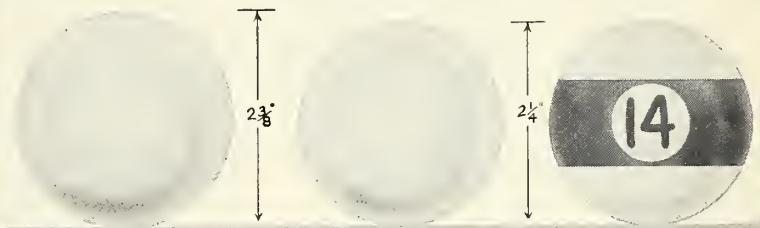
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After 4 years of research and actual field testing, Valley® has perfected the regulation 2 1/4" Magnetic Cue Ball (Patent Pending) . . . the same size and weight used for professional billiards . . . Now furnished on Valley® coin-operated tables!

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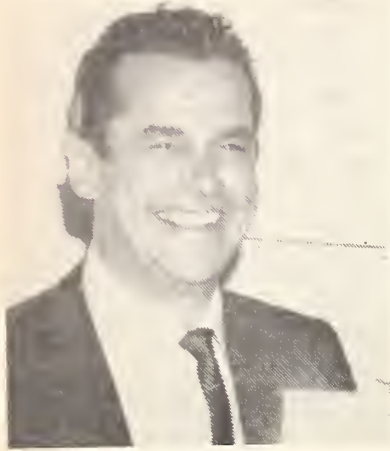
- The home and professional player will now play coin-operated pool without the larger size cue ball affecting their game.
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Milner Back—Named Gen. Mgr. In Chi.; Frye To Detroit; Larger Scope For Burns



GIL KITT

CHICAGO—Gilbert Kitt, president; and Joe Robbins, vice president, Empire 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.

Simultaneously, Jack Burns' position of director of field services for Empire Coin has been further expanded and enlarged to include supervision and responsibility of all

field personnel and branch offices and showrooms, including Detroit, Grand Rapids, Menominee, and the Hastings Distributing Company dealership (sub-distribution) firm in Milwaukee, Wisconsin.

Robbins explained that this personnel and facility expansion is in direct keeping with the distributing company's greatly increased business capacity, and was necessitated by the burgeoning load of work and detail 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.

Frye, a graduate in Business Administration in the University of Illinois, came to Empire Coin Machine Exchange in August of this year. Prior to that he operated his own coin machine route in Danville, Illinois for several years.

Burns listed the management personnel in the branch network, as follows: The aforementioned Jim Frye in the Detroit branch; Dick Flaherty, Grand Rapids; Bob Rondeau, Menominee, 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

By the time you read this R. F. Jones will be open for business at the new location—2401 S. Hill Street—but deadlines, a necessary evil, won't permit us to give you much more info at the moment. As we write this Chuck Klein, Bill Gray, Don Edwards and all hands are racing between the old and the new checking on the painters and the movers and all the details of a major change. The newly decorated and completely refurbished spot should be a "phonorow" landmark in no time. And we hear that business has held up well despite the switch. . . . Carl Lawson and Ray Sargent of the San Francisco office of R. F. Jones were one of the many who attended the NAMA meet and F. F. Jones' cocktail party on the 20th at the Ambassador.

Marv Miller at Coin Machine is "delighted with the orders" following the recent introduction of the "All-Tech" automatic timer pool table. It's available in all regulation sizes and Marv calls it a "new concept in coin operated tables." We're told that, at present, the supply on the table is limited so—a word to the wise. Incidentally, a special sale is in progress this month a Coin Machine on pool table supplies. More incidental info we're delighted to pass on is that Dave Solish' wife, Trudy, was responsible for several of the designs by Dupont Fabrics which were displayed at the national fashion show held here last week. . . . Jim Wilkins at Paul Laymon is looking forward to a highly successful holiday season with fair action this past week despite the heavy rains. Russell Early of the shipping department, we're sorry to hear has been hospitalized and will probably be absent for the month of December. . . . Melba Kindig, Long Beach op., visited Luenhagen's las week, driving up in her new green Toronado Olds. According to the Solle girls "Jealous Heart" by Connie Francis and Al Martino's "Spanish Eyes" are their top sellers at the moment. . . . George Muraoka at Simon Dist. says the "Ski 'n Skore" game is garnering excellent reports from ops. Stock is low but more on the way.

Shop employees are working overtime to expedite Far East shipments for delivery before the year's end. And George also reports that Ed Ruben, sales manager for Wico Manufacturing in Chicago, visited here last week. . . Clayton Ballard tells us that Wurlitzer's Factory Branch in L.A. is now distributing the Vendo cigarette machine with sample shipments on the way. Clayton is looking forward to this line as "an outstanding sales attraction." And we're also told that Kathleen Petit has joined the office staff recently. . . Leo Simone at Badger infos that business has improved since the heavy rain with Chicago Coin's "Par Golf" a winner for ops as well as the Badger firm. Leo spent the Thanksgiving weekend in Las Vegas calling on customers. And we hear that Lou Dunis, Seeburg Distrib from Portland, dropped by to visit with Bill Happel. . . California Music's top selling singles for this week include the Righteous Bros.' monster "Ebb Tide" and the Beach Boys' later for Capitol titled "The Girl I Once Knew." . . . Seeburg, we hear, now has more than 100 stereo singles available for ops in standards, teen, Latin, waltzes, dixieland, Hawaiian, Mexican, French and Italian treatments. They are available to ops only and only on a lease basis. In this way, according to Stan Larson of Strove Distributing, the ops have their own hits and the public can only hear them on the boxes. Pres Strove should be in town this week and, we hear, he'll be visiting for the next two weeks. . . Other visitors to coin machine alley during the past week included: Oscar Tetzloff-Banning, Jerry Druker-Upland, Ray Brandenberg, La Habra, Chico Landin-Montebell, Jack Spence-Lynwood, Jack Ketchersid-Long Beach, Robert Cardiff-Salinas and Tex Miller-Blythe.

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Upper Mid-West Musings

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 Marlis, Mr. & Mrs. Tony Ratchford, Huron, who by the way hosted the meeting. Mr. John Trucano, Deadwood, Mr. & Mrs. Dean Schroeder and Mr. & Mrs. B. Lindsteom, Aberdeen, Mr. & Mrs. Earl Porter, Mr. & Mrs. Ralph Harvey, M. & 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. Williams, Jacksonville, Fla. . . . Fletcher G. Fuller, Ocala, Fla. . . . Joseph 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. . . . J. W. Kerns, Colorado Springs, Colorado. . . . Wm. H. Nyland, Chicago, Ill. . . . Velma Ehmann Ruffing, Columbus, Ohio. . . . James De Mare, Highland, N. . . . Geo. Kelber, Highland Park, Mich. . . . Mrs. Morris (Sadie) Hanley, Atlanta, Ga. . . . Chas. (Jimmy) Johnson, Chicago, Ill.

Dynaball Bows 'Mottled' Balls

SKOKIE, ILL.—Sam Berger, president 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 combinations 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 Advance 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 retailers or banks during the busy Christmas season," said Thomas B. Hungerford, executive director of the association.

"The vending industry has for several years taken measures to recirculate coins quickly to banks and retail stores without any charge," Hungerford said.

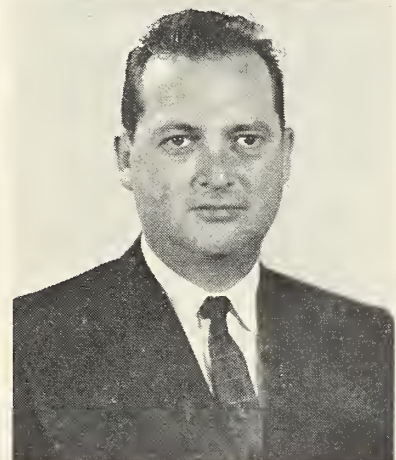
"While a few selfish individuals might indulge in such practices, this is strictly against the established policies of most vending firms. Organizations which try to make a profit out of coin shortages definitely act against the best interests of the public," he stated.

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.

Wurlitzer Names Two Field Service Engineers for the Midwest & W. Coast



HICKS



HARDING

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.

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 business.

Leonard Hicks, until his new appointment, 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 Distributing and Midwest Distributing in Kansas City before joining Wurlitzer in 1960. From June, 1948 until March, 1954, he was manager of Pennington in Wichita, Kansas.



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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 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 a division of Jerry Stein's Protocol Engineering, Inc., has been busy staking out territories; last week national sales agency, V-Back Shuffleboard Sales, announced the appointment of its first regional sales coordinator.

He is Al Dorsey, president of Al Bar Systems of New Jersey. Already forming an additional sales agency for distribution of the V-Back line, Metro, New York, Baltimore (Washington), Philadelphia and New Jersey, Dorsey's appointment came from V-Back sales marketing head William Mar-

The new agency will also cooperate with the V-Back Professional Shuffleboard Leagues now being formed in Lindenwald, Patterson and Newark, N. J.

torship in Venezuela.

the Ultimate in High Quality!

Fischer 6 Pocket Billiard

EMPRESS & REGENT SERIES



NEW SMALLER CUE BALL SAME WEIGHT AS OBJECT BALL

When you think Billiards... think FISCHER—that's quality!

Fischer Manufacturing Co., Inc. Tipton, Mo.

Cash Box

VENDING NEWS

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 successful Canadian regional conventions on November 16 here at the Inn On The Park Hotel, following two days of sessions. Featured were many prominent 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 president, 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.

Jack O'Brien, newly elected president of NAC, unable to attend because he was undergoing a physical check-up, was represented by Julian Lefkowitz, NAC second vice president, who extended the association's greet-

ings to the delegates and read a wire from O'Brien.

Leading off the program on Monday morning was the presentation of a paper by Kevin Fitzgibbons, of Cronyn, Pocock & Robinson Ltd., Toronto, which contained a comprehensive review 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 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 throughout 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 presented last week to ten vending executives by J. Richard Howard, NAMA president, at the Western Conference and Exhibit annual banquet at the Ambassador Hotel in Los Angeles.

Howard praised the ten executives for "their dedicated efforts in working with their state legislators."

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. Lump, Automatic Retailers of America, Inc., Los Angeles, Calif.; J. A. Scherer, Oakland Cigarette Service, Inc., Oakland, Calif.; Larry M. Thomas, Servomation of Washington, Inc., Seattle, Wash.; and B. C. Thomson, Kitsap Vending Inc., Bremerton, Wash.

This is the second time that Fitzwater 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 president 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 February). He further urged heads of operating companies to submit their applications for their personnel as far in advance as possible preceding the actual school dates to facilitate acceptance.

During the January and February school periods the curriculum will be concerned with the servicing of Seeburg 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. Woodhull, manager of the Technical Training Division of the Dept. of Field Engineering & 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, January 14.

Then the 81st class (coffee venders—models MC4, W5C4D, W6HB3, and M7C5D) with a complete discussion of the mechanical and electrical operation with emphasis on trouble shooting techniques, starts January 17 and ends January 21. This is followed by the 82nd school period on the cold drink venders, from Monday, January 31 through Friday, February 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, covering Seeburg cold drink venders which starts February 21, and terminates with the usual graduation ceremonies on Friday afternoon, February 25. Finally, the 85th service school class starts Monday morning, February 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 institutions 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 patterns at a meeting of financial leaders sponsored by Clark, Dodge & Co., Inc., at the Mayflower Hotel here, he said that steadily increasing government expenditures in educational and medical fields would be a major factor in the growth of these markets.

Besides the medical and educational markets for management service companies, Fishman said that government facilities of all types and the broad scope of business and industry also offered strong growth prospects in coming years.

Fishman said, "Increasingly complex responsibilities, often abetted by the need to serve greatly increased numbers of people, are causing more and more administrators to turn to outside professional organizations to relieve them of service details and enable them to concentrate upon primary duties."

Increased demands for convenience services on the part of a more generally affluent population were

stressed as a major element underlying the growth of the contract food and refreshment service industry, Fishman.

He emphasized such factors as increased acceptance of vending services, especially by younger groups; technological progress shown in increasingly sophisticated combinations of vending and conventional food services; movement toward shorter lunch hours, more frequent snacking at the proven value of the coffee break.

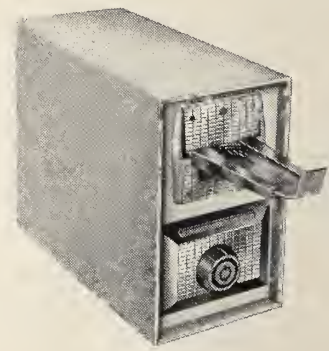
Historically, Fishman pointed out, the service management industry evolved during the past decade from what had been two fairly distinct fields—vending and conventional contract food service. As the requirements of the people being served called for both techniques—often at the same time, he said—there was natural combining of the two formerly 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 maintenance, landscaping, plant security service, operation of campus book stores, accounting services and take home food service were among the diversification possibilities.

Virginia Vendors Ass'n Sets Its 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 Dominion 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 Palrich-McRee Tobacco Co., Jack Bess of the Roanoke Vending Exchange, Ray Tipton, of Seven-Up Bottling, Bennie Bunnell of Lynchburg Vending, J. T. Whitehurst of Southside Vendors, G. M. Haney and J. M. Dorsey. 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.

Restyled Greenwald Time-Box for Coin Operated Laundries



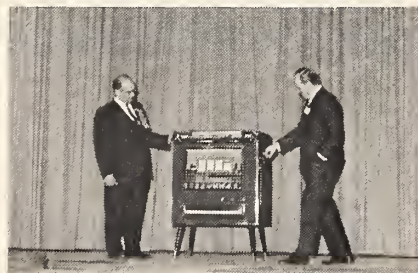
SERIES 8100 TIMER

NEW YORK—Re-styling of its Series 8100 and 8200 time accumulators to match the latest design trends in coin-op equipment, including an exclusive, advanced-design coin chute and matching ultra-security money box, has been announced by H. Greenwald Co., Brooklyn.

Series 8100 and 8200 time accumulators 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 include 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.

A 'Smoke-O-Theque'?



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.

Wurlitzer Op Name Strips



NORTH TONAWANDA, N.Y. — A 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 information."

"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 see-through 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."

GOTTLIEB'S 2 PLAYER

Paradise



First time in a 2 player game!

- EYE CATCHING ANIMATED HULA-DANCER IN LIGHT BOX!
- POPULAR "RELAY-ACTION" KICKOUT HOLES.
- ROTO-LIGHTS INDICATES VALUE OF RELAY HOLES
- 4 ROLLOVERS — 4 TARGETS INCREASES VALUE OF HOLES AND SPINS ROTO-LIGHTS
- 6 ROLLOVERS TURN POP-BUMPERS ON AND OFF FOR SUPER HIGH SCORE
- NEW! DIAGONAL ROLLOVERS GUIDE BALL DIRECTLY IN FRONT OF FLIPPERS.
- NEW! COLOR-DISC TARGETS.
- 3 or 5 BALL PLAY
- MATCH FEATURE

That Extra
Touch of
Quality and
ORIGINALITY

D. Gottlieb & Co.

1140-50 N. Kostner Avenue • Chicago, Illinois 60651



American Film Firms Tie Up With Rosen for Filmotheque-Discotheque

PHILADELPHIA — Film production companies in this country are linking themselves with the newest coin-operated entertainment medium, the audio-visual phonograph.

In recent weeks, almost a dozen film production units in New York, California and in this area have entered into agreements to have one organization, David Rosen, Inc., handle the national distribution and promotion of the film subjects being made expressly for the Filmotheque-Discotheque.

With almost 650 color sound film subjects produced overseas already being distributed in this country by Rosen, the addition of American-produced product will complete the programming for the machines.

Among the film production companies working with Rosen is Barnard L. Sackett, who has produced full-length features for Adelphia Pictures Corp. and whose newest production, "All Men Are Apes," is scheduled 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-

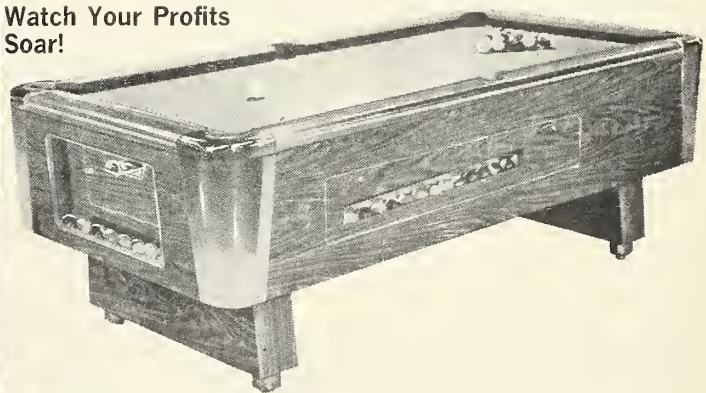
ists featured in his "All Men Are Apes." Sackett plans to shoot his musical films for Filmotheque-Discotheque both here and in the Bahama Islands where he will soon start production for two "beach party" feature films.

Hollywood Film Associates on the West Coast, headed by J. M. Lovins, has already started film production. His first of such film subjects, "Flamenco 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 commitments 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.

Rosen indicated that other film producers 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.

Watch Your Profits
Soar!



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 Crest 6 (46"x75")
Gold Crest 7 (52"x92")
Gold Crest 8 (57"x101")
Gold Crest 9 (64"x114")

AMERICAN SHUFFLEBOARD CORP.

Electra "6" (6' 6-pkt. table)
Electra "7" (7' 6-pkt. table)
Electra "8" (8' 6-pkt. table)
Classic "6" (6' 6-pkt. table)
Classic "7" (7' 6-pkt. table)
Classic "8" (8' 6-pkt. table)
Imperial Shuffleboard (16' to 22')
Imperial Cushion Model (12')
Bank Shot Model (8')

AUTOMATENBAU FOERSTER

Foosball Match
Europa Meister Eisbockey
Musikbar 100
Billiard Tables Miniature

AUTOMATIC PRODUCTS CO.

CIGARETTE VENDORS
Smokeshop "Starlite 450"; 18 sel., cap. 450
Smokeshop "Starlite 630"; 18 sel., cap. 630
Smokeshop "Starlite 850"; 27 sel., cap. 850
CANDY VENDOR
Candyshop "100" Ten Columns, 400 Capacity
—Candy; Six Columns, 200 Capacity—Gum & Mint. First-In, First-Out Feature; Multiple Pricing, Changermaker, Optional.

AUTO-PHOTO CO.

Model 12 Studio \$3,245.00

BALLY MFG. CO.

Folies Bergeres Bingo (11/65)
Trio (1P) 11/65
1965 Bally Bowler (5/65)
Band Wagon 4P (5/65)
Sheba 2P (8/65)
Border Beauty (Bingo) (2/65)
All The Way Shuffle 2P (10/65)
Bucky Bronco Kiddle Horse \$ 995.00
Bullfight 1P (1/65)
Magic Circle 1P (6/65)
50/50 2P (8/65)
Beauty Beach Bingo (8/65)
Aces High 4P (9/65)
Discotek 2P (10/65)
Big Chief 4P (10/65)

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. 36-Sel. 26 inch screen. Nat'l Sales Agents, Scopitone, Inc., USA.

COAN MFG. CO.

CIGARETTE VENDORS
Model 74-MD; 74 sel., cap. 74
Model 74-APC; 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 118-WC; 116 sel., cap. 116
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)
Gold Star Shuffle (7/65)
Big League Baseball 2P (4/65)
Pop-Up 1P (10/64)
Mustang Pin 2P
Par Golf (9/65)

DuKANE CORP.

Ski 'n Skore
Write for Dist. Information

FISCHER MFG. CO., INC.

COIN
Empress 101 (101")
Empress 92 (92")
Regent 91 (91")
Regent 77 (77")
Fiesta 58
Regent 77B (77" x 45" x 31½")
Regent 86B (3' x 6')
Regent 91B (92" x 52" x 31½")
NON COIN
Empire VIII (4x8)
Empire VII (3½x7)
Duchess VIII (4x8)
Duchess VII (3½x7)
(Fiesta-Styled Models)
Crown Town & Country
Town & Country
Princess 58

J. F. FRANTZ MFG. CO.

Little Leaguer (12/62)
Double Header (12/62)
Save Our Business
U.S. Marshall 5¢ Gun
Kicker & Catcher
ABT Challenge Pistol
ABT Gasser Scale
ABT Ride Sport
Aristo Scale

GOLD MEDAL PRODUCTS

Popcorn Vendor
D. GOTTLEB CO.
Paradise (2P) 11/65

GREAT LAKES EQUIPMENT

Elliptical (elliptical pool table)
PAUL W. HAWKINS MFG.
Rodeo Pony \$ 845.00
Mustang 695.00
Pony Cart 610.00
Ben Hur Chariot 595.00
Twin Quarterhorse 575.00
Derby Pony Jr. 550.00
Leo The Lion 550.00
Sam The Clown 495.00
Donny Duck 475.00

IRVING KAYE CO., INC.

NON-COIN MODELS
Deluxe Continental (4½"x9")
Ambassador 70 (85"x47")
Ambassador 75 (92"x52")
Ambassador 80 (106"x58")
Ambassador 90 (114"x64")
COIN-OP MODELS
Deluxe Eldorado '66' 6 Pkt. Series
Mark I, 77x45
Mark II, 86x48
Mark III, 92x52
Mark IV, 106x58
Mark V, 114x64
Deluxe Satellite, 77x45
Deluxe Klub Pool
Regular 56x40
Jumbo 75x48
El Dorado Shuffleboard
Ring-O Round
Pool Table (56" diameter)

MARVEL MFG. CO.

Side-Rail Elect. Scoreboard
Coin Box

MIDWAY MFG. CO.

Play Ball 1P (Replay Model Available)
Flying Turns 2P (9/64)
Rifle Champ 2P (1/65)
Mystery Score (8/65) (Novelty Game)
Monster Gun (9/65)

NATIONAL SHUFFLEBOARD CO.

Coronet 6-pocket line 4'x8'; 4½"x9"; 52"x92"; 46"x78"

NATIONAL VENDORS, INC.

CIGARETTE VENDORS
Series 113; 13 8-column shifts, cap. 447
Upright-Series 118; 13 8-col. shifts, cap. 447
Crown series 222; 22 sel., cap. 616
Crown series 800; 20 sel., cap. 850
Console-Series 650; 20 sel., cap. 670
Module-22M; 22 sel., cap. 616
Module-80M; 20 sel., cap. 850

ORBIT ENGINEERING CORP.

Pitching Horseshoes (4/65)
Tic Tac Toe (4/65)
Dice Games

PROTECISION ENGINEERING, INC.

V-Shape Shuffle

PUTT-WELL GOLF CORP.

9-Hole Golf Game (2/65)

REDD DISTRIBUTING CO.

Cinch Instant Shine Vendor
(Vendor and packaged Cinch product)
Giepen Coffee Vendor (Nat'l. Agents)
Vend-A-Book Comic Book Vendor

ROCK-OLA MFG. CO.

Caravelle (20 Col. 800 Packs) Model 3002
Cigarette Machine
Model 424 Princess Royal (7" LP Del.) St.-Mon.
Model 426 160-Sel. (Grand Prix II) 45-33 RPM St.-Mon.
Model 429 100-Sel. (Starlet) 45-33 RPM St.-Mon.
Model 403 100-Sel. Wall Phono (33 1/3 Optional).
1628 Deluxe "Stereo Twins" Speakers
1631 "Stereo Twins Jr" Speakers
1984 Remote Volume Control Unit
Model 500 160-Sel. Stereo Speaker Wallbox 3 level personal pushbutton volume control
Model 501 100-Sel. Wallbox
500F 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
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 1404-S, single cup, fresh brew coffee & hot drink vendor. "Ever-Pure" water filtering system. Serves coffee 4 ways, 450 cup capacity, extra cream & sugar. Hot whipped chocolate & hot soup.

DAVID ROSEN, INC.

Filmtheque-Diskotheque
Phono-Voice

ROUND O'POOL

Elliptical table (48"x52").

ROWE AC SERVICES

Rowe—AMI N-200 Phono (Diplomat) 33-45 RPM St.-Mon. Convertible to 200, 160 and 100 selections.
HAC-200 Hideaway, 200 Sel. Mon.
HEB-200 Hideaway, 200 Sel. Selective Stereo CFA Stepper, CPD 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-290-3 200 Sel. W.B., Dual Price Play, 4-coin Reflector.
F-10438 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-2136 Random Pattern, L-2136 Uniform Pattern, L-2605 Circular Flush-Mount Grille.
Rivera Cigarette, 20 sel 800 pack.
Celebrity Cigarette Merchandiser, 14 selection, 510 pack capacity, modular line.
Ambassador Cig. Vendor 286; 14 sel., cap. 510.
Celebrity Cig. Vendor 260; 20 sel., cap. 800.
Celebrity Candy Merchandiser, 11 selections, 360 capacity, modular.
77 Candy Merchandiser, 11 sel., 360 cap.
Tasty 20 Candy Merchandiser, 20 sel., 560 cap.
Celebrity Pastry Merchandiser, 5 selection, 100 capacity, modular.
Celebrity Hot Food Merchandiser, 7 selection, 140 capacity, modular.
Celebrity All Purpose Merchandiser, 130 capacity, 130 selection, modular.
Celebrity Fresh Brew Coffee Merchandiser, 11 selection, 760 cup capacity, modular.
Celebrity Cold Drink Merchandiser, 4 selection, 1000 cup capacity, crushed ice feature optional, modular.

THE SEEBURG CORP.

PHONOGRAPHS

Electra—8-speaker stereo console; 160 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 album programming). Spotlit Album Award. 3-way audio. Income totalizer. Personalized panel. Plays 33-1/3 and 45 RPM records intermixed, stereo or monaural. Album and Universal Pricing, Half Dollar. Transistorized and unitized "pull out" components. Test point front servicing Blue or tangerine speaker grilles.
H LPC-1—Stereo LP Hideaway. 160 selections (Up to 480 selections with all album programming). Income Totalizer. Plays 33-1/3 and 45 RPM records intermixed. Album and universal pricing.

SC-1—Stereo Console. 160 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-1—Extended Bass Console Speaker. Provides full range stereo response in conjunction with Console speakers.
SC-11—Stereo Communication Console. Console serves as Intercom.
CIM-1—Console Intercom Master Unit. Used with Stereo Communication Console.

BACKGROUND MUSIC
ICK-1—Intercommunication Console Kit. Converts Stereo Console to Stereo Communication Console.
BMS-2—Background Music System 1000 Selections.
BMC-1—Background Music Compact, 1,000 Selections.
BMCA-1—Background Music Companion Audio. Used with Background Music Compact (BMC-1)
MPE-1—Electronic Memory Programmer. Used with the Background Music Compact (BMC-1) to insert special announcements and commercials into the background music program.
SABMC-1—Seeburg Automatic Background Music Center. For use with FM Multiplex Telephone Lines and On-Premise Locations. Total of 112½ hours of music.
SEP-1—Seeburg Encore Phonograph. 760 Selections of Foreground Music

CANDY VENDORS
W10CN1—Mechanical. 10 Selections. 220 bar capacity.
W8TIG—Mechanical 8 Selections. 152 bar capacity.
CIGAR VENDOR
W6CR1—Mechanical. 6 Selections. 114 pack capacity.
CIGARETTE VENDORS
4E5—Electric. 22 Selections. 825 pack capacity.
W20T1—Mechanical. 20 Selections. 672 pack capacity.
W14T1—Mechanical. 14 Selections. 510 pack capacity.
MCC-20—Mechanical. 20 Selections. 720 pack capacity.
CIGARILLO VENDOR
W8C01—Mechanical. 8 Selections. 200 Pack 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. 605 cup capacity. Income Totalizing System.
764—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

W5C4D—Williamsburg Fresh Brew Coffee Vendor. 5 Selections. Brews one cup at a time. Hot coffee and hot chocolate. 428 cup capacity. Income Totalizing System.
W6HB1—Williamsburg Coffee Vendor. 6 Selections. Soluble hot coffee, hot chocolate and hot soup. 500 cup capacity.
772—Marquette Coffee Vendor. 5 selections. Brews fresh ground coffee one cup at a time. Hot coffee and hot chocolate. 320 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-selection model offers 2 selections of iced tea. 1,500 cup capacity. Income totalizing System.
S94—Modular Cold Drink Vendor. 4 or 7 selections with or without crushed ice. Carbonated and non-carbonated flavors.

7-selection model offers 2 selections of iced tea. 1,500 cup capacity. Income Totalizing System
COLD CANNED DRINK VENDOR
W3CV1—Williamsburg Cold Canned Drink Vendor. 3 selections. 189 can capacity. Automatic Can Opener.
GENERAL MERCHANDISE VENDOR
15G1—Pick-A-Pac 15 Selections. 315 capacity.
LAUNDRY SUPPLY VENDOR
W8L1—Mechanical. 8 selections. 152 capacity.
MILK VENDOR
MV-2—Modular Milk Vendor. 3 selections. 360 carton capacity.
PASTRY VENDORS
W6P1—Mechanical. 6 selections. 72 pack capacity.
W6P2—Mechanical. 6 selections. 114 pack capacity.

SHIPMAN MFG. CO.

CIGARETTE VENDORS
Mark II; 13 or 17 columns.

SOUTHLAND ENGINEERING, INC.

Kiddie Railroad

TEE-Q RESEARCH & MFG. CO.

Thunderbird Raceways \$ 599.00

UNIQUE INDUSTRIES

Stone Age Rock-it
Armored Tank (convertible top)
Air Force Jeep

URBAN INDUSTRIES, INC.

Movie Theaters
Model AP-10
Model AP-10 Console
Model AD-Panoram
Model KKT-Kiddie Kartoon theater

U.S. BILLIARDS INC.

6 Pkt. Series:
Pro 1—78x46
Pro 2—88x51
Pro 3—93x53
Pro 4—103x58
Pro 5—114x64
Club Pool
56x40
75x43

VALLEY SALES CO.

Bumper Pool@
Model 522S/W Reg. Size
Model 785A—78x45
Model 875A—88x50
Model 935A—93x53
Model 1035—100x57
El Magnifico Series
Model 884—88x50
Model 934—93x58
Model 1014—101x57

THE VENDO CORP.

CIGARETTE VENDORS
CA1A 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 (10/65)
Bowl-A-Rama (7/3)
Kick A Foo (9/65)
Big Chief 4P (10/65)

THE WURLITZER COMPANY

Phonographs
3000-1 200 Selection
3000-3 200 Selection with Top Tunes Golden Bar
3000-4 200 Selection with Little L.P. Golden Bar and L.L.P.
3000-7 200 Selection with Top Tunes Golden Bar and L.L.P.
3000-8 200 Selection Discotheque Model with Remote Switch
3010-1 100 Selection
3010-3 100 Selection with Top Tunes Golden Bar
3010-4 100 Selection with Little L.P. Golden Bar and L.L.P.
3010-7 100 Selection with Top Tunes Little L.P.
3011-4 100 Selection with Little L.P. Little L.P.
3011-7 100 Selection with Top Tunes Little L.P.
Remote Control Equipment
5220 Wall Box 200 Selection-10¢-25¢ with Speakers, Top Tunes Golden and L.L.P.
5220A Wall Box 200 Selection-10¢-25¢ with L.L.P.
5225 Wall Box 100 Selection-10¢-25¢ with Speakers, Top Tunes Golden and L.L.P.
5225A Wall Box 100 Selection-10¢-25¢ with L.L.P.
5010 Wall Box Ten Top Tunes-50¢ Only
259B Stepper 100 Selection for Model 3
261B Stepper 200 Selection for Model 3
5121 Speaker—Private—Wurlitzer V. Box Mounting
5121A Speaker—Private—Wall Mounting
5123 Speaker—Wall 12" Coaxial
5125B Speaker—Extender (Packed Pairs)
Speaker—Directional (Packed in Pairs)

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 facilities 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 previous 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 flow of bingo equipment to the trade." "Instead of merely continuing 'Beauty Beach' production," O'Donnell stated, "we elected to offer an entirely new improved model, 'Folies Bergeres', which test operators proclaim as the most glamorous bingo ever to come from the Bally plant." With the exception of the new "Parisian" styling of the backglass, playfield and cabinet and other mechanical refinements in 'Folies Bergeres', all the other popular 'Beauty Beach' features such as "Triple" and "Double Score" have been retained in this new piece, the Bally chief revealed.

"Retained also is the scoring simplicity 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.

"Needless to say, the old favorite Red Letter Games, Pick-A-Play Buttons and other traditional bingo features are also built into 'Folies Bergeres' as is the combination nickel-quarter chute which is an optional alternative to dime only or nickel only coin equipment," O'Donnell stated.

"In view of the restricted production, 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 Bergeres,'" he added.

Service At Shaffer

COLUMBUS—The Shaffer Music Co., Rowe Mfg. equipment distributor, has recently completed a successful series of service schools for their vending equipment and phonographs, according to Ed Shaffer, president. The schools were held throughout the month of October, in each of their four offices in Columbus, Cincinnati, Cleveland, and Detroit.

Hank Hoevenaur, Rowe area service representative, conducted the schools for instruction on the servicing of the Rowe "Diplomat" phonograph. Tom Fenton, area vending service representative conducted schools on the Rowe "Riviera" cig-

CHICAGO COIN'S

Texas Ranger

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Not Just Another Gun — Looks Completely Different — Will Stand Out In Any Location

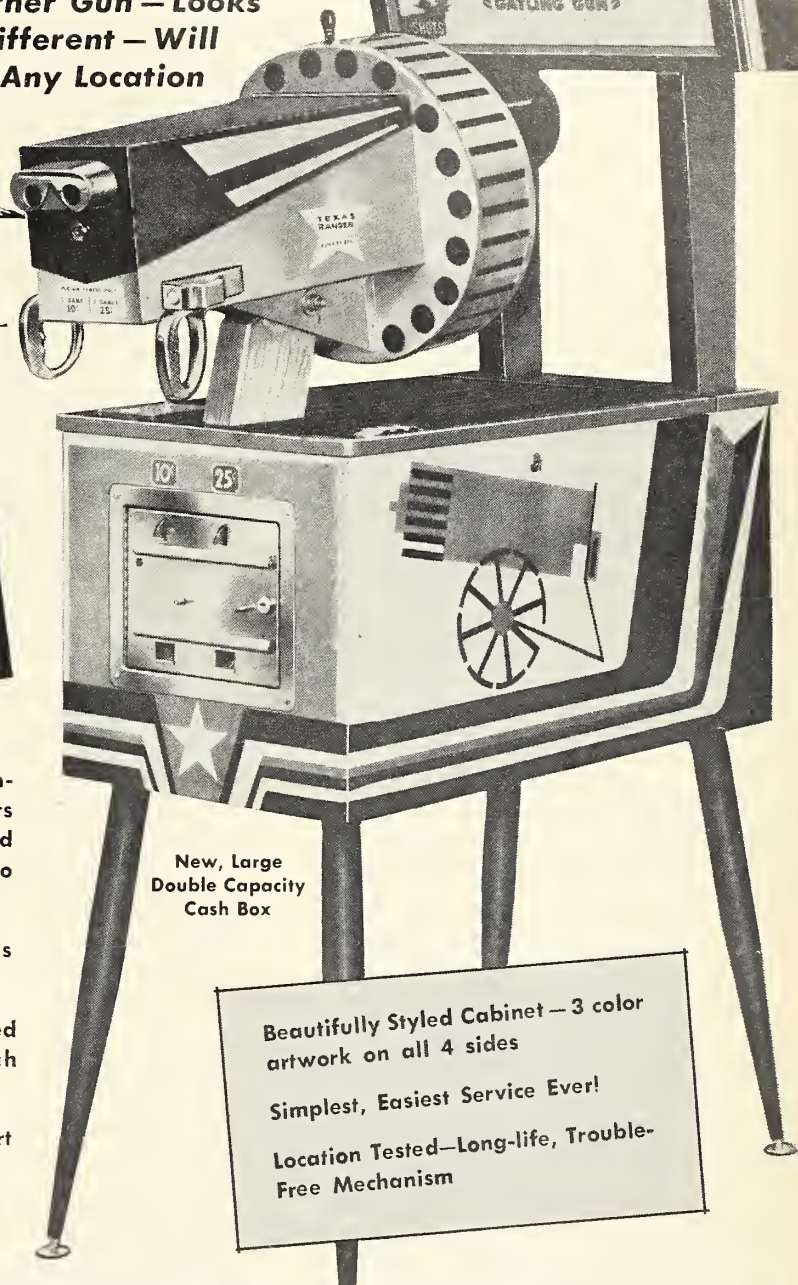


Adjustable from 100 to 400 shots for 10¢

Average Game Time — 1 MIN.

Compact Size Fits Everywhere!
Only 46" long—20" wide

- ★ Exciting Animation . . . 3-Dimensional Indian and Outlaw Targets Move Continuously, Forward and Reverse Direction. A Challenge to Marksmanship!
- ★ Special Star Targets Score 10 Times Normal Value, When Lit
- ★ Adjustable for Regular or Extended Play . . . Extended Play on High Score and Number Match
- ★ Gun Swivels — Adjusting to Short or Tall Players
- ★ 10¢ and 3 for 25¢ Play



New, Large Double Capacity Cash Box

Beautifully Styled Cabinet — 3 color artwork on all 4 sides
Simplest, Easiest Service Ever!
Location Tested—Long-life, Trouble-Free Mechanism

Mrs. of PROVEN PROFIT MAKERS Since 1931

YOUR DISTRIBUTOR IS NOW DELIVERING THESE PROVEN PROFIT MAKERS
PREVIEW BOWLER • GOLD STAR • PAR GOLF

CHICAGO COIN MACHINE DIV.
CHICAGO DYNAMIC INDUSTRIES, INC.

1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

rette vendor and the 333 coin mechanism. During the first week in November, 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 December 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.

New Sporting Goods Mgr. Named At Dynaball

SKOKIE, ILL.—Sam Berger, president 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.

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

- AMI**
D-40, '51, 40 Sel.
D-50, '51, 80 Sel.
E-40, '53, 40 Sel.
E-80, '53, 80 Sel.
E-120, '53, 120 Sel.
F-40, '54, 40 Sel.
F-80, '54, 80 Sel.
F-120, '54, 120 Sel.
G-80, '55, 80 Sel.
G-120, '55, 120 Sel.
G-200, '56, 200 Sel.
H-120, '57, 120 Sel.
H-200, '57, 200 Sel.
I-100M, '58, 100 Sel.
I-200M, '58, 200 Sel.
I-200E, '58, 200 Sel.
J-200K, '59, 200 Sel.
J-200M, '59, 200 Sel.
K-120, '59, 120 Sel.
K-200, '60, 200 Sel.
K-120, '60, 120 Sel.
Continental '60, 200 Sel.
Lyric, '60, 100 Sel.
Continental 2, '61, 200 Sel.
Continental 1, '61, 100 Sel.
L-200, '60, 100 Sel. '62-63
M-200 Tropicana '63-64

ROCK-OLA

- 1436, '52, Fireball, 120 Sel.
1436A, '53, Fireball, 120 Sel.
1438, '54, Comet, 120 Sel.
1446, '54, HiFi, 120 Sel.
1488, '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. Tempo 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
404, '63, 100 Sel. Capri I
418-SA '64 160-Sel.
Rhpsody II
414 '64 100 Sel. Copri II
425 '64 Grand Prix 160 Sel.

SEEBURG

- M100A, '51, 100 Sel.
M100B, '51, 100 Sel.
M100BL, '51, 100 Sel.
Light Cab
M100C, '52, 100 Sel.
HF100G, '53, 100 Sel.
HF100R, '54, 100 Sel.
V200, '55, 200 Sel.
V1200, '56, 200 Sel.
KD200H, '57 200 Sel.
L100, '57, 100 Sel.
201, '58, 200 Sel.
161, '58, 160 Sel.
222, '59, 160 Sel.
220, '59, 100 Sel.
Q-160, '60, 160 Sel.
Q-100, '60, 100 Sel.
AY1005, '61, 160 Sel.
AY1005, '61, 100 Sel.
DS 160, '62, 160 Sel.
DS 100, '62, 100 Sel.
LPC-1, '63, 160 Sel.

WURLITZER

- 1250, '50, 48 Sel., 45 or 78 RPM.
1400, '51, 48 Sel., 45 or 78 RPM.
1450, '51, 48 Sel., 45 or 78 RPM.
1500, '52, 104 Sel., 45 or 78 RPM.
Intermix
1500 A, '53, 104 Sel., 45 & 78 Intermix
1600, '53, 48 Sel., 45 & 78 Intermix
1650, '53, 48 Sel.
1650A, '54, 48 Sel.
1700, '54, 104 Sel.
1800, '55, 104 Sel.
1900, '56, 200 Sel.
2000, '56, 200 Sel.
2100, '57, 200 Sel.
2104, '57, 104 Sel.
2150, '57, 200 Sel.
2200, '58, 200 Sel.
2204, '58, 104 Sel.
2250, '58, 200 Sel.
2300, '59, 200 Sel.
2304, '59, 104 Sel.
2310, '59, 100 Sel.
2400, '60, 200 Sel.
2404, '60, 104 Sel.
2410, '60, 100 Sel.
2500, '61, 200 Sel.
2504, '61, 104 Sel.
2510, '61, 100 Sel.
2600, '62, 200 Sel.
2610, '62, 100 Sel.
2700, '63, 200 Sel.
2710, '63, 100 Sel.
2810 Stereo Mono., 100 Sel.
2800 Stereo Mono., 200 Sel.

PINGAMES BALLY

- Acapulco (5/61)
Barrel-O-Fun (9/60)

- Borrel-O-Fun '61 (4/61)
Borrel-O-Fun '62 (11/61)
Pallerino (6/59)
Beach Beauty (11/56)
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-Con (10/61)
Carnival (11/57)
Carnival Queen (11/58)
Circus (8/57)
Circus Queen (2/61)
County Fair (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)
Grand Tour 1P (7/64)
Happy Tour 1P (7/64)
(Add-A-Ball Model)
Golden Gate (6/62)
Harvest 1P Pin (10/64)
Hay Ride 1P Pin (10/64)
(Add-A-Ball Model)
Hootenanny (Pin) 1P (11/63)
Key West (12/56)
Laguna Beach (3/60)
Lido (2/62)
Lite-A-Line (2/61)
Lotta-Fun (9/59)
Mad World 2P (5/64)
Miami Beach (9/54)
Miss America (2/58)
Monte Carlo 1P (Pin) (2/64)
Moonshot (3/63)
Night Club (4/56)
Parade (6/56)
Queens (Bch., Is.) (3/60)
Raller Derby (6/60)
Sea Island (2/59)
Ship-Mates 4P (2/64)
Shoot-A-Line (6/62)
Show Time (3/57)
Silver Sails (11/62)
Sky Diver 1P (4/64)
Star Jet (Pin) 2P (12/63)
Sun Valley (7/57)
Target Roll (1/58)
3-In-Line 4P (8/63)
Touchdown (11/60)
Twist (11/62)
2 in 1 2P (8/64)
U.S.A. (8/58)

CHICAGO COIN

- Sun Valley (8/63)
Firecracker 2P (12/63)
Bronco 2P (5/64)
Royal Flash 2P (8/64)

GOTTLIB

- Aloha 2P (11/61)
Around Wld. 2P (7/59)
Atlas 2P (5/59)
Bank-A-Ball 1P (9/65)
Big Casino 1P (7/61)
Big Top 1P (1/64)
Bonanza 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)
Contl. Cafe 2P (7/57)
Corral (9/61)
Cover Girl 1-Plyr. (7/62)
Cow-Poke 1P (5/65)
Criss Cross 1P (3/58)
Dneg. Dolls 1P (6/60)
Dodge City (4P) 7/65
Dbl. Action 2P (1/59)
Egg Head 1P (12/61)
Fair Lady (12/56)
Falstaff 4P (11/57)
Fashion Show 2P (6/62)
Flagship (1/57)
Flipper 1P (11/60)
Flipper Clown (4/62)
Flipper Cowboy 1-P (10/62)
Flipper Fair 1P (11/61)
Flr. Parade (5/61)
Flipper Pool 1P (11/65)
Flying Circus (6/61)
Foto Finish 1P (1/61)
Flying Charlots 2P (10/63)
Gaucho 4P (1/63)
Gigi 1P (12/63)
Gondollor 2P (8/58)
Happy Clown 4P (11/64)
Hi-Diver 1P (4/59)
Hi Dolly 2P (5/65)
Kewpie Doll 1P (10/60)
Sky Line 1P (1/65)
Lancer 2P (8/61)
Liberty Belle 4P (3/62)
Lina. Ball 1P (12/59)
Lite-A-Card 2P (3/60)
Mademoiselle 2P (11/59)
Maestric (4/57)
Maloettes 1P (8/64)
Melody Lane 2P (9/60)
Mry-Go-Round 2P (12/60)
Miss Annabelle 1P (8/59)
North Star 1P (10/64)
Oklahoma 4P (2/61)
Olympics 1-P (9/62)
Picnic 2P (10/58)
Preview 2-P (8/62)
Qun. of Diam. (6/59)
Race Time 2P (3/59)
Rack-A-Roll 1P (12/62)
Rocket Ship 1P (5/58)
Roto Pool 1P (7/58)
Royal Flush (5/57)
Sea Shore 2P (9/64)
Seven Seas 2P (1/60)
Showboat 1P (4/61)
Silver 1P (10/57)
Sittin' Pretty 1P (11/58)
Kings & Queens 1P (3/65)
Spot Chick 1P (4/63)
Spot-A-Card 1P (3/60)
Str. Flush 1P (12/57)
Straight Shooter (2/59)
Sunset 2-player (11/62)
Sunshine 1P (10/58)
Spr. Circus 2P (10/57)
Sweet Hearts 1P (9/63)
Sweet Sioux 4P (9/59)

FLIPPER

- 1250, '50, 48 Sel., 45 or 78 RPM.
1400, '51, 48 Sel., 45 or 78 RPM.
1450, '51, 48 Sel., 45 or 78 RPM.
1500, '52, 104 Sel., 45 or 78 RPM.
Intermix
1500 A, '53, 104 Sel., 45 & 78 Intermix
1600, '53, 48 Sel., 45 & 78 Intermix
1650, '53, 48 Sel.
1650A, '54, 48 Sel.
1700, '54, 104 Sel.
1800, '55, 104 Sel.
1900, '56, 200 Sel.
2000, '56, 200 Sel.
2100, '57, 200 Sel.
2104, '57, 104 Sel.
2150, '57, 200 Sel.
2200, '58, 200 Sel.
2204, '58, 104 Sel.
2250, '58, 200 Sel.
2300, '59, 200 Sel.
2304, '59, 104 Sel.
2310, '59, 100 Sel.
2400, '60, 200 Sel.
2404, '60, 104 Sel.
2410, '60, 100 Sel.
2500, '61, 200 Sel.
2504, '61, 104 Sel.
2510, '61, 100 Sel.
2600, '62, 200 Sel.
2610, '62, 100 Sel.
2700, '63, 200 Sel.
2710, '63, 100 Sel.
2810 Stereo Mono., 100 Sel.
2800 Stereo Mono., 200 Sel.

CHICAGO COIN Shuffles

- Top Brass Shuffle (4/65)
Triple Strike (2/55)
Arrow (2/55)
Cr. Cross Targette (1/55)
Bonus Score (4/55)
Hollywood (5/55)
Blinker (8/55)
Score-A-Line (9/55)

- 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)
Wld. 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 1P (3/65)**
Beat The Clock (12/63)
Big Daddy 1P (9/63)
Big Deal 1P (2/63)
Black Jack 1P (1/60)
Casino 1P (10/58)
Club House 1P (10/59)
Coquette (4/62)
Crossword 1P (4/59)
Darts 1P (6/60)
Eager Beaver 2P (5/65)
El Toro 2P (8/63)
Fiesta 2P (12/59)
Four Roses 1P (12/62)
Four Star 1P (7/58)
Gay Paree (6/57)
Gldn. Bells 1P (9/59)
Gldn. Gloves 1P (1/60)
Gusher 1P (9/58)
Heat Wave 1P (7/64)
Jig Saw 1P (12/57)
Jumpin' Jacks 2P (4/63)
Jungle 1P (9/60)
Kingspin (9/62)
Kings 1P (8/57)
Lucky Strike 1P (8/65)
Mardi Gras 4P (11/62)
Merry Widow 4P (10/63)
Moulin Rouge 1P (6/65)
Music Man 4P (8/60)
Naples 2P (9/57)
Nags 1P (3/60)
Oh, Boy 2P (2/64)
Palooka 1P (5/64)
Pot O Gold 2P
Reno 1P (10/59)
Riverboat 1P (9/64)
Rocket 1P (11/59)
San Francisco 2P (5/64)
Satellite 1P (7/58)
Soccer 1P (3/64)
Sea Wolf 1P (7/59)
Serenade 2P (5/60)
Skill Pool 1P (6/63)
Space Ship 2P (12/61)
Starfire (1/57)
Steeplechase 1P (11/57)
Swing Time 1P (5/53)
10 Strike 2P (1/58)
3-D 1P (11/58)
Tic Tac-Toe 1P (1/59)
Tom-Tom 2P (1/63)
Top Hat (10/58)
Trade Winds (6/62)
Turf Champ (8/58)
Twenty-One 1P (2/60)
Valiant 2P (8/62)
Vagabond (10/62)
Viking 2P (10/61)
Whoopee 4P (10/64)
Wing-Ding 1P (12/64)
Zig-Zag 1P (12/64)

SHUFFLES—BOWLERS 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 (9/58)
Star Shuffle (10/58)
Speed Bowler (11/58)
Club Bowler (2/59)
Club Deluxe (5/59)
Monarch Bowler (11/59)
Official Jumbo (9/60)
Jumbo Deluxe (9/60)

Ball Bowlers

- ABC Bowl, Lane (1/57)**
ABC Tournament (6/57)
ABC Champion (10/57)
Olympics 1-P (9/62)
Picnic 2P (10/58)
Preview 2-P (8/62)
Qun. of Diam. (6/59)
Race Time 2P (3/59)
Rack-A-Roll 1P (12/62)
Rocket Ship 1P (5/58)
Roto Pool 1P (7/58)
Royal Flush (5/57)
Sea Shore 2P (9/64)
Seven Seas 2P (1/60)
Showboat 1P (4/61)
Silver 1P (10/57)
Sittin' Pretty 1P (11/58)
Kings & Queens 1P (3/65)
Spot Chick 1P (4/63)
Spot-A-Card 1P (3/60)
Str. Flush 1P (12/57)
Straight Shooter (2/59)
Sunset 2-player (11/62)
Sunshine 1P (10/58)
Spr. Circus 2P (10/57)
Sweet Hearts 1P (9/63)
Sweet Sioux 4P (9/59)

CHICAGO COIN Shuffles

- Top Brass Shuffle (4/65)
Triple Strike (2/55)
Arrow (2/55)
Cr. Cross Targette (1/55)
Bonus Score (4/55)
Hollywood (5/55)
Blinker (8/55)
Score-A-Line (9/55)

- Bowling Team (10/55)**
Rocket Shuffle (3/58)
Explorer Shuffle (6/58)
ReBound Shuffle (12/58)
Championship (11/58)
Double Feature (12/58)
Red Pin (2/59)
Bowl Master (8/59)
4-Game Shuffle (11/59)
Bull's Eye Drop Ball (12/59)
6-Game Shuffle (6/60)
Triple Gold Pin Pro (2/61)
Starlite (5/62)
Citation (10/62)
Strike Ball (5/63)
Spotlite (11/63)
DeVil (8/64)
Triumph (1/65)

Ball 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 (9/59)
Duke Bowler (8/60)
Duchess Bowler (8/60)
Princess (4/61)
Gold Crown (3/62)
Royal Crown (8/62)
Grand Prize (3/63)
Official Spare Lite (9/63)
Cadillac Bwlr (1/64)
Maestic Bowler (8/64)
Tournament (12/64)

SHUFFLES—BOWLERS UNITED Shuffles

- Clipper (5/55)**
5th Inning (6/55)
Capitol (6/55)
Super Bonus (9/55)
Deluxe model
Top Natch (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)
Sunny (5/60)
Sure Fire (10/60)
Line-Up (1/61)
5-Way (5/61)
Avalon (4/62)
Silver (6/62)
Shuffle Baseball (6/62)
Action (7/62)
Embassy (9/62)
Circus Roll-Down (9/62)
Lancer (11/62)
Sparky (12/62)
Caravelle (2/63)
Crest (4/63)
Rumpus Targette (5/63)
Astro (6/63)
Ultra (8/63)
Kippy (11/63)
Jill-Jill (11/63)
Bank Pool (11/63)
Topper (12/64)
Tempest (2/64)
Pacer (4/64)
Tiger (7/64)
Orbit (8/64)
Mambo (12/64)
Cheetah Shuffle (3/65)
Pyramid (6/65)

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)
Handicap (11/59)
Teammate (12/59)
Falcon (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)
Sahara (7/62)
Tropic Bowler (9/62)
Lucky (11/62)
Cypress (12/62)
Sabre (2/63)
Regal (4/63)
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. Squoits (11/57)
B Jumbo (5/59)
B Sportsman (6/59)
B Jamboree (10/60)
B Super Jumbo (11/60)
CC Star Rocket (5/59)
GA Skee Shot (1/57)
GA Super Hunter (6/57)
GA Double Shot (4/58)
GA Wild Cat (12/58)
GA Spr. Wild Cat
GA Twin Wild Cat (7/59)
GA Super Wild Cat
Trail Blazer (12/60)
Twin Trail Blazer (2/61)
K Big Tent
K Spr. Big Tent (6/57)
K Shawnee (1/59)
K Big Roundup (3/59)
K Little Buckaroo (4/59)
K Del. Big Tent (5/59)
K Big 3 (5/59)
K Touchdown (9/59)
K Big Dipper (10/59)
K Twin Big Tent
Criss Cross Diamond (1/60)
K Red Arrow (4/60)
Sweet Shawnee '60
Black Dragon '60
K Twin Red Arrow (5/60)
K Flashback (6/61)

ARCADE

- ABT 6 Gun Rifle Range**
Air 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 Bat Practice (8/59)
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B Moon Raider (7/59)
B Target (10/59)
B Spook Gun (9/58)
B Skill Parade (1/59)
B Skill Score (6/60)
B Skill Derby (10/60)
B Del Skill Parade (4/59)
B Table Hockey (2/63)
B Spinner '2/63 Novelty
B Bank Ball (1/63)
B Fun Phone (3/63)
Capitol Midget Movies
CC Bullseye Baseball
CC Basketball Champ
CC 4-Player Derby
CC Goalee
CC Midget Skee Super model
CC Big League (5/55)
CC Twin Hockey (5/56)
CC Shoot The Clown
CC Stm. Shovel (5/56)
CC Batter Up (4/58)
CC Criss Cross Hockey (10/58)
CC Croquet (8/58)
CC Playland Rifle Gallery (8/59)
CC Pony Express (4/60)
CC Ray Gun (10/60)
CC Wild West (5/61)
CC Long Range Rifle Gallery (1/62)
CC All-Star Baseball (1/63)
CC Big Hit (10/62)
CC Pro Basketball (6/61)
CC Riot Gun (6/63)
CC Champion Rifle Range (1/64)
Ex Gun Patrol
Ex Jet Gun
Ex Space Gun
Ex Pony Express
Ex Six Shooter
Ex Shooting Gal. (6/54)
Ex Star Shgt. Gal. (9/54)
Ex Sportland Shooting Gallery (11/54)
Ex "500" Shooting Gallery (3/55)
Ex Treasure Cove Shooting Gal. (6/55)
Ex Jungle Hunt (3/57)
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Ge Big Top Rifle Gallery (6/54)
Super model (12/55)
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Ge Wild West Gun (2/55)
Ge Sky Rocket Rifle Gallery (5/55)
Ge Championship Baseball (9/55)
Ge Quarterback (10/55)
Ge Hi Fly Baseball (5/56)
Ge State Fair Rifle Gal. (6/56)

- Ge Davy Crockett (10/56)**
Ge Circus Rifle (3/57)
Ge Motorma (10/57)
Ge Gypsy Grandma (5/57)
Ge Gun Fair (5/58)
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Jungle Joe
Ke Air Raider
Ke Sub Gun
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Ke Ranger (3/58)
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8	11	20	6	13
1	15	5	2	19
14	16	7	3	10

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ROLLOVER LIT


PRESS BUTTONS BEFORE SHOOTING 4TH BALL

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16	20	24	50	96	144	240	480
4	6	8	16	32	64	120	192
75	75	96	96	200	300	450	600
16	20	24	50	96	144	240	480
4	6	8	16	32	64	120	192
75	75	96	96	200	300	450	600
16	20	24	50	96	144	240	480
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Wurlitzer
MODEL *3000* STEREO CONSOLE

THE WURLITZER COMPANY • NORTH TONAWANDA, NEW YORK

WIN



PRINCESS ROYAL
—MODEL 424

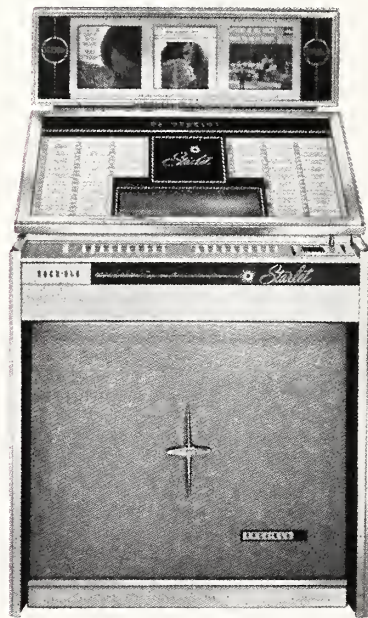
A real winner, *The Princess Royal* continues to offer full dimensional stereo sound and 100 selections in a beautifully designed cabinet. The ideal choice where compactness and the ultimate in sound and big phonograph features are required. Options to crack any location.



Exclusive Mech-O-Matic Intermix . . . a completely automatic changer that intermixes 33 $\frac{1}{3}$ or 45 RPM records and 7" LP albums, stereo or monaural, in any sequence. No wires, micro-switches or electronic aids for motor or spindle speed changes. Used in Grand Prix II, Starlet and Princess Royal.

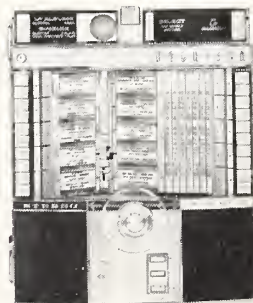
SPACE

Rock-Ola has a winner for every location



STARLET—MODEL 429

A real space-saver, the new *Starlet* combines big sound and famous Rock-Ola engineering simplicity to produce an economical 100 play phonograph with a new sensation in sound reproduction. The *Starlet* is a real location pleaser . . . whether clubhouse or corner coffee shop.



Individual listening pleasure with personal volume controls . . . high, medium and low. Stereo or monaural, mounts anywhere. Model 500—160 selections; Model 501—100 selections. 50¢ coin chute optional.

SP



GRAND PRIX II

And for prestige . . . completely new phonograph operation . . . graph of engineering design . . . location

Model 176 operates with Princess Royal of multi-rec

music products
for profit
for 30 years

ROCK-OLA

ROCK-OLA MANUFACTURING CORPORATION
800 North Kedzie Avenue • Chicago, Illinois 60651

