FRANK SINATRA'S TWENTY-FIFTH ANNIVERSARY IN THE RECORDING WORLD IS HERALDED BY BOX IN THIS WEEK'S ISSUE WITH A SPECIAL COMMEMORATIVE SECTION BEGINNING ON P...
Man at work selling his exciting new single.

ANDY WILLIAMS
"I'LL REMEMBER YOU"
c/w "Quiet Nights of Quiet Stars (Corcovado)"
on
COLUMBIA RECORDS
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 классes ("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 speciality 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 these 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!
a great new hit LP from
marianne faithfull

go away from
my world

MARIANNE
FAITHFULL

Still
going
strong
...her
first LP

LONDON®

Cash Box—December 4, 1965
Irwin Steinberg Set To Keynote NARM Meet

NEW YORK—Irwin H. Steinberg, executive vice-president of the American Guild of Authors and Composers (AGAC) has announced that he is resigning his position as president of the American Guild of Authors and Composers (AGAC) to become executive vice-president of the National Association of Music Publishers (NAMP). The announcement was made in Steinberg’s office in New York City on Oct. 7.

Steinberg said that he will remain on the AGAC board of directors and will continue to serve as a member of the National Association of Music Publishers (NAMP). The National Association of Music Publishers (NAMP) is an organization of music publishers and is the largest organization of its kind in the United States.

NARM Meet

Steinberg will speak at the opening session of the NARM meeting on Oct. 7. In his address, he will outline the current state of the music industry and the challenges that lie ahead.

The NARM meeting is the annual meeting of the National Association of Music Publishers (NAMP), which is a trade association for music publishers.

AGAC Hit Publications Ties With 3M Background Music

NEW YORK—The American Guild of Authors and Composers has announced that it will enter into a new agreement with 3M, a well-known producer of background music, to provide background music for public and private events.

The agreement will allow AGAC to provide background music for events such as weddings, corporate events, and other special occasions.

The agreement also includes a provision for 3M to provide background music for the AGAC’s annual convention, which is scheduled for May 3-5, 2023.

Next Big Brazilian Sound: Is It the Jequibau?

NEW YORK—The latest music trend to come from Brazil is Jequibau, a new singer who is gaining popularity with his unique sound.

Jequibau, who has been described as a mix of pop, funk, and Brazilian rhythms, is gaining attention for his catchy melodies and distinctive style.

While Jequibau’s music has been well received by audiences in Brazil, it remains to be seen whether he will become a major player in the international music scene.

ABC-Par To Gather Distributions In Puerto Rico

NEW YORK—ABC-Paramount Records is making plans for its first 1966 distribution 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, and Columbia Records, Inc. The meeting will take place at the Sheraton Hotel, which is located in the heart of Puerto Rico.

The convention will introduce new product to distributors, including a selection of “name” artists. New LPs scheduled for release include titles from ABC-Paramount, Columbia, and Impulse labels. The event will also feature a special performance by the iconic singer, Tony Bennett, who will perform at the Sheraton Hotel.

The ABC-Par distribution meeting is an important event for the music industry, as it serves as a platform for distributors to discuss and plan the distribution of new records to their clients.
The bells are ringing for Perry's new single "MEET ME AT THE ALTAR" c/w "Bye Bye, Little Girl" 8722 RCA VICTOR The most trusted name in sound
LOOKING AHEAD

JUST LIKE ME  
(Just Like Me/BMI)  
Paul Revere & the Raiders  
(Columbia 14348)

JUST ONE MORE DAY  
(Just One More Day/BMI)  
Otis Redding (Verve 130)

CRYING TIME  
(Ready or Not/BMI)  
Ray Charles (ABC Paramount 10739)

GO AWAY FROM MY WORLD  
(Ready or Not/BMI)  
Hannibal Fields (London 9802)

BRIDGESTICK  
(Coda—BMI)  
Robbie Goldsboro (United Artists 952)

THE CARNIVAL IS OVER  
(Columbia—ASCAP)  
Dewey (Capital 531)

YOUR GONNA LOVE MY BABY  
(Bobby Vinton—BMI)  
Barbara McNair (Motown 1087)

WE CAN WORK IT OUT  
(Vince—BMI)  
Beatles (Capitol 5555)

THIS PRECIOUS TIME  
(Trudy—BMI)  
Barry McGuire (Dunhill 4019)

JUST OUT OF REACH  
(Chappell—ASCAP)  
Zambias (Parrot 1979)

SHE'S WITH HER OTHER LOVE  
(Ross BMI)  
Leon Haywood (Imperial 64723)

THREE BELLS  
(Southern ASCAP)  
The Tokens (B T. Puppy 516)

CARELESS  
(Dorothy—ASCAP)  
Barbara McNair (Fair 9849)

IL SILENZIO  
(Enrico—BMI)  
Columbia 42364

EVERYBODY LOVES A GOOD TIME  
(Atlantic—BMI)  
Major Lance (Okeh 7233)

HEARTBEAT  
(Heartbeat—BMI)  
Gloria Jones (Up town 712)

HALLOWEEN MARY  
(Towneley—BMI)  
P. F. Sloan (Dunhill 4016)

A BOY & A GIRL  
(Capitol—BMI)  
Sound: Orchestral (Parkway 968)

DON'T HAVE TO SHOP AROUND  
(Durango—BMI)  
Mad Lads (Fell 127)

SANDY  
(Bachman—BMI)  
Rennie & Daytonas (Mala 513)

NEVER HAD IT SO GOOD  
(Moonshine—BMI)  
Ronnie Milsap (Scepter 12109)

EVERYTHING IS GONNA BE ALRIGHT  
(Jim—BMI)  
Willie Mitchell (Hi 2097)

MAGIC TOWN  
(Here—BMI)  
Jerry Miller (Capitol 3541)

YESTERDAY MAN  
(Parkside—BMI)  
Chris Andrews (Atlantic 6348)

NO TIME FOR PITY  
(Fortune—BMI)  
Baby Washington (Sun 137)

PIED PIPER  
(Chord—BMI)  
Robbie Gordon (Philips 40320)

A BENCH IN THE PARK  
(Little Rock & Kraddick—BMI)  
Love Fire United Artists 516

FOLLOW YOUR HEART  
(Timberlake—BMI)  
Manhattan (Carnival 572)

PLASTIC  
(Rita—BMI)  
Serenity Singers (Philips 40331)

ARE YOU THERE  
(Blue Skies—BMI)  
Dianne Warwick (Supertone 12722)

BLACK KNIGHT  
(Little M. Mark—BMI)  
Lowell Fulsom (Kent 431)

SHOULD I GIVE MY LOVE TONIGHT  
(Starlight—BMI)  
Wooden Nickels (Oman 453)

TWO IS A COUPLE  
(Starlight—BMI)  
Ike & Tina Turner (Sue 135)

WE GOTTA SING  
(Black—BMI)  
Brother (Atlantic 2170)

POOR BOY  
(Morrow—BMI)  
O. V. Wright (Rock Beet 351)

LOOK AT ME  
(Crest—BMI)  
3 Dimensions (RCA Victor 8709)

AS LONG AS IT'S LOVE  
(Jocob—BMI)  
Jimmie Ruffin (Soul 35016)

YOU'RE ABSOLUTELY RIGHT  
(Roger—BMI)  
Apollos (Loma 2016)

WALK HAND IN HAND  
(Brenda—BMI)  
Gerry & Pacemakers (Lorrie 3323)

THOSE KIND OF BLUES  
(Gould—BMI)  
Junior Parker (Duke 394)

TAKE A HEART  
(Alex—BMI)  
Barrows (Warner Bros. 5662)

OUR LOVE IS SLIPPING AWAY  
(Souther—ASCAP)  
Jilly Leagoe (Cameo 318)

THAT DARN CAT  
(Wonderland—BMI)  
Buddy Greco (F:c 9864)

SWEET SEPTEMBER  
(B. F. Wood—ASCAP)  
Alperenn (Capital 5544)

LIES  
(She Sells—BMI)  
Kneckbackers (Challenge 1279)

LOVE IS STRANGE  
(ABC—ASCAP)  
Cavoir & Clive (Reprise 4049)

THE MAN IN THE GLASS  
(ABC—ASCAP)  
Underbeats (Reprise 40425)

OUTCAST  
(Chappell—BMI)  
Eddie & Ernie (Eastern 608)

GEE (BUT I GIVE THE WORLD)  
(Tampa—BMI)  
Anthony & Sophomores  
(ABC Paramount 10737)

BABY YOU'RE MY EVERYTHING  
(George—BMI)  
Little Jerry Williams (Colia 105)

VALENTINE'S DAY  
(Colonna—BMI)  
Fats Domino (Columbia 4060)

JIMMY SMITH
SOFTLY AS A SUMMER BREEZE
with Kenny Burrell, 
Philloy 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.

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 84240)
Look what's poppin' at the movies!

HENRY MANCINI'S new single featuring the title song from 2 hit movies "MOMENT TO MOMENT" #1, "Soldier in the Rain" #8718 (From Hank's album "Dear Heart and Other Songs About Love" LPM/LSP-2990) RCA VICTOR
WE CAN WORK IT OUT [Maclean BMI—Lennon, McCartney]

DAY TRIPPER [Maclean BMI—Lennon, McCartney]

BEATLES (Capitol 5555)

The Fab Four should quickly trip the charts fantastico for the umpteenth time with this new one, "We Can Work It Out." The cut is a rhythmic, medium-paced affair about a determined fellow 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 5546)

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

(YOU GOT) THE GAMMA GOOCHEE (2:15) [Screen Gems-Columbia BMI—Mangiagli]

IT'S ONLY THE DOG (2:24) [Fimar BMI—Wayne, McCracken]

KINGSMEN (Wand 1167)

The Kingsmen should make sales sparks fly with either lid of this new two-sided entry from Wanda. One side, "The Gamma Goochey," is a rollicking, hard-driving bluesy multi-beat danceable novelty. The other end, "It's Only The Dog," is a funny, shuffling 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 romance about a love-sick gal who is crazy about the guy of her dreams. The flip is a rhythmic tradition-styled blues teardrake.

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

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

JOHNNY RIVERS (Imperial 661)

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 only prays to the wiles of his gal. On the couplet the songster offers an effective, pounding rendition of "Long Time Man."

PLEASE DON'T FIGHT IT (2:31) [Four Star BMI—Fuller]

THE REBEL KIND (2:31) [Criterion ASCAP—Hazlewood]

DINO, DESI & BILLY (Reprise 0126)

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

YOUR PEOPLE (2:30) [Chevis BMI—Smith, Davis, Minner]

MY BABY'S SOMETHING ELSE (2:36) [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, shuffling ode about an unhappy fellow whose gal'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 on both.

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

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

BEAU BRUMMELS (Autumn 24)

The Beau Brummeles are a cinch to duplicate their recent "Don't Talk To Strangers" smash with this potent follow-up entry titled "Good Time Music." The side's a hard-driving, rhythmic happy-go-lucky teen-aged rocker. The flip, "Sad Little Girl," is a plaintive, blues-tined folksy 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-shuffling romantic ballad.

GOOD THINGS COME TO THOSE WHO WAIT (2:30) [Don Litwin, Flomar BMI—Barnes, Sims, Griffin, Litwin]

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

CHUCK JACKSON (Wand 1103)

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 rousing pop-r&b handicapper about a guy who advocates patience in romantic situations. "Yah" is an interesting, swingin' bluesy instrumental stanza.

GOOD HARD ROCK (2:40) [Jorden BMI—Burgeyne, 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 fellow who is head-over-heels in love with the girl of his dreams.

THE BLUES PEDDLERS (2:15) [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 pic for romance. Watch it closely. The bottom cut, "The People Planners," is a twangy, Bob Dylan-ish, emotion-charged message-song.

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

TWINKLE TWINKLE LITTLE ME (3:01) [Jobete BMI—Miller, O'Malley]

SUPREMES (Motown 1085)

The trio's phenomenal winning streak should be further enhanced with this ultra-commercial seasonal toon, "Children's Christmas Song," which is culled from the group's "Merry Christmas" LP. The tune is an easy-going singing-and-reitation affair with a catchy, warm-hearted flavor. The upbeat, "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.

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...As We Remember Him

A written and spoken biography of unparalleled scope and depth.

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

Columbia Records
Legacy Collection.1.2L 1017.
A deluxe 2-record album and a magnificent 240-page book.

Columbia Records
Legacy Collection.1.2L 1017.
A deluxe 2-record album and a magnificent 240-page book.
Best Bets

NICKERBOCKERS (challenge 65921)

LIES (2:40) [4-Star Sales, BMI — R and d e l l, Charles] Swing singing — romping stomp. Dancing is this group's first single fort. Lots of danceability means hits of teen-appeal. Watch this one for chart honors.

(1+) THE COMING GENERATION (2:20) [4-Star Sales, BMI — Mants, Tucker, Jones] Potent living defense of the teens.

FANCY AMES (Epic 8784)

FRIENDS AND LOVERS FOREVER (2:31) [Pictureme, Web IV, BMI—Farrell, Berns] Wf this one Fancy Ames goes the teen-oriented route with this melodic romancer powered by a strong solid bass. Strong voiced lead should draw lots of airtime with this potential offer.

(1+) I'VE GOT A LOT OF LOVE (Left In Me) (2:18) [BMI — Wilkins, Hartley] Same bag here.

WIE SANDS (Blue Cat 122)

I CAN'T LET GO [Blackwood, BMI — Gortori, Taylor] Wie Sands could make it big with this strong lyrical romantic power. Powerful dance-oriented orking and good lyric should help this one find great favor with the teens.

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

Christmas Pick Of The Week

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

SOME CHILDREN SEE HIM (3:20) [Holli BMI — Hutton, Bart]

ANDY WILLIAMS (Columbia 43358)

Andy Williams makes a potent bid for Christmasnumber honors with this winning reading of the seasonal stumper, "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' JIMMY CHRISTMAS (2:15) [Northern ASCAP — Cowan, Carroll]

HOLIDAY FOR BILLS (2:18) [Brown BMI — Kaempfert]

BERT KAEMPFERT (Decca 31873)

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

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

THE MELTING SNOW (2:48) [Summehouse ASCAP — Boulanger]

VAN TREVOR (Claridge 305)

VAN Trevor, a popular New England performer, stands an excellent chance for hitting the national sales charts with this Christmas-side offering. Claridge Yuletide offering tabbed "Christmas In Washington Square." The tune is an easygoing, mellow-sounding instrumental with a delightful "mid-of-the-road" sound. "The Melting Snow" is a приятнly tender seasonal theme of repose.

Best Bets

DON CRAWFORD (Valiant 731)

THE EAGLE MUST STAND (2:08) [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 pretty popular.

(1+) 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, Jaap, BMI—Scott] Billy J. Kramer and the Dakotas could return to their winning ways with this groove medium paced thumper about the big town. Side has lots of teen-appeal.

(1+) I'LL BE DOGGONE (2:55) [BMI — Robinson, Moore, Tarpulin] Funky rocker over here.

LA VETTES (Philips 43306)

PRACTICE WHAT YOU'VE BEEN PREACHIN' (2:57) [Brian, BMI—Hollen, Rice, Bates, Manson, Mosley] Hard driving medium paced shouting stomp. Lots of potential on this teen-oriented tune. Should be big for the dancers.

(2+) NO MATTER WHAT YOU DO TO Me (2:37) [Durrhine, South Mountain, BMI—Hollon, Evans, Philips] Quick moving lyrical ditty.

MUSTACHE WAX (Inner 501)

I'M GONNA GET YOU (2:20) [Low ASCAP—Base] Funky romancer. Bold melodic hook of good dancing sounds with a strong lyrical theme should make it a bright future for this lid.

(1+) ON MY MIND (2:06) [Philom, BMI—Lane] Same groovy bag over here.

RONNIE DIO (Kapp 725)

DEAR DARLIN' (I Won't Be Comin' Home) (2:00) [Pinecus, BMI—Shyler, Snyder] Soft tender ballad from a soldier boy to his girl. Pretty melody and timely lyrics could ensure this effort lots of chart time. Strong side could earn tons of sales and spins.

(1+) SMILING BY DAY (2:18) [Picturetown, BMI— Alfred, Farrell] Rocking hard drivingbacker.

CLARENCE REID (Wand 1106)

I REFUSE TO GIVE UP (2:28) [Tree—Reid, Clarke] Potent shuffle tempos & sound backs a meaningful moving lyric. Strong side could earn tons of spins and sales. Cancer could happen with good exposure.

(1+) SOMEBOY W I L L (3:17) [Tree—Reid, Clarke] Melodic heartfelt ditty.

COASTLINERS (Back Beat 554)

ALRIGHT (2:09) [Moss/Ross, BMI—Roxx, Vandare] All out swinging driving side has lots of teen-appeal packed in. Should get tons of spins for dancing. Could happen with good exposure.

(1+) WOwOwOw J O y (2:08) [Don, Gremlin, BMI—Carroll] Happy 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.

(1+) I TOOK HIM FOR GRANTED (2:20) [Lowrey, BMI—Dow, Parton] Smooth teamer about a lost love.

TED TAYLOR (Alco 6388)

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

(1+) DANCING A N N I E (2:08) [East-Cotillion, BMI — Coppper, Taylor] Mid-temps mover over here.

AU GO-GO's (Jest 18)

ALL OVER TOWN (Gentle, Imperial 6380) [Carroll, BMI—Kempfert] Piano backing gives it up sound coupled with a lyric about an evil girl paves lots of teen-appeal into this side. Should earn lots of spins.

(1+) WAITED FOR YOU (2:05) [Just-Jo, BMI — Quinteros, Uwongo] Moving beat backed ballad.


THE BROTHERS GRIMM (Mercury 72812)

LOOKY LOOKY (2:58) [Baby #9, BMI—Hollins, Segal, Armstrong, Ashford] Funky driving medium paced r&b offering on this lid. Powerhouse orking teamed with an infectious vocal should help it along its way.

JOHNNY PRESTON (TCP 120)

GOOD GOOD LOVIN' (2:56) [Wisto, BMI—Brown, Schubert] Presto's moving quick moving romantic all out start to finish shot. Lots of good danceable sound should get this one exposure.

(1+) I'VE GOT SOMETHING TO ASK (2:30) [Travis, BMI—Harris] Easy going melodic chant.

THE DRUIDS (Columbia 43450)

IT'S A DAY (2:17) [Blackwood, BMI—Maxwell] The Druids, the Druids, have a driving following sound in this catchy ditty. Multi-faceted appeal should help this one to make it for the boys.

(1+) A MAN SHOULD NEVER BE CRYING (2:05) [Blackwood, BMI — Connor] Pretty folk ballad.
That ‘Tiger Woman’ man has another rip-roaring hit!

‘Little Buddy’ by Claude King

Still a wild seller on COLUMBIA RECORDS

*Stereo
Best Bets

GARNET MIMMS
(United Artists 1696)

LOOKING FOR YOU (2:19)
[Rittenhouse, BMI—Ragovoy]
Medium paced rub sound marks this potent romancer as a likely big hit with the teens. Lots of danceability should get the lid off in 1964.

(B+) MORE THAN A MIRACLE (3:28)
[Rittenhouse, Rumbakiero, BMI—Toronto, Ragovoy]
Soft-harmonic tune.

NEW GENERATION (Kapp 720)

IF YOU'RE LOOKIN' FOR A BAND (2:57)
[Barry, BMI—Thomas, Levicki] Pounding stomp-gal rock sound romancer. Potent lyrics and potent lyric could head this one for the top.

NEVER LET YOUR RIGHT HAND KNOW (What Your Left Hand's Doing) (2:19)

SAPPHINES
(ABC Paramount 10753)

YOU'LL NEVER STOP ME FROM LOVING YOU (2:28)
[Amparo, BMI—Ervin, Bentzel] Husky, bittersweet romancer with a strong harmony and a solid back-up. Sounds like a hit, but lots of favor for both listening and dancing.

GONNA BE A BIG THING (2:27)

KING CURTIS
(Ato 6287)

SPANISH HABEEM (2:50)
[Progressive, Trio, BMI—Leiber, Specter] Pretty filling instrumental of the Ben E. King kind. Pacing back smash. Sweet arrangement and overall package helps to bring this one back.

B+) SANTA CLAUS IS COMING TO TOWN (2:56) [Feist, ASCAP—Gillessie, Coota] Easy jazz reading of this favorite.

CHRISTMAS BEST BETS

EARL GRANT (Decca 55683)

RUDDOLPH THE RED-NOSED RINDBER (2:07)
[St. Nicholas, ASCAP—Markos] 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 (2:56) [Feist, ASCAP—Gillessie, Coota] Easy jazz reading of this favorite.

RAY CONNIX and the SINGERS
(Columbia 43448)

THE REAL MEANING OF CHRISTMAS (2:07)
[Governor, BMI—Connix] Smooth full bodied sound 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 evergreen.

TENNESSEE ERNIE FORD
(Capitol 5534)

THE LITTLE DRUMMER BOY (2:16) [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 lads.

B+) SMOKY JOE'S JAM (2:10) [Fleshman, BMI—Simms, Ashford, Armstendt] Happy go lucky swingin' ditty about a good time.

THE HALOS (Congress 253)

B+) BABY WHAT YOU WANT (2:26) [Conrad, BMI—Borden, BMI—Santos, BMI] Sweet, pretty ballad.

B+) HEY HEY LOVE ME (2:30) [Look Aheoi, BMI—Hentninger—Shawkey] Haunting rock ballad on this end.

DENISE REGAN (Deeco 3005)

B+) IN THE STOCKING (2:20) [Bolinger, BMI—Stokes] Little ones dig this novelty outing by the younger.

B+) DATE WITH SANTA CLAUSS (3:10) [Bolinger, BMI—Stokes] More of the same kid-song.

ROTONS (Frantic 200)

B+) PUT A NICKLE ON (D) (3:10) [Stirland, Dandelion, BMI—Bishop, Gamble] Medium paced soulful rocker.

B+) PUT A NICKLE ON (In) (2:56) [Stirland, Dandelion, BMI—Bishop, Gamble] Same song.

THE 3 Degrees (Swan 4235)

B+) LOOK IN MY EYES (2:39) [Atlantic, BMI—Barrett] Smooth, rising upbeat of the years back club.

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

FANATICS (Rack Beat 553)

B+) DANCING TO THE SHOT (DUN 2:07) [Don, Tena, Shena, BMI—McNeil, Daugherty, Washington] Groovy reading of the sound of "Shotgun." 

B+) YOU'RE MOVING TOO FAST (2:07) [Don, Tena, Shena, BMI—McNeil, Daugherty, O'Brian] Smooth melodic mid-tempo chant.

SLEEPY LA BEEF (Columbia 43452)

B+) EVERYBODY'S GOT TO HAVE SOMEBODY (To Love) (2:00) [Trevor, BMI—Baron] Free and easy country ditty.

B+) YOU CAN'T CATCH ME (2:30) [Smipper, BMI—Berry] Same bag over here.

THE JAZZ CRUSADERS
(World Pacific 7760)

B+) AQUA DULCE (2:06) [West Coast, ASCAP—Sweetwater] Latin flavored instrumental from the group's new LP "Chili Con Soul."

SOUL BOURGEOIS (2:07) [Charles Bogie, BMI—Laws] Same over here.

CARLO SOVINA (Mainstream 636)

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

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

THE LEROY HOLMES SINGERS
(United Artists 955)

B+) SNOWFLAKES AND SWEETHEARTS
[Frank, ASCAP—Withert] Happy, happy tune, that should see plenty of air-play in the up-coming season.

B+) HOMeward (2:28) [Frank, ASCAP—Withert] Pretty tune from show soon to open. Anya.

LIL' WALLY (JAY JAY 1190)

B+) LIKE YOUR GOLARKIN' (Jay Jay, BMI—Jagilo) Vocalizing by this happily paced pop ballad.

B+) MY BUDDIES WEDDING
(Jay Jay, BMI—Jagilo) More of the same.

THE JOHN BUNCH 3 (Lane 148)

B+) SAINT THOMAS (Premige, BMI—Rollins) Swingin', calypso flavored jazz session.

B+) FATHER TIME (MJQ BMI—Gamble) Medium paced jazz hit over here.

LITTLE HOOKS AND THE KINGS
(Clarkide 306)

B+) SOMETHING MONEY CANT
BUY (3:51) [Chicory-Degarse, BMI—Holkham] Smooth, medium paced, rock-ballad.

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

FLAME 'N' KING (Raines 181)


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

JIMMY ROSELLI
(United Artists 957)

B+) THIS IS MY KIND OF LOVE

B+) NEW YORK'S MORT OF CALL (2:58) [United Artists, ASCAP—Sherman, Holcomb] Pretty vocal delivery.

B REVIEWS

SAINTS & SINNERS (LIP 106)

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

B) I NEED YOU LOVING (2:26) [Quintet, BMI—Leiber, Stoller] Funky version of the tunes oldie.

PATI PALIM (Primus 501)

B) WHY DID YOU (2:35)

B+) CARESS (2:15) [Primus, BMI—Palin] Swing bluesier.
Elvis Sings Christmas Songs

ELVIS' CHRISTMAS ALBUM

LPN/LSP-1951(e)

ELVIS' CHRISTMAS SINGLE

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"ELVIS SINGS CHRISTMAS SONGS"

EPA 4108

"CHRISTMAS WITH ELVIS"

EPA 4840

RCA VICTOR

Cash Box—December 4, 1965
### 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 NOVEMBER 24, 1965)

<table>
<thead>
<tr>
<th>% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>TOTAL % OF STATIONS TO ADD TITLES TO PROG. SCHED. TO DATE</th>
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<tbody>
<tr>
<td>50%</td>
<td>Ebb Tide—Righteous Bros.—Philles</td>
<td>89%</td>
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<td>49%</td>
<td>The Little Girl I Once Knew—Beach Boys—Capitol</td>
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<td>45%</td>
<td>A Sweet Woman Like You—Joe Tex—Dial</td>
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<td>44%</td>
<td>Sounds Of Silence—Simon and Garfunkel—Columbia</td>
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<td>42%</td>
<td>Five O'Clock World—Vogues—Co and Ce</td>
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<td>39%</td>
<td>You’ve Been Cheating—Impressions—ABC Paramount</td>
<td>71%</td>
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<td>37%</td>
<td>Mother Nature, Father Time—Brook Benton—RCA Victor</td>
<td>95%</td>
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<td>36%</td>
<td>Jealous Heart—Connie Francis—MGM</td>
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<td>35%</td>
<td>Satin Pillows—Bobby Vinton—Epic</td>
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<td>34%</td>
<td>She’s Just My Style—Gary Lewis—Liberty</td>
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<td>33%</td>
<td>You Don’t Have To Be So Nice—Lovin' Spoonful—Kama Sutra</td>
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<td>32%</td>
<td>Thunderball—Tom Jones—Parrot</td>
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<td>31%</td>
<td>Just Like Me—Paul Reverre &amp; Raiders—Columbia</td>
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<td>30%</td>
<td>Princess In Rags—Gene Pitney—Musicor</td>
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<td>29%</td>
<td>I Can’t Go On—Charlie Rich—Smash</td>
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<td>28%</td>
<td>Don’t Fight It—Wilson Pickett—Atlantic</td>
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<td>27%</td>
<td>Just A Little Bit—Roy Head—Sceptor</td>
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<td>Michael—C.O.D.’s—Kellmac</td>
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<td>25%</td>
<td>Flowers On The Wall—Startler Bros.—Columbia</td>
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<td>25%</td>
<td>Buckaroo—Buck Owens—Capitol</td>
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<td>Apple Of My Eye—Roy Head—Back Beat</td>
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<td>23%</td>
<td>Yesterday Man—Chris Andrews—Atco</td>
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<td>I’ve Got To Be Somebody—Billy Joe Royal—Columbia</td>
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<td>Spanish Eyes—Al Martino—Capitol</td>
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<td>Love Bug—Jack Jones—Kapp</td>
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<td>All Or Nothing—Patty LaBelle and Bluebell—Atlantic</td>
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<td>18%</td>
<td>Everybody Do The Sloopy—Johnny Thunder—Diamond</td>
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<td>A Well Respected Man—Kinks—Reprise</td>
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<td>17%</td>
<td>I Won’t Love You Anymore—Lesley Gore—Mercury</td>
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<td>16%</td>
<td>The Duck—Jackie Lee—Mirawood</td>
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<td>15%</td>
<td>A Young Girl—Noel Harrison—London</td>
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<td>14%</td>
<td>It’s Good News Week—Hedgehoppers Anonymous—Parrot</td>
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<td>13%</td>
<td>If You Gotta Make A Fool Of Somebody—Maxine Brown—Wand</td>
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<td>12%</td>
<td>The Last Thing On My Mind—Vegetables—Autumn</td>
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<td>11%</td>
<td>Go Away From My World—Marianne Faithfull—London</td>
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<td>11%</td>
<td>The Revolution Kind—Sonny—Atco</td>
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<tr>
<td>11%</td>
<td>Try Me—James Brown—Smash</td>
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<thead>
<tr>
<th>LESS THAN THAN 10% BUT MORE THAN 5%</th>
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<tbody>
<tr>
<td><strong>TOTAL % TO DATE</strong></td>
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<tr>
<td>I Really Love You</td>
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<tr>
<td>Deep Dee Shirk (Cameo)</td>
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<td>Back Street</td>
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<td>Edwin Starr (Ric Tic)</td>
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<td>Crying Time</td>
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<td>Roy Charles (ABC)</td>
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<td>Sandy</td>
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<td>Ronnie &amp; Daytonas (Mala)</td>
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<td>Look Through Any Window</td>
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<tr>
<td>Hollies (Imperial)</td>
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<td>C. C. Rider</td>
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<td>Bobby Powell (Whit)</td>
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<tr>
<td>Our Love Is Slipping Away</td>
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<tr>
<td>Ivy League (Cameo)</td>
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<tr>
<td>Three Bells</td>
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<tr>
<td>Tokens (B T Puppy)</td>
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<tr>
<td>We Gotta Sing</td>
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<tr>
<td>Drifters (Atlantic)</td>
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<tr>
<td>Those Kind Of Blues</td>
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<tr>
<td>Jr. Parker (Duke)</td>
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<tr>
<td>Are You There</td>
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<tr>
<td>Diane Warwick (Scepter)</td>
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</tbody>
</table>
already a monster...

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THE VOGUES

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Cash Box—December 4, 1965
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Harold Wald, Gen. Prof. Mgr.

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 publisy. He will headquarter at the Fountain-Lanai Apts., 1235 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 Viki 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."

The Beatles, who are currently riding the charts with their CoCo 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 Burket, 23, is married, is 24 year old baritone Don Miller and tenor Hugh Geyer, 23. Second tenor Chuck Blassko, 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 Teners."

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 charter 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 1961 and since then he has made hundreds of appearances. In 1960 the singer 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."

Cash Box—December 4, 1965
A BIG NEW DECCA HIT
FROM A BRAND NEW DECCA® STAR

WILMA BURGESS
Sings

BABY

31862
Published by Blue Echo Music Publications
May

"The Bird of Bleeker Street" drop a fortune in your till!

gle)" is taking off faster than any record in the company's recent history. . . . Audio Fidelity president Herman Gimbels 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 search for a Bond Girl is a tough job," said Elyse Gordon, the Led Zeppelin singer who is currently being considered. . . . Devra Lee, who will be in Las Vegas' "Bird Talk" TV show, is also set to open at Los Angeles' Flaming Hotel, where she will spend the Lincoln. The days of Cuba Libre and Yes, Johnny Bonny is only 29 miles away at the Log Cabin. It is the early age of the Hassbro Heights and also the age of the Bubba Brothers. . . . The report that Kitty Kallen, Jerry Lee, Como, Anita O'Day, Bob Allen, Billie Holiday, Helen O'Connell, Ida Clen, Jimmy Rushing, the Raye Boys, Stafford, Kenny Sargent, Ziggy, Buddy, Bev, and Hymie, is the era of the most glamorous and beautiful women in our universe. They are vocalists and do make a spot on syncopating sounds of the Duke, the Count, the Clouds of Joy, the King, the Sentimental Gentleman, the Hip.

Cash Box—December 4, 1965

RECORD RAMBLINGS

JACKIE DE SHANNON BITTER END SINGERS

NORMA JEAN ENGSTROM

four weeks. . . . Dick and Dee Dee are joining the ever-increasing number of continental artists to go to Viet Nam to entertain the troops. . . . The Swingin' Singers did four shows atFrankl's (Nov. 24-28) at Art D'Logue's Village Gate. . . . Richard Becker sez that everyone's flipping over his record. "You Better Move On" on the Rolling Stones "Devil's Children" (And Everybody's) LP (London). . . . Ike Cole has cut an LP for Dee Gee titled Like Cole's Tribute to Brother Nat. The album contains four of the tunes that the late great Nat King Cole made famous. . . . Noel Harrison is scheduled to go to San Francisco's Hungry i and Houston's Tidelands to promote his "A Young Girl" effort on London.

Hollywood:

We are one of the faceless subless hundreds standing near the bandstand at the Astor Roof. Cornering him between sets while our prom dates, hair like silk softly curling, petition for our autographs. We are one of the ever-flying thousands lining up around the Paramount Shrine. Hands in pockets, jingling the quarters we are saving for his opening at the Rivoli. We are one of the tender millones seasonning 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 lips, "Polka Dots and Moonbeams" and "The One I Love Belongs To Somebody Else." And most manifestly it is the age of Dambie the beat stamp and "Swing and Sweat with Charlie Barret." . . . Norma Jean Engstrom is not yet Peggy Lee. But Baby Yvonne Marie Jasmine is already Connie Gaines. Petula Etta Owen Clark is a private school in England, Connie Francis is in her daydream in New York, U.S.A. . . . It is Wednesday and we will travel by trolley, train and 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. Realtime confirms that Bix is dead and Bix is dying. Jazz is the soul and the big band is its flower. Artie Shaw with Helen Forrest, Tony Pastor and Cliff Leeman is alive at the Village Stompers' New Single on Epic Records

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." Who's who is Barry McGuire's latest, "This Precious Time," plus "Il Mondo" by Fontana. He also informs that Tony Taylor's "Mexico/America" is off the charts. "To take off the "Hum Dinger" popular for today is Hollywood, and emotional Detroit." CHICAGO—Chuck Livingston points to Mercury movers "I Won't Love You Anymore," "Honey," "Harlene Shuffle" b/w "Somebody Please" by Wayne Cochran and "Come Back To Me" by Johnny Mathis. Latter item to Roll is dying. Jazz is the soul and the big band is its flower. Artie Shaw with Helen Forrest, Tony Pastor and Cliff Leeman is alive at the Village Stompers' New Single on Epic Records

Cash Box—December 4, 1965
A Great Package Idea
For Added Christmas Sales

from

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A New Bell-Ringing Single

NUTTY JINGLE BELLS
b/w

SANTA CLAUS IS COMIN’
TO TOWN

47-8706

and

The New Yuletide Album Sensation

LPM/LSP-3417

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Joe Sherman To Epic

Snapped at the signing of Joe Sherman to an exclusive contract with Epic Records as arranger-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' 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, 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 "Rambin' Rose," "That Sunday That Summer," and "Toys In The Attic."

Haims Exits Golden World, Forms Production Company, Brings Volkan0 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 Volkan0 Records, formerly an affiliate of Golden World. In addition, he has formed a BMI-clearing publishing firm, Polaris Music.

Artists within the Volkan0 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 Meadowhunks, 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 released after the start of the year, Haims said that Volkan0 would retain its current distrib network. He will also complete an excuse for the label shortly. Address for Pied Piper is 3022 Shemanosh Drive in Royal Oak.


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"ARTHUR PRYSOCK SINGS ONLY FOR YOU" LP-2004
"COAST TO COAST" LP-2005
"A PORTRAIT OF ARTHUR PRYSOCK" LP-2006

Also from Prysock

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

Breaking Nationally

From the LP, "in a mood" AGAIN
b/w I GOT THE BLUES SO BAD (Old Town 1188)

OLD TOWN RECORD CORP.
1697 Broadway, New York, N.Y.C. (212) CI-7-2436

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 gain 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 TEE • Dial 4022

**SPANISH EYES**

AL MARTINO • Capital 5342

**NO MATTER WHAT SHAPE**

T-BONES • Liberty 55836

**DON'T LOOK BACK**

TEMPATIONS • Gordy 7047

**LOVE BUG**

JACK JONES • Kapp 722

**FIVE O'CLOCK WORLD**

VOGUES • Co & Co 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

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 Wax (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 sked for release in the near future.
Thanks to all who have made our record
"LOVER'S CONCERTO"
No. 1 in America

with love, The Toys

Booking Office
PREMIER TALENT
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PHIL STRASSBERG ASSOC.

Personal Management
VINCE MARC
Vince Marc. Assoc.
1841 Broadway New York, N.Y.
(212) 245-4079
Joda Names Layne Natl' Promo Director

NEW YORK—Danny D. Sims, Jr., recently named general manager of Sony BMG's Motown 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 of the Midwest, Midwest, and South where he will visit his distributors concerning promotion and sales.

Ernie Sheppard Dies

HAMBURG—Ernie Sheppard, a former member of Duke Ellington's band, died last week in Hamburg. He was 48 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.

Congress Expanding Its Product Base

NEW YORK—Congress Records is now in the process of strengthening its image with small indie flexibility, production deals and master acquisitions. According to Masey Lipman, recently named general manager of the Kapp subsidiary firm, Congress will bring out its biggest and strongest single release in its history with a group of smalls 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 “Bust In My Heart,” both produced by label A&R chief Pierre Maheu.

Ritchie Adams, also newly record-ed, has “I Can’t Escape From You” and “Road To Nowhere,” both A&R’d by indie producer Jerry Rapovoy.

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 year-end Jimmy Reid hit.

On the master side, the label has acquired a Philadelphia-made deck by the 7th Avenue Aviators, featuring “You Should ‘O Hold 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 product 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—Hans Kaempfert, German-born composer and arranger, has been hired to Hollywood by Universal Pictures to compose and conduct an original musical score for “Man Could Get Killed,” starring James Garner, Joan Collins, Robert Vaughn, Sandra Dee and Tony Franciosa.

Producer Robert Arthur held pre-negotiations last summer and the Technicolor picture was being filmed in Europe. The final arrangements for the composer to come to Hollywood have just been completed by the music department of the film’s music supervisor Joseph Gerahendos.

Kaempfert’s most recent album, “The Magic Music Of Far Away Places,” released only two months ago, is said to have passed the half million mark in sales in the United States and Canada. The label’s previous album, “Three O’Clock In The Morning,” released last summer and reportedly approaching the 350,000 mark.

Decca already is making plans to issue an all-Melina Mercouri LP of “A Man Could Get Killed” score timed to the release of the film, and backed by a joint Decca-Universal promotional campaign.

Record Tape Recorder Sales Predicted For ’65

NEW YORK—The tape recorder industry experienced a significant increase in sales in 1965 and will continue to grow at an accelerated rate in 1966, according to a report issued recently by the North American Philips Corporation.

“Predicting industry sales ‘well in excess of four million units, not including tape recorder sales, indicates that volume for 1966,” said Alfred B. Demmel, assistant vice president of the firm and manager of its North American Business Unit, “is expected to increase in consumer purchase habits of quality, high-priced recorders.”

He pointed out that although there are no official industry-wide figures available on tape recorder sales, estimations indicate that volume for 1965 reached about two million units at 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-price, easy-to-operate, quality recorders by manufacturers 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 the ‘toy’ unit, with account for two-thirds of tape recorder sales.

Other factors which Semmelink says have boosted consumer awareness include: availability of tape recorders, promotion, introduction of a wide variety of moderate-priced, easy-to-operate, quality recorders, and increased number of retail outlets, greater selection of performance 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 is headed by Phil Vitale, its president, and the label leas: “Christmas” by the Faces and “On My Mind” by the Mustache Wax. Both records were distributed by Universal.

National distribution has already been arranged for the label, which will shortly leave New York on a cross-country promotional trek. Universal I is headed by Phil Vitale, located at 220 West 42nd St.

I Know It’s Alright

Sone Halsey (Blue Cat 1221)
HIS FIRST ON HICKORY!

MR. "MEXICO"
THE HOMBRE WHO
GAVE YOU MEXICO
HAS A NEW ONE

BOB MOORE
AND HIS ORCHESTRA

SKOKIAAN
INSTRUMENTAL

C/W
ONLY THE LONELY
HICKORY 1357

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

Cash Box—December 4, 1965
When WMAQ-Chicago, WLS, Chicago, reports that the station was the first to break the news of Williams D. Sheckler being appointed the new commissioner of baseball. The station's Sesquicentennial year of broadcasting on Nov. 29... Gary Owens, air personality at KXWHO-Medford, will play a feature role in a film program for the promotion of "The Mousetrap" 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 stock is working overtime at WHEN-New York where he recently portrayed two of the station's staffers with baby sons. The lucky parents are newsman Mort Cim and his wife, Nicki, and publicity director Joe Brooks and his wife, Helene.

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 Nona Hanover of Hanover, Md. The subject of the card was the station's trafficdog, driven by Santa and pulled by his reindeer.

WPOR-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. R. 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. It happens once every 24 hours, and according to operations manager, Alvin Herskowitz, 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 Saltzman, news director at WLS-Chicago, reports that the station was the first to break the news of Williams D. Sheckler being appointed the new commissioner of baseball.

WFJR-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 Nona Hanover of Hanover, Md. The subject of the card was the station's trafficdog, driven by Santa and pulled by his reindeer.

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TOP 100 Albums

DECEMBER 4, 1965

LOOKING AHEAD ALBUMS

1. EVERYBODY LOVES A CLOWN
   Gary Lewis (Liberty LSP 2442/LST 7425)
2. STEVE LAWRENCE SHOW
   Columbia (Columbia CL 2497/CFS 9175)
3. SOUTH OF THE BORDER
   Tijuana Brass (A & M 170/4038)
4. DOWN THE LINE
   soundtrack (Philips PIC 276)
5. UMBRELLAS OF CHERBOURG
   soundtrack (Decca DLX 6503/LSP 2054)
6. AUTUMN LEAVES 1965
   Roger Williams (Kapp KL 1442/KS 1452)

7. LONELY BULL
   Tijuana Brass (A & M 170/4038)
8. TREAT ME RIGHT
   Ray & Nancy (Capitol T 3052)
9. KEEP ON DANCING
   Gerry & The Pacemakers (MG M 172/E 4236)
10. JOE TEX/NEW BOSS
    Atlantic (Atlantic 4177)

11. THE FERRANTE & TEicher CONCERT
    (Atlantic L 5464/LP 6464)
12. WHERE DOES LOVE GO
    Charles Brown (Vanguard V 1314)
13. GENTLE IS MY LOVE
    Nancy Wilson (Capitol T 37/ST 2531)
14. MORE HITS BY THE SUPREMES
    (Motown M 6/377)
15. ALL I REALLY WANT TO DO
    Cher (Imperial LP 7290/LP 72905)
16. HERMAN'S HERMITS ON TOUR
    (MG M 172/E 4235)
17. BRINGING IT ALL BACK HOME
    Bob Dylan (Columbia CL 2328/CS 9318)
18. DEAR HEART
    (MG M 172/E 4235)
19. SUPREME AT THE COPA
    (Columbia CL 7/ST 430)
20. BABY DON'T GO TO SLEEP
    (Columbia CL 8/ST 430)
21. REALMANS ARE THE ONES WHO LOVE YOU
    Dean Martin (RCA Victor RLX 6780)
22. SUMMER DAYS AND SUMMER NIGHTS
    Beach Boys (Capitol T 7/ST 3354)
23. THAT WAS THE YEAR THAT THE MUSIC CHANGED
    Tom Lehrer (RCA Victor RLX 6780)
24. ORGAN GRINDER SWING
    Jimmy Mac&V/V-6 (RCA Victor LSP 4109)
25. ANIMAL TRACKS
    Animals (MGM E/SE 4305)
26. MY WORLD
    R&B Hit (RCA Victor LPM/LSP 3663)
27. SKICTH...TONIGHT
    Skeeter Henderson (Columbia CL 678/CS 9167)
28. ELVIS FOR EVERYONE
    Elvis Presley (RCA Victor LPM/LSP 3665)
29. GREAT RACE
    Henry Mancini RCA Victor LPM/LSP 3684)
30. JUST ONCE IN MY LIFE
    The Righteous Bros. (Philips LP/4008)
31. CATCH THE WIND
    Donovan (MGM T/ST 2399)
32. ALL TIME FAVORITES
    John Gary (RCA Victor LPM/LSP 3693)
33. TONY'S GREATEST HITS
    Tony Bennett (Columbia CL 2373/CS 9173)
34. THE GOLDEN HITS OF ROGER MILLER
    (MGM E/SE 4235)
35. WHY IS THERE AIR?
    Bill Cosby (RCA Victor RLX 6780)
36. BEATLES VI
    (Epic T 2358)
37. THE NEARNESS OF YOU
    John Gary (RCA Victor LPM/LSP 3693)
38. THE BEATLES ALL WE HAVE IS NOW
    (Colpix LP 2342)
39. LADY CATHERINE
    Sonny & Cher (Decca DLX 6503/LSP 2054)
40. MAMA TOLD ME TO TELL YOU
    Herb Alpert's Tijuana Brass (A & M 1927)
41. SONGS OF THE COAST
    (Atlantic L 5464/LP 6464)
42. THE LONGEST DAY IN MY LIFE
    (Columbia CL 3283/CS 9318)
43. HOW IS YOUR MOTHER
    The Righteous Brothers (Philips LP/4008)
44.umonte LATINO
    Tijuana Brass (A & M 170/4038)
45. MARRIN GATE'S TRIBUTE TO THE GREAT MAMIE RING COLE
    Tami L 37/261
46. IN THE MIDNIGHT HOUR
    Wilson Pickett (Atlantic 4177)
47. DO YOU BELIEVE IN MAGIC
    Larry Lee (Columbia CL 2328/CS 9318)
48. THE AVALANCHE STORY
    (Atlantic 4177)
49. JAMES BROWN & THE JAMES BROWN BAND
    (RCA Victor LSP 4109)
50. SKIRBID
    (Capitol T 7/ST 3354)
51. JAMES BROWN'S MILLION SELLER
    (RCA Victor LPM/LSP 3693)
52. MOON OVER NAPLES
    (RCA Victor LPM/LSP 3665)
53. NERO GOES POP
    Peter Nero & Arthur Fiedler (The Boston Pops_tape)
54. JAMES BROWN'S GONNA BE MIGHTY
    (RCA Victor LPM/LSP 3693)
55. MY CHERI
    Al Jolson (Capitol T 7/ST 2382)
56. HANG ON SLOPPO
    Bobby Vee (RCA Victor LPM/LSP 3665)
57. LOUIE LOUIE
    Kingpins (Word LP/657)
58. I'M A FOOL
    Dee, Del & Billy (RCA Victor L/ST 4761)
59. LOOKING THROUGH THE SHADOWS
    Gene Pitney (Mercury ML 2067/LP 4008)
60. THE FOUR TOPS' SECOND HITS COLLECTION
    (MGM T/ST 2399)
61. YOU'LL NEVER WALK ALONE
    Gerry & The Pacemakers (Motown M 6/377)
62. WHERE DID OUR LOVE GO
    Supremes (Motown M 6/377)
63. 1-2-3-4
    Billy Fury (Decca DL 6743/LD 74010)
64. J.R. WALKER AND THE ALL STAR PLAY SUGAR
    (Motown M 6/377)
65. SWEETHEART TREE
    Johnny Mathis (Mercury ML 2067/LP 4008)
66. ORBISONGS
    Pet. (RCA Victor LPM/LSP 3693)
67. LONELY LULL
    Martin Denny (Capitol T 7/ST 2382)
68. YOU CAN'T DO THAT
    Ray & Nancy (Capitol T 3052)
69. ALWAYS IN MY HEART
    Sonny & Cher (Decca DLX 6503/LSP 2054)
70. THERE IS ONLY ONE ROY OBISON
    (Epic T/ST 3052)
71. THE MAN FROM U.N.C.L.E.
    soundtrack (RCA Victor LPM/LSP 3693)
72. THE FAMOUS CHILDREN
    (Mercury ML 2067/LP 4008)
73. BOOTS RANDOM'S PLAYING MORE YAKET SAX
    (Mercury ML 2067/LP 4008)
74. JERRY LEE LEWIS
    (Decca DL 6743/LD 74010)
75. THE BEAU BRUMMELS
    (Capitol T 7/ST 2382)

COMPILED BY CASH BOX FROM LEADING RETAIL OUTLETS • Indicates Strong Upward Move
POP PICKS

DECEMBER'S CHILDREN (AND EVERYBODY'S)—Rolling Stones—London LJ3451/PS 451

The Rolling Stones have cooked up another powerhouse in this driving infectious album. Check out the songs penned by members of the group, including their recent chart topping effort "Get Off My Cloud." "I've Seen Your Face," a funky, husky "The Singer Not The Song" and an exotic driving shouter "Route 66." The British have everything that their fans want on this one. Watch it take off and head for their crown, high in the atmosphere.

FOLK 'N ROLL—Jan and Dean—Liberty LRP 3431/LST 7481

Popular duo Jan and Dean go the top hit collection route with this powerpack LP. Leading off with their recent single click, "I Found A Girl," the boys adapted and adopt such chart hits 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 8187

The national heroes of the UK and of Kinkdom are four ladies 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.

FAIRYTALE—Donovan—Hollywood LPM 127

Young British balladeer Donovan, covers the full range of protest as an all-ethnic, unpolished style on this moving album. The artist, using his guitar and harmonica, lends his special style to the powerfully moving songs "For Us Sing," and "Farewell Al Soldier" and "Colours," plus a host of other songs with something to say. Most of the songs 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—Columbia CL 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 writes along with her husband Marshall and Charles Nelson Reilly. With some hit status reviews, this LP will be gathering dust on the musical-comedy shelf.

IL MONDO—"My World"—Emilio Pericoli—Warners Bros. W/W 8182

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 jive boxes along the Via Veneto, and a sprinkling of little-known melodies, including "Comecaminolo Amarcord," "Amore, Senza Al Mondo." With the singer's rich, Latin tones in peak form, you don't have to be Italian to enjoy this romantic package.

THINK—Jimmy McCracklin—Imperial LP 9297/LP 12297

The blues is Jimmy McCracklin's idiom and, in this album of self-penned tunes, the charter 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 Blows Bitter and The Sweet," and "My Life," the set should be a big favorite with fans in this bag.

HARLEM NOCTURNE—Viscounts—Amy 5008

Currently hitting the charts for the second time with their while-back smash, "Harlem Nocturne," this LP has some hit scenes 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 "Vagabond Waltz," plus an addition to the title track. Could be a big one.

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

Pianist-arranger-composer-conductor Bill Pursell is equally at home producing on the concert stage and this package gives an excellent insight into his talent as both arranger and conductor. Starting with an exoticistic piece which creates a mood of tranquility, and including such favourites as "Who Can I Turn To," Side two, which includes "Blues For Julie," and "Madridena," 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, six-track recorder, a track machine which was the invention of Paul Bul—leader of the Hollywood Persuaders. The LP, which features such songs as "I Have A Go—Go," "Satisfaction," and "Eve Of Destruction," should be quite good among the teen set.

DANCE TO THE HITS HECKSCHER STYLE—Ernie Heckscher and Orchestra—Columbia CL 2422/CS 9229

Ernie Heckscher and his orchestra have played in practically every headline nightclub and in this LP he dispenses with his performances to "dance along with hit tunes of "Cast A Giant Foot To The Wind," "A Taste Of Honey," and "The In Crown," and the orkester spices them with exotic instrumentation and a highly danceable rhythm.

GOODIES—J. J. Johnson—RCA Victor LPM/LS 3485

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 Harlene Van Johnson and Frankie Johnson. The tunes, which run from hip to funky, include "How Insensitive," a soft bossa nova blended with flutes, "No Particular Place To Go," and "I'm All Smiles." Makes some for good listening.

HAMMOND A GO GO—James Last & His Hammond Combo—Polydor 237470/46976

Pick up records here 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 dappled up in delightful array of reed-'n-bass covering the rhythm range from the walls ("Moon River") through the footstool ("Blue Moon") and the turntable ("Sambatoni"), and features a host of top tunes from both sides of the Atlantic.

POP BEST BETS

KINNEXION—Kinks—Reprise R/RS 8187

SMOKEY ROBINSON & THE MIRACLES—Tamla 267

FAIRYTALE—Donovan—Hollywood LPM 127

SKYSCRAPER—Original Broadway Cast—Columbia CL 2422

IL MONDO—"My World"—Emilio Pericoli—Warners Bros. W/W 8182

THINK—Jimmy McCracklin—Imperial LP 9297/LP 12297

HARLEM NOCTURNE—Viscounts—Amy 5008

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

DRUMS A GO-GO—Hollywood Persuaders—Original Sound LPM 5013/LPS 8874

DANCE TO THE HITS HECKSCHER STYLE—Ernie Heckscher and Orchestra—Columbia CL 2422/CS 9229

GOODIES—J. J. Johnson—RCA Victor LPM/LS 3485

HAMMOND A GO GO—James Last & His Hammond Combo—Polydor 237470/46976
New from Epic... and perfectly timed for holiday sales!

Sales-proven gift favorites:

Beethoven: The Nine Symphonies—George Szell, the Cleveland Orchestra SC 6505/BS 150* (4-7 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 Jansen LN 24150/BN 26150*
Some Folk, a Bit of Country and a Whole Lot of Dixie—The Village Stompers LN 24160/BN 26160*
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/BN 146* (A 2-Record Set)

AGIFT WORTH GIVING...AND RECEIVING!

EPICT RECORDS

Cash Box—December 4, 1965
HERE WE COME A-CAROLING—Ray Conniff & the Singers—Columbia CL 2106/CS 9206

The ancient art of Yule caroling gets a new look and a fresh approach in the hands of the Ray Conniff Singers. Although the sound is bright and up-to-date, the beloved Christmas songs have lost none of their original warm glow, but rather have been enhanced by the exuberance and lilt of the arrangements. The LP features such familiar favorites as "Good Yuletide Greetings," "Crazy Little Thing Called Love," and a variety of traditional carols.

HAPPY HOLIDAY—Peggy Lee—Capitol TST 2390

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-dice package. Spinners and listeners will really enjoy her irresistible versions of "Happy Holiday" and the haunting "Christmas Song."

CHRISTMAS BEST BETS

MERRY CHRISTMAS IN HAWAII—the Waikikis—Kapp—KL 1344/FS 3444

Christmas music has been played in many different ways and sounds in the past. The Waikikis have captured their usual contagious guitar sound with an organ, flute, clarinet, and bells in this truly enjoyable program of Xmas traditions.

A CHARLIE BROWN CHRISTMAS—Original Soundtrack—Fantasy 5019/5019

One of the world's most famous comic strips, "Peanuts," has been adapted by producer Alan Waschuk, director Gayle 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-winner Vince Guaraldi ("Cast Your Fate To The Wind") and features the TV voices of cartoonist Charles Schulz"s famed characters, Charlie Brown, Linus and Lucy, with new tracks as "Christmas Time Is Here" and "Hark, The Herald Angels Sing."

HOLIDAY SONG—Bobby Timmons—Prestige 7414

The holiday season is a good time for joyful jazz songs and, in this case, the songstress has taken Christmas season themes and added the soul spirit of a trumpet. "I Came Upon A Midnight Clear" is one LP that can be played all year long, for the music is as cool or warm as one's own sensibilities. Included are such favorites as "Deck The Halls," "White Christmas," and "Auld Lang Syne."

CHRISTMAS PICKS

MERRY CHRISTMAS CAROLS—LARRY FERRARI—Sure 701

With the Christmas season rapidly approaching, organ stylist Larry Ferrari stands a good chance to rack up 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 four majestic treatments to over a dozen more Christmas hymns, including "I Came Upon A Midnight Clear," "Good King Wenceslas," 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!

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 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!

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 2154

It's Christmas Time
ST 2396

Ring Up Record Sales with Capitol!
ALBUMS REVISITED

ROGER WILLIAMS

Roger Williams is a master of popular music. He has been one of the most successful popular pianists in the world today. In his eleven years with Kapp Records, his impressive 37-LP catalog has sold over 4,000,000 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 present 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 "Franctic Freddie.

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

BEST BEATLE TUNES IN 18TH CENTURY SETTINGS

THE BAROQUE BEATLES BOOK

GRABBIN'!

ELEKTRA RECORDS

ANOTHER TOP TENNER!
"I WON'T LOVE YOU ANYMORE (SORRY)"
LESLEY GORE
72513

Mercury

Lenny Bruce is out again

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 20-40-90 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 title LP's expires Nov. 16. 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

MERCURY
10% discount catalog LP's and 15% 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
16% 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% discount on new releases. 20% cash discount on entire catalog.

VIE JAY
16% 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, their 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

Cash Box—December 4, 1965
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 TVers, "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.

Crying Time/When My Dreamboat Comes Home
Roy Harris (ABC Paramount 10739)

Everybody's Somebody's Fool
Clyde McPhatter (A & M 941)

We Gotta Sing
Dinah (Atlantic 2310)

Just A Kid Named Joe
Joe Nistan (Rock Boat 550)

River's Invitation
Stanley Turrentine (Blue Note 1917)

PVT. John Q.
Glenn Campbell (Capitol 5155)

Hava Nagila
Sugar Blues A Go Go/Irv Goodman (Capitol 1040)

500 Percent More
Bobby Darin (Checker 172)

Falling in Love in the Fall
Frank Drake (Columbia 43460)

Time
Peanut-Singer Singers (Columbia 43437)

Just One Time
Bobby Martin (Coral 64272)

After Today Has Ended
Marty Delkman (Decca 31746)

Parchment Farm
Kinston Trio (Decca 31740)

That Darn Cat
Bobby Green (Epic 9646)

He/You Don't Know Me
Enzo Stunti (Epic 9661)

Sweet Pussycat
Dennis Jo (Epic 9680)

Midnight Affair
Jimmy Hughes (Fame 1000)

Burning Fire
Dorothy Brown Jr. (Etonian 1531)

Everything Is Gonna Be Alright
Willie Mitchell (Hi 2099)

Can't Get Over The Bossa Nova
Shirley Scott Trio (Impulse 259)

All I Need Is Your Love
Bobby Hebb (Jamie 1304)

Autumn Leaves
Roger Williams (Kapp 707)

Show Us the Way
Charlie Byrd (Kaiar 318)

Yesterday
Matt Mann (Liberty 53847)

None But the Lonely Man
Hank Williams (Columbia 10263)

On a Clear Day
Johnny Mathis (Mercury 22493)

I Can't Get No Satisfaction
Chuck Berry (Confet 14190)

Party People
Roy Stevens (Monument 911)

You're Gonna' Love My Baby
Barbara McKinolot (Motel 7652)

Just Out of Reach
Wanda Jackson (RCA Victor 7670)

Little Bit of Rain
Harry Belafonte (RCA Victor 4217)

Mam Get the Hammer
Lou Monte (RCA Victor 7674)

Tore Up Over You
Roy Hamilton (RCA Victor 6075)

Gringo
Andy Hornhe (Reprise 8417)

Cousin, Yes I Can
Sammy Davis Jr. (Reprise 8416)

Theme From The Spy Who Came In From the Cold
Peter Nero (RCA Victor 8717)

Moon Over Naples
Sergio Franchi (RCA)

Love is Strange/Let the Good Times Roll
Censor & Cleo (Reprise 8419)

If You Want This Love of Mine
Sammy Davis Jr. (Reprise 8418)

I Can't Go On
Charlie Rich (Smith 2012)

Be My Lady
Boomer T & The MG's (Stax 182)

No Time for Pity
Baby Washington (Tone 157)

Chills & Fever
Tom Jones (Tower 190)

I Should Have Known Better
Molly McRae (20th Century Fox 617)

I Feel Strange
Wanderlusters (United Artists 944)

It's Yourself
Shirley Scott (United Artists 956)

My World
Emilia Pericati (Warner Bros. 5664)

Something Beautiful
Condor Records (Warner Bros. 5565)

The Drinking Man's Diet
Allan Sherman (Warner Bros. 5673)

Frank is without a doubt.
Dean Martin
See page 41
Capitol Asks RIAA For Gold Disk On 'LBJ Ranch'

HOLLYWOOD—Capitol Records has asked the RIAA for Gold Record certification for the LP, "The LBJ Ranch," the Earl Derr-Alen Robinson production which has been leased by the label three weeks ago.

According to Alan Lessing, production manager of Capitol, initial sales on the album have been reported to be over 20,000 copies by some of the LP's labels released by The Beatles.

Keeping pace with the sales on the LP, the airplay. Stations throughout the country have been featuring music, have been giving the album continuous support.

Matching the airplay are the promotions such as the Capitol salesmen who have taken advertising to the stores and will continue to wear them for a month.

The label's indexing department has given an additional push to the LP through the use of the "The LBJ Ranch" stickers designated for cash registers in record stores and labels on salesmen's jackets.

In addition, publicity for the album that features "interviews" with Nixon, Rockefeller, Goldwater, Robert Kennedy, Sen. Hubert Humphrey, Sen. Edward Eckerson, Mrs. Lyndon Johnson and LBJ has been nationwide.

AGC vs. Publishers

(Continued from page 6)

compositions are used on SM four-track monaural tapes.

2. That "stabilizing" the long-established business structure of the SM parlors performing rights societies is necessary to ensure that agreements be upset. SM in dealing for performing licenses with ASCAP, is being directly with ASCAP publishers, who are members of the ASCAP, and the performing rights society of which many writers are members.

3. That SM entered into an agreement with Broadcast Music, Inc. on the "stabilizing" plan described above.

4. That it would be economically prohibitive to program interview tapes (for example, an automobile show) outside of Philadelphia (from using them after the first three years of use) and that SM is making with publishers provides for the payment of a performance for 3% of each copyrighted composition for each tape for the first 3 years. But after the 3 years, the playing of these tapes would be hard to police. SM holds danger of performances of these tapes will not utilizado Publishers as individual publishers cannot effect such a situation. The collecting and policing of performance fees is best done by a performing rights society. Changes are that this situation would result in the "take box effect." Take box owners presently do not pay performance fees.

Capitol asks RIAA for Gold disk on 'LBJ Ranch.' The Earl Derr-Alen Robinson production which has been leased by the label three weeks ago.

AGC's Council charges: 1. That the legal rights of AGAC composers and lyricists are being violated if publishers do not secure written permission for re-publication of their works. Sonny Burke (See Page F51)

Sonny Burke (See Page F51)

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

Reparato To ABC

Reparato and the Delacorte productions of "What Ever A Teenage Cries" were recently signed by RCA-Columbia Records, under a recording contract for the label, held in the name of ABC. Reparato is "I Can't Tell" b/w "Take A Look." Records pictured with the label are (left to right) RCA's dash. Reparato is the Columbia Records production, arranged John Ab-

Lenny Bruce is out again

Board Changes At Schirmer

NEW YORK — Rudolph Taubert, president of the 194-year-old New York publisher, G. Schirmer, has announced the election by the board of directors of Rudolf E. Schirmer as chairman of the board and Clarence F.ポイス as executive vice president. Matthew C. Tommello of Beckett and Bogus, 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 1944. In addition, he is a trained musician and writer and fluent pianist, a graduate of Curtis Institute with many published works to his credit, and a member of ASCAP.

Schirmer, president 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.

Taubert 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 Musicians Publishers, He is also a member of the board of directors of ASCAP.
"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—KMP—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."

Connie Haines

(See page 41)

"Even in 1940, making only $5 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."

Atlantic Fall LP Program
Sets $2 Million Sales Mark

NEW YORK—Atlantic-Atoe's fall album program, which saw the introduction of 10 new LP's on the Atlantic, Atoe, Volt and Dial labels, has, according to the company, turned out to be a roaring success. At the recent Chicago sales meeting, where the LP's were introduced, the firm's orders totaled $1,600,000. Additional orders on these albums since have paid $500,000, bringing total volume for the fall LP product over the $2 million mark.

Five of the LP's introduced in Sept. have turned out to be chart items, including Barbara Levy's "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 & the Paris Polka Troupers;" "The Drifters' "I'll Take You Where The Music's Playing;" and Sergio Mendes' "The Bossa Nova Sound." Atlantic-Atoe catalog sales have zoomed upward since the firm's fall meetings. Distributors are currently participating in a sales contest, in which Atlantic dealers will receive LP's, and four Atlantic distributing 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 nifty spot that gave them their start and the name. This time, they were backed by a luxurious repertoire that featured a minstrel series interspersed with some beautiful ballads, religious and plenty of powerful rock and folk tunes. Among the highlights of the evening was a preview of the group's forthcoming single: "Let Me In or Keep Me Out," a wild and wailing up-tempo side; and a lovely lilt, "Go Quickly My Love." Another trait of the group's performance was their ability to sing "The Feeling's" Good from "Roar" and an a capella "Chicago." The entire performance was held at the LBJ Fest recently.

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

"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)

"Stapp And Killen Buy Into Wilderness Music"

NASHVILLE—Acting as individuals rather than as members of the major Music City publishing-record labels combine they represent, Jack Stapp and Buddy Killen this week purchased an interest in the Wilderness music publishing firm, according to a joint statement issued by Stapp and Killen declared, which is president, respectively, of Tree Music and Tandem Music.

In their joint statement, the two emphasized that it is strictly an investment in Wilderness as a routine investment, Stapp and Killen declared, which like buying stock in another firm, that does not involve Tree or Dial in any way, shape or manner.

The two Music City trademen to gather their Frozen Tower, the latter, to buy into one of Nashville's two publishing houses and develop an interest in the struggling Wilderness. Dial is currently riding the pop chart with Joe Tex's latest smash, "A Swing Vote Who Likes You!" and is running the country charts with Chet Atkins and "Yakety Axe," Porter Wagoner's "Green, Green Grass Of Home," Johnny Darrell's "As Long As We'll Have Rock'n'Roll City Star," as well as Miller's popular country boomer, "England Swing."

United Artists Signs King And Messina

NEW YORK—Vocalists Solomon King and Tony Messina have signed exclusive, long-term publishing contracts with United Artists Records.

Kentucky-born King is a former gospel singer who has previously recorded on other labels. He has taped with Jackie Gleason's TV show, and is currently appearing in night clubs in the Midwest. The Chaplin will begin next year by performing at the Fontainebleau Hotel in Miami Beach. Messina is from Pennsylvania, part of the Comedy team of Dennis and Messina. He was discovered by UA A&R staffer, Terry Granata, who expects the songstress to emerge as one of the big stars of 1966.

"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 stuck at New Kennedy Airport three hours late. The singer was happily surprised however, when he found that his fans and family had waited the delay and were on hand to greet them at the airport. A happy ending to the Brass Rail (picture right) where the fans were presented copies of Benton's newest RCA-Victor single "Mother Nature, Father Time."

Cash Box—December 4, 1965
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 air-carrier.

The aircraft is valued at $10 million. It is a "Carrabelle" type which has a seating capacity of over 100, but will be speeded up significantly for the transport of the ten Minstrels and their managers and instruments.

To the group, which logged close to 300,000 miles last year by air, land and sea, including two European trips, the lease of the plane will mean the realization of the group's 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 pung pong table for use during their trips.

Minstrel management team, George Greif and Joe Garris, said that the cost of the lease yearly 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 10-inch, 45-rpm Folkie, dubbed "Until It's Time For You To Go," by Buffy Sainte-Marie which quickly fizzled out in oblivion. Folk product of a new kind, of course, must most of the time out the deck will become a hit.

The interest in the tune is not limited to Vanguard. Phillips 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 3-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 "perfect" needle in the shortest possible time, no matter what the make or model by Buffy Sainte-Marie which quickly fizzled out in oblivion.

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 phone; the cartridge number; the needle by another manufacturer's name and number; in the event the customer asks for a vis a vis needle, the dealer can still find the needle by means of a page of illustrations of all needles that are in the catalog.

SHARING THE HILL—Jonds artist Johnny Day, whose bust effort is "Marry Me," was pictured with 48th contestant Bobby Bland when they both recently appeared at N.Y.'s Apollo Theatre.

Celebrity Associations Associated

LOS ANGELES—Mann Schaff, president of Mann Schaff and Company, Beverly Hills public relations firm, and Ari Blum, who heads his own PR organization in San Francisco, have announced the formation of Celebrity Associations Associates, with offices in Los Angeles and San Francisco. According to Schaff and Blum, the new firm has been formed to meet the need for supplying celebrities stage, screen and television for personal appearances at grand openings, ribbon cuttings, receptions, conventions and similar special events throughout the West.

CMA, 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, CMA will offer a complete supply of promotional materials to present the appearances of the requested stars and press and public relations consultation as needed.

CBS Artists On Tour

LONDON—CBS jazz and classical performers of the Frank Sinatra label are 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 his brother (trom) and Albert Heath (drums). Coincidental with the tour, the company is releasing Gold's first album "From Vienna With Jazz," which forms the complete collection, "Music For Piano And Band No. 2." Other important classical CBS artists scheduled to tour Europe early in 1965 are pianists Robert Casadesus and Philippe Entremont, and violinist Zino Francescatti.

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

The Princess, President of the Guides Association of Great Britain and the Commonwealth, is a Girl Scout headquarters for Sister Scouts. She received the record, a friendship Brownie doll for Mrs. Rod McNeil, first vice president of Scouts of the U.S.A.

Deblen Records Forms East Orange-Pablo Maia has formed Deblen Records, which will list CBS Orange, New Jersey product. Members of the firm are Jose Deblen, president; Joseph Deblen; and Joseph Bezzen, vice president and promotion manager.

The first release on the label will be "Christmas Time Belles." The tune is a 33-year-old child backed by Walt Disney's "Papa, Mama, Sister M. Cora's Dawn" and "I DON'T ANYMORE." Promoting the record.

Nash To Los Angeles

NEW YORK—Johnny presiding树at Joln Nash, dropped in last month for the two weeks national promotion work, will begin his stay in Los Angeles with "Let's Move And Groove." He will also work on his album, "Brenda Lee," as well as "For Your Love," will premiere in Pittkin Theatre in Brooklyn.

Jack L. Warner

Brenda's Dropped In

Nash's "Brenda Lee," dropped in last month, has been used in Chicago's stores for the coming Christmas season.

Lenny Bruce is Out Again

NEW YORK—Lenny Bruce has announced his return to the stage, having dropped in last month for the two weeks national promotion work, will begin his stay in Los Angeles with "Let's Move And Groove." He will also work on his album, "For Your Love," will premiere in Pittkin Theatre in Brooklyn.
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 special 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 Holin 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 deslays, meeting the press and appearing on several interview shows. He returned to New York on the 23rd for additional press and drama interviews and for meetings with representatives of the William Morris office, his agents who, with Mercury, made arrangements for the American visits and appearances. Most of his trip was accompanied by Lou Reiner, Mercury's coordinator of international A&R activities.

Shaw Continues Independent Activities

NEW YORK—Syd Shaw, recently appointed A&R head and creative director of Espee 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 Brotherhood Lovers. He also wrote and directed several segments of "The Sound Of Youth," an upcoming video program, which will feature top recording artists. 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.

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SINATRA

Cash Box
Dear Frankie:

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

Sincerely-Affectionately

"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
The early days of Sinatra were heard only by im-
printed into his family. He left the New York forces pull him into the life of music.

Think back to a snowy afternoon, December 12, fifty years ago. Think back to smokestacks and railroad tracks with names sound alike and tones; Hoboken, New Jersey. And think back to its people: slippering on sidewalks slick with snow, newsboys, black-eyed, red-checked, their breath adding a drop of puff to the dark factory fog. Its shopgirls dreaming over Edisphonium cylinders which choose to listen renditions of the lures—Bing, Hawaiian: New Are You? and I Didn’t Raise My Boy To Be A Soldier. His old man bearing up behind smoked-windowed windows, their eyebrows frozen in fact, hood-

The Hoboken Four at the corner of the street where the sidewalks meet the street where the streets meet the road where the road meets the river where the river meets the bay.

He was 19. And he was already a veteran of the big bands. He had heard the music in his father’s restaurants, in his mother’s home, in his own bedroom. He had learned to sing, to hear, to feel the music. He had learned to love it.

He was a Hobokenian. And he was a New Jerseyite. In those days, you didn’t need a good steady job, such as working in a bar factory or the shipyards, you were a bum. So my father said, “You want to get a decent job or you want to stay a bum?” So I said, “Well, I prefer the latter.” So I left home.

He left home to avoid the Draft. “I’m in the Depression depths of Fannie From Heaven,” he told his parents, “I’m no good at music.” But it was true. He left home for New York where he started seriously, I was seventeen then, and I went around singing with little groups in room-rooms. The word got 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 a cigarette, right at night for three or four walks. I worked on an all-out theory: stay alive, get as much practice as you can.

He lived off potters applause and a dollar a week he got for helping deliver the evening “Jersey Observer.”

FRANK SINATRA: “I used to sing in social clubs and things like that. We had a small group. But it was 1931, I left home for New York that I started seriously, I was seventeen then, and I went around singing with little groups in room-rooms. The word got 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 a cigarette, right at night for three or four walks. I worked on an all-out theory: stay alive, get as much practice as you can.”

He lived off potters applause and a dollar a week he got for helping deliver the evening “Jersey Observer.”

FRANK SINATRA: “The entertainment world overcame all one. Of the one biggest contributors was Bing Crosby. I’ll never forget the day Bing Crosby came up to me and said, “Boy, I hear you sing, you’re a singer, you need lessons like Texas watermelon. Now you need 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 jacket personality kid band leads-

The Hoboken Four broke up one night after they got the giggles in the middle of a song and the good crowd majors down the curtailed on their Casablanca.

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

He hustled up a job at a saloon in nearby Englewood, New Jersey. Halfway between Manhattan and the New Break in Palisades, N.J. It was The Hobo.”

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THANK YOU, FRANK SINATRA
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 after he joined us was with the Hippodrome in Baltimore, Maryland. Frank was so new with the band he wasn’t even billed. The first day, he didn’t even sing his name, but they were standing at the stage door, screaming and yelling for him.”

When the James band, Sinatra made his first recording. The first session (July 13, 1933) produced two now- forgotten ballads, from The Bar Room of My Heart and Melancholy Mood. In all, Sinatra recorded ten songs with the James band. I doubt if you don’t want to blame it on the records you can blame it on the ASCAP radio ban. Sinatra was under contract to New York to record I’ll Never Smile Again (May 23). We’d met Ruth Love, who was married to a famous agent. 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 too hard. Just relax, sit back and sing like you’re having a party down a piano in a restaurant.”

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 right 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 James band. And Dorsey’s smile grew a little tighter, and those behind the limelight glasses grew a little colder.

With Dorsey, Sinatra was seen on the road, turning in two small budget forgettables: “Las Vegas Nights” (1940) and “Ship Away” (“1941) in which he sang “Dinah” and “When I Get My Baby Back Again.”

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

The artist in Sinatra bows to the art of ten-years-ago pose.

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 top whatever hotel they were at. Sinatra took bars from his image as a crooner. Sinatra was a jibe box gold mine. Sinatra hit the cover of “Time” magazine. Sinatra was “The Best!”

His fellow bandleaders marveled that he wouldn’t eat from a dirty plate and he changed his drink order of ten.

He developed a trademark: a floppy bow tie that hung from his Adam’s apple like Spanish ear. The original had been created by his mother who insisted, adding a quizzical hanky, that he should look rich.

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 a signal from Dorsey, they would suddenly rise like seals and wave at the center of the stage.”

On January 19, 1942, Frank Sinatra records his first record as a star in his own right.

ALEX 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 made it in Frank’s room in the Hollywood Plaza Hotel, listening to them over and over after all afternoon. Frank just looked at me and said, ‘I made it. I made a career—he when he realized what he could do on his own.’

It was time to move from Frank’s home notices—a whole year’s notice. He was striking out on his own. He was hungry and they finally gave in. He became a wanted to be a number one band. That was what the business was all about. 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. He braved in his single album at the centenarian RKO Bambi Club, New York.

Then, The Paramount Theatre on Broadway. On a hamb, they’d booked the solo Sinatra for In $1000 a week to replace the dying Lester Young. It was his first long-term contract, and a stage bill headed by the Benny Goodman Orchestra.

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

Sinatra as a member of The Flashies.

Palomar, and by the time we arrived, the Palomar had burned down. We were booked into Victor Hugo’s in Beverly Hills, but the choir didn’t realize they didn’t dig our kind of music. The hustle outnumbered the customers. The management wouldn’t pay us.”

THE DORSEY BAND

Thomas Francis Dorsey, a Pennsylvania coal miner’s son, was thirteenth Glenn Miller the biggest thing in the band business. He had the best musicians (Benny Benack, Ziggy Elman, Joe Bushkin, Buddy Rich) and vocalists (Jack Lenzard and The Pied Pipers with Jo Stafford) and arrangers (Axe 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. Dorsey hired a boy, Leonard said Sinatra.

Bobby Burns, Dorsey’s band manager, hustled over to the Palladium Room of the Hotel Sherman, Chicago. He scribbled a note to Sinatra backstage. “Tommy Dorsey would like to see you at the Palometer 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 film studios of RCA Victor. A&B’d by Harry Meyererson, now on the staff of Detour Records, Sinatra cut four numbers: “The Night We Called It A Day,” “The Lamp Lighter’s Serenade,” “The Song is You” and “Night & Day.”

The arranger was Abe Stordahl. The sides were later released on Victor’s Bluebird Series and appeared many years later on a Victor LP (no longer on release) called “We Three.”

Sinatra could. He damn near burned the windows with could, if they asked him to sing soprano. He could. This was it, the biggest spot in the band business, and Major Bowes was destined, if they asked him to sing Pagliacci, to be the perfect pitch, with was called the best, for twice the James salary.

HARRY JAMES: “I was then asked me I said, ‘Sure, buy—GO! I didn’t want to hold him back. We dissolved with a handshake.”

JO STAFFORD (Rockford, Ill., Jan. 25, 1942): “We were a hot little band in those days. Frank that first show, and when he came up to the mike, I just thought, ‘Man, this kid is busting our outfit!’ (My prayer I thought, ‘This is the greatest sound I ever heard.’) The house ended up crying a pin drop. It was tremendous sound—but he had more than that. Frank’s shouting, and all that, call it talent. You knew he wouldn’t know how to do a number badly.”

FRANK SINATRA: “I was thoroughly well by Tommy that whatever songs I did with the band—he dressed them so well, arrangement-wise—that they all become his. He raised me as much as possible having the singer stand up after the first chorus, sing the vocal, then sit down and hold his own. The thing I liked, I began to grow more rapidly, I think, I would have more with any of the other orchestrators.”

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

During Sinatra’s great days with Tom...
Remember how great?

THE VOICE

THE FRANK SINATRA STORY
IN MUSIC

They still are!

ON COLUMBIA RECORDS

© Columbia Records. Printed in U.S.A.
Tommy Dorsey, the late Eleanor Roosevelt, Lionel Hampton and Sinatra gather during the later’s Early Years.

SINATRA: The EARLY YEARS

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

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

Mamie Smith, vice president in charge of talent for Columbia Records, dashed to Philadelphia and signed Sinatra to his label before RCA Victor realized he was learning Dorsey. That 72 mile dash paid off now.

Asked by a ready market of wartime love heart-breakers, Sinatra and Sheldon had made hit after hit after hit. Sinatra moved to his six-room house in Roswell Heights in New York.

At first, Sinatra had to wade through five recording sessions backed only by a vocal group, The Ken Lane Singers. Petrocelli’s music was all on strike. During that strike, a public, hungry for broody records gagged up Sinatra’s idol, Harry James. 

“I was going to do something about it!”

All this early Columbia days were favorable for Sinatra. He recorded what he wanted when he wanted with whom he wanted. He was boss.

He becomes the biggest seller on radio.

In one month, he had started from Denver to╧			
to...
Dear Frank,

It sure is nice knowing you.

Dino
EARNED FRIARS GEORGE JESSEL, JACK BENNY, SINATRA AND EDDIE FISHER FORM A MILLION-DOLLAR QUARTET.

EARLY CAPITOL

If they have a little income, they hole up in boarded-

set, in the Hollywood hills, waiting for their

future to recompense, barricaded behind scrapbooks of

bewildering 8x10 glasses, wondering at a world that's for

 gotten everything that—theater?!—they remember to

visibly, lumping it but not liking it. They walk down to

their wobbly mailboxes, and get maybe a few fan letters from

dishard fanlentheirs.

These are the used up stars of yesterday, out of the

mainstream, their triumphs decaying, their futures forget-
ten in newspaper marguns until they get a two-column ad and

that's it.

It was just another ex-actor, douser than last year's

help wanted.

We read his passport from reading Frank Sinatra—

Singer to read Frank Sinatra—actor.

In '52, he toured England. He played to half-empty

houses. There were no queues. He mentioned a picture he'd

just made—"From Here to Eternity"—but they remembered

the last four bars.

Frank Sinatra was just another Italian kid from Hoboken,

and just a step from the Hollywood hills hacelitos.

But he'd never forgotten how to run harder than the rest.

Columbia Records decided to drop him. Even his old

friend Danny Satch, 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 forming all over themselves, either.

They had three producers then—Lee Gillette, Dave Dexter,

and Voge Gilmer. Two of them didn't know what to do

with him. Maybe, an album of his old hits, nostalgic 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 Yorge-

sen, a dailot 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 Sinatra's 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 arr-

angers under contract.

(Sinatra did, in fact, record his first Capitol singles ses-

sion with Stordahl [April 2, 1953] but then things

changed. Stordahl moved to New York as musical director

for Eddie Fisher's television series.)

Sinatra's new producer was to be Voge Gilmer, an

easy-going shubly-faceted executive who had recorded some

of the most volatile stars of his time. For the next singles

session, Gilmer wanted to use one of Capitol's own ar-

ranglers. He was once a three-trumpetist with Tommy

Dorsey; Dorsey thought he played loud trombone and fried

him. His only claim to fame was he'd written two hit

arrangements since; Nat Cole's "Mona Lisa" and Ella May

Marie Smith's "Blacksmith Blues. His name: Nelson Riddle.

Sinatra selected Billy May, who was a better artist than

Sinatra at the time, riding the crest of his slumping sales

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 wardrobes back

in their tabs. The nation's music was up, and six were two

young men on the make, Sinatra and Riddle.

I began one Spring, a lazy afternoon in Hollywood

when the rest of Southern Cal was cussing its devil's gross.

The recording session was held at Capitol's old Melrose

Avenue studio. The place was crowded with Capitol em-

ployees, hangmen on, the curious. Capitol used on air-rooms,

converted radio studio to record in. They jammed the

stage with musicians. Sinatra, enclosed by sound-isolating

screens, stood at a mile 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 when Sinatra had done it.

Second, the Riddle-glazed Billy May single. South of

the Border. Producer Gilmer spent hours editing out Sin-

atra's gap interpolations into the lyrics, a voodoo-size

appraisal to the song left over from the days Sinatra gobbled

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 an important to Sinatra record as

the little hole in the middle.

Sinatra didn't hurt Riddle.

FRANK SINATRA, JR.: "The early Capitol era was

plagued by insecurity on the part of Capitol. They won-

der if it wasn't just luck. They tried it again, with a

more power to him, it was. Well, it happened again,

and again. And again. Not only singles but albums."

What opened up the whole world to Sinatra was an

invention, with Riddle. It was to become the biggest boost

to Sinatra's recording career since the early Stordahl days.

The day of the long-playing ten-inch eight-song album

arrived. A new record listening habit was created. People

listened long rather than fast, Sinatra was freed from the

one-shot singles; the three-thousand-minute of commer-

cial music, which Sinatra has never been a world-beater

of, were replaced by a concert of songs.

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

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 nightlatch

arrangements: a rhythm section and a string quartet. Rid-

dle supplied intros to the seven tunes (in clubs, Sinatra

started singing straight on the downbeats and wrote only

one new backing in its entirety. The eight songs were pack-

aged in a then-sensational new-looking wallet jacket show-

ing Sinatra leaning on a lamp post. They called it "Songs

for Young Lovers." The long-playing novelty—put one on

and forget record changes forever—become The Sinatra

Medium.

We'd do it. He boasted 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

harmeness of Jimmy Stewart, the freshly weakness of

Van Johnson. Sinatra had guile and guts and done it a lot

of people's said right out loud he was the meanest bastard

they ever worked for.

When he sprang it up on the Pontiac stage to grab his

Oscar, nobody cheered out of any affection for the guy. He

got no sympathy votes. He just plain won the gold oil

by himself.
CAPITOL IS PROUD OF THE SIGNIFICANT ROLE THESE ALBUMS HAVE PLAYED IN A UNIQUELY BRILLIANT MUSICAL CAREER.
FRANK SINATRA: "Billy is diving. Nelson has depth, with Gordon Jenkins it's all so beautifully simple that it makes me laugh in the w banda.

SINATRA: "The only Lady is the only Lady. Sinatra: I've never studied. I've found that the one important facet is listening to the other performer. For me, singing is not just putting yourself in the role of a particular character when you get up and singing or watching.

STANLEY KRAMER (Director): "He is the master of nothingness in acting."

THE FALLOW YEARS

SINATRA turns 43. The hair is thinned and he takes to wearing wide-brimmed snappy hats. The face has grown up. A decade has passed since he posed over an artichoke plate with Columbia Records. Now he reaches another plateau. In 1948, he had conquered singing. By 1958, he had conquered singing and acting.

He wants to keep running. He runs his own businesses: restaurants, a horse farm, a racetrack, a new company, a couple of jets. He wants to run his own record company.

He wants out of Capitol. Sinatra has some of my recent work for Capitol had some lack of the spark it might have had. It wasn't happy during that period with Capitol and I'm afraid of some of those tapes. I would like to be free."

FRANK SINATRA: "I'm not a real good dad. I've never studied. I've found that the one important facet is listening to the other performer. For me, singing is not just putting yourself in the role of a particular character when you get up and singing or watching."

STANLEY KRAMER (Director): "He is the master of nothingness in acting."

SINATRA is the master of nothingness in acting.


A show business function brings together (1 to r.) Edgar Bergen, Sinatra, Jack Benny, Al Jolson, Bob Hope.
DEAR MR. SINATRA,

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

GRATEFULLY,

TRINI LOPEZ
In the Sixties, Sinatra is where it's at, at least he's the talk of everybody old enough not to think immediately your initials stretched on a drive-in bay. Now he wears eight-button vests, but still he pays dates on his ties. And he owns more aircraft, including one helicopter and one space helicopter, than automobiles and it's a cold day in Chapultepec when he doesn't make a $50,000 minimum deal, handling 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 Cohen. Publicists can't keep up with him, he moves faster than the speed of flying microphones.

Sinatra does never stand around. The only time he stands still is in recorded tracks. 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 regarding his financial 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 recording 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 leave 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 hulking 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 off was the first Reprise album. The arranger was Johnny Mandel, and his instructions were to Bebop it up. The first Reprise album was not issued with a big caption. 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 their minor efforts would get into the stock market.

With Capitol had marked the beginning of Bad Brotherhood week. Lawsuits and injunctions followed, lawsuits that led, "For the next few years, Sinatra's feathers at a pullet plucking plant. Sinatra's new baby was on the trade papers with a slogan, "New a newer, happier, emancipated Sinatraz... unhampered, unhindered, unafraid... on Reprise." Cathy liked miles 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, final came out first. In the recordings to follow, Sinatra could be heard making the rounds of the studio. For the past several years his records have sounded,"I'm through with Sinatra, as musically refreshing as Bob and Mary Lou Doubleday. He wanted to sound new, to give the public something new.

To his company were attracted many other artists, as celebrated as the Sinatra ideal. Frank, Sammy, and Dean. SAMMY DAVIS: "Only two guys are left who are not Sammy Davis Jr., 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, Dino Shire, Duke Ellington, Kevi Smith... In the next three years Reprise would have signed over seventy recording artists.

Shortly after its inception, Reprise turns to a gray-haired Southern gentleman, Sammy 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 inspirations—Bing Crosby—also joins him on the Reprise roster. The two biggest singers in the record business are together. FRANK SINATRA, JR.: "For Thanksgiving, 1956 we were all staying at Jimmy Van Heusen's house in Palm Springs. Bing's house was next door. Bert Altemburg, Sinatra's lifelong friend and agent, had died that day. Crosby had known him too. Suddenly I looked at them talking over their friend's death, the two of them, with wrinkled faces. 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 just 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 make. He reaches back to employ the late Axel Stordahl's arrangements during the Dorsey era. By Oliver. Together they build an album of Sinatra's Dorsey hits: "I Remember Tomorrow."

FRANK SINATRA: "I hadn't sung songs like these for years. They were a real lesson in elevation and diction. If

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

Cash Box—December 4, 1965
Thanks Frank for twenty-five magnificent years!

congratulations,

Keely and Jimmy Bowen
I breathed in some of these long lyric lines, I would have wrecked the whole thing.

Since his trouper days at Columbia, when he'd been stuck with every cutsey novelty number this side of Miller, he preferred to appeal to grown up songs. With a new Reprise project, and with his strongest arranger, 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 tee-topper in the bunch. But Sinatra was paying back a debt, his debt to the best pop music of America.

The album, "The Concert Sinatra," was designed to capture what the concert artist aims for in the concert hall. He rerecorded "Sneezy" and "Of All the Things," 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 Darkey before, Sinatra had repaid one more debt.

The ambitious album, the challenging projects, the out-on-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 Love 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, Ned Hefti ("Sinatra and Swingin' Brass"), was another regular charter for the Basie band. Now comes the meeting. Out of a complex of legal snags come Frank and Splunk, together. It was like the night Bears first met Redskin.

The Basie backgrounds gave Sinatra a rock sure instrumentation behind him that Sinatra, even with the best studio musicians anywhere, had never before known with. Basie, sitting at his piano behind dark glasses, looked like a hip Buddha, close to Karma while all around him were losing theirs. Sammy Davis danced during the takes that night. Sammy Payne, Basie's drummer, whumped his snare...
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
SINATRA THE REPRISE ERA

Cash Box—December 4, 1965

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

Like he was going out for a Gold Tooth mandolin. “Sweet” Edison blew tight little phrases into his trumpet behind Sinatra, and Sinatra took off his hat and bowed to them all very low.

The Basie crew has twice, to date, assembled to back Sinatra, first with Hep’s arrangements (“Sinatra-Basie”), then with Quincy Jones’ “I’ll Might As Well Be Swingin’.”

QUINCY JONES: “The word ‘economy’ in an understatement when referring to Basie. During one of the tunes, I said, ‘Give me the dictaphone, Basie.’ And Basie hit one ecstatic note—‘splendid!—and it was all there. It’s not only economy; it’s authority. When Basie plays, there’s no waste motion just as there are no wasted notes. He knows exactly what’s needed—and how to do it.”

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

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

It took 62 hours, Sinatra’s replacement was Alpert Fitzgerald.

Composer Jules Styne takes an ed in “Variety” that reads, “Only your voice and complete musicianship can... has made it possible to defeat ‘Back in Ball.’”

Sinatra the Tycoon began seeking out an even broader organizational and financial base. He found that base in Burbank, California, the home of Warner Bros. Studios. Warner Bros. had its own record company.

MO OSTIN: (Reprise general manager): “Sinatra felt that an ideal situation would be to put the two record companies together. He kept saying, ‘One plus one equals three.’ No small consideration would be Sinatra’s motion picture affiliation.

In a financial deal of far-reaching implications for Sinatra, the singer shook hands with Jack L. Warner, head of Warner Bros. Pictures, and with one shuck to work as a consultant to Warner Bros., studio on film and television, moved Reprise under the ownership of Warner Bros.’ own record company, and popped his new symbols by walking around with a check with mace 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 song babies nurtured on Presley, bellowed by Bo Didley, swooning to Ricky Nelson, and aspooled by Beatles had arrived.

Sinatra faced a new challenge. He had put down rock-and-roll. Now what?

Sinatra saw his close friend Dean Martin’s Everybody Loves Somebody hit the top of Top 40 buffered by a rockin’ band and hours of insistence that rivaled a regimental Marine band. A slow-drawn Tuxed, Jimmy Bowen, and arranger Ernie Freeman had put Martin into the center of the sound.

Now it was Sinatra’s turn. He records Softly, As I Leave You in a recording studio with a sound that sounds like a better factory. The single tops his up the teen hi-charts. A third generation is his, without washboards or burlingin, French horns or fuzz, or tunes with the artistic longevity of a Conway Twitty.

THE ANNIVERSARY

He is 50. Broadway's Paramount Theatre is boarded up. Its brilliant bronze doors, which once fell the crush of 40,000 baby-sitters, 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. Lackin brash on those forty years. Led by restrained, features-free Garden Jenkins, forty-some musicians await the arrival of Jette e, 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 toned. But still, this is a man, not some spaghetti spine.”

Sine’s songs of the penny days. Of revaliared losses and hard apple years. Of storm winds. Of a first love and he’s-pre-famed h-in. April thoughts. He sings with perspective. This vital man, this archetype of the gilded life, man who has run just that much faster... this man paves. He remembers, and grasps his memory of forty years with a poet’s vision.

He has lived enough for two lives, and sung enough for a hundred. And now he can sing of September. Of the building days. Of the roved lips and the bourbon nights. Of the winds and of forgotten women who ride in limousines.

September can be an attitude or an age or a world’s reality. For this man, it is a time of love. A time to sing. A thousand days hence September.

DEAN MARTIN: “He always sings, he always knows, he always will.”

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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.

---

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November 24 on NBC: SINATRA: A MAN AND HIS MUSIC
TWO NEW ALBUMS TO START SINATRA'S 26th

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(COUNTER, WINDOW, AISLE DISPLAYS; BANNERS, STREAMERS, MAILERS, ETC.)
AND MASSIVE TV, RADIO, NEWSPAPER EXCITATION CAMPAIGN ABOUT TO BE TRIGGERED ON THESE AND THE ENTIRE SINATRA CATALOG!
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AND CONTINUED SUCCESS
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BEST WISHES FOR
CONTINUED SUCCESS

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RECORD DIST. CORP.
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JOE FECHNER, PRESIDENT

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
representative for Reprise Records.

Al Brany and Tony Valario

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on
your 25 years of
service and devotion
to the entertainment world.

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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
representative for Reprise Records.

Al Brany and Tony Valario
CONGRATULATIONS ON YOUR SILVER ANNIVERSARY

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PITTSBURGH, PA.

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Jim, Burt, Stu & Staff

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WASHINGTON, D. C.

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HENRY DROZ, GENERAL MANAGER

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and Congratulations
on your 25th anniversary
in show business

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and
Best Wishes

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Joe Nathan, General Manager

congratulations
FRANK,
on your 25th Anniversary!
happy birthday, too.

Bud Lampe
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3230 Roanoke Road
Kansas City, 11, Mo.

There is only one
FRANK SINATRA.

Congratulations and
best wishes for
continued success.

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WARNER BROS./REPRISE RECORDS
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Cash Box—December 4, 1965
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<th>Year</th>
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<td>SO</td>
<td>61</td>
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<td>It's Easy to Remember</td>
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<td>GJ</td>
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<td>Johnny Carson Theme (Wait for Me)</td>
<td>Just Friends</td>
<td>GJ</td>
<td>59</td>
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<td>Just in Time</td>
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<td>W 581</td>
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<td>Last Night When We Were Young</td>
<td>NR</td>
<td>54</td>
<td>W 581</td>
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<tr>
<td>Nancy</td>
<td>NR</td>
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<td>F 1013</td>
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Sinatra and the late Axel Stordahl.

---

**DISCOGRAPHY**

**Sinatra and Reprise producer (now head of music for Warner Bros. Pictures) Sonny Burke.**
CONGRATULATIONS
ON
25 YEARS
OF
SUCCESS
AND
A HAPPY BIRTHDAY

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from the entire staff of
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SINATRA
THE DISCOGRAPHY

Record Date: Sinatra and Capitol’s Dave Cavanaugh

Title | Act. | Year | Number
--- | --- | --- | ---
Stars Fell on Alabama | NR | 56 | W 803
Stay With Me | DC | 63 | F 6167
Stormy Weather | GJ | 59 | W 1221
Style | NR | 64 | F 2021
Sunday | NR | 54 | W 1425
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 | F 1003
Taking a Chance on Love | NR | 54 | W 1829
Talk to Me | NR | 59 | W 1538
Talk to Me Baby | DC | 63 | F 1013
Tangos | NH | 62 | F 1006
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 748
Tender Trap, (Love is) The | CB | 62 | F 1008
That Old Black Magic | BM | 61 | W 1594

Title | Acc. | Year | Number
--- | --- | --- | ---
When Do You Go | GJ | 59 | F 1004
Where Is The One | GJ | 57 | F 1013
White Christmas | NR | 54 | W 676
Who Wants to Be a Millionaire | MGM | 56 | F 1003
Why Should I Cry Over You | NR | 53 | W 912
Why Try to Change Me Now | GJ | 59 | F 1003
Widow Weep For Me | NR | 58 | W 855
Witchcraft | NR | 57 | F 1014
With Every Breath I Take | HSQ | 56 | F 1003
Without a Song | SO | 61 | W 1729
Worry Your Troubles in Dreams | NR | 54 | W 653
Yes Indeed | BM | 61 | F 1011
Yesterday | DC | 61 | F 1003
You and the Night and the Music | JIM | 60 | F 1007
You Brought a New Kind of Love | JR | 56 | W 856
You'd Be So Easy to Love | JR | 60 | W 1069
You'd Be So Nice to Come Home To | NR | 56 | W 856
You Do Something to Me | NR | 60 | W 856
You Forgot All the Words | NR | 55 | F 1003
You Go to My Head | NR | 60 | W 856
You'll Always Be the One I Love | NR | 57 | F 1014
You'll Get Yours | NR | 55 | W 856
You'll Never Walk Alone | NR | 63 | W 856
You Make Me Feel So Young | NR | 56 | W 856
You, My Love | NR | 54 | F 1014
You Never Had It So Good | FW | 64 | F 2021
Young at Heart | NR | 53 | F 2021
Young at Heart | NR | 63 | F 2021
Your Love for Me | NR | 56 | W 1729
Your Lucky Fellow, Mr. Smith | FW | 64 | F 2021
You're Getting to Be a Habit With Me | NR | 57 | F 1014
You're Nobody Till Somebody Loves You | BM | 61 | W 1729
You're Sensational | NR | 56 | W 1729
You're Sensational | MGM | 56 | F 1014

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

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

Bill Putnam
United Recording Corp.
Hollywood, Calif.

BEST WISHES

COMMANDER PUBLICATIONS

Cash Box—December 4, 1965
merci,
FRANK SINATRA

reprise

Joyeux anniversaire

disques vogue

FRANCE
BELGIQUE
SUISSE
Queen Elizabeth greets Sinatra at the Royal Film Première of "Mr. & The Colonel" at the Odeon Leicester Square in London on October 27, 1956.

International, as in America, Sinatra is, as they say, the greatest. "They" being his millions of fans and his fellow artists 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", but Frank Sinatra is a giant among men standing head and shoulders above many of his contemporaries in every sphere. Along with other illustrious greats in the entertainment world such as Oliver, Gielgud, Coward, Garbo and Dietrich, Sinatra is a one name star, a distinction so rare in 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. But is Sinatra's 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. Articles 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 artists in the world and has featured prominently in popularity polls.

Sinatra was established on the international scene early in his career by recordings and films long before he came to Europe in person. His arrival in July 1950 for two royal bill topping weeks at the famous London Palladium sparked off a new wave of fan hysteria. Three years in the summer of 1953 he was back again, this time at-town appearances in the provinces of Birmingham, Glasgow, Manchester and Liverpool. It was nearly 20 years before his fans had a chance of seeing him again, intervening years his film career which started so fast as far as 1943 had gone from strength to strength and a string of box office successes built up and consolidated still his international reputation. His Oscar winning performance in "From Here To Eternity" in 1953 established him and for all as a major screen personality. Since then he has appeared in a great many films including "Guys & Dolls", "The Man With The Golden Arm", "The Thrill", "High Society", "Oceans 11", "V for Vendetta", etc., etc., and currently showing in London "My Fair Lady".

In recent years Sinatra has received world wide credit for his work on behalf of under-privileged children throughout the world as well as his contributions in time, and money, in his native America. It was his genuine love for under-privileged children which had already made him a Mexican, Japan, Hong Kong, Israel, Greece and Sinatra gave four concerts in London set up by his closest representative, Mr. Harold Davison. His midnight meeting at the Royal Festival Hall was attended by H.R.H. Prince Margaret and Lord Snowdon and was also tele-recorded for ABC TV for transmission over a million wide network concerts raised over £30,000. He subsequently appeared in further charity concerts in France. During this British tour of 1962 Pye Records, M.D. Robert Parsons and a team of recording and studio technicians headed by A & E Chief Alan A. Freeman (who has now left the label) to set up his own independent recording plant until they were privileged to contribute to Sinatra's British recording session which resulted in the subsequent release of the "Sinatra Sings Great Songs From Britain" album issued on Reprise.

Before Sinatra formed his own Reprise label in America, his recordings in Britain were distributed by E.M.I. on Capital label. Since the formation of Reprise, all 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 "Sinatra Swings!, Sinatra and Strangers", "Sinatra Sings Brazil", "The Concert Sinatra", "Sinatra's Christmas"; "September of My Years"; "Sinatra 65", etc. At the time of going to press Pye are planning to reissue early in 1966 his latest double album "Frank Sinatra and His Music."
hearty congratulations on your
25th anniversary in show business

FRANK

It is a privilege for us to handle your records in Great Britain

PYE RECORDS LTD., A.T.V. HOUSE, GT. CUMBERLAND PLACE, LONDON, W.I., ENGLAND.

Greetings and Congratulations to Frank Sinatra from Reprise records

Hamburg, Germany

Many Dutch friends wish you another 25 years
THE EARLY YEARS

In his earliest appearances, Sinatra was cast as a novelty value; he was the hot singer at the country, or with the barrel house band in the town. 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 tailspin years—he was a bawdy 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 Lasser score included "I've Got a Right," "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 AHOO! His second Dorsey film, this time at MGD rather than Paramount. Beulah Bondi, Red Skelton, Bert Lahr, and Virginia O'Brien starred, and the songs were "Salome," "I'll Take Tallulah," "Last Call For Love," and "Who Are You?" with Sinatra participating in the last three.

1942—BIVERT LE BEWERY Beverly (Ann Miller) was a disc jockey who spun records, with the camera getting in on the spinning label, producing a sort of shot one after another, 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 1944 film, "Suddenly."

1944—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 David, 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 "Same Other Time" are Sinatra's two songs from this back-stage musical, which also starred Olga de Havilland and George Murphy. Story by Sammy Cahn and Julie Styne.

1944—ANCHORS AWAY! His first co-starring picture with Kathryn Grayson and Gene Kelly, both of whom will become identified with his early film efforts. Once again, Julie Styne and Sammy Cahn contribute songs for Sinatra: "It 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 Award.

1947—TILL THE CLOUDS ROLL BY. Sinatra little more than makes a cigarette 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 coronation 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 Julie Styne contribute "Time After Time" and "It's the Same Old Dream!" for Sinatra.

1948—IT HAPPENED IN BROOKLYN. Jimmy Durante and Peter Lawford join Sinatra in a music business story, Sammy Cahn and Julie 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 Paul Muni.

1948—THE KISSING BANDIT: A score by Edward Heyman, Earl Bruton, and Nora Horch 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 dearly to his hard-earned Oscar for his performance in "From Here to Eternity."

Cash Box—December 4, 1966
GREETINGS FROM SCANDINAVIA TO FRANK SINATRA

Warner-Reprise Distributors In:
DENMARK
Hede Nielsens Fabriker A/S
Grundtvigsvej 10 A,
Copenhagen

Warner-Reprise Distributors In:
FINLAND
Sahkoliikkeiden Oy,
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Warner-Reprise Distributors In:
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Telefunken Försäljnings A.B.
P.O. Box 1178
Sohna 1,
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Congratulations and Best Wishes

to

Frank Sinatra

from his

Canadian friends

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The Compco Company Limited—Apex Records Division
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GAMMA, S. A.
MEXICO CITY
CONGRATULATES
Mr. Frank Sinatra

on his
FIFTIETH ANNIVERSARY
and his
TWENTYFIFTH YEAR
ON SHOW BUSINESS
1949—ON THE TOWN. The best of Sinatra's sellout musical roles sees him coupled with Gene Kelly, Jules Munshin, and Betty Garrett, with scores by Eddy Kantor, 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 all-time favorite. 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 "Fas Indecedyo." 1953—DOUBLE DYNAMITE. Sinatra as a movie doo-wah is on the way downhill, and this film helps not one bit. He sings duets with his costars 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. 1954—MEET DANNY WILLSON. With all the great songs —"When You're Smiling," "All of Me," "That Old Black Magic," "How Deep Is the Ocean?" —"A Great Man is Hard to Find." "She's Funny That Way," "You're a Sweetheart," "Losersim 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-starring were Alex Nicol, Shelley Winters, and Raymend Burr.

This recent chapter of Sinatra's films goes auspiciously with the turning point in his career, "From Here to Eternity," covered fully in the accompanying life story. From this point, Sinatra-the-A ctor 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 top-picks for musicals.

Unlisted below are Sinatra's cameo appearances in four films: "Papa," "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 Vickers" and a few films in which Sinatra records play in the background.

1952—FROM HERE TO ETERNITY. Sinatra acts, and wins his Oscar for Best Male Supporting Actor, in the film re-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."
Dear Frank,

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

Joe E. Lewis

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

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

FRANK SINATRA: HOLLYWOOD.

Congratulations — it has been a great pleasure being associated with you.

Sincerely
Harold Davison

LONDON, ENGLAND.
1957—MGM 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 sings "Well Did You Ever!" (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 JOKER IS WILD: Based on the life story of his pal, Joe E. Lewis. Sinatra stars in a film with Mickey Rooney, Eddie Albert, and Jeanna Crain. His major song is "All the Way," written for the film by Cahn and Van Heusen.

1958—SOME CAME RUNNING: For Sel Sigal 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. Songs: "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 "Maciste," written for the film by Sammy Cahn and Elvis Kostanze.

1959—CAN-CAN: A second Cale 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 "Moulin Rouge" (with Chevalier), and "It's All Right with Me" and "Cost 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: Efrem Zimbalist, Arleen Whelan, and Edward G. Robinson, in a Frank Capra production.

1959—NEVER SO FURIOUS: From MGM comes a realistic war film set in the Korean jungles. No songs of note, but outstanding performances by Sinatra, Gino Sassolli, 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: Musical (Columbia Pictures) in which Sinatra portrays an army officer hunting a guerilla leader (both singing), with Janet Leigh, Lawrence Harvey, and Maria Elena. A realistic "All returning their right (both medic, civilian, and officer) to the land," the film reaches a high point with Sinatra portraying an army officer hunting a guerilla leader (both singing), with Janet Leigh, Lawrence Harvey, and Maria Elena. The film was a commercial success.

1962—THE MANCHURIAN CANDIDATE: Script and dramatic direction by John Frankenheimer for United Artists. Sinatra portrays an army officer hunting a guerilla leader (both singing), with Janet Leigh, Lawrence Harvey, and Maria Elena. The film was a commercial success.

1962—GHETTOES AND LOGS: A light-hearted film (United Artists) in which Sinatra portrays an army officer hunting a guerilla leader (both singing), with Janet Leigh, Lawrence Harvey, and Maria Elena. The film was a commercial success.


1963—FOR TYLER: The Sands Set movies (United Artists) for United Artists. Sinatra portrays an army officer hunting a guerilla leader (both singing), with Janet Leigh, Lawrence Harvey, and Maria Elena. The film was a commercial success.

1965—MARRIAGE ON THE ROCKS: For United Artists, Sinatra portrays an army officer hunting a guerilla leader (both singing), with Janet Leigh, Lawrence Harvey, and Maria Elena. The film was a commercial success.

1965—none but the brave: Sinatra portrays an army officer hunting a guerilla leader (both singing), with Janet Leigh, Lawrence Harvey, and Maria Elena. The film was a commercial success.

This compilation of films and songs from the celebrated Frank Loesser stage musical.
**SINATRA**

**THE EARLY YEARS**

(Continued from page 47)

You and Apple Blossom Wedded as examples of pointlessness.

Then, a news wire story out of New York headlined, "SINATRA TRIES TOO HIGH NOTES; MUST SING SLOW FOR TEN DAYS." SINATRA had tried Ballad 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 recording 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 many tunes that my business managers started to hound me to accept. One day, finally I told my managers, 'Okay, the next song Mitch suggests, I do. It is Mama Will Bark. I sang it with Dogmar. I grewl and backed on the record. The only good it did me was with the dog.'"

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 horn)!

In 1952, within three months, Columbia Records dropped his, his agent—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. Worey.

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.'"
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

Cash Box
JIM REECE (RCA Victor 8719)

It shouldn't take very long before the omnipresent fan clubs of the late Jim Reece give chart impetus to this holiday-slanted deck, dubbed "Snow Flake." Done up in the usual uffy-ruffly Reece style, the tune is a happy-go-lucky, catch-a-float mood about a man who is so rough around the edges and bitchy-boiling, "Take My Hand Precious Lord" is a warm, feelingful adaptation of the old hymn.

YES, PATRICIA, THERE IS A SANTA CLAUS (3:37)

JIMMY DEAN (Columbia 13457)

Jimmy Dean looks like he'll be running high on the Christmas charts with this double-barreled holiday-oriented deck, "Blue Christmas" is a country-flavored, blue-velly version of the well-known song, a fellow who's gonna be real lonely Yule, "Yes, Patricia, There Is A Santa Claus" is 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 (2:31)

[Plainview, BMI—Dean, Tupper, Selfekey]

ERNEST TUBB (Decca 31866)

Currently on the charts with his "Waltz Across Texas" clicker, Ernest Tubb, who one good holiday tune with this disc. Side to watch, "Blue Christmas Tree," is a tear-jerking, shufflin' waltz 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 vei.

YOU FINALLY SAID SOMETHING GOOD (When You Said Goodbye) (2:22)

[Regent, BMI—Strasser-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 bounce 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 (2:15) (Acuff-Rose, BMI—Oribson, Nelson)

BOB LUMAN (Hickory 1355)

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

JERRY NELSON (World Wide 2012)

(E+)- EASY COME 'N EASY GO (DeLong, BMI—Williams) Jerry Nelson stands a good chance to make a lot of noise with this real soft, heartbreaker tale of a man whose world was lost when his gal walked out. Could make it big.

(E+)- I'LL BE SOMEWHERE (2:30) (Tree, BMI—Miller)

This side is another woe-filled item with a good lyric and a real fine sound.

TEX VAIL (Counselor 018)

(B+)- CHRISTMAS MEANS HAPPINESS (2:15) (Sylvanin, 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) (Sylvanin, BMI—Rose)

The undercut is a light, sparkling story about a man trying to talk St. Nick out of trading in his reindeer.

SMOKEY STOVER (Boyd 183)

(B+)- I WANT THE CAKE AND NOT THE CRUMBS (2:20) (Knob Hill, BMI—Stover) Smokey Stover may well break out in the national spotlight with this twangy, self-penned woeber 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 fitment.

BILL EMERSON (Topic 8012)

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

(B+)- GOIN' OUT TO HOLLYWOOD (1:48) (Vanlo, BMI—Brock, Emerson) This side is a real cute, percolatin' rollicker about a fellow who intends to become a big movie star.
TRUE LOVE'S A BLESSING
Capitol 5536
Sonny James
The Southern Gentleman
Albums" and even "Big Country Cash." The station awards daily cash prizes of $117.27 and $117.10, the amount being determined by spinning the wagon wheel. Th stage of the Saturday Night Jamboree is the scene of a weekly drawing for a $117.00 winner. The 30-day promotion winds up with a final grand prize of $1,170. A young girl has sent some fortunate follower of the West Virginia outlet.

Meanwhile, back at the ranch, KROI-Phoenix tells us that they're getting ready to host their "C & W Spectacular '69." The show will take place on Dec. 5 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 Bare, Patsy Montana and emcee Johnny Hatfield. The station reports that it looks like a sell-out for the 13,000 capacity coliseum.

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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, zoning 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 Vietnam to help our troops clean up the mess.

Jack McFadden reports that things are really popping at the Oama stable, which McFadden owns jointly with Buck Owens. Ray Mullies, formerly of San Antonio, has joined the staff as director of talent, and Helen Condynes has been imported from Canada to handle public relations. Naturally, Owens is really ripping over the chart action on his current pop-country "Buckaroo" smasheroo. His new Christmas album looks to be one of his biggest efforts ever. Eleven of the 12 tracks being brand new. During Nov, he and the Buckaroos have been appearing in Anderson, S.C. (19), Greenville, Tenn. (20), 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 son. Born on Nov. 14, the young miss has been named Dawn Marie. The couple, who were married in June, have another daughter, Judi, 3, in another hospital in Peoria, Ill., Iowa, band leader Andy Ball was admitted for an intestinal blockage. Here's hoping for a speedy recovery and a quick return to those staggering shows.

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 Company.

Leon McAuliffe has announced plans to reactivate Cimarron Records with a new release, "Jukebox/Playboy Page 44," and another album by Durwood Haddock (writer of "There She Goes""). McAuliffe, the currently completing plans to syndicate a new TV to be produced by "Big Chief" for Oklahoma City, is now back band and some new ideas in the presentation of country music.

Bobby Williamson, a 20-year vet of the Country Show business, has been appointed the Cedarwood publicity rep representative in Hollywood. He was previously on the list with Denny Hopper. The appointment will be effective immediately. Either preceding the past year in the same capacity, Williamson has been involved with almost every significant facet of West Coast operations in the business. In the last four years has worked as an actor and musician on approximately 60 network TV shows, including the Denny Show. "Canyon Sunset Theater," "Chrysler Theater," and "The Virginian," this year appeared in two movies, "36th Day" and "Madam X.

Denny also says that innovations have been completed on a combination club-house-retreat-work shop for the songwriters of the Cedarwood Publishing. 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 areas as study, stove, refrigerator and reading matter.

Currently on an eastern and midwestern swing promoting his new Starnall release, "Fly Away Mockingbird," yielding king Kenny Roberts set in at the Flame Club in Minneapolis for the period of Nov. 22 thru 27. Just prior to this club date, he also highlighted a major one-nighter in Canada for CPOX-Montreal, Roberts's manager, Quentin "Reed" Welty, reported the chart action in many areas on the new Starnall single.

Cash Box—December 4, 1965

Cash Box—December 4, 1965

Cash Box—December 4, 1965
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 300,000 copies in its first week of release, it is reported. He is part of 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 French and Italian for Jolly.
Cash Box

GREAT BRITAIN

ABC Paramount

Komo Sutra

99

Kapps

91

Kellman

91

Liberty

53, 58, 73, 82

London

9, 100

MGM

32, 36, 41, 47, 52, 62, 78

Mercury

75

Millowood

3

Motown

13

Musical

48

Parrot

23, 31, 76, 99

Pres
gess

Pipes

42

Phillips

2

Philips

23

P gamma

2

RCA Victor

18, 23, 49

Red Bird

10

Reprise

12, 64, 93

Ric Tic

81, 90

Scepter

38

Stax

19, 24, 74

Soul

94

Tommy

17, 31

United Artists

99

Warren Rogers

100

World

105

Wanda

106

Whirl

95

ABC Paramount

Komo Sutra

99

Kapps

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Kellman

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Tommy

17, 31

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Warren Rogers

100

World

105

Wanda

106

Whirl

95

Cred Taylor, recording director of Pye Records, is making his first trip to Britain. He is seeking new territories for the 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 is also planning to expand into the American market. The label has been introduced into the U.S. but has only a limited distribution. New artists are also being developed. During his stay in London, Taylor had meetings with L. E. Wood of Pye, the label's British office, at who is regarded here as Mr. Veitch of Decca/Grammophon: and also recorded a live concert with Jimmy Smith for release in the July, being the first R&B show to be recorded live in London with a strong promotional campaign.

Ken Blaney, managing director of CBS reports that since the start of the concert season in Britain in March of this year, the impact given to the label in the singles field by such artists as Bob Dylan, The Byrds and Andy Williams has been considerable. The aim is to maintain the momentum in the pop product both in the popular and classical fields, to say nothing of their unparalleled library of show and film albums. The company is therefore concentrating on the promotion of new material and the expansion of the singles side of the firm's product. An extension of the A & R department is taking place as a prerequisite to the acquisition of local artists and an expansion of the sales force is also planned.

Following the recent visit to this country by Cy Leslie of Pickwick Records of America, London manager Mouty 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/tonette label. Approximately four 12" LP's 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 mainly cliff Richard releases, The Rolling Stones, "Wind Me Up," "A Lover's Concerto" by the Toys and "Let's Have It" by the Yardbirds. Leslie 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.

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 Right On! Revisited—Bob Dylan (Philips)

6 Almost There—Andy Williams (CBS)

7 Mann Made—Manfred Mann (HMV)

8 Everything's Coming Up Dusky—Dusty Springfield (Philips)

9 Farewell Angelina—Joan Baez (Fontana)

10 Fairytale—Donovan (Pye)

Cash Box—December 4, 1965

International Section
Europe welcomes...

... The Serendipity Singers

... on their European tour...

(and welcomes their new record too)

The Serendipity Singers
PHM 200-375/PHS 680-375
The many sides of the Serendipity Singers
PHM 200-134/PHS 600-134
Take your shoes off with the Serendipity Singers
PHM 200-137/PHS 600-137
We belong together
PHM 200-138/PHS 680-138
The Serendipity Singers sing of: Love, Lies and Flying Festoons, and other songs by Shel Silverstein
PHM 200-190-1

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

PHILIPS
One world of music on one great label
Regarding the Sun Remo Festival, Durium sent to all the Italian artists and eight countries (including the Soviet Union) a box of phonograph records, and the most important daily papers; "Durium will not take part in the Festival either because of differences in the partial interests, in contrast with the general and major interests of the national phonographic and publishing industry."

Durium informs us that the sales of Nino 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 and the latest records in Hamburg, Nino Rosso is scheduled to go to Amsterdam on Nov. 20 for a TV show and to receive a golden record offered by the record company M. Stilke N.V. On Dec. 11 he will also have a TV show and will be offered the golden bird by Centralsport, as a sign of his love for birds.

Nino Rosso's new single record "Nostalgia" B/W "Starlight Moon" has been released in its LP edition and it will reach 70,000 copies.

It will be released shortly in Germany by Hansa Schallplatten, the same copy which released "Il Silenzio" with such overwhelming success. In Britain it will be released by Pye Records, by Columbia Records in the U.S.A., CBS in Japan, Centralsport in Austria, Strible in Holland, V.H.E. France, Belgium and Switzerland.

Ludovico, general manager of Pye Records, made a rush with "Nostalgia" to discuss new releases and to prolong George's happy and successful collaboration. The big hit "It's Not Usual" by Tony Jones, was recorded in Rome by Italian little Tony Durium.

The latest record by Nino Rosso "Tornante Mai"; the Italian songs of "Dei Cori" The Night. The new American tune "He's The One," was recorded in Italy by Italian singer."}

In Italy the record of the new song by Gilbert Becrud has been published in Italy. The song was written by "La Reggae" and "Dei Cori" composers. In these two new tunes are: "Tu Le Regarde" and "Je t'embrasse". The title of the last one he devoted himself to compose. "Gianni Moccia comes back to his public as a singer. His new record of "Shine" and "Mama" was published. In a tune written by Ferracchianni and sung by Gianni Moccia, his voice on the deck is an orchestral accompaniment. His "Mama" the "Cantoni Moderno" by Alessandroni's band.

Ivan Mogull, the manager of the Ivan Mogull publication of New York City, received a telegram from Italy about the new song "Dei Cori". Giorgio Di Sera published a record of his new song that has just got sung a new record by "Dei Cori" and "Mama". His new record was published by "Ricordi".

"Shine" and "Mama" were released the same song by Petruccio "Black Jack Frank". "Dei Cori's" Italian version of "Il Silenzio" by "Bonetta Black Jack". The new Italian version of his French record "Fingers" Le Nino. Nino Rosso's new record "Il Silenzio" was offered a new release by "Fingers" Le Nino. Nino Rosso's new record "Il Silenzio" was offered a new release by "Fingers" Le Nino.

Italy's Best Sellers

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 of the left photo, he is shown receiving his award from the Queen Mother from the right. We regret the omission of his name.
Discos Chantecler is another Brazilian firm going through an important and interesting phase of reorganization and modernization. George J. Rahini, who has occupied an experienced publicity man, Namir Cury, who is also in charge of public relations, to head the promotions staff of the new joint venture is already in operation. 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. This will be published with special articles about the Brazilian music industry.

After a slight "dry spell," Company Brasileira De Discos has just released a big treat for Brazilian jazz fans in "The Modern Jazz Quartet" with invited Brazilian artist Laudino De Almeida. In addition to three compositions by João Luiz, "Bem Oba/Seu Tom fight to take advantage of the friendly atmosphere. There we had the pleasure to see another good friend, Adal Lessa, of whom we have written several times and who is making a new comeback. For 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 Nasrallah is heading the "Café do Adventuro." The "Salto Garet Vol. 5," with Colid Filho reading poems to a background of tango music, was just released. Another release for the first album of the music due, Os Vips, who are doing well on the market with their single, "Espanha." Poly, the guitar virtuoso, playing Hawaiian guitar, comes back with "Piano de Serra kend to samba and other rhythms popular among lovers in this country and all over the world; another LP, called "Saxopando" by a group of young blacks backed up by fellow Sarasas with varied Brazilian numbers; folk-music is well represented with the album "Folclore do Brasil" by the group Trio Estrela Do Ouro, making its disc bow with the label; in this same type of number, "Alegre;" Maurício Muratari's "Chapéu de Palha" Award, is called "Os Campeões do Chapéu de Palha;" a new "sambista" of obvious qualities, Jota Domingues, appears with his debut single for the label, titled "Tristeza Anal\, from" another of his long-standing projects, "Menina De Lourdes;" Spanish painter Orlando Alvarado, who appeared in the last couple of years, is back again for the first time, and a double-compacts for a song by the renowned singer Francisco Petroiano, "Só De Inverno," the song that the Portuguese TV Award, and has now been awarded to the label's some friends. This also features an 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 "Disque," which, after a hit with Snow White and Peter & The Wolf, will soon bring us "A História da Baratinha\, Aprender a Tocar\, and a Garoto e o Barro;" Beautifully colored albums with colorful jackets and good, well-cared-for contents.

To complete the list of the latest releases of RCA Electrónica Brasil S/A, which was published last week, we were informed, by A. Ramalho Neto of new singles by Adilson Ramos, Michele and Cauby Peixoto, Neco Fidenco, Antonio Prisco, and others. The new LP by Maurício Muratari, one of the "Chapéu de Palha" Award, is called "Os Campeões do Chapéu de Palha;" a new "sambista" of obvious qualities, Jota Domingues, appears with his debut single for the label, titled "Tristeza Anal\, from" another of his long-standing projects, "Menina De Lourdes;" Spanish painter Orlando Alvarado, who appeared in the last couple of years, is back again for the first time, and a double-compacts for a song by the renowned singer Francisco Petroiano, "Só De Inverno," the song that the Portuguese TV Award, and has now been awarded to the label's some friends. This also features an 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 "Disque," which, after a hit with Snow White and Peter & The Wolf, will soon bring us "A História da Baratinha\, Aprender a Tocar\, and a Garoto e o Barro;" Beautifully colored albums with colorful jackets and good, well-cared-for contents.

Brazil's Top Twelve LP's

2. Help!—The Beatles/Odeon
3. Canta Para A Juventude—Roberto Carlos/CBS
4. Beatles '65—The Beatles/Odeon
5. Vinicius/Caymmi—Vinicius de Moraes & Dorival Caymmi/Elenco
6. Sentimental Doméstico—Alfredo Volpe/Odeon
7. Ti Amo—Several Italian Artists/RCA Victor
8. A Nova Rebelde (The Sound Of Music)—Sound Track/RCA Victor
9. Jonge Trio—Jongo Trio/Farroupilha
10. Alain Barriere—Alain Barriere/RCA Victor
11. Uma Noite No Cangaço—Helena de Lima/RGE
12. My Fair Lady—Sound Track/CBS

Top Six Double Compacts

1. Help!—The Beatles/Odeon
2. Ma Vie—Alain Barriere/RCA Victor
3. Giramundo—Perry Ribeiro/Odeon
4. Canta Para A Juventude—Roberto Carlos/CBS
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 special event sponsored 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 present 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 Guimaraes, successor of Sidney Frey, for the representation of the two companies for two more years. Speaking of contracts, Sam/Molar paced a new group which is supposed to be tops, the "Sambasoa II," composed of Golden Jean (Vocal), Clayton (Bass), Neco (Sax) and Mecurinho (Clarinet)—and the label is preparing a first album with a widely varied selection, in mono and stereo recordings... . . .

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NOW!

IN PREPARATION

THE BIG

CASH BOX

YEAR END ISSUE

and

"WORLD OF RECORDING

ARTISTS 1965"

There is business to be had

around the world

Don’t be left out!

Cash Box
The Rolling Stones rolled into Montreal and knocked the big town right on its ear. Reports London's Gaye Gailin. The new Stones LP, "Deucey's Children," has just made its appearance on turntables across the country, with rave notices filtering back to London's Monti and RM. Hayes is a Christmas frame of mind with ten plus, inches of snow all over Montreal, reports that the Ventures' new Liberty of Christmas songs will be among the hottest of the seasonal package.

The group is currently seeing well over the Lakehead's CKPR with "Sliegh Ride" on a Liberty single. If that's any indication of the sounds in the album, they will indeed have a go. Gaye notes that CHUM-Toronto is giving a big push to the new Atoe by leaving and the Hawks, "The Stones The Three" group is now on tour with Bob Dylan, who won't hurt their chart chances on this debut single one bit. Action-activity in Montreal, Bahamas to CFAD, 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 for 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 roads across the country. Best new single sound in these many weeks is from Attoe. It will be on the Andrews and groover, "Yesterday Man." It did very big chart business in Britain, and figures to do likewise on this side of the ocean. "Elke Tale" on Philies by his older brother, is shaping up into a strong chart, "Thunderbird," by Tom Jones will very well early indications hold true. It, with the help of the picture of the same name, could well become another number one hit, with the same with his power-packed reading of the song, Mark Anderson at London's Whip results us that "Good News Week" is acting like a smash at his branch. The side, by Hedchoppers Anonymous on Parrot, sounds like winner, worth the wait.

The group's gets their offbeat from the fact that the five members are all enlisted in the R.A.P. Jonathan came back from the long move long enough to write the song and produce the session. Callers from the world of wax to our Canadian scene currently include, Roy Osbison doing one-in-tiers in Winnipeg, Edmonton and Montreal. 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's not Lewis' first trip to Canada and he's more of a fan 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 evidencing a style which is a definite cut above current pop. Two Canadian acts will be all over the charts for Quebec, and better than you can imagine. Danny and the Jaguars, and the Three Bears will make it two chart smashes in a row for the Vegans. Regional reaction on Paul Revere's recent outing by Lee Barry, "Hearts Are Trump," should be cause for excitement around these parts. Barry is one of those that has an immediate appeal, and his new chart hit, 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 wins with word that D.C. Thomas guested on the CTFTV, "A Go Go 66" (11/10). He'll return to the airwaves in December (12/5). The Shays appeared on the Miekie A Go Go on Hamilton's CHCH-TV.

"Race Is On" charts success with his Kapp newie, "Love Bug." Country-oriented show is currently riding a new wave of some 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. The song was written after success with his own instrumental version of the tune some years back. Champs have joined the party with their new chart hit, "I'm Going To Make A Hit." The item but the flip, "Anna," could bring that good old right back on the chart club. One other song which was shipped by that great bluesie outing by the Shangri-Las would be Dave Boxer's "I Got A Crush On You." Others are pretty sure to follow suit. A great made-in-Canada sound that is going to get a lot of play, is "Spanish Lace," by the Bobcats. With the updating of "Hoolie Coochi Coo." This really has what it takes, and should get was biggest possible push from Capitol. It could easily happen large Stateside just if, it gets the chance. On the albums scene is getting torn up by the Robin-Doud, comedy package, "Welcome To The L.B.J. Ranch"—a very funny comedy in the best traditions of the First Family. Still waiting for a Canadian record company to release a side by the sterns. Jerry Lewis, formerly associated with a good group called the Du Kanes, Mary can bet that the disc of this vocal instrumental Motown sound that leaves clubs audiences howling for more after every set.

keeps you on top of the current music scene

Cash Box

Subscription Rates

Regular Mail $30—1 Year
Air Mail $45—1 Year

Cash Box—December 4, 1965—International Section

Mexican Best Sellers

1. "Sloopy"—Bobby Darin
2. "Yesterday Man"—The Beatles
3. "Chim Chim Cheee"—Goldfinger
4. "My Way"—Frank Sinatra
5. "Help!"—The Beatles
6. "Rockin' Robin"—Cubby O'Brien
7. "Sherry"—The Ventures
8. "We Can Work It Out"—The Beatles
10. "Dancing In The Street"—Bobby & Janey
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 spawns 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 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 a $15,000 or even $20,000. The application of these penalties in each case is up to the courts. The law is unclear, however, in the case of a "boot" who is caught with undeclared cigarettes but not in the act of selling them, although a civil assessment can be exercised (a test case is currently being conducted to determine a definite criminal penalty).

Evidently the profit is well worth the risk for the bootleggers currently in operation in New York because many vending operators are now reporting such staggering losses in their on-location sales as to be alarming. A poll of association leaders and prominent operators with expansive cigarette routes disclosed that sales are off on the average of 30% and in some cases as high as 40%. The overall drop in cigarette sales for October 1965 as compared with October 1964 (determined by the amount of tax stamps purchased on the wholesale level) amounts to 26.5%.

What these lost sales represent is painfully clear—N.Y.C. cigarette vendors are losing 1/3 of their on-location sales directly traceable to the harassment 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.
NEW YORK—Pressures from taxes and pending legislation made last year's Denver meeting of the Music Operators of New York one of the most critical and most important sessions in recent industry history.

The mood of the day, President Al Denver, with a number of members of the association, had been in confidence and discussion throughout the day, 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 Slinkin, Fred Hixson, Albert Oster and Harry Weintraub. The members stood together.

Minutes of the last meeting were disposed of. With a newly-elected President, H. M. Bell, the next annual meeting would be held at the Continental Hotel.

Managing Director Ben Chlofsky reported the development of a serviceman training program for the Music Operators, with a financial aid of $75,000. Chlofsky said that trainees will be paid while they are undergoing the necessary courses to deliver classroom equipment to the operators.

Session closed with a strong statement on machine identification. It was hoped that the operator from uncopyrighted locations would be covered.

At Denver, President of MONY, was to agree to Chlofsky's view that the machine training program should be put to the test to determine its worth.

At the meeting, President Denver, advised members to watch the House Judiciary Committee to see our side of the story.

He described a proposed change now set before the House committee by MONY, the provisions of which are: (1) a statutory royalty of $2 per recorded copyright song used by operators; that no royalty would be imposed on the use of copyrighted songs (2) a registration of copyrights and a royalty would be required for the payment of which (3) the copyright holder would have the right to make the copyrighted music of jukes to which there would be issued by the copyright office (4) the royalty payments to copyright owners on a pro-rata basis, with statements of account (5) the term operator to be defined as those who jointly or alone own or control one or more jukes.

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

At the meeting, Denver looked back on the accomplishments of MONY with past and present problems, answering questions on how they should join or support MONY, and said there was a need to be informed.

Then I say they should look at what the industry is doing for them and make the equipment work for them. They would not have these things were not for MONY."

"The law is that the savings tax, which has hurt the revenue of many operators in the area, the cost of living.

Theodore Bell, Attorney for MONY, told the operators that they filed tax returns, operators should note on the form that they have been advised by counsel that they are not subject to the anti-bootleg law. Bell then announced that a summons and complaint was served on the defendant formally filed within the next ten days. Bell told the audience that they must stay out of the situation, and we have the power to be heard with a group of us to stand together.

Meanwhile, Bill Kohler, the operator, rose to comment that operators in upstate New York had made it a point to seek out, as a sort of a way to inform them of industry problems.

"It is up to the operators," said Kohler, "that those who can help us can help us."

Dick Murphy, Seaburg's western representative, of Seaburg Distributing Company, reported for a "Whiskiethope" whiskey a-go-go for the third annual holding just yesterday.

MONY Challenges City Sales Tax, Backs
MAO Royalty Plan, Re-Elects Denver as Head

WILLIAMS Introduces 'Big Ball Bowl' with $500 Big Bowl Bill


cash Bob—December 4, 1965

South Carolina Coin Groc. 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 group an important force in coin-businesses.

This year, the SCIOTA is holding its third annual convention in Columbia in November, with Mayor LeVer Bates snipping the ribbon and Ben Seaburg of Seaburg Distributing Company as the guest speaker. They brought out a convention banquet and nearly a dozen speeches, including those at their exhibit. Membership jumped from 02 to 125 and the affair was conducted with the Southern sense of the pent-up frustration that makes for better business and pleasant morals.

Barely pausing to catch its breath, an SCAO advisory committee now must consider the need for training schools in music, games and vending. Six days ago, Royce A. Green, Sr., heading the committee, met with R. L. Grigsby, director of Richland Technical Education Center to discuss a pilot school. It was just over than discussion. The pilot school begins December 6th at the Richland Technical Education Center.

"Suspense" Strike Fails

"MAVERICK" Stays

-CHICAGO—Sun Stern, president of Williams Electronic Manufacturing Corporation, said a new release to the international coin machine markets of the new United "Maverick" coin-operated big ball bowling game after a brief period of pre-testing in numerous random locations throughout the country.

The newly designed, game offers players a unique way to play and score. They include: "Dual Flash," "Flash," "Registration" and "Flash." A new and recently created "Strike Bowl" feature is in "Strike Bowl" bowling the strike value for the first time, it's a game with the right strike value and the right spike values, according to Stern.

Maverick in "Strike Bowl" at $500 Big Bowl scoring and strikes are arrayed by a series of flashing lights along the playing field, which always change as they cross a beam that is divided into the playing field elements. The lights stop abruptly on the first strike of the bowl in the event that the player strikes out. If the strike is not accomplished the lights continue flashing for the first strike of the bowl in the event that the player strikes out. If the strike is not accomplished the lights continue flashing for the first strike of the bowl in the event that the player strikes out.

In "Flash" the striking and strikes are similarly indicated by rapid flashing lights. Depending on the number of strikes and the right strike values always stop flashing whenever they are indicated on the first shot. The peak flash in "Flash" is 5000 spikes.

The remaining strike and the strike and spike values, according to Stern.

ZUBER Adds Stern, Omega Coin-Ops to Its Florida Group

-DAVIS—This month's official Floridacheid group has added the Florida Stern and the Omega Coin-Ops group to its ranks.

An Action Alliance

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Coin Machine and Vending

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Dec. 25, 1965 Issue

* Announce your 1966 sales program in this internationally renowned year-end holiday issue and start the year with new business

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  A comprehensive review of industry news, opinions and problems during the past 12 months.

• Third Quarterly Export Volume Report:
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• 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:
  The backbone of the distributor with a large backlog of used equipment. A year-end clearance can lighten the inventory and clear the showroom floor for a bright new start in ’66.

• Holiday Greetings:
  For the company who wants to express good cheer to all of those people who helped make 1965 a successful year—the simple expression of holiday greetings can be the answer to reaching the trade around the world with an expression of thanks.

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HOLLAND GERMANY ITALY SCANDINAVIA FRANCE AUSTRALIA BELGIUM MEXICO ARGENTINA BRAZIL CANADA JAPAN SPAIN
Recently, Cash Box reporters traveled to North Bergen, N.J., to pay a call on one of the most prominent concerns 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 through North 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.

Located on Routes 1 & 9, the Betti business complex is housed in a spacious, thoughtfully designed modern building, offering shop, showroom, offices and parking facilities. Betti himself, while displaying a softspoken, 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 1934 by Betti’s father, Bert, who says his father is taking an active interest in the import end of the business, stating, “When my father began in this business, he operated out of 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 in the music and games operating segment.

In 1955, 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-

A Cash Box Report: Bert Betti-A Power Continues To Grow

Betson Gains ChiCoin Franchise For North Jersey

Bett’s new appointment, it is expected that 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 alphas, 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 close 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 be.”

In America alone we could be doing much more. The world market is huge but we’re letting old legends and hoopl, which the newspapers leep on, but selling. What we need is a professional public relations agency to do the job,” he added. “I do it’s been suggested.

Sitting in his office, Betti gazed at 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 progressive looking machine and recreational equipment, as we do, to the future still ahead of us.”

Steady Betti customer Henry Sokolinsky of the Henry V. Sons, Star Shuffle and Par Golf novelty piece.

Sales Mgr. John Rafer (left) and Bert Betti survey the Fischer lineup at the expansive North Bergen, showroom.
THE BIG ONE — It was a big one for MONY last night. The sales tax and the royalties from one already a crippler and the other threatening to be a crippler — came under the eyes of officers and members. Some six hundred watch elders gathered at the annual meeting held on the third of the day — at the Roman Room of 57th Street's Holiday Inn. A new group of officers and board members was elected. MONY's new chairman is Murray Finkelstein from Marshall Vending, sponsored by Bernice Antinoff of Marshall Vending, Brooklyn, and Jerry Rosenberg came to visit and see. Familiar faces included Carl Korn, Carl Paisely, Mike Milquern, Jack Wilson, Harold Kaufman, Manny Feder, Louis Wolberg (and favorite uncle), Otto Rosenzweig, the ever-reliable Millie McCarrery, Harold Morris, Whitty Goetz, Victor Vander- leenden, Walter Conde, Richard Bohman, Teddy 'the Champ' Sildell, Isadore Klein, Al Rabenstein, Harry Brodsky, Sam Schwartz, Manez Katz, Sam (Musical Moments) Morri and A. Otis Kaufman, Murray Wollman, Bob White, Milt Block, Dave Lowy, and, of course, all the other 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 vp, Bill Koehler as secretary, and Ben Solin as the man who overcoats to the voted-in board: Dave Sachs, 'Doc' Shapiro, Bill Goetz, Albert Arnold, Irv Fenichel, Lennie Block, and Merv Silkind. And here are the three people we can't forget: dynamic Ben Chiofsky, 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 Kohler 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!) and urged ops to support Cannon's MOA committee on a bill coming in on the communications 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 ops support of MOA by joining that organization. That's why 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 line at Irving Kaye Co. have doubled up to meet the flow of orders for coin and pin machines. "We've got four or five strongs. 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 them that the operator of the game is the key to making people 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 1966 — now we're up to $3.5 billion and there's no indication of slowing down. We're moving into the deeper end of the pool and finding new opportunities — that's what keeps us on the move (we all know all but it's nice to know that the good word is spreading around)."

IT'S UPBEAT — It's two-beat — no, it's Waltz beat — no, wait a minute, it's big beat. Why not all three? says John Bilotta. "It's the people who want good music," says John, fresh from a bash weekend at Zappia's in Newark, where Vince Jan and his orchestra kept the couple swaying and Michelle and the French Canadians kept the folks stomping, plus a Dixieland and rock-and-roll band on the walls. John quoted everyone say had a time. Jan says "We're building" and people were saying "How can we get one of my PR men, Ron DeFrance — he was a top disc jockey on WACK — available to any Wurlitzer operator who wants a top programming job. Programming makes such a difference — believe me, I've seen it work!"

KICKER & CATCHERS — A.T. Challenger — U.S. Marshall and other counter amusement games

SALE MANAGER WANTED

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

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115 the IAAP Convention
Chicago, Nov. 28-Dec. 1
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Cash Box — December 4, 1966
Chicago Chatter

The welcome back sign was out at Empire Coin Machine last week when General Manager Milner returned to the local district as general manager of the Chicago offices. In the greeting line welcoming Bill and Totzle Milner back were Bill Bish, Joe Robinson, Jack Horner, and George Schwartz. And another Empire change Jim Frye was up to head the Detroit branch. Tom Hunter, President of Automatic Machine Corp., was in Chicago last week to support his staff.

The new pin game is called “Felicity Berries.” Bully prexy Bill O’Connell is enjoying a long pin game of his own making, the assigning of bingo production. Happiness Holiday tidings emanate from the best confines of Chicago’s ice cream industries this week. Sam Willens, Sam Genus, H. Alpert, and Charles Schwartz, et al wish all their friends of a comfit, 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 American Bank Superintendents celebrating the State of Israel’s 16th anniversary of its independence, Nov. 28, in the Sheraton-Chicago Hotel.

Music operators are urged to read MGA’s proposal submitted to the Judiciary Committee of the U. S. Senate and House of Representatives for resolution of the royalty question in connection with the Wills for General Revision of the Copyright Law HRK147 and S1006. This vital report is published elsewhere in this issue of Cash Box. This debate at World Wide Distributors these days is on Fred Skor’s announcement game division and, most specifically, on United’s “Kick-A-Foo” six-player targettte shuffle alley. Freddie and his staff are cutting report papers on this in order to obtain the quantity from the factory of the new “Maverick” ball bowler. Nate Feinstein and Bud Schwartz announced the resumption of World Wide’s service school classes, Dec. 1, in the firm’s large, main showroom. Announcements are out going about the takeout eats on our holiday.

Automatic Canteen prexy Pat O’Malley and Rowe AC prexy Jack Harper led their respective groups in appreciative salutations for the Thanksgiving Day holiday. Midway Mfg.’s Hank Ross advises that the “Monopoly” bills are still on paper to fulfill the demands of the nation’s operators.

Automobiles Chuck Harper and Bill Phillips are out on the road calling on customers; Stan Levin, vice prexy Joe Gersh, Joe Kline and Sam Kolber are in town handling the local sales pictures.

Deepfelt heartfelt condolences to Phil Dale and Murray Lind, and family on the recent passing of the Lind of a heart ailment. Errol Fischer and Morrie Marley are missing Frank Schroeder’s rousing voice. The Midway group is taking the East Coast calling on the firm’s distributors.

Bob’s Tom Hungerford seethingly 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 in rechannelling profits to its banks and retail stores without charge. He further explained that reports from NAMA’s members across the country indicate no effect on the merchandising as a result of coin shortages. The Coin Operated Industries of Nebraska, Inc. (COIN) holds its year-end meeting in the Puxton Hotel Dec. 5-6, according to Howard Ellis, Hyman and Eddie Zorinsky. Of the E. Vending & Sales, always look forward to these quarterly meetings to visit with their friends. Another faithful attendee regularly is lovely Evelyn Dalcrone, of Lieberman’s One Stop Records.

Religious chief George Hageman informs that Edward G. Doers retired to his office just in time for the Thanksgiving Day contest with Friends.

Paul Hodesch, Rowe AC Mfg.’s midwestern regional sales manager, arranged a week’s itinerary so that he could spend the holiday this week with Rosemary and the youngsters. After that he’ll have a hectic schedule until the upcoming season.

When we visited out at the Seaburg plant we chatted briefly with board chairman Robert Coleman and president Jack C. Gordon, who just returned from their very successful European sales conference in Zurich, Switzerland, from which we bade; Maggi and Philip Lappagne. We learned from Donnie Busby and Richard Ullman, D & R Industries Co., that their very best sales of the year was toward the end of the year. Max Hovis, president, whose fax is closing out, and that their look forward to 1966 with happy anticipation. The big item this year at Malcolm Mfg. Co., has undoubtedly been in the firm’s electrical scoreboard for shuffleboards, according to Ted Babey and Estelle Bye.

Chicago Chatter

Harry Jacobis has a hot promotion going out at United, Inc., and the statewide operators are buzzing over the possibility of going on a cruise to Bermuda—in all expert prediction vacating vacation for two at United’s expense. The big idea is that in wide and be revealed on this later. Dusty Hobert, sales manager of Dyanstoll Co., in Chicago, blanketed the State of Illinois on this past week’s travel, running the rolling accounts. During his absence Dyanstoll prexy Sam Berger and his wife drove out to see the Millers on the farm. Returning from his annual steamcaptr along Cream City’s Cudrow this past week were: Martin Oderbier, Dyanstoll prexy; Donnie Opler and Walley Bagley, Novelty Co.; Jerome “Red” Jacomet, Red’s Novelty Co.; Jim Schoep, Novelty Service Co.; Joe Beck, Mitchell Novelty Co., and Gold Jost, with Midwestern Novelty Service. At S. L. London Music Co., are really buzzin’ these days. Bobby, ready and able to greet customers, along with Nate Victor, are with Dolph and George Hansen. — At Westminster, F. W. Wills and George Nancy — At Rowe-Maj Wallbox is a natural money-maker in any coin league. — Orville Creditor, prexy of Badger, tells us he is enjoying a landmark in collections, and that this trend should continue on thru the New Year. — Sam Hannahs is getting ready to be very thankful Co. — The show is a good year despite the unfortunate eye injury he suffered earlier in a baseball accident.
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 place should be a "phonewor" 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 recent introduction of the "All-Tech" automatic pool table. It's available in all regulation sizes and Mark's a "new concept in coin operated tables." We're told that it's limited to a 10" old one which, at present, the supply on the table for the pool table supply. Coin Machine manufacturers have been invited to pass on what they think of this... Dave Solish's wife, Trudy, was responsible for several of the decorations in the new place in the University of California, effective as of December 1.

Frye, a graduate in Business Administration in the University of Illinois, came to Emco 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 Hetherington, Grand Rapids; Bob Ronan, Menominee, Michigan and the entire state of Wisconsin, a new appointment; and Sam Hastings, Hastings Dist. Co., in Milwaukee. Harold LaRoux is a sort of man-in-motion, covering the entire state of Michigan for Emco Coin.

CHICAGO—Gilbert Kitt, president; and Joe Robbins, vice president, Emco 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 Emco 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 partnership (sub-distribution) firm in Milwaukee, Wisconsin.

Robbex explained that this personnel and facility expansion is in direct keeping with the distribution 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.

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Happy Birthday This Week To:

Geo. Jenkins, Chicago, Ill. . . . . John Stewart, Chicago, Ill. . . . . Wm. L. Williams, Johnstown, Pa. . . . . Joe Mandt, Jackson, Ohio


O'Connell, Bill Fenway, Rockola Mfg., Kip Parker & Larry, Atlanta, Ga. . . . . Wm. H. Nyland, Cleveland, Ohio. . . Velma Eynnman Ruffin, Columbus, Ohio. . . James De Mare, Highland, N. J.

Dynamall Bows 'Mottled' Balls

SKOKIE, ILL.—Sam Berger, president of the Dynamall Company, major supplier 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 pool table 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 R. Hungerford, executive director of the association.

"The vending industry has for several years taken measures to re-circulate 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 set against the best interests of the public," he stated.

Hungerford said that reports to 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

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 Stancrest Division of Standard Packaging Corporation where he was district service manager in Wisconsin with the responsibility for vending equipment. Prior to joining Stancrest, he was employed in the service department of United, Inc., Wurlitzer distributor in Milwaukee.

HICKS

HARDING

Bob brings to his new assignment twenty-two years experience in the servicing of coin-operated equipment. He owned and operated his own route, as well as a freelance service 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 Pennsylvania in Wichita, Kansas.

Tel-A-Set: Record $180,186

CHICAGO—Tel-A-Set, 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 $4,241,000 compared with $3,224,000 for 1964.

Pre-tax earnings for 1965 were $305,741 compared with $215,290 in 1964 when the company still had a tax-loss carried forward. After deducting full income taxes for 1965, earnings were $107,800 as compared with $109,166 for 1964 based upon a very limited income tax application.

Tel-A-Set 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 distributor.

Henderson—For V-Back Sale

DETROIT—V-Back Professional Shuffleboard, formed a month ago, a division of Jerry Stein's Protex Engineering, Inc., has been busy taking out territories; last week national sales agency, V-Back Shuffleboard Sales, announced the appointment of its first regional sales consultant.

He is Al Dorsey, president of A-Bay Systems of New Jersey. A former Nabal sales executive, he has been appointed sales manager of the V-Back line in the states of Ohio, Michigan, Indiana, Pennsylvania, West Virginia, and Kentucky.

The new agency will also cooperate with the V-Back Professional Shuffleboard Leagues now being formed in Lindenwald, Patterson & Newark, N. J., and throughout the Midwest and West Coast territories, in Venezuela.

When you think Billiards...think FISCHER—That's Quality!
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 before an audience of participants in the trade show, consisting of fifty-two exhibitors occupying 55 booths, was in progress where many items of new food-drink equipment and products were displayed.

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 LeFowitz, NAC second vice president, who extended the association's greetings to the delegates and read a wire from O'Brien.

Leading off the program on Monday morning was the keynote speaker, Reynold G. Swenson, president of Servomation (ITS) Corp., New York, which contained a comprehensive review of the many types of insurance available to concessionaires.

Exhibitors who were introducing new vending equipment, products and services at the trade show, were called upon to describe some of their company's products, their time and money-saving advantages, and other possible uses, to the local residents, business managers and those interested in vending equipment.

The executive director, discussed the various in NAC membership. He pointed out that one of the requirements for service is to help concessionaires in all areas of the amusement-recreation industry find new equipment and facilities in their refreshing 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 silvertone dimes, intended to prevent people from using dimes in vending machines with no difficulty or problems, it was reported by ABC Consolidated Corp.

The company said it spotted a check of eight of its regional divisions throughout the country showed "the complaints or delays in service" since the new coins were put in service.

A company spokesman said that while some people may be hesitant at first to use the new coin in a vending machine, they are "surely right away when the coin works the same as an old dime."

NAME Honors To With Chambers Award

LOS ANGELES—L. D. Chambers Award of the National Automatic Merchandising Association were presented last week to ten vending ex-

ducers 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 work-

ing for the betterment of the industry through the years by the association. The Chambers Awards were first presented in 1950.

The recipients were Gerald G. Balough, United Milk Service, Inc., Serving Division of the Dept. of Food En-

servation Bay Cities, Inc., Berke-


erton, Wash.

This is the second time that Fitz-

water and Kiander have been pre-

scribed to serve on the board of directors. Fitwater first received it in 1961 and Kiander in 1963.

Chapin Rings In Seebug Vendor School

CHICAGO—John Chapin, vice presi-

dent of the Seebug Corporation, and director of the National Automatic Engineering & Training, last week announced the opening of the factory school term for January and February (to February). He further urged heads of oper-

ating companies to submit their applications for their personnel as far in advance as possible preceding the term to facilitate acceptance.

Due to the January and February school periods the curriculum will be con-

cerned with the servicing of See-

bug equipment including the 80th, 82nd and 84th school sessions.

School sessions will be conducted every Thursday and Friday, and the subjects of discussion and trouble shooting during the 81st, 83rd and 85th sessions will be the installation and specifications of Seebug models.

The entire two month schedule of factory service school training, as it was spelled out by Freeman E. Wood-

hall, manager of the Technical Train-

ing Division of the Dept. of Field En-

gineering & Training, is as follows: The 89th school session (codd drink venders) commences at the factory schoolroom at 1016 West Reed Street (as do all such service school classes) Monday morning. Classes conclude on Friday afternoon, Janu-

ary 14.

The 81st session (coffee vendors — models MC4, WSC4, WSC6H, and WSC7CSD) with a complete discussion of the medical and electrical operation with emphasis on trouble shooting techniques that will begin in January 17 and end January 21. This is fol-

owed by the 82nd school period on the cold drink vendors, Monday January 31 through Friday, Febru-

ary 4.

The purpose of the 83rd school is to familiarize the participants with the installation and spe-

ifications of Seebug coin car wash, as well as any other Seebug equipment used in ven-

ding control of operating time.

ZURICH—Seeburg president Jack C. Gordon (right), and John Stuparits, installation manager, unveiled the new Seebug model 156 “Discotheque” cigarette vender, with Income Totalizer System (ITS) at the recent European Sales meeting.

A "Smoke-O-Theque?"

NEW YORK—Re-styling of its Servo-Lock and 9000 coin accumulators to match the latest design trends coin-in equipment, including an Elvis Presley theme, and matching usher-security box, has been announced by J. Greعلا-

wald Co., Brooklyn.

Series 8100 and 8200 time accumulators are now furnished with a 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 all the usual switching and metering arrangements to meet the operating and installation requirements of coin-op car wash, as well as any other Seebug equipment used in coin control of operating time.

Series 8100 and 8200 are self-contained and suitable for either indoor or outdoor use.

They include the same automatic mechanism, company sources said, that is used by leading equipment manufacturers as factory-supplied meters for their automatic dryers.
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 pin machine graphic.

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 Bernard L. Sackett, who has produced full-length features films for Adelphia Pictures Corp, and whose newest product, "All Men Are Ape," is scheduled for January release. The songs in the film have already been purchased by Frank Loesser Music Co., and the Ink Spots are among the musical artists featured in his "All Men Are Ape." Sackett plans to shoot his musical films for Filmotheque-Discotheque both here and in the Bahamas where he will soon start production for two "beach party" feature films.

Hollywood Film Associates on the West Coast, headed by J. M. Levine, has already started film production. His first of such film subjects, "Lupercus Au Co-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 location. 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.

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American Film Firms Tie Up With Rosen for Filmotheque-Discotheque

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First time in a 2 player game!

- EYE CATCHING ANIMATED HULA DANCER IN LIGHT BOX!
- POPULAR "RELAY ACTION" KICKOUT HOLES.
- LIGHTS ILLUMINATE VALUE OF RELAY HOLES
- 6 KELLERHOLES — 4 TARGETS INCREASE VALUE OF HOLES AND SPINS LIGHT UP
- 6 DOLLAR-PER-BUMPERS-ON AND OFF FOR SUPER HIGH SCORE.
- NEW BIAS CROSS BOLLERS GUIDE BALL DIRECTLY IN FOR EASY PLAY.
- NEW COLOR DISC TARGETS.
- IN ALL BALL PLAY.
- MATCH FEATURES.

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Gold Crest: 11/66, 11x14
Gold Crest: 8/66, 11x14

American Shuffile Corp.
Electra C: 16x121
Electra M: 16x121
Electra S: 16x121
Electra T: 16x121

AUTOMATENBAU T.

AUTOMATENBAU T.

Bally MFG. CO.
Folios: Argo, 11/65

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Bally Resumes Its Bingo Prod. With ‘Folies Bergeries’

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 Bergeries.’ 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 noted, “we elected to offer an entirely new improved model, ‘Folies Bergeries’, which we expect operators to proclaim as the most glamorous bingo game 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 Bergeries’, 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-nicker 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 areas, which in place of the old fashioned lions and sections, the A, B, C, Mystic Lanes and the exciting new ‘Beauty Beach’ president is still the Bally president.”

“Needless to say, the old favorite Red Letter Games, Pick-A-Play Buttons and other traditional bingo features are also built into ‘Folies Bergeries’, 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 and more beautiful ‘Folies Bergeries,’” he added.

Service At Shaffer

COLUMBUS—The Shaffer Mfg. Co., Rowe Mfg. equipment distributor, has recently completed a successful series of service schools for their vending equipment and photographs, according to Ed Shaffer, president. The course—held on the last Thursday in October, in each of their cities, Columbus, Cincinnati, Cleveland, and Detroit—was conducted by the area service manager and area service representative, assisted the schools for instruction on the servicing of the Roving “Diplomat” phonegraph, Tom Fenton, area vending service representative conducted schools on the Rowe “Riviera” ciga-

Cash Box—December 4, 1965

New Sporting Goods Mgr. Named At Dynaball

SKOKIE, ILL.—Sam Berger, president of the Dynaball Co., announced that he has appointed Berwin 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.
BY POPULAR DEMAND Bally is back in production of the greatest game in pinball history... all the money-making features of BEAUTY BEACH with sparkling new backglass, playfield and cabinet styling, improved mechanism. See new FOLIES BERGERES at your distributor today. BALLY MANUFACTURING COMPANY • 2640 Belmont Avenue, Chicago, Illinois 60618

SOLD ONLY in foreign commerce or pending clarification of the law, a State of the U.S in which pinball games are "specifically enumerated as lawful in a statute of that State."

Cash Box—December 4, 1965
The Wurlitzer Model 3000 has been engineered to the highest point of perfection this industry has ever seen. While no mechanical device is completely free from the need of occasional attention, this one will require the least. It's another way of saying a great deal more of the money you take out of the cash box will stay in your pocket and not go out for overhead.
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 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.

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.