

Billboard

The International Music-Record Newsweekly

Radio-TV Programming • Phono-Tape Merchandising • Coin Machine Operating

THE SINATRA REPORT

(see center section)

Chrysler-Lear Tie; Sears Will Sell 8-Track Players

NEW YORK—Chrysler Motors has decided in favor of the Lear Jet stereo cartridge system, Billboard learned last week. Within two weeks, Chrysler's 6,500 car dealers will be offering Lear Jet-made cartridge players under the Mopar label, brand name for Chrysler accessories.

The tape players will be available in all Chrysler line cars, including Plymouth, Dodge, Chrysler, Imperial, and the Chrysler-made compacts. The cartridge playback will be installed by car dealers rather than Ford's system of selling the units as factory-installed optional equipment.

Thus, cartridge equipment will not be limited
(Continued on page 6)

By PAUL ZAKARAS

CHICAGO—Sears, Roebuck & Co. has entered the 8-track tape player field and will immediately market two types of Orrtronics Co. playback equipment (one stereo model and one mono version) to be used in all types of automobiles. In addition, Sears will market a Lear-Jet Corp. combination car radio and cartridge player.

Larry Finley's International Tape Cartridge Corp. has shipped 18,000 Orrtronics and an undisclosed number of Lear cartridges to Sears. Sears catalog material has been issued for both the Lear and Orrtronics cartridges.
(Continued on page 6)



ROGER MILLER, currently riding the charts with his single, "England Swings," and "Golden Hits," Smash album, takes time out from TV rehearsals to pose with the new Seeburg Electra phonograph. The Electra is already swinging in top locations in England and around the world, following its recent global introduction. The Electra is the first phonograph to feature black lighting and a combination of eight speakers to deliver the Big Sound so in vogue all over the world.
(Advertisement)

Comedy Spinners Again Tickling Record Industry's Moneybone

By MIKE GROSS

NEW YORK — The record business is virtually laughing all the way to the bank. The reason, of course, is that comedy disks are selling again.

Not since the days when the Mort Sahl, Shelley Berman and Bob Newharts were laughing it up in the grooves has there been such a resurgence of comedy LP's with best-seller potential. The current comedy targets are politics, James Bond and Yiddishisms but all have one thing in common—big sales.

Probably the hottest item of the new comedy crop is Capitol's "Welcome to the LBJ Ranch." Out on the market only a little more than a week, the initial reaction by retailers and disk jockeys around the country has whipped up lots of enthusiasm at the Capitol factory.

Another new disk that combines the elements of politics, James Bond and Yiddishisms is the Colpix release, "James Blonde, the Man From T.A.N.T.E. or Secret Agent 0065 - (Marked Down From Seven)." Created by Marty Brill

and Larry Foster, the album is the first LP to join the spy fad that has already swept the movies, TV and bookstands. It, too, is beginning to get air play around the country.

The "LBJ" and "T.A.N.T.E." LP's, as well as a new Rusty Warren album, "More Knockers Up!" from Jubilee, are running after four comedy LP's already on Billboard's Top LP's chart. In the current issue Kapp Records' "You Don't Have to Be Jewish" is No. 10; Warner Bros.' "Why Is There Air," with Bill
(Continued on page 6)

Teen TV Rating Studies Scored

By MILDRED HALL

WASHINGTON—TV rating surveys are out of focus on teen shows, claimed a panel of broadcast experts of youthful record talent shows at last week's Broadcast Promotion Association seminar here.

Teen-show producers, advertisers and station salesmen want more demographic breakdown of characteristics that individualize the young-adult audience for TV shows of the Lloyd Thaxton, A Go-Go and Hullabaloo types. They are sure effective research would show broadcasters and sponsors that there is an astonishingly wide age-range, from early teens to young marrieds and beyond, who like to watch and listen to this format.

Panelists Lloyd Thaxton, whose teen shows are now in 107 TV markets, and Frank X. Tuoti, of youth-oriented WPIX-TV, New York, and Philip L. McHugh, of McHugh-Hoffman TV con-

sultants, all complained sharply of the way viewers between the ages of 12 and 17 are lumped in the few rating breakouts available. Although there is a vast gap between the 12 and 17-year-old, all are treated as if they were of one age, with the same identical tastes in music, etc. Panel's host-producer Sheldon Saltman, MCA's director of promotion, agreed.

Those experienced in producing and selling shows with teen-age talent material say advertisers of general products are deeply prejudiced against sponsoring the so-called "teen-age" program. The reason is failure by rating and research firms to show that the audience for these programs are not just the "Clearasil and Noxema bunch, but also Glad Bags and Lipton groups," panelist Tuoti pointed out. Title of the Panel topic was "Teens Through Thirty—They Can Be Had."

Lloyd Thaxton, who heads his own Lojaz Pro-
(Continued on page 8)



THE GOOD-TIME MUSIC OF THE LOVIN' SPOONFUL is really riding high with the group's second big hit, "You Didn't Have to Be So Nice." This single is the smash follow-up to "Do You Believe in Magic," which is also the title of the Lovin' Spoonful hit album. All of these records are on Kama-Sutra label exclusively distributed by MGM Records.
(Advertisement)

(Advertisement)

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STAN GETZ, Verve Records artist, will now be represented by the William Morris Agency. Present at the signing are, left to right, Jerry Brandt and Howard Hausman, William Morris executives; Monica Getz, Getz, and Steve Leber, WMA executive.

UA's Stewart Building Up Staff With Eye on Distrib

NEW YORK—Mike Stewart, vice-president of United Artists Records, is broadening his staff with an eye towards building closer relationship with the distributors. He's been adding personnel to the various operational divisions and plans to continue the buildup until he feels that his UA team is equipped to meet all the individual problems confronting the distributor today.

UA now has a network of 35 distributors around the country and Stewart claims that each has problems that have to be handled individually. "The problems," says Stewart, "are unique and, for the most part, are ones that the distributor never faced before. We cannot sit back and say that the dealers' problems are not ours."

Even though working with different distributors means added work for the company, Stewart doesn't believe that a UA move into company-owned branches would be the answer. As far as he's concerned, the answer is to have people on staff who understand the problems of the distributor and who can work them out with the distributor.

Stewart stresses the importance of the regional distributor because he believes that you can

no longer take a record for granted. "Each record," he explains "has to be worked on separately and at the place where the record is sold." The trick, he added, is to transfer information from one distributor to another.

Stewart began his staff buildup about six months ago when he sent Norm Weiser to the Coast to head operations there. In recent weeks, Stewart brought in Ron Eyre as co-ordinator of foreign activities; Bernie Lawrence as head of album promotion; Tom McCaffrey for regional promotion; and Mike Lipton as director of marketing and regional sales.

'Piano Talk' In Capitol Club

HOLLYWOOD—The Capitol Record Club will handle "Piano Talk," a five-album education course from Literary Records. Label head Ned Herzstam hopes also to sell the \$24.95 package directly to major dealers to supplement his normal educational outlets. Literary's spoken word series is already with the Capitol Club.

The album features Dr. Richard Collins of Scripps College playing and interpreting the styles of various musical periods: baroque through Bach; classic through Mozart; romantic through Chopin; impressionistic through Ravel and contemporary through Persichetti.

Herzstam's major educational distributor is John Gunter of San Mateo, Calif. A brochure explaining the album's content and potential is being mailed to 5,000 high school teachers. Herzstam said he had given audition copies to the L.A. Schools system and Lyon Instruments of Chicago.

LAUDA RITES ON TUESDAY

NEW YORK — Funeral services for Charles Lauda, Decca's chief engineer who was killed in an airplane crash near Cincinnati last Monday (8), will be held at Fairchild Sons, 1570 Northern Boulevard, Manhasset, L. I., on Tuesday (16). The funeral services for Bruce Hart, of Decca's classical a&r department, who was also killed in the crash, were held Saturday (13).

Prices, Quality of Budget Labels Raised to Meet Changing Mkt.

By AARON STERNFIELD

NEW YORK—Increased purchasing power and sophistication on the part of the record buyer, coupled with the rising cost of record production, have combined to change the quality and pricing structure in the budget record field.

Briefly, budget records cost more and are of higher quality than they were a year ago. And while a thriving market still does exist for the 99-cent record, the \$1.98 and \$2.50 product now accounts for the lion's share of the low-cost market.

With the discounting of standard-priced merchandise, the dollar spread between budget labels and regular-priced labels is at an all-time low. True, budget lines are also discounted, but not nearly as much as standard-priced product measured in terms of dollars and cents.

According to Cy Leslie, president of Pickwick International, a leading budget line, "Any LP that sold for a suggested list of \$2.50 or less 10 years ago was simply called low-priced merchandise. Most of it was pegged at \$1.98. That was the low-price business."

Other Categories

"More recently, say three or four years ago, we began to develop other categories. We got into the habit of talking about 'budget-priced' records—those that sold for 99 cents or less, as distinguished from 'economy-priced' records at the \$1.98 level. The budget stuff got very hot for awhile, and we, and others too, sold a lot of it. Now the pendulum is swinging back to where the concentration of sales is falling in the \$1.98 class."

Jac Holzman, head of Elektra Records which launched the successful \$2.50 Nonesuch classical line a year ago, said the 99-cent record takes just as much space on the rack as the \$2.50 or

\$3.98 record, costs nearly as much to press and package, and yields only a fraction of the profit.

Roughly, an album costs about 40 cents packaged and sells to the rack jobber for about 50 cents. That leaves a slim margin for the manufacturer. He's got to move a lot of product at that price to come out ahead.

The new budget labels are in the \$1.98-\$2.50 class, and little fresh material is being released at the 99-cent price.

Premier Story

One manufacturer who says he's still doing well with 99-cent material is Phil Landwehr of Premier Albums. Premier has five 99-cent labels, and he says last year his grosses were the highest in the firm's history. He sells almost exclusively to rack

jobbers, with supermarkets the primary outlet.

The 99-cent record buyer invariably is an impulse buyer, attracted by the price and the packaging; he's rarely the sophisticated buyer.

But the major growth in low-priced records is in the \$1.98 field. According to the National Association of Record Merchandisers, record sales in this category accounted for \$30 million last year, an increase of 15 per cent over the previous year. Projected figures for 1965 are \$40 million. This will mark the first time in the history of the industry that product selling at this price will have accounted for more than half of the budget record industry.

At one time, the budget prod- (Continued on page 8)

Affiliates Push Up EMI

LONDON — The major portion of Electric and Musical Industries' record earnings for the fiscal year ended June 30, 1965, came from the company's 32 subsidiaries operating outside the United Kingdom. In a report to stockholders last week, EMI chairman Sir Joseph Lockwood revealed that the overseas subsidiaries accounted for 62 per cent of the company's total business.

EMI previously reported net earnings for the year after all taxes except those paid on dividends, of \$17,379,600, equal after preferred dividends to 37.5 cents per share on sales of \$280,821,600. These figures exceeded the previous year's record earnings of \$14,476,000, or 31 cents per share, on a sales volume of \$265 million, which also was an all-time high.

Dividends for the year totaled 15 per cent of par value, or 21 cents per share, up from 12½ per cent, or 17.5 cents per share the previous year. The final dividend of 10 per cent, or 14 cents per share, less

British tax, will be paid Dec. 28 to the nearly 10,000 U. S. stockholders of record Dec. 15. More than 4.5 million shares—about 10 per cent — of EMI stock are held in the U. S.

VARTAN, WELK ARE NAMED V-P'S BY DOT

HOLLYWOOD—Robert Vartan and Larry Welk were promoted to vice-presidents of Dot Records. Welk wears three hats: credit manager, personnel director and Dot Record Club manager. He joined the label full-time in 1961 as a field representative and two years later was moved into credit work. Vartan is now finance vice-president. He joined the label in 1961 as comptroller. He was formerly chief financial executive for Chrysler's Airtemp Division.

EXECUTIVE TURNTABLE

Ben Scotti, a former professional football player, to Autumn Records in San Francisco as national promotion manager.

Bud Dain back in the Liberty fold, this time as national sales and promotion director for the World Pacific subsidiary. He was first associated with Liberty in promotion in 1960. He replaced Jack Pearce, who was with WP seven years. For the past two years Dain was a v.-p. at Crescendo.

Barry Friedman joins Randy Sparks Enterprises as a&r man for American Gramophone label. He will also handle Sparks' eight publishing companies.

Joe Bott to Transit Play, Inc., manufacturer of Audio Spectrum Mobile Tape Players and Cartridges, as vice-president-general manager. Bott had been associated for a long time with London Records sales department. Transit Play headquarters in Runnemeade, N. J.

Saul Saget promoted to manager of advertising, sales and promotion at Epic Records. He'll create concepts for cover art and copy, sales promotion material and consumer and trade advertising.

Howard Stark, Labert Genovese and Loren Becker promoted to vice-presidencies at ABC-Paramount Records.

Stark, formerly director of singles sales and promotion is vice-president in charge of sales and promotion. He had been Westminster sales director, Impulse merchandising and sales head, and later added the Apt label to his responsibilities.

Genovese had been comptroller. He's now administrative vice-president.

Becker had been general manager of Command, and before that sales manager of the label. He's now vice-president and general manager of Command.



BECKER



STARK



GENOVESE

DEPARTMENTS & FEATURES

Hot 100 Chart ... Page 22

Top LP's Chart ... Page 50

→ Other Music Pop Charts

- Breakout Singles35
- Breakout Albums36
- Hits of the World30
- Hot Country Singles38
- Hot Country Albums38

→ Record Reviews

- LP Reviews68
- Single Reviews18

→ Music Record News

- Country Music38
- Classical Music Chart34
- Frank Sinatra Section34
- Int'l News Reports24
- New Album Releases35
- R&B Music52
- Talent16
- Top 40 Easy Listening20
- Top Sellers Chart14

→ Departments

- Audio-Video53
- Bulk Vending55
- Coin Machine Operating57
- Radio-TV Programming44

Buyers & Sellers

Classified Mart54

A Pulsebeat in the Blackness

By CLAUDE HALL

NEW YORK—Radio had its moment of glory Tuesday night (9) not only here—the nation's major radio market—but throughout most of New England, New York State and the general East Coast area. The entire region plunged into a blackout shortly before 5:30 p.m. But radio stations, through auxiliary power and far-flung transmitters not affected by the blackout, managed to get back on the air almost immediately. Transistor radios became the only means of hearing the news. Many radio stations—too many to mention them all—became heroes. Many joined forces during the crisis.

Rock 'n' roll outlet WMCA, New York, claims it was the first radio station in Manhattan back on the air. As soon as the power dipped, the station switched to standby emergency broadcast facilities and began covering news of the blackout. Dan Daniel, the personality who was on the air at the time, remained on as anchorman until 11 p.m. WMCA continued to spin an occasional record—two to three an hour—"because music has a stabilizing effect to keep people calm." All of the staff pitched in; newsmen even climbed 13 floors to file stories. Some 40 high school youngsters were visiting the station when the failure occurred. Personality Gary Stevens telephoned parents to tell them the youngsters were safe, then



NEW YORK ROCK 'N' ROLL OUTLET, WMCA, switched to emergency power—and candlelight—immediately Tuesday night (9) to provide continuous news coverage during the blackout. Air personality Dean Anthony does the show while program director Ruth Meyer provides the light.

WMCA provided taxi transportation home for the kids. WMCA resumed regular programming at 6 a.m., Wednesday.

WNEW, New York's good music station, was off the air about five or 10 minutes, then presented news until 6 a.m. Wednesday, when it resumed normal programming. When the blackout

(Continued on page 12)

POWER FAILURE HIT SOME DEALERS, DIMMED OTHERS

NEW YORK—The power failure, coming here Tuesday (9) at 5:27 p.m., almost closing time for most dealers, didn't hamper them much; they closed up shop a few minutes early. These included the Liberty Music Shops and various department stores. However, at least two big dealers—the Colony and the Record Hunter—were seriously hurt.

Sales clerk Gene St. John said that the Colony, which normally stays open until 3 or 4 a.m., managed to stay open until midnight. Flashlights were used by the staff, and the store actually had a couple of customers during the 6½-hour blackout period. Loss was estimated at several hundred dollars.

Curt Schott, record buyer for the Record Hunter, which usually stays open until midnight every night, said they asked customers to leave, then closed the doors when the lights went out. "It was disastrous, economically. We usually do a good evening business. I guess we lost half a day's profits as a result of the blackout." Many employees, unable to get home, stayed in the store all night, but the doors were closed to customers.

B'nai B'rith Lodge Salutes Sammy Davis as Golden Boy

NEW YORK—More than 1,000 persons jammed the grand ballroom of the Hilton Hotel here Sunday night (7) to honor

Sammy Davis as the Reprise artist was named "Man of the Year" by the Metropolitan Lodge of B'nai B'rith.

Leading figures from the world of entertainment and from the political arena cited Davis' example and works, with the keynote address given by Mayor Theodore Roosevelt McKeldin of Baltimore. McKeldin, a former Maryland governor, delivered an emotion-packed speech which moved the assemblage deeply.

Davis had difficulty suppressing his emotions when presented with the plaque by Cy Leslie, head of Pickwick International and president of the B'nai B'rith Entertainment and Performing Arts Lodge.

Speakers included Harry Hershfield and Red Buttons. William B. Williams, WNEW disk jockey, emceed the show, which included Sheila and MacRae, Soupy Sales, Paula Wayne and Johnny Desmond.

Maxin Off to L. A.

NEW YORK — Arnold Maxin, executive vice-president and general manager of the Big 3 music publishing firm, leaves for Los Angeles Monday (15) to meet with Bert Bacharach and Hal David, who wrote the theme for the upcoming MGM film, "Made in Paris." Maxin will also confer with Trini Lopez, who does the title song in the film.

7 Selected To Administer 'Opry' Fund

NASHVILLE—A committee of seven members to administer the Grand Ole Opry Trust Fund was appointed last week by National Life & Accident Co., parent company of WSM Radio, owner of the "Grand Ole Opry."

One member is Roy Acuff, the "King of Country Music," and the other six are officials of the insurance company or WSM.

Purpose of the newly established trust is to make grants to persons or dependents in the country music field who are in financial need. The trust was begun with more than \$35,000, raised by contributions of \$10 each from delegates to the recent Country Music Festival.

Other six members of the committee:

John H. DeWitt Jr., president of WSM; Robert E. Cooper, WSM vice-president; Ott Devine, WSM program director; Walter Robinson, legal vice-president of National Life; William C. Weaver, financial vice-president of National Life, and Irving C. Waugh, vice-president of WSM-TV.

Cooper and Devine are non-voting members and will act in an advisory capacity. They will serve as liaison between the Beneficiary Committee and the Trust Committee.

The Beneficiary Committee, previously announced, held its first meeting (4) with the Trust Committee. Roy Drusky was elected chairman and Porter Wagoner vice-chairman. Other members in attendance: Earl Scruggs, Jimmy Newman and Roy Acuff, who is a member of both Beneficiary and Trust committees.

Beneficiary Committee members unable to attend: Ernest Tubb, Hank Snow, Marty Robbins and Bill Anderson.

The Beneficiary Committee's duty is to consider requests and recommend grants. The Trust Committee has sole authority in making the grants.

At the meeting, the two committees considered three requests for assistance, two in Tennessee and one in Kansas. An investigation of each was directed.

The Beneficiary Committee

A&R Apprenticeship Program at Capitol

HOLLYWOOD — Capitol's a&r department is functioning with a new apprentice program, with recently hired Lex Azvedo "learning the business" under the aegis of Voyle Gilmore, department vice-president.

Azvedo is a 23-year-old Los Angeles City College student who spends more than half his time at Capitol learning all aspects of the record business. He is the first a&r apprentice the label has ever hired, according to Gilmore and he serves the immediate function of listening to tapes and masters to screen out those he thinks has potential. Then another member of the staff listens to the material.

Gilmore explains the hiring of Azvedo to learn all facets of the business should eliminate the problem of finding youngsters with a musical feel but who are poor businessmen. This apprenticeship will enable the fledgling staffer to learn about contracts, royalties and marketing besides producing records.

In the past, Capitol's executive producers had helpers, Gilmore noted, but that system didn't work out. Azvedo is the son of Alice King of the musical family and he is an accomplished pianist, usually accompanying his mother when she

DE LUXE SET OF SINATRA IS MOVING FAST

HOLLYWOOD — Dealer enthusiasm and orders for the deluxe edition of "Sinatra: A Man and His Music" are exceeding the projected number of limited edition copies. The reaction is surprising, Reprise Records general manager Mo Ostin said, because de luxe packages have been small sellers in the past.

Ostin said the label had decided to maintain its limited edition, collector's item concept for the two-album two-pocket set. The package includes a 24-page brochure and complete discography. Two major Eastern movers, Sam Goody and the Korvette chain, have asked for extraordinarily large orders.

Nonesuch Gives Beatles' Tunes Baroque Twist

NEW YORK — Nonesuch Records this week released "The Baroque Beatles Book," an album of songs written by John Lennon and Paul McCartney and played in 18th century baroque style.

Arrangements are by Joshua Rifkin, who doubles as Murray the Klavierkitzler on "Epstein Variations" and "Hold Me Tight" for solo harpsichord. The group is the Kammermusikgesellschaft.

One orchestral suite is entitled "The Royale Beatleworks Musike," performed by the Baroque Ensemble of the Merseyside Kammermusikgesellschaft.

In spite of the outlandish titles, the musicians play it straight.

was appointed by DeWitt to serve for one year. In the future members will be elected by artist members of the "Grand Ole Opry."

solos on the family's ABC-TV show.

Capitol's a&r department has also recently been bolstered by the signing of 34-year-old Al De Lory to handle teen-age type records along with Steve Douglas and Dave Axelrod, the latter also in the rhythm and blues and jazz fields. De Lory physically replaces Lee Gillette who retired several months ago and Gilmore has to divvy up Gillette's artists among his staffers.

This staff includes Dave Cavanaugh, Bill Miller (pop music), Ken Nelson (c&w), Dave Dexter (Capitol of the World), Dick Jones (Broadway shows), Marvin Hughes in Nashville assisted by Billy Graves and New Yorkers Tom Morgan (pop) and Marv Holzman, a new pop producer.

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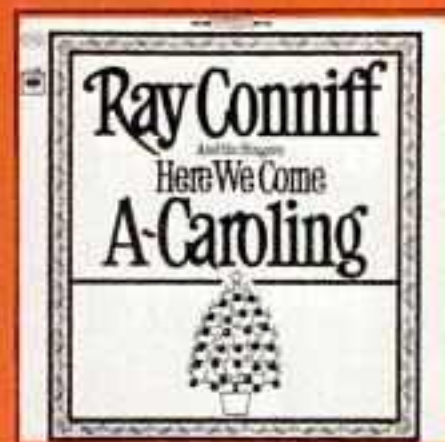
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“The Real Meaning of
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It on the Mountain” 4-43448

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CL 2406/CS 9206*

“Happy Birthday, Jesus
(A Child’s Prayer)”
c/w “Christmas Bells” 4-43447

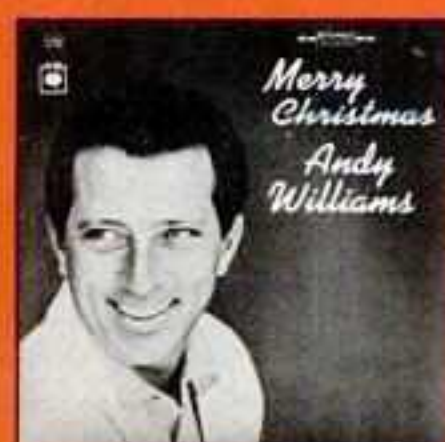
**PATTI
PAGE**



CL 2414/CS 9214*

“Some Children
See Him” c/w “Do You
Hear What I Hear?” 4-43458

**ANDY
WILLIAMS**



CL 2420/CS 9220*

“Yes, Patricia,
There Is a Santa Claus”
c/w “Blue Christmas” 4-43457

**JIMMY
DEAN**



CL 2404/CS 9204*

'LBJ Ranch' LP Runs Hog Wild

HOLLYWOOD—Because of reported large sales on the LP, "Welcome to the LBJ Ranch," a political spoof, Capitol Records is hoping the record will go the "First Family" route.

The album is the brainchild of Earl Doud and Alen Robin. Doud created the "First Family," the Christmas album three years ago on Kapp.

Doud and Capitol are tied to an exclusive production pact and this is their initial project. In the case of "First Family," Doud peddled the master around to several companies before Kapp bought it.

Capitol claimed 927,000 LBJ albums in production as of mid-week. Capitol's initial pressing order was for 125,000 copies.

Merchandising vice-president Brown Meggs called the pack-

age "the fastest product we've ever had, including 'Meet the Beatles.'"

Capitol's sales projection is to move four million units right through the holiday gift-giving period. To provide information on the product's field performance, daily retail airplay lists from 10 major markets are filed with national sales manager Rocky Catena.

These daily reports show which stations are playing material from the album and what key retailers ordered and then sold. Capitol has been surprised with the number of top 40 outlets programming routines. The company had thought that any top 40 play would be "an added plus" with the majority of radio play in the good music-LP field.

The market study indicating

product action as of Nov. 5 showed that 15,000 copies were shipped to Handleman in Detroit, Sears ordered 10,000 in Chicago; 20,000 were ordered by Records of Dallas, and 10,000 were ordered by L&F Distributors in Atlanta. Three New York City Korvette locations sold 310 out of a 700-unit order, Gardner Sales in Seattle had sold out its entire 500-copy order.

Capitol is convinced initial consumer reaction was fanned by the surprising top 40 exposure in every major city except Los Angeles. In its own home town, Capitol has run into stiff resistance on the radio level from both top 40 and good music stations, hence sales lag behind other areas. Stations claim the material is too political for their standards.

A partial list of radio stations exposing tracks from the LP include New York, WMCA; Chicago, WLS, WCFL, WAAF; Detroit, WKNR, WJR; Cleveland, KYCN, WHK, WJW; Cincinnati, WSAI, WKRC; Nashville, WLCA; Seattle, KJR; Spokane, KVI; Dallas, KLIF; Baltimore/Washington, WWDC, WTOP, WRC, WEAM, and Atlanta, WSB, WYZE, WQXI.

Capitol is distributing 15,000 color streamers for the package calling it the "funniest album since the 'First Family.'"

NARA LOOKS TO RECORD CONVENTION WITH DRIVE

NEW YORK—The 1966 convention of the National Association of Radio Announcers will be held here Aug. 11-14 and, to make it the biggest and best convention ever held by the organization, a drive to increase membership to 1,500 has been launched.

At an executive board meeting of NARA here Nov. 6-7, it was proposed to bring more radio station executives, artists, songwriters, publishers and other industry people into the organization. Record manufacturers will set up exhibitions and displays at the next convention.

NARA awards for best single record of the year, the best album, the best artist, the best group, the best radio station, and several other presentations will be made at the convention banquet. Jack Waller of WLIB, New York, was appointed convention host and will meet in December with NARA members to reactivate the New York chapter.

Among those attending the meeting here were Chairman Ken Knight, Vice-Chairman Bill Summers, President Ed Wright, Executive Vice-President Del Shields, E. Rodney Jones, George Nelson, Al Scott, Novella Smith, Burke Johnson, Sip Collins, Jobie Martin, John Medlin, Clarence Avant, Jack Gibson, Bob Layne and Buzzie Willis.

One board member came out of the series of meetings with the opinion that the over-all picture "looks pretty good." He said he felt the membership wanted to do the right thing, but were still having to work in the dark. Part of this problem will be solved, the membership feels, by "NARA News," a newsletter edited by Shields. First issue is due within the next two or three weeks. As another effort toward brightening the image of the association, President Wright had planned a series of goodwill tours to visit Los Angeles, Houston, Norfolk and San Francisco.

Chrysler-Lear Tie

• Continued from page 1

to the 1966 models but will be available in older cars as well.

Priced Competitively

An RCA Victor Lear Jet sampler tape will accompany each Mopar tape unit installed. A Chrysler spokesman said that "the units will be priced competitively with Ford." The customer will have a choice between a cartridge player only and a radio combination with the tape machine.

In bringing Chrysler into its fold, Lear Jet now has the second major automotive manufacturer embracing it, substantially bolstering its position in the car tape field system. Lear Jet had concluded an agreement with the Ford Motor Co. earlier this year whereby the full Ford line would offer the Lear Jet 8-track player. The addition of the Chrysler lines further broadens the market for Lear Jet cartridges.

Motorola Playback

Motorola builds Ford's playbacks while Lear Jet is making the machines for Chrysler. Lear Jet will ship the equipment directly to the Chrysler dealers.

A Chrysler Motors executive told Billboard that "the great success Ford is enjoying with its stereo tape equipment has prompted us to move immediately rather than wait for the 1967 models." By making the units available as dealer-installed accessories, Chrysler is able to cash in on the new model market.

Each tape machine sold will include tape cartridge catalogs listing RCA Victor's releases, and those issued by Larry Finley's International Tape Cartridge Corp. According to Chrysler, cartridges will be available to those car dealers who wish to handle them.

Sears 8-Track Players

• Continued from page 1

ITCC has a non-exclusive contract to tape the music of approximately 40 record companies.

RCA, which is supplying the Ford Motor Co. with Lear Jet cartridges for 1966 automobiles carrying factory installed tape playback equipment, also has a catalog of 175 titles for sale to consumers. Sears will sell the RCA cartridge as well as ITCC's line.

Sears entry into the field is expected to establish the mail-order house as the leading retail supplier of autotapes.

While the Lear Jet system is off and running and received another boost from Chrysler's move, some record firms still prefer the Orrtronic system which asks only a 5 cent royalty on cartridge sales as opposed to Lear's 15 cents.

Sears will sell the Orrtronic playback equipment for \$69.95 (mono—which will use the car radio speaker) and \$89.95 (stereo—to be used with speakers that will sell for an additional \$9 a pair).

Lear's radio-tape player combination will sell for approximately \$150. Company spokesmen say that this unit will be manufactured by Lear, rather than by Motorola which is making the Ford equipment.

Cartridges for the units will sell at prices ranging from \$2.98 to \$10.98. The first cartridges will be available only through ITCC, but Ampex Co. has indicated that they will soon begin preparing tapes to be used with the Orrtronic machine. Ampex further announced their plans to build a tape player for home use which will play Orrtronic cartridges. Lear is also manufacturing a home unit, and both are expected to hit the market around the first of the year. The Lear model will be strictly a playback machine, while Ampex claims their instrument will allow users to record cartridges as well as play them.

Dolton's Guitar Instruction Package Now in Japanese

HOLLYWOOD—"Play Guitar With the Ventures" Dolton's first guitar-phonics instruction package, has been released in Japanese. The narration was produced by Toshiba Records, the foreign licensee.

The American album has been a steady climber on the Billboard Top LP survey and is the first instruction album to gain best seller status. The Japanese version is the first foreign language copy.

The guitarists played two concert tours in Japan this year with another set for 1966. A musical documentary titled "The Ventures In Japan" will be released overseas early next year, revealed their manager Stan Wagner. Approximately 25-35 per cent of the group's earnings will be reflected by Japanese sales.

Wagner said advance orders in Japan for their new Christmas album are in the 200,000 category. The opening riffs leading

into traditional holiday songs are based on top 40 hits, making the LP a danceable rock 'n' roll Christmas package.

The managers said that according to Toshiba, the Ventures outsell the Beatles two to one. Wagner offers this explanation: "Music is a universal language and the Japanese people are becoming more Westernized, so its normal and natural for them to grab onto something which has no barriers."

The quartet sold two million singles and one million albums in Japan, according to Wagner. A sidelight company, Moserite Guitars, owned by the musicians, is distributed in Japan by Yamaha. The Ventures are currently in negotiation for the sale of this company. Because of high duties and tariff, only limited amounts of guitars are shipped to the Orient, Wagner noted. Moserite models sell for \$398 in the U.S. and for the prohibitive fee of \$700 in Japan.

'Tante' Has Uncle at WSDD

HOLLYWOOD—A Chicago station, WSDD, has broken the ice in a major way with exposure for the Yiddish comedy spy spoof, "Man From Tante," on Colpix. Mickey Schorr, the station's program director, has informed Bud Katzel, Colpix general manager, that the station is beaming material from the album on a half-hour basis once a night for three weeks. The comedy-minded AM station is using the LP's title as the name for the show.

Locally, Frank Evans featured 30 minutes of the LP on his KGBS show during morning prime time last week. Two other Coast DJ's are reported spinning material. They are KMPC's Gary Owens and KFRC's Dan Sorkin.

Colpix's New York distributor has reported that WCBS is beginning to use cuts from the LP. Katzel has prepared a radio single of terse material for broadcasters who feel the album is too difficult to work with because of its continuing story line.

The general manager says the album captures the flavor of the current spy syndrome and run on Jewish material, as evidenced by the "You Don't Have to Be Jewish" and "How to Be a Jewish Mother" albums recently released.

The label is mapping plans to merchandise the package and hopes it has this year's big Christmas album. A Jewish Christmas gift.

Comedy Spinners Tickle Moneybone

• Continued from page 1

Cosby is No. 34; Reprise's "That Was the Year That Was," with Tom Lehrer is No. 87 in its third week on the chart and Mercury's "Now Hear This," with Moms Mabley is in the No. 133 spot in its second week on the chart.

'Poppins' Floods Foreign Mart

HOLLYWOOD—"Mary Poppins" is starting to flood foreign markets. Fifteen thousand copies of the English soundtrack have been sold in Japan with the film opening Dec. 10. In Australia and New Zealand, where the picture is playing, 30,000 and 10,000 copies, respectively, have been sold. In England, the figure is 150,000 and in Canada 125,000. No figures are available yet for France and Germany.

Domestically, 2,125,814 Vista soundtracks were sold as of Nov. 8. Adding two other Disneyland albums, the total U. S. "Poppins" figure was 3,090,000.

Jackie Lee Trek

HOLLYWOOD—Jackie Lee is making his first cross-country junket on behalf of his developing Mirwood single, "The Duck." Vocalist will visit New Orleans, Detroit, Cleveland, San Francisco, Philadelphia, Miami and Washington, D. C.

A sidebar to the new comedy swing is the successful return to laugh LP of Earl Doud, Bob Booker and George Foster, the trio responsible for Vaughn Meader's smash Cadence release, "The First Family" of a few years ago. Doud is co-producer of the "LBJ" disk and Booker and Foster produced the "You Don't Have to Be Jewish" LP. Marty Brill and Larry Foster who wrote, produced and starred in the "T.A.N.T.E." album, also scored several years ago with a Yiddish takeoff of "The First Family" entitled "The Other Family."

Also on the political spoofing end is folk singer Carolyn Hester's new ballad called "Let's Linger at the Barbeque," which Dot plans to include in her next LP.

DISNEYLAND EXPANDS SERIES

HOLLYWOOD—Disneyland has expanded its classical series of educational albums with the creation of "Great Ballets and Other Stories" and "Great Piano Concertos and Their Composers." The two new LP's bow in January, replete with four-color booklets.

The classical series was begun three years ago with "Great Composers" and followed by "Great Operatic Composers," both still active catalog products.

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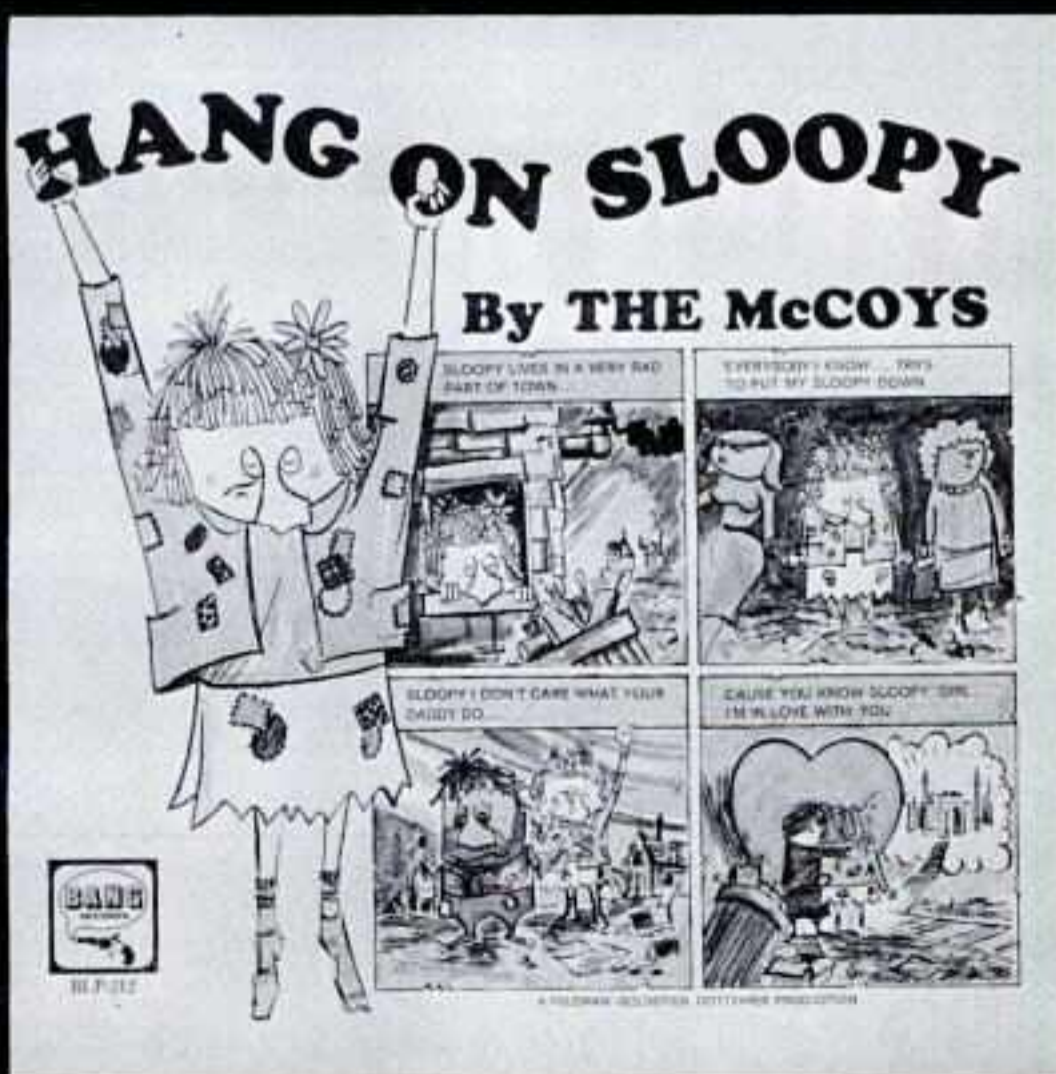


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Pop Artists Earning A-Plusses

NEW YORK — The college circuit is proving to be a big exposure medium for an expanding variety of record talent this year—witness the movement of even such pop artists as John Gary, Victor Borge, Nancy Wilson, and Jay and the Americans.

John Gary, along with the Osmond Brothers, the Louis Jordan Tympani Five, Roger Ray, and Frankie Masters orchestra played to 14,500 in four performances Oct. 22-23 at Purdue University, Lafayette, Ind. Billboard campus correspondent Neil B. Mahler said at the performance he reviewed the Osmond Brothers were called back for encores several times and the audience "applauded wildly for John Gary."

On Oct. 22 at Seton Hall University, South Orange, N. J., Victor Borge performed to 2,743, said correspondent John P. Gallagher, and Borge "showed that he is not only a master musician but also a superb comedian."

Approximately 10,000 saw an Oct. 29 show that featured Nancy Wilson and Jay and the Americans at Southern Illinois University, Carbondale, Ill. Miss Wilson received a standing ovation for her efforts, said correspondent Tom North.

Glen Yarbrough at the University of North Dakota, Grand Forks, on Oct. 26 performed to 2,000, said correspondent Steve R. Smirnoff, and was "excellent. Never have I heard such a crowd applaud so loudly for so long."

Newhart Draws

Correspondent Joyce LaFollette at East Tennessee State University, Johnson City, Tenn., reported that an Oct. 15 show featuring Bob Newhart and the Village Stompers drew 1,600 who "were enthusiastic about Newhart's appearance and the Village Stompers did extremely well." Marilyn Aiken, of the Music Mark, reports she sold three albums by Newhart and two by the Village Stompers in the week after the show.

Glenn Yarbrough only drew a crowd of 700 at an Oct. 2 show at West Virginia University, Morgantown, said correspondent Robert C. Welling. But Yarbrough's "variety of selections from ballads to up-tempo went over well with those present. Of course, 'Baby Rain Must Fall' got the best response. Biff Rose, a comedian on the same bill, went over quite well because he adapted his jokes to the campus." The John Marshall Record Shop sold all three al-

bums by Yarbrough that they had in stock as a result of the show and "had calls for others, but customers did not follow through with purchases."

Castaways Score

The Castaways played to 3,100 Oct. 16 at Washburn University, Topeka, Kan., and correspondent Jack Miller said the audience reacted very good, especially to their "Liar Liar" song. "The record picked up slightly at the Katz record store," said Miller, "but for the most part the record has been and gone in this area."

Glenn Yarbrough failed to show up Sept. 30 in Dayton, Ohio, at the University of Dayton (he was reportedly lost at sea), but Jan and Sylvia, along with the Newcomers, played to 2,000, reported correspondent Fred Puglia.

Correspondent Carol Beth Mintz at the State University College at Plattsburg, N. Y., said that the Four Freshmen drew 850 on Oct. 12 for a performance and their instrumental jazz improvisations scored well. "Their style of group singing was not appreciated well at all, while their solo songs did very well." No sales action on their records, however, was reported by the Records Center in Plattsburg.

Sue's Murray Scores R&B Stations for Blue-Eyed Tint

NEW YORK — It's growing harder and harder to get r&b records played on r&b stations, according to Sue Records chief Juggy Murray. "The reason is these stations are leaning a lot toward format in order to compete with pop stations." This was brought about, he thought, by pop stations playing r&b product . . . "they had to play it because the kids wanted it."

So, to compete, r&b are playing blue-eyed soul, he said. And blue-eyed soul is successful in both the r&b market and the pop market because people are beginning to realize "the world has no corners. It isn't blues itself that's changing . . . what authentic music does this nation have that isn't based on blues?"

It's just that the world is improving."

That's why Murray feels great respect and hope for the National Association of Radio Announcers. He said it was time the r&b disk jockeys received the recognition they deserved. "Where else can an r&b record company go to get exposure for a new record?"

Sue Records is presently undergoing expansion; Murray is constructing a new sound studio in the 265 West 54th Street building. Previously Sue product was recorded in outside studios. Newest product out on Sue includes Ike and Tina Turner's "Two's a Couple," Baby Washington's "No Time for Pity" and Eddie and Ernie's "Outcasts."

Price, Quality of Budget Labels

• Continued from page 3

uct banked on obscure names and schlock material. However, groups like the Living Strings made their reputation on a budget line, RCA's Camden.

Top Names

And 18 months ago, when Pickwick introduced Hilltop, its \$1.98 country line, it featured names like Johnny Horton, Buck Owens, Johnny Cash, Ferlin Husky and the late Patsy Cline.

Later Pickwick began a "de luxe" budget line, Pickwick/33, pegged to sell at \$2 mono and \$2.50 stereo. For material the label entered into a deal with Capitol, Warner Bros., Roulette, Reprise, ABC-Paramount, Everest and Jubilee, leasing product from their catalogs and repackaging it.

Names like Sammy Davis, Jack Jones, Nelson Riddle, Billy May and Jonah Jones were added to the roster.

Pickwick has been doing extensive advertising and promotion on Pickwick/33.

According to Leslie, "It's hard to do these things in the budget (99-cent) field. You have to watch every fraction of a cent of cost. And if you make one bad decision and you overproduce on a stiff, your profit for the year can be wiped out. At the higher economy price level, you can afford to do things right and employ many of the more normal marketing tools."

"Our surveys have convinced us that the former 99-cent album customer has become more sophisticated and more affluent and will move up to the \$1.98 monaural and \$2.49 stereo if the product is good enough."

Ray Clark, RCA Victor executive, said that 50 per cent of the line's catalog is material never before released on any other label. He added that packaging for Camden often costs more than RCA Victor packaging, with aluminum-foil backgrounds and five-color albums.

Victor's classical budget line, Victrola, features all new releases and all in stereo.

The Camden line lists for \$1.89 mono and \$2.39 stereo, while the Victrola line goes for \$2.39 mono and \$2.89 stereo.

Vanguard's budget line, Everyman, is wholly classical, but Herb Corsack, sales manager, said the label is considering adding jazz albums to the line.

List price is \$1.98 for both monaural and stereo. Corsack feels that you can't produce a good record for much less. He also feels that the 99-cent merchandise appeals to the non-record buyer, moved by impulse rather than desire to own the record.

London's budget line, Richmond, has a \$1.89 mono and \$2.39 stereo list on its classical albums. The label is reportedly considering expansion into other budget fields after the first of the year.

Mercury has two budget lines—Wing for classical and pop, and Cumberland for country. The line lists for \$1.98 mono and \$2.98 stereo. Classical material is fresh, recorded in Europe.

Discount Contest

PASADENA, Calif. — The Discount Record Center's recently opened location here is sparking competition among local retailers. The new store is the chain's sixth outlet in the Los Angeles area and is located at 463 E. Colorado Boulevard. Other stores are in Hollywood, Los Angeles, Beverly Hills, Studio City and Westwood.

Disneyland Storydisks Ring Bells

HOLLYWOOD—The initial run of 40,000 copies each of eight new Disneyland seven-inch 33½ storydisks has been sold out, reports music division president Jimmy Johnson. The company has 320,000 additional LP's on the presses to supply the demand for the new product.

The \$1 package offers a complete story on one side of the disk, duplicated word-for-word in an accompanying four-color book, with songs from a Disney film on the record's other side. It is the first time Disney has offered a storybook with a seven-inch 33½ disk.

The company's established \$3.79 Storyteller series is a 12-inch album, but the material is not exactly duplicated on record and in the booklet.

Johnson says field reaction for the new little LP indicates the price and product are both right. The packages are aimed at the pre-school-kindergarten crowd and Johnson claims the products can improve a child's reading skills through hearing and seeing the words simultaneously.

For One Speed

Johnson has been one of the leading exponents of a one-speed industry, thus the records are the long play speed. "For pop singles to be a success," he said in his new Glendale offices, "you have to have complete industry co-operation. But with this kind of product, we can go our own way."

The company will hold down releasing any additional titles until next summer, but Johnson envisions 40 packets in the series.

On his recent trip to Japan,

Attend Col. Session

HOLLYWOOD—Columbia's Coast a&r staff flew to New York last week to attend the label's annual producers meeting. The sessions were conducted by vice-president Bill Gallagher.

Australia and New Zealand, the executive showed the little LP's to his licensees with Australia and New Zealand deciding to import the complete package and the Japanese considering a foreign language reproduction. EMI, Disney's United Kingdom licensee, is also considering producing the series overseas.

Four of the first eight packets offer soundtrack music: "Mary Poppins," "Sleeping Beauty," "Peter Pan & Wendy,"

and "Cinderella." A single voice narrates the story which is illustrated in the booklet. When a bell rings, the child turns the page.

Storybook-record combinations are not new to the industry, Golden Records having a 69-cent 45 with a story on both sides of the disk. And Capitol's old record reader series was a two-disk 78 r.p.m. set with the book's text the same as on the record.

Teen TV Rating Studies Scored

• Continued from page 1

ductions, said advertisers don't realize that the heavy record buying of the big beat is among the 9 to 12 age group. Beyond that, older teens, by 17, have spread out to include a taste for show tunes, and other kinds of popular and even classical music. Variety increases still more as they go into the 20's. A survey of a Thaxton show (he includes kookie humor, and some standards among the teen-beat hits) showed an audience range from 18 to 39, in Los Angeles.

Thaxton says his viewers are predominantly young women, with a median age of 25. The screamers are the 9 to 13-year-old girls—very few boys. The 17-year-olds object to screaming—they want to hear the music, said Thaxton. He reminds TV advertisers that Elvis is now 30, and his fans are in their 20's—former screamers. The beat has reigned in much the same fundamental form that it has today, for over a decade. This segment of 20-some year olds, young marrieds, have about the same taste in music but have added more.

Market a Bonanza

Frank Tuoti pointed out that RCA Electronics has found the young adult market of 18 to 25-year-olds is a \$100 million a year bonanza. WPIX-TV is not afraid to schedule its young-adult music and dance shows opposite network programming in the prime time hour of 7:30 to 8:30—and pull in general advertising, said Tuoti.

The trick is to take an "adult approach" in promoting TV record and dance shows, even though the actual programming is made up of teen-aged talent. The general advertiser is prejudiced and must be convinced that the teen-age show attracts a wide age range. In fact, Tuoti

and Thaxton and McHugh said they avoid using the word teen-age in connection with the shows.

TV consultant McHugh told the BPA assemblage of radio and TV promotion and advertising managers that television was missing the boat. "You did not find youth," he said to radio broadcasters, "youth found you when television came along." Only a few, like Dick Clark and Thaxton, realized the potential for the young-adult record talent and dance show on TV.

Taken For Granted

Not only is there a lack of breakout by raters and researchers on various demographic characteristics of the young TV audience segment, but too much is taken for granted on musical wants of the adults. Musical tastes not only get an impetus from the young, it is carried over into the young-adults who grow accustomed to the newer sound and enjoy it. "It is a myth that adults truly mourned the passing of the big bands," said McHugh. "The bands went out because adults themselves did not care enough to keep them around."

He urged more skepticism when adults invariably sigh sentimentally for the tunes popular in their early record-buying days, if they are asked what kind of music they like. A top rating for a Lloyd Thaxton show came out of Tampa, Fla., where most residents are of retiring age, it was pointed out.

Broadcasters Promotions Association is now in its ninth year. Attendance at its annual seminars has reached over 400 promotion, sales and advertising personnel from radio and TV stations rating firms and agencies. BPA's main aim at this point is to get the promotion man a place at the management table in broadcasting. Newly elected president for 1966 is Casey Cohlman, promotion manager for WFAA-AM-FM-TV, Dallas, Tex.



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by *Larry Finley*

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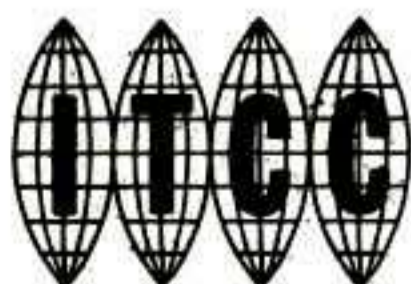
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THE JAZZ BEAT

By ELIOT TIEGEL

The Soul of Religion

This is the year that a startling, abject development occurred: Jazz and the Mass met in uncompromising terms. With bridled trepidation, RCA Victor released an album created by jazz musicians Paul Horn and Lalo Schifrin titled "Jazz Suite on the Mass Texts." The project was the first combining jazz techniques with the centuries old Mass form.

Several weeks after the album's release, Horn sat in the quiet of his Horseshoe Canyon Drive home in the hills of Los Angeles and reflected that the LP had not caused as much controversy as he had anticipated.

However, he admitted, when he appeared on a radio show to discuss the project, he was barraged with calls from irate listeners. A good many were shocked at the union of jazz with the liturgy, Paul related. "One man, a Baptist minister, called jazz the music of the devil. The album shocked these people's basic concepts. The fact that jazz was associated with religious music was offensive to them, primarily because of their poor association with jazz. Perhaps the album can broaden their thoughts. Jazz certainly has become more sophisticated over the past 20 years."

An interesting sidelight about the project is that Horn and Schifrin, an Argentinian, are both Jewish. Of their eight selections, three are instrumental. Half the music is written; half is improvised. A large vocal chorus sings sections of the new English text, which was cleared by Rome authorities in October. The chorus sings Gregorian chant style since Horn and Schifrin sought to retain a historic flavor in the music.

The creators were originally going to call the music Jazz Mass, but this idea was overruled. The album was given to Catholic Church officials in New York for scrutiny and suggestions. A monsignor in charge of music vetoed the Jazz Mass name, stating it was a jazz suite on the Mass, which proved a more workable title.

In Horn's opinion of the package's eight tracks, the "Credo" is the most compelling and controversial. It is unique because of the frenetic building of the voices until they explode with uncomfortable starkness. Horn explained this movement as representing "souls in anguish." "Over the years a feeling of reverence has been associated with religious music," he said. "But who is to say that people can't cry out in anguish and still love God? The holy rollers have been doing this for years.

"Our vision is that this interpretation of religious music is more meaningful. This section moves people. It has a strong emotional content simply because this is the way we imagine the situation."

Composer Schifrin took three weeks to write the eight pieces. When it came time to record the music, the musicians decided to create a reverent feeling in the studio. Lights were eliminated except on the music stands and this darkness affected the 26 persons working on the project. "They realized the seriousness of the project and the challenge," Horn recalled.

The first public airing for the Mass took place Sunday, Nov. 14, at the University of Southern California Methodist Church. Students were used in the chorus and in the brass section along with Horn's group. In analyzing the current interest in liturgical music by Horn, Vince Guaraldi, Fred Katz, Mary Lou Williams and Duke Ellington, Horn says it's a natural development for jazz which is breaking out of its regimented environments.

SOLOS: The sixth annual Villanova Intercollegiate Jazz Festival (Continued on page 52)

20 Grand Bows New Country Label

DETROIT—20 Grand Records has been introduced by Golden World Records to concentrate on country music product. Golden World general manager Shelley Haims will handle all a&r sessions for the new label. Artists on the first 20 Grand release will include the Parish Sisters, Forrest Green and Frankie Meadows and the Meadowlarks.

Golden World has also reactivated its Volcano Records label, headed by John Rhys. First product release will include LittleJohn and Tony, the Classmen and Bob Santa Maria.

YOUNG'S DISK A HOT MOVER

HOLLYWOOD—Dot Records claims moving 300,000 copies in less than two weeks of its recently purchased master, "One Has My Name," by Barry Young. President Randy Wood said the single purchased from Larchmont Productions broke first in Boston with the following distributor orders: Chicago—25,000; St. Louis—16,000; Detroit—16,000; Nashville—11,000 and L. A.—6,000.

DECCA POSTS EARNINGS GAIN

NEW YORK—Consolidated net earnings of Decca Records, Inc., for the first nine months of this year were \$5,649,874, equal to \$3.70 a share, a substantial increase over the \$3,878,581 and \$2.54 a share for the comparable period in 1964. The figures include the operation of the subsidiary Universal Pictures.

Monument Master

NASHVILLE—Monument Records has picked up the master of "Soldier's Prayer in Viet Nam" by Don Reno and Benny Martin for national release. The record was acquired from Antenna Records, according to Monument chief Fred Foster. Both of the artists have now been signed by Monument as part of the label's deeper involvement in the country music field.

RIAA Meeting

BEVERLY HILLS—The RIAA holds its annual West Coast directors meeting here Tuesday (16) at the Beverly Hills Hotel. Morning and afternoon sessions are scheduled with East Coast members flying here for the confab.

Cole Benefit on Coast Dec. 10

LOS ANGELES—The first West Coast benefit for the Nat Cole Cancer Foundation will take place on Dec. 10 at the Music Center. Tickets will be scaled from \$5 to \$100.

Lining up the show is Gamut Productions which has already set Juliet Prowse, Nancy Wilson, Gogi Grant, the Les Brown Chorale, Nelson Riddle's orchestra and the Krofft Marionettes. Additional talent will be announced.

Prior to the show, a visual presentation of highlights of the late singer's life will be shown.

Costello Replaces Block in Col. Sales

HOLLYWOOD—Del Costello will replace Gene Block as Columbia's Western regional sales manager. He was formerly the district manager covering Washington, Oregon and Northern California. Moving into Costello's slot, will be Ted Rosenberg, Columbia's Los Angeles branch manager.

Block recently resigned to join Warner Bros.-Reprise. Costello will work in Los Angeles two weeks out of every four. Costello now operates out of San Francisco.

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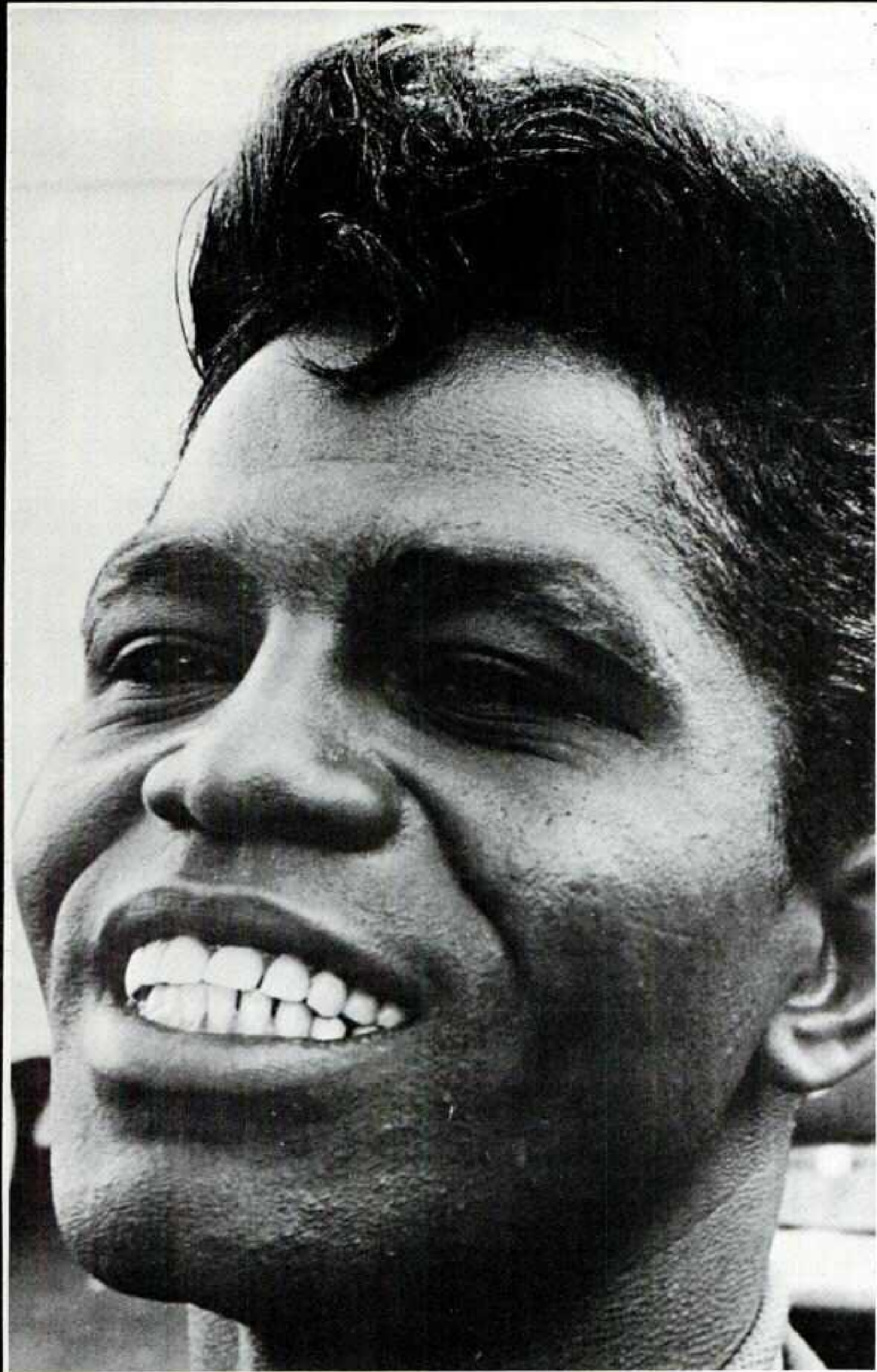
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Dylan in Pub Field; Artie Mogull Mgr. A Pulsebeat in the Blackness

NEW YORK—Bob Dylan and his manager Al Grossman have branched into the music publishing business. Their new firm, which will be called Bob Dylan Words and Music, will be managed by Artie Mogull, who left an executive post at Music Publishers Holding Corp. last week to take over the new assignment.

In addition to running Bob Dylan Words and Music, Mogull has launched two music publishing firms of his own. One will be Callee Music (ASCAP) and the other, Albet Music (BMI). Mogull will also be in the disk business with a label

called General International Corp. Mogull is partnered with Alan Lorbar in the disk operation. Their first release was "One Too Many Mornings," by Erik. The General International Corp. releases will be distributed by Amy-Mala.

The publishing firm formed by Dylan and Grossman will hold the new songs written by Dylan. For the past three years, Dylan's material has been published by Music Publishers Holding Corp. A top folk songwriter, Dylan has had more than 237 of his MPHC copyrights recorded. He was brought into the MPHC complex by Mogull as were Peter, Paul and Mary, Gordon Lightfoot and Ian and Sylvia.

In addition to managing Dylan, Grossman handles such other folk artists as Peter, Paul and Mary, Ian and Sylvia, Odetta and Gordon Lightfoot.

Ferrara, Fresco Form Deblyn

NEW YORK — Songwriter Jerry Ferrara and Joe Fresco have launched a new label, Deblyn Records, with headquarters at 380 Main, East Orange, N. J. First release is "Christmas Time Is Near" b/w "Jingle Bells," featuring five-year-old Debra Ferrara.

The label has already signed 10 local artists. Besides single product, the firm plans to release some albums after the first of the year.

• Continued from page 4

first started, "we couldn't figure out what was happening. We were in the dark, but lights were still on across the street," said a station spokesman. WNEW's transmitter is in New Jersey, which was not affected by the power loss. The studio control board operated on battery during the blackout.

WJRZ Unaffected

WJRZ, the country music station located in Newark, N. J., was unaffected by the power loss and kept the people in the New York City area informed regarding national news. It is one of the few stations in the area with major teletype news service. The station played no music for six hours and fed news of the blackout to the rest of the nation.

WABC, New York rock 'n' roll outlet, was off the air about 15 minutes or less, according to program director Rick Sklar. Setting up a staff at the transmitter in New Jersey as well as the studios in Manhattan, the station carried through with news through both facilities until resuming regular programming at 3:45 a.m. Wednesday. Like most of the other New York stations, the outlet made use of candlelights and telephones. Capitalizing on the blackout, WABC is now running a contest asking for the 25 most-outlandish reasons for the power failure. Prizes will be transistor radios.

Auxiliary Power

WWRL, New York's major r&b station, went to auxiliary power and taped music, said general manager Frank Ward. Then Ward and several others went to the main transmitter in New Jersey to resume programming with information and music. "In the tradition of good radio, my staff showed up at the transmitter without being summoned. We spent the night trying to keep people calm and cool."

WDRL in Hartford, Conn., was off the air for 20-25 minutes, but claims to be the first station in the area to get on the air with an explanation of what was happening. Assistant general manager Charlie Parker said that the station mobilized the entire staff and everybody got onto the air. The station used telephone calls all across the nation to find out what was going on, contacting sister stations WWTC, Minneapolis; KGIL, San Fer-

nando Valley, Calif.; and KKHI, San Francisco; plus several other stations.

Call to Jaeger

One of the telephone calls was to John Jaeger, vice-president of the Buckley-Jaeger Broadcasting Corp., who was stranded on the 19th floor of his Manhattan office. Jaeger went on the air with details of what was happening from his view at his office window. Parker said that a WDRL mobile unit contacted Conn. Governor John Dempsey at his home and found Dempsey keeping in touch by listening to a transistor.

WTRY, Albany-Troy-Schenectady, N. Y., was off the air less than 30 seconds. Program director Lee Gray, who was on the air at the time, ran out to a mobile unit after he put on an auxiliary generator and a standby tape at the transmitter. At the mobile unit he took over broadcasting again. Here is how two competitors joined forces in the public interest in the emergency: WOKO, an ABC affiliate in the Albany-Troy-Schenectady area, was off the air, so they supplied WTRY with ABC news. Later WTRY was able to return the favor by feeding news out to ABC operations. WTRY resumed regular broadcasting about 9 p.m., power came on in the area there about 8:50 p.m. Tuesday. The station had five mobile units operating during the crisis, plus a helicopter. For its tremendous efforts in the blackout, WTRY received a complimentary telephone call from the LBJ Ranch in Texas Wednesday.

Off Air 6 Minutes

WFAS, White Plains, N. Y., was off the air about six or seven minutes. Power came on in the area about 2 a.m. Wednesday, but the station stayed on auxiliary power until 2:30 a.m. The station was fed outside news from sister station WDOK, Cleveland, while covering the local scene itself through midnight, when it resumed music programming.

WMEX, Boston, was off the air for a short time, said program director Mel Miller. The station provided a conglomeration of news and music. "We thought we did a pretty good job." The station returned to its regular programming about 1 a.m. Wednesday.

OPERATIONS/ OFFICE MANAGER

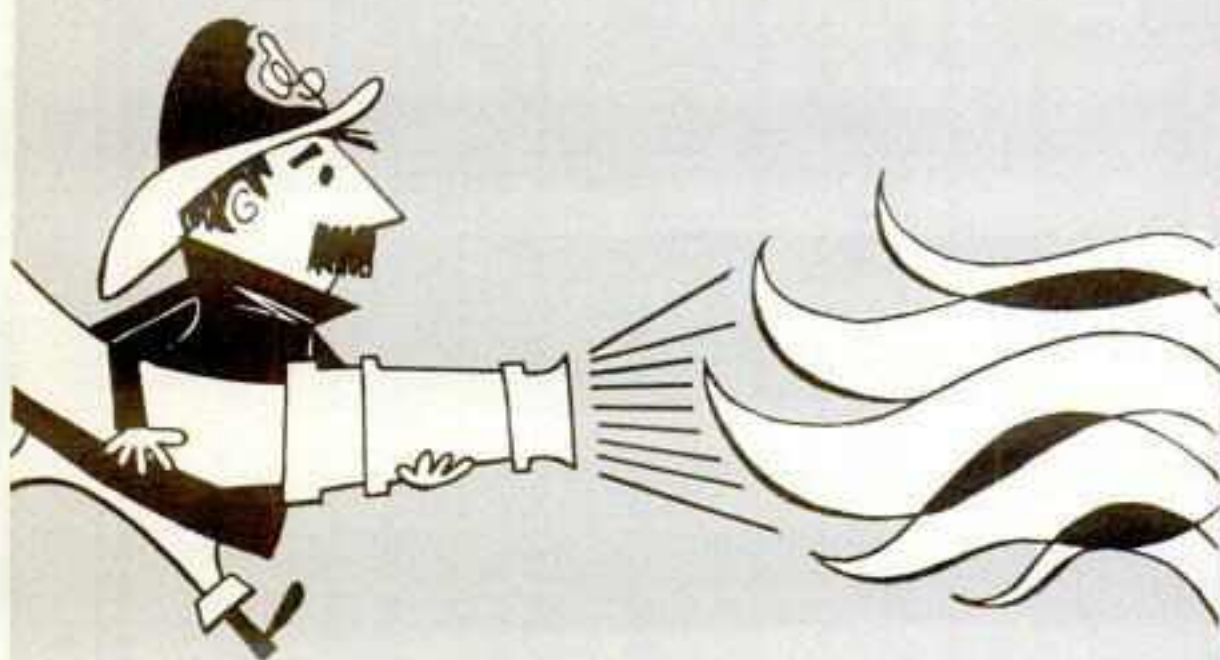
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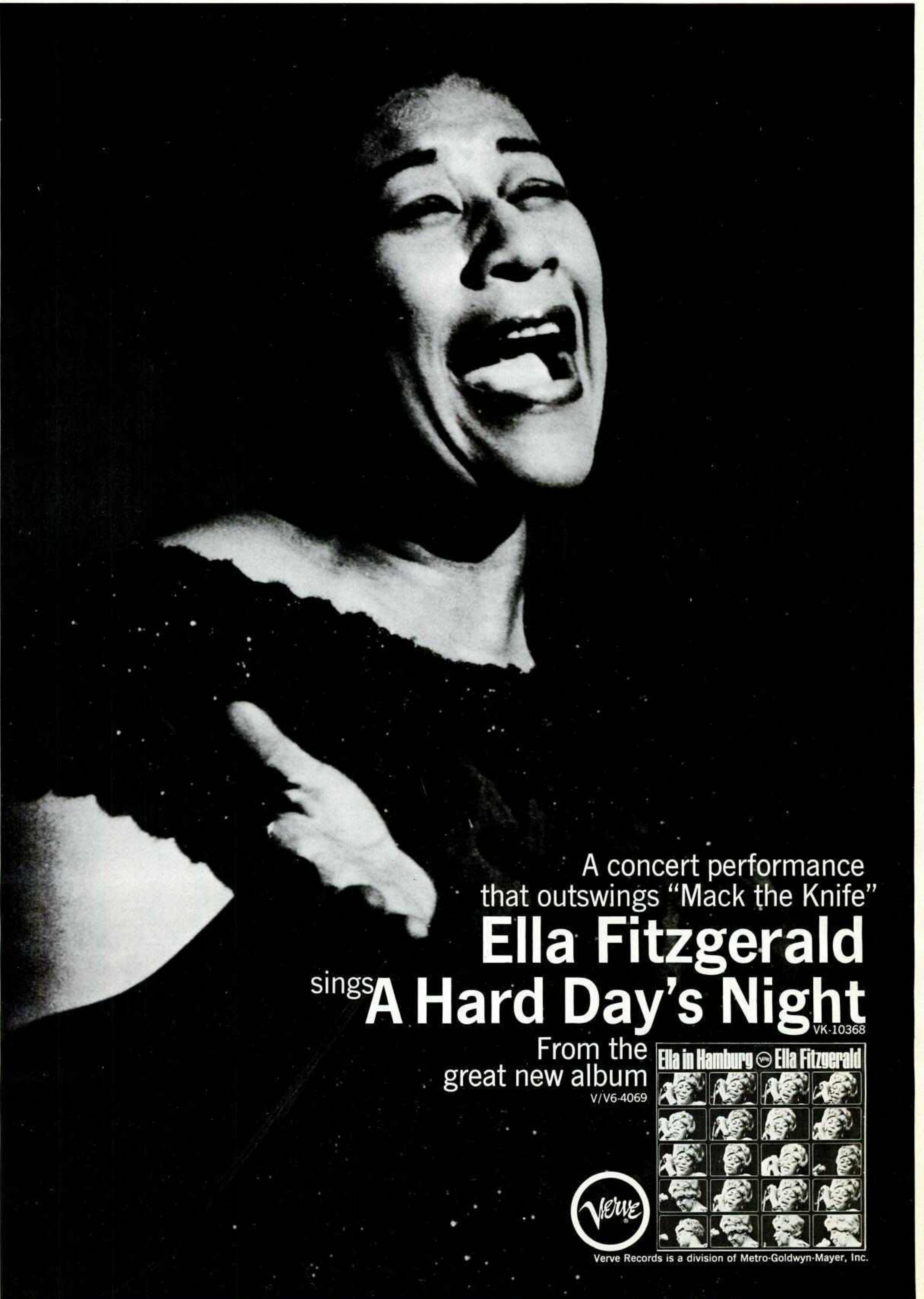


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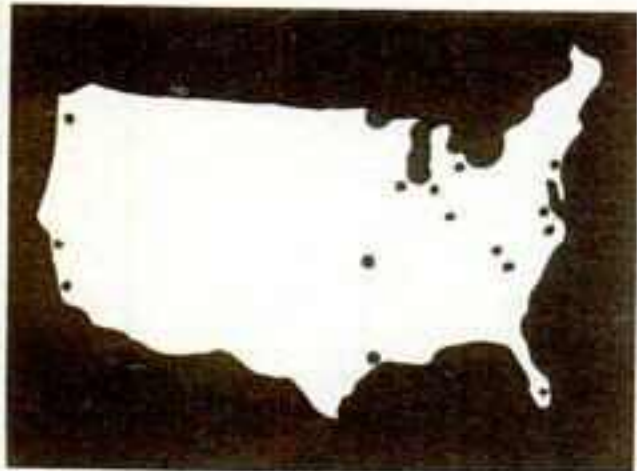
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Ella in Hamburg  **Ella Fitzgerald**



Verve Records is a division of Metro-Goldwyn-Mayer, Inc.

TOP SELLERS IN TOP MARKETS



This chart is based upon territorial sales of the Top 40 single records as reported by retail stores in 15 top markets.

(TW) THIS WEEK (LW) LAST WEEK

BALTIMORE

TW	LW	TITLE, Artist, Label & No.
1	1	RESCUE ME—Fontella Bass, Checker 1120
2	2	GET OFF OF MY CLOUD—Rolling Stones, London 9792
3	7	I HEAR A SYMPHONY—Supremes, Motown 1083
4	6	LET'S HANG ON—4 Seasons, Philips 40317
5	10	1-2-3—Len Barry, Decca 31827
6	3	A LOVER'S CONCERTO—Toys, DynoVoice 209
7	4	YOU'RE THE ONE—Vogues, Co & Ce 229
8	5	MY GIRL HAS GONE—Miracles, Tamla 54123
9	29	PUPPETS ON A STRING—Elvis Presley, RCA Victor 0650
10	22	ONE HAS MY NAME—Barry Young, Dot 16756
11	21	KISS AWAY—Ronnie Dove, Diamond 191
12	12	MY BABY—Temptations, Gordy 7047
13	23	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 8679
14	13	KEEP ON DANCING—Gentrys, MGM 13379
15	15	RUN, BABY RUN—Newbeats, Hickory 1332
16	18	HARLEM NOCTURNE—Viscounts, Amy 940
17	17	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818
18	8	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122
19	19	SEESAW—Don Covay, Atlantic 2301
20	20	BEAUTIFUL GIRL—Joe Graves, Parkway 964
21	9	LOVE (Makes Me Do Foolish Things)—Martha & the Vandellas, Gordy 7045
22	11	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
23	28	TURN! TURN! TURN!—Byrds, Columbia 43424
24	27	LET'S MOVE & GROOVE (Together)—Johnny Nash, Joda 102
25	31	CRAWLING BACK—Roy Orbison, MGM 13410
26	14	YESTERDAY—Beatles, Capitol 5498
27	16	POSITIVELY 4TH STREET—Bob Dylan, Columbia 43389
28	—	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
29	30	SHOTGUN WEDDING—Roy "C", Black Hawk 12101
30	—	OVER AND OVER—Dave Clark Five, Epic 9863
31	—	YOU'VE GOT TO HIDE YOUR LOVE AWAY—Silkie, Fontana 1525
32	—	SOMETHING ABOUT YOU—Four Tops, Motown 1084
33	—	HOLE IN THE WALL—Packers, Pure Soul 1107
34	—	ENGLAND SWINGS—Roger Miller, Smash 2010
35	38	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
36	39	LET THE GOOD TIMES ROLL—Roy Orbison, Monument 906
37	37	NEW BREED—Jimmy Holiday, Diplomacy 959
38	40	I GOT YOU (I Feel Good)—James Brown, King 6015
39	36	STAND BY ME—Earl Grant, Decca 25674
40	35	MY HEART BELONGS TO YOU—Shirley, Scepter 12114

BOSTON

TW	LW	TITLE, Artist, Label & No.
1	6	SOUND OF SILENCE—Simon & Garfunkel, Columbia 43396
2	3	I HEAR A SYMPHONY—Supremes, Motown 1083
3	7	LET'S HANG ON—4 Seasons, Philips 40317
4	1	GET OFF OF MY CLOUD—Rolling Stones, London 9792
5	2	1-2-3—Len Barry, Decca 31827
6	25	ONE HAS MY NAME—Barry Young, Dot 16756
7	12	TURN! TURN! TURN!—Byrds, Columbia 43424
8	8	EVERYONE'S GONE TO THE MOON—Jonathan King, Parrot 9774
9	9	RUN, BABY RUN—Newbeats, Hickory 1332
10	14	RESCUE ME—Fontella Bass, Checker 1120
11	4	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
12	13	PIED PIPER—Changin' Times, Philips 40320
13	5	YOU'RE THE ONE—Vogues, Co & Ce 229
14	20	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE—"Little" Jimmy Dickens, Columbia 43388
15	30	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 8679
16	—	I'M A MAN—Yardbirds, Epic 9857
17	—	I GOT YOU (I Feel Good)—James Brown, King 6015
18	—	SOMETHING ABOUT YOU—Four Tops, Motown 1084
19	—	SUNDAY AND ME—Jay & the Americans, United Artists 948
20	—	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390
21	—	CRAWLING BACK—Roy Orbison, MGM 13410
22	15	BUT YOU'RE MINE—Sonny & Cher, Atco 6381
23	10	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818
24	29	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122
25	11	SAY SOMETHING FUNNY—Patty Duke, United Artists 915
26	32	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
27	35	I WILL—Dean Martin, Reprise 0415
28	18	YESTERDAY—Beatles, Capitol 5498
29	19	ROUND EVERY CORNER—Petula Clark, Warner Bros. 5661
30	—	A YOUNG GIRL—Noel Harrison, London 9795
31	—	OVER AND OVER—Dave Clark Five, Epic 9863
32	21	IF YOU'VE GOT A HEART—Bobby Goldsboro, United Artists 908
33	17	A LOVER'S CONCERTO—Toys, DynoVoice 209
34	23	FORGIVE ME—Al Martino, Capitol 5506
35	24	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300
36	28	DON'T TALK TO STRANGERS—Beau Brummels, Autumn 20
37	—	FEVER—McCoys, Bang 511
38	—	HERE IT COMES AGAIN—Fortunes, Press 9798
39	—	PUPPET ON A STRING—Elvis, RCA Victor 0650
40	—	DON'T THINK TWICE—Wonder Who?, Philips 40324

CHICAGO

TW	LW	TITLE, Artist, Label & No.
1	3	KEEP ON DANCING—Gentrys, MGM 13379
2	1	A LOVER'S CONCERTO—Toys, DynoVoice 209
3	2	GET OFF OF MY CLOUD—Rolling Stones, London 9792
4	8	LOOK THROUGH ANY WINDOW—Hollies, Imperial 66134
5	5	LIAR, LIAR—Castaways, Soma 1433
6	4	YOU'RE THE ONE—Vogues, Co & Ce 229
7	15	1-2-3—Len Barry, Decca 31827
8	29	I HEAR A SYMPHONY—Supremes, Motown 1083
9	14	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300
10	30	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
11	11	MY GIRL HAS GONE—Miracles, Tamla 54123
12	17	ROAD RUNNER—Gants, Liberty 55829
13	6	YESTERDAY—Beatles, Capitol 5498
14	26	LET'S HANG ON—4 Seasons, Philips 40317
15	13	MY BABY—Temptations, Gordy 7047
16	40	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
17	18	HOLE IN THE WALL—Packers, Pure Soul 1107
18	19	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122
19	7	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818
20	20	EVERYONE'S GONE TO THE MOON—Jonathan King, Parrot 9774
21	21	POSITIVELY 4TH STREET—Bob Dylan, Columbia 43389
22	10	JUST A LITTLE BIT BETTER—Herman's Hermits, MGM 13398
23	23	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390
24	24	FOR YOU—Spellbinders, Columbia 43384
25	27	YOU'VE GOT TO HIDE YOUR LOVE AWAY—Silkie, Fontana 1525
26	29	HANG ON SLOOPY—McCoys, Bang 506
27	36	TURN! TURN! TURN!—Byrds, Columbia 43424
28	12	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
29	22	TAKE ME IN YOUR ARMS—Kim Weston, Gordy 7046
30	28	MICHAEL—C.O.D.'s, Kellmac, 1003
31	33	SEESAW—Don Covay, Atlantic 2301
32	37	I GOT YOU (I Feel Good)—James Brown, King 6015
33	25	TREAT HER RIGHT—Roy Head, Back Beat 546
34	31	RESCUE ME—Fontella Bass, Checker 1120
35	38	MISTY—Vibrations, Okeh 7230
36	39	WHERE HAVE ALL THE FLOWERS GONE—Johnny Rivers, Imperial 66133
37	—	BUT YOUR MINE—Sonny & Cher, Atco 6381
38	32	ROSES AND RAINBOWS—Danny Hutton, HBR 447
39	16	YOU WERE ON MY MIND—We Five, A&M 770
40	35	THE WORLD THROUGH A TEAR—Neil Sedaka, RCA Victor 8637

NEW ORLEANS

TW	LW	TITLE, Artist, Label & No.
1	3	I GOT YOU (I Feel Good)—James Brown, King 6015
2	2	A LOVER'S CONCERTO—Toys, DynoVoice 209
3	1	RESCUE ME—Fontella Bass, Checker 1120
4	4	C. C. RIDER—Bobby Powell, Whit 714
5	16	I HEAR A SYMPHONY—Supremes, Motown 1083
6	7	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122
7	6	TREAT HER RIGHT—Roy Head, Back Beat 546
8	—	I WILL—Dean Martin, Reprise 0415
9	5	YESTERDAY—Beatles, Capitol 5498
10	10	SOUL HEAVEN—Dixie Drifter, Roulette 4641
11	9	HANG ON SLOOPY—McCoys, Bang 506
12	8	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
13	14	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818
14	19	RUN, BABY RUN—Newbeats, Hickory 1332
15	15	GET OFF OF MY CLOUD—Rolling Stones, London 9792
16	17	HOLE IN THE WALL—Packers, Pure Soul 1107
17	13	YOU WERE ON MY MIND—We Five, A&M 770
18	20	SEESAW—Don Covay, Atlantic 2301
19	26	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
20	12	BABY DON'T GO—Sonny & Cher, Reprise 0392
21	—	RUSTY BELLS—Brenda Lee, Decca 31649
22	—	1-2-3—Len Barry, Decca 31827
23	—	DON'T LOOK BACK—Temptations, Gordy 7047
24	—	ONE HAS MY NAME—Barry Young, Dot 16756
25	—	HANG ON SLOOPY—Ramsey Lewis Trio, Cadel 5522
26	—	TURN! TURN! TURN!—Byrds, Columbia 43424
27	25	MOHAIR SAM—Charlie Rich, Smash 1993
28	31	NOTE ON THE TABLE—Danny White, Frisco 114
29	—	DOWN THE AISLE—Alex Spearman, White Cliff
30	—	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390
31	27	RESPECT—Otis Redding, Volt 128
32	40	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300
33	—	DON'T FIGHT IT—Wilson Pickett, Atlantic 2306
34	—	ROAD RUNNER—Gants, Liberty 55829
35	—	MAMA'S GOT A BAG OF HER OWN—Anna King, End
36	—	WHERE HAVE ALL THE FLOWERS GONE—Johnny Rivers, Imperial 66133
37	33	JUST A LITTLE BIT BETTER—Herman's Hermits, MGM 13398
38	36	HOUSTON—Dean Martin, Reprise 0393
39	—	LONELY TEARDROPS—Jackie Wilson, Brunswick 55283
40	—	DEAR DIARY—Tony Washington, Konti

NEW YORK

TW	LW	TITLE, Artist, Label & No.
1	3	I HEAR A SYMPHONY—Supremes, Motown 1083
2	2	1-2-3—Len Barry, Decca 31827
3	1	A LOVER'S CONCERTO—Toys, DynoVoice 209
4	4	GET OFF OF MY CLOUD—Rolling Stones, London 9792
5	25	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
6	6	YOU'RE THE ONE—Vogues, Co & Ce 229
7	7	RESCUE ME—Fontella Bass, Checker 1120
8	5	LET'S HANG ON—4 Seasons, Philips 40317
9	9	LIAR, LIAR—Castaways, Soma 1433
10	8	KEEP ON DANCING—Gentrys, MGM 13379
11	13	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122
12	12	EVERYONE'S GONE TO THE MOON—Jonathan King, Parrot 9774
13	10	YESTERDAY—Beatles, Capitol 5498
14	11	POSITIVELY 4TH STREET—Bob Dylan, Columbia 43389
15	35	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
16	39	TURN! TURN! TURN!—Byrds, Columbia 43424
17	16	THE "IN" CROWD—Ramsey Lewis Trio, Cadet 5506
18	15	TREAT HER RIGHT—Roy Head, Back Beat 546
19	14	MY BABY—Temptations, Gordy 7047
20	18	SHE'S WITH HER OTHER LOVE—Leon Hayward, Imperial 66123
21	19	CHAPEL IN THE MOONLIGHT—Bachelors, London 9793
22	33	DON'T THINK TWICE—Wonder Who?, Philips 40324
23	22	MY GIRL HAS GONE—Miracles, Tamla 54123
24	21	RESPECT—Otis Redding, Volt 128
25	38	BENCH IN THE PARK—Jive Five, United Artists 936
26	23	DON'T HAVE TO SHOP AROUND—Mad Lads, Volt 127
27	24	SAY SOMETHING FUNNY—Patty Duke, United Artists 915
28	28	DON'T FIGHT IT—Wilson Pickett, Atlantic 2306
29	17	HANG ON SLOOPY—McCoys, Bang 506
30	—	RUN, BABY RUN—Newbeats, Hickory 1332
31	20	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818
32	—	YOU'VE GOT TO HIDE YOUR LOVE AWAY—Silkie, Fontana 1525
33	34	I GOT YOU (I Feel Good)—James Brown, King 6015
34	30	HE TOUCHED ME—Barbra Streisand, Columbia 43403
35	31	BUT YOU'RE MINE—Sonny & Cher, Atco 6381
36	36	LET'S MOVE AND GROOVE (Together)—Johnny Nash, Joda 102
37	32	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300
38	29	MISTY—Vibrations, Okeh 7230
39	—	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
40	27	RUN TO MY LOVIN' ARMS—Lenny Welch, Kapp 712

PHILADELPHIA

TW	LW	TITLE, Artist, Label & No.
1	1	I HEAR A SYMPHONY—Supremes, Motown 1083
2	3	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122
3	9	SOMETHING ABOUT YOU—Four Tops, Motown 1084
4	4	RESCUE ME—Fontella Bass, Checker 1120
5	5	LET'S HANG ON—4 Seasons, Philips 40317
6	7	MY BABY—Temptations, Gordy 7047
7	2	TAKE ME IN YOUR ARMS—Kim Weston, Gordy 7046
8	8	THE SUN AIN'T GONNA SHINE (Anymore)—Frankie Valli, Smash 1995
9	10	I GOT YOU (I Feel Good)—James Brown, King 6015
10	13	RUN, BABY RUN—Newbeats, Hickory 1332
11	11	SEESAW—Don Covay, Atlantic 2301
12	12	MY GIRL HAS GONE—Miracles, Tamla 54123
13	14	1-2-3—Len Barry, Decca 31827
14	6	GET OFF OF MY CLOUD—Rolling Stones, London 9792
15	29	GEE (But I'd Give the World)—Anthony & the Sophomores, ABC-Paramount 10737
16	19	DON'T THINK TWICE—Wonder Who?, Philips 40324
17	16	YESTERDAY—Beatles, Capitol 5498
18	17	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818
19	26	I'M SO THANKFUL—Ikettes, Modern 1011
20	18	A LOVER'S CONCERTO—Toys, DynoVoice 209
21	15	POSITIVELY 4TH STREET—Bob Dylan, Columbia 43389
22	—	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
23	22	BUT YOU'RE MINE—Sonny & Cher, Atco 6381
24	25	STAY TOGETHER YOUNG LOVERS—Ben Aiken, Roulette 4649
25	—	DON'T HAVE TO SHOP AROUND—Mad Lads, Volt 127
26	30	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
27	27	HANG ON SLOOPY—McCoys, Bang 506
28	28	KEEP ON DANCING—Gentrys, MGM 13379
29	24	EVERYONE'S GONE TO THE MOON—Jonathan King, Parrot 9774
30	37	WHERE DO YOU GO—Cher, Imperial 66136
31	20	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300
32	32	CHAPEL IN THE MOONLIGHT—Bachelors, London 9793
33	33	ONE HAS MY NAME—Barry Young, Dot 16756
34	34	I'M A MAN—Yardbirds, Epic 9857
35	—	HOLE IN THE WALL—Packers, Pure Soul 1107
36	—	ROUND EVERY CORNER—Petula Clark, Warner Bros. 5661
37	21	TUNE UP—Jr. Walker & the All Stars, Soul 35012
38	38	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
39	31	ROAD RUNNER—Gants, Liberty 55829
40	39	FORGIVE ME—Al Martino, Capitol 5506

PITTSBURGH

TW	LW	TITLE, Artist, Label & No.
1	1	1-2-3—Len Barry, Decca 31827
2	3	GET OFF OF MY CLOUD—Rolling Stones, London 9792
3	7	I HEAR A SYMPHONY—Supremes, Motown 1083
4	5	KEEP ON DANCING—Gentrys, MGM 13379
5	9	LET'S HANG ON—4 Seasons, Philips 40317
6	4	RESCUE ME—Fontella Bass, Checker 1120
7	2	A LOVER'S CONCERTO—Toys, DynoVoice 209
8	11	MAKE IT EASY ON YOURSELF—Walker Brothers, Smash 2000
9	13	TURN! TURN! TURN!—Byrds, Columbia 43424
10	14	RUN, BABY RUN—Newbeats, Hickory 1332
11	4	LIAR, LIAR—Castaways, Soma 1433
12	8	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818
13	10	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300
14	12	POSITIVELY 4TH STREET—Bob Dylan, Columbia 43389
15	15	MY GIRL HAS GONE—Miracles, Tamla 54123
16	20	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122
17	17	YESTERDAY—Beatles, Capitol 5498
18	25	HOLE IN THE WALL—Packers, Pure Soul 1107
19	19	SAY SOMETHING FUNNY—Patty Duke, United Artists 915
20	29	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
21	21	STAY TOGETHER YOUNG LOVERS—Ben Aiken, Roulette 4649
22	22	EVERYONE'S GONE TO THE MOON—Jonathan King, Parrot 9774
23	28	SEESAW—Don Covay, Atlantic 2301
24	27	I REALLY LOVE YOU—Dee Dee Sharp, Cameo 375
25	—	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390
26	24	TREAT HER RIGHT—Roy Head, Back Beat 546
27	26	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
28	—	SOMETHING ABOUT YOU—Four Tops, Motown 1084
29	16	HANG ON SLOOPY—McCoys, Bang 506
30	31	JUST A LITTLE BIT BETTER—Herman's Hermits, MGM 13398
31	—	MY BABY—Temptations, Gordy 7047
32	18	DO YOU BELIEVE IN MAGIC—Lovin' Spoonful, Kama Sutra 201
33	33	LET'S MOVE AND GROOVE (Together)—Johnny Nash, Joda 102
34	32	WHERE HAVE ALL THE FLOWERS GONE—Johnny Rivers, Imperial 66133
35		

CLEVELAND

TW	LW	SONG	ARTIST
1	15	I HEAR A SYMPHONY—Supremes, Motown 1083	
2	4	LET'S HANG ON—4 Seasons, Philips 40317	
3	1	YOU'RE THE ONE—Vogues, Co & Ce 229	
4	6	TURN! TURN! TURN!—Byrds, Columbia 43424	
5	10	RUN, BABY RUN—Newbeats, Hickory 1322	
6	14	1-2-3—Len Barry, Decca 31827	
7	7	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390	
8	2	A LOVER'S CONCERTO—Toys, DynoVoice 209	
9	3	GET OFF OF MY CLOUD—Rolling Stones, London 9792	
10	11	YOU'VE GOT TO HIDE YOUR LOVE AWAY—Silkie, Fontana, 1525	
11	5	KEEP ON DANCING—Gentrys, MGM 13379	
12	9	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775	
13	24	LET ME BE—Turtles, White Whale 224	
14	12	YESTERDAY—Beatles, Capitol 5498	
15	16	STEPPIN' OUT—Paul Revere & the Raiders, Columbia 4375	
16	23	DON'T TALK TO STRANGERS—Beau Brummels, Autumn 20	
17	36	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300	
18	19	MY GIRL HAS GONE—Miracles, Tamla 54123	
19	8	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122	
20	20	DON'T LOOK BACK—Temptations, Gordy 7047	
21	16	POSITIVELY 4TH STREET—Bob Dylan, Columbia 43389	
22	13	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818	
23	27	RESCUE ME—Fontella Bass, Checker 1120	
24	—	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043	
25	33	ROUND EVERY CORNER—Petula Clark, Warner Bros. 5661	
26	17	THINK—Jimmy McCracklin, Imperial 66129	
27	18	LET'S MOVE AND GROOVE (Together)—Johnny Nash, Joda 102	
28	30	HANG ON SLOOPY—McCoys, Bang 506	
29	29	LOOKING WITH MY EYES—Dionne Warwick, Scepter 12111	
30	38	C. C. RIDER—Bobby Powell, Whit 714	
31	39	STAY TOGETHER YOUNG LOVERS—Ben Aiken, Roulette 4649	
32	—	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE—"Little" Jimmy Dickens, Columbia 43388	
33	28	I WANT TO (Do Everything for You)—Joe Tex, Dial 4016	
34	—	HERE IT COMES AGAIN—Fortunes, Press 9798	
35	—	OVER & OVER—Dave Clark Five, Epic 9863	
36	40	HOLE IN THE WALL—Packers, Pure Soul 1107	
37	—	RING DANG DOO—Sam the Sham & the Pharaohs, MGM 13397	
38	—	RISING SUN—Deep Six, Liberty 55838	
39	—	HONKY TONK '65—Lonnie Mack, Fraternity 951	
40	—	RUDY BA-DOO—Joey & the Continentals, Claridge 304	

DETROIT

TW	LW	SONG	ARTIST
1	5	I HEAR A SYMPHONY—Supremes, Motown 1083	
2	15	HOLE IN THE WALL—Packers, Pure Soul 1107	
3	4	MY BABY—Temptations, Gordy 7047	
4	1	1-2-3—Len Barry, Decca 31827	
5	2	GET OFF OF MY CLOUD—Rolling Stones, London 9792	
6	10	LOOKING WITH MY EYES—Dionne Warwick, Scepter 12111	
7	17	TURN! TURN! TURN!—Byrds, Columbia 43424	
8	6	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300	
9	9	HONKY TONK '65—Lonnie Mack, Fraternity 951	
10	11	MY GIRL HAS GONE—Miracles, Tamla 54123	
11	13	HARLEM NOCTURNE—Viscounts, Amy 940	
12	25	LET ME BE—Turtles, White Whale 224	
13	3	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390	
14	—	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043	
15	—	DON'T LOOK BACK—Temptations, Gordy 7047	
16	—	PLEASE LET ME IN—J. J. Barnes, Ric-Tic 106	
17	7	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122	
18	—	SOMETHING ABOUT YOU—Four Tops, Motown 1084	
19	22	I REALLY LOVE YOU—Dee Dee Sharp, Cameo 375	
20	21	LET'S HANG ON—4 Seasons, Philips 40317	
21	12	RESCUE ME—Fontella Bass, Checker 1120	
22	16	I KNOW IT'S ALL RIGHT—Sam Hawkins, Blue Cat 121	
23	23	THINK—Jimmy McCracklin, Imperial 66129	
24	24	RUSTY BELLS—Brenda Lee, Decca 31849	
25	8	IL SILENZIO—Nini Rosso, Columbia 43363	
26	—	I GOT YOU (I Feel Good)—James Brown, King 6015	
27	—	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE—"Little" Jimmy Dickens, Columbia 43388	
28	—	THIS I PRAY—Peps, D-Town 1060	
29	—	I'M SATISFIED—San Remo Golden Strings, Ric-Ric 108	
30	—	OVER AND OVER—Dave Clark Five, Epic 9863	
31	31	LET'S MOVE AND GROOVE (Together)—Johnny Nash, Joda 102	
32	34	A TIME TO LOVE—A TIME TO CRY—Lou Johnson, Big Top 101	
33	38	YOU'VE GOT TO HIDE YOUR LOVE AWAY—Silkie, Fontana 1525	
34	36	RAINBOW '65—Gene Chandler, Constellation 158	
35	27	I WANT TO (Do Everything for You)—Joe Tex, Dial 4016	
36	—	HERE IT COMES AGAIN—Fortunes, Press 9798	
37	—	ENGLAND SWINGS—Roger Miller, Smash 2010	
38	—	BACK STREET—Edwin Starr, Ric-Tic 107	
39	—	YOU'VE BEEN CHEATIN'—Impressions, ABC-Paramount 10750	
40	39	SHE'S NO GOOD—Steve Mancha, Groovesville 1001	

LOS ANGELES

TW	LW	SONG	ARTIST
1	3	1-2-3—Len Barry, Decca 31827	
2	2	TURN! TURN! TURN!—Byrds, Columbia 43424	
3	1	GET OFF OF MY CLOUD—Rolling Stones, London 9792	
4	4	RESCUE ME—Fontella Bass, Checker 1120	
5	12	I HEAR A SYMPHONY—Supremes, Motown 1083	
6	8	TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775	
7	15	LET'S HANG ON—4 Seasons, Philips 40317	
8	5	YOU'RE THE ONE—Vogues, Co & Ce 229	
9	14	MY GIRL HAS GONE—Miracles, Tamla 54123	
10	7	YESTERDAY—Beatles, Capitol 5498	
11	16	I'M A MAN—Yardbirds, Epic 9857	
12	9	KEEP ON DANCING—Gentrys, MGM 13379	
13	6	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300	
14	11	A LOVER'S CONCERTO—Toys, DynoVoice 209	
15	17	MYSTIC EYES—Them, Parrot 9796	
16	10	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122	
17	26	LET ME BE—Turtles, White Whale 224	
18	22	MAKE IT EASY ON YOURSELF—Walker Brothers, Smash 2000	
19	—	I GOT YOU (I Feel Good)—James Brown, King 6015	
20	20	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013	
21	37	STILL I'M SAD—Yardbirds, Epic 9857	
22	13	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818	
23	24	(All of a Sudden) MY HEART SINGS—Mel Carter, Imperial 66138	
24	19	I LIVE FOR THE SUN—Sunnys, Tower 148	
25	31	I FOUND A GIRL—Jan & Dean, Liberty 55833	
26	—	PIED PIPER—Changin' Times, Philips 40320	
27	21	HANG ON SLOOPY—McCoys, Bang 506	
28	28	BUT YOU'RE MINE—Sonny & Cher, Atco 6381	
29	23	DON'T HAVE TO SHOP AROUND—Mad Lads, Volt 127	
30	25	TREAT HER RIGHT—Roy Head, Back Beat 546	
31	—	HOLE IN THE WALL—Packers, Pure Soul 1107	
32	27	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390	
33	36	ROUND EVERY CORNER—Petula Clark, Warner Bros. 5661	
34	—	SOMETHING ABOUT YOU—Four Tops, Motown 1084	
35	29	RESPECT—Otis Redding, Volt 128	
36	18	EVERYONE'S GONE TO THE MOON—Jonathan King, Parrot 9774	
37	38	SHE'S WITH HER OTHER LOVE—Leon Hayward, Imperial 66123	
38	—	MOTHER NATURE, FATHER TIME—Brook Benton, RCA Victor 8693	
39	32	JUST A LITTLE BIT BETTER—Herman's Hermits, MGM 13398	
40	40	MY BABY—Temptations, Gordy 7047	

MIAMI

TW	LW	SONG	ARTIST
1	11	TURN! TURN! TURN!—Byrds, Columbia 43424	
2	1	A LOVER'S CONCERTO—Toys, DynoVoice 209	
3	6	LITTLE BLACK EGG—Nightcrawlers, Kapp 709	
4	7	I HEAR A SYMPHONY—Supremes, Motown 1083	
5	3	YOU'RE THE ONE—Vogues, Co & Ce 229	
6	2	GET OFF OF MY CLOUD—Rolling Stones, London 9792	
7	8	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300	
8	9	RESCUE ME—Fontella Bass, Checker 1120	
9	10	LET'S HANG ON—4 Seasons, Philips 40317	
10	5	1-2-3—Len Barry, Decca 31827	
11	15	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 8679	
12	12	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390	
13	22	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775	
14	13	POSITIVELY 4TH STREET—Bob Dylan, Columbia 43389	
15	17	BUT YOU'RE MINE—Sonny & Cher, Atco 6381	
16	16	DO YOU BELIEVE IN MAGIC—Lovin' Spoonful, Kama Sutra 201	
17	4	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818	
18	18	KEEP ON DANCING—Gentrys, MGM 13379	
19	14	LIAR, LIAR—Castaways, Soma 1433	
20	20	AIN'T IT PECULIAR—Marvin Gaye, Tamla 54122	
21	34	I GOT YOU (I Feel Good)—James Brown, King 6015	
22	—	SOUNDS OF SILENCE—Simon & Garfunkel, Columbia 43396	
23	24	MY GIRL HAS GONE—Miracles, Tamla 54123	
24	20	TREAT HER RIGHT—Roy Head, Back Beat 546	
25	23	THINK—Jimmy McCracklin, Imperial 66129	
26	21	DAWN OF CORRECTION—Spokesmen, Decca 31884	
27	—	MAKE IT EASY ON YOURSELF—Walker Brothers, Smash 2000	
28	35	SOMETHING ABOUT YOU—Four Tops, Motown 1084	
29	19	HANG ON SLOOPY—McCoys, Bang 506	
30	36	MOTHER NATURE, FATHER TIME—Brook Benton, RCA Victor 8693	
31	—	ENGLAND SWINGS—Roger Miller, Smash 2010	
32	37	I FOUND A GIRL—Jan & Dean, Liberty 55833	
33	37	STAY TOGETHER YOUNG LOVERS—Ben Aiken, Roulette 4649	
34	18	I WANT TO BE LOVED—Enchanters, Loma 2012	
35	—	SANDY—Ronny & the Daytonas, Mala 513	
36	39	POOR BOY—O. V. Wright, Back Beat 551	
37	38	I DIG YOU BABY—Lorraine Ellison, Mercury 72472	
38	26	ROAD RUNNER—Gants, Liberty 55829	
39	27	NOT THE LOVIN' KIND—Dino, Desi & Billy, Reprise 0401	
40	31	SAME OLE BEAT—Freddy Scott, Marlin 16002	

ST. LOUIS

TW	LW	SONG	ARTIST
1	1	A LOVER'S CONCERTO—Toys, DynoVoice 209	
2	2	RESCUE ME—Fontella Bass, Checker 1120	
3	4	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122	
4	4	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013	
5	10	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775	
6	15	I HEAR A SYMPHONY—Supremes, Motown 1083	
7	19	1-2-3—Len Barry, Decca 31827	
8	20	I GOT YOU (I Feel Good)—James Brown, King 6015	
9	9	MY GIRL HAS GONE—Miracles, Tamla 54123	
10	7	LIAR, LIAR—Castaways, Soma 1433	
11	11	RING DANG DOO—Sam the Sham & the Pharaohs, MGM 13397	
12	13	MY BABY—Temptations, Gordy 7047	
13	14	KEEP ON DANCING—Gentrys, MGM 13379	
14	16	SEESAW—Don Covay, Atlantic 2301	
15	26	FOR YOU—Spellbinders, Columbia 43384	
16	22	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390	
17	12	YESTERDAY—Beatles, Capitol 5498	
18	5	GET OFF OF MY CLOUD—Rolling Stones, London 9792	
19	8	TREAT HER RIGHT—Roy Head, Back Beat 546	
20	20	I WILL—Dean Martin, Reprise 0415	
21	6	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818	
22	21	ROUND EVERY CORNER—Petula Clark, Warner Bros. 5661	
23	—	HARLEM NOCTURNE—Viscounts, Amy 940	
24	17	HANG ON SLOOPY—McCoys, Bang 506	
25	18	POSITIVELY 4TH STREET—Bob Dylan, Columbia 43389	
26	24	THINK—Jimmy McCracklin, Imperial 66129	
27	28	(All of a Sudden) MY HEART SINGS—Mel Carter, Imperial 66138	
28	29	NEVER HAD IT SO GOOD—Ronnie Milsap, Scepter 12109	
29	—	KISS AWAY—Ronnie Dove, Diamond 191	
30	23	YOU'RE THE ONE—Vogues, Co & Ce 229	
31	—	HONKY TONK '65—Lonnie Mack, Fraternity 951	
32	30	SO LONG BABE—Nancy Sinatra, Reprise 0407	
33	33	LET'S MOVE AND GROOVE (Together)—Johnny Nash, Joda 102	
34	31	SAY SOMETHING FUNNY—Patty Duke, United Artists 915	
35	35	JUST A LITTLE BIT BETTER—Herman's Hermits, MGM 13398	
36	37	YOU WERE ON MY MIND—We Five, A&M 770	
37	37	MOHAIR SAM—Charlie Rich, Smash 1993	
38	32	NOT THE LOVIN' KIND—Dino, Desi & Billy, Reprise 0401	
39	25	AGENT 00-SOUL—Edwin Starr, Ric-Ric 103	
40	40	IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic 2289	

SAN FRANCISCO

TW	LW	SONG	ARTIST
1	5	TURN! TURN! TURN!—Byrds, Columbia 43424	
2	2	1-2-3—Len Barry, Decca 31827	
3	3	GET OFF OF MY CLOUD—Rolling Stones, London 9792	
4	13	I HEAR A SYMPHONY—Supremes, Motown 1083	
5	4	YESTERDAY—Beatles, Capitol 5498	
6	7	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300	
7	8	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013	
8	6	TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775	
9	11	YOU'RE THE ONE—Vogues, Co & Ce 229	
10	27	I GOT YOU (I Feel Good)—James Brown, King 6015	
11	12	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122	
12	9	DANCE WITH ME—Mojo Men, Autumn 19	
13	3	RESCUE ME—Fontella Bass, Checker 1120	
14	14	ROSES AND RAINBOWS—Danny Hutton, HBR 447	
15	15	RUN, BABY RUN—Newbeats, Hickory 1332	
16	16	HANG ON SLOOPY—McCoys, Bang 506	
17	32	MYSTIC EYES—Them, Parrot 9796	
18	33	MAKE IT EASY ON YOURSELF—Walker Brothers, Smash 2000	
19	10	POSITIVELY 4TH STREET—Bob Dylan, Columbia 43389	
20	20	(All of a Sudden) MY HEART SINGS—Mel Carter, Imperial 66138	
21	23	KEEP ON DANCING—Gentrys, MGM 13379	
22	37	HOLE IN THE WALL—Packers, Pure Soul 1107	
23	18	A LOVER'S CONCERTO—Toys, DynoVoice 209	
24	24	WORLD THROUGH A TEAR—Neil Sedaka, RCA Victor 8637	
25	26	DON'T TALK TO STRANGERS—Beau Brummels, Autumn 20	
26	21	BUT YOU'RE MINE—Sonny & Cher, Atco 6381	
27	19	EVERYONE'S GONE TO THE MOON—Jonathan King, Parrot 9774	
28	28	WHERE DO YOU GO—Cher, Imperial 66136	
29	29	C. C. RIDER—Bobby Powell, Whit 714	
30	35	I FOUND A GIRL—Jan & Dean, Liberty 55833	
31	30	MY GIRL HAS GONE—Miracles, Tamla 54123	
32	—	FLOWERS ON THE WALL—Statter Brothers, Columbia 43315	
33	31	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390	
34	17	EVERYBODY LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55818	
35	—	THE DUCK—Jackie Lee, Mirwood 5502	
36	—	MY BABY—Temptations, Gordy 7047	
37	38	LET'S MOVE AND GROOVE (Together)—Johnny Nash, Joda 102	
38	25	SO LONG BABE—Nancy Sinatra, Reprise 0407	
39	—	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE—"Little" Jimmy Dickens, Columbia 43388	
40	22	TREAT HER RIGHT—Roy Head, Back Beat 546	

SEATTLE

TW	LW	SONG	ARTIST
1	1	GET OFF OF MY CLOUD—Rolling Stones, London 9792	
2	5	LET'S HANG ON—4 Seasons, Philips 40317	
3	3	YOU'VE GOT TO HIDE YOUR LOVE AWAY—Silkie, Fontana 1525	
4	4	I FOUND A GIRL—Jan & Dean, Liberty 55833	
5	14	YOU'RE THE ONE—Vogues, Co & Ce 229	
6	9	RESCUE ME—Fontella Bass, Checker 1120	
7	28	I WILL—Dean Martin, Reprise 0415	
8	30	RING DANG DOO—Sam the Sham & the Pharaohs, MGM 13397	
9	11	TURN! TURN! TURN!—Byrds, Columbia 43424	
10	10	BUT YOU'RE MINE—Sonny & Cher, Atco 6381	
11	12	I HEAR A SYMPHONY—Supremes, Motown 1083	
12	13	MAKE ME YOUR BABY—Barbara Lewis, Atlantic 2300	
13	8	HANG ON SLOOPY—McCoys, Bang 506	
14	2	YESTERDAY—Beatles, Capitol 5498	
15			

Mersey Following New Rainbow

NEW YORK—Bob Mersey, who has been making million-dollar albums for other artists at Columbia Records, will try to transfer some of that gold disk magic to himself when he bows with his own orchestra early next year. The Robert Mersey Orchestra albums will be on the Columbia label, of course, and he'll continue to produce LP's for such Columbia artists as Andy Williams, Barbra Streisand, Mongo Santamaria and Mel Torme.

Mersey, who is director of artists & repertoire at Columbia, will try for a "sophisticated music" sound with his own orchestra but he'll also apply some of the winning musical techniques that have worked so well on his LP productions for the artists under his care. His formula is simple: "I try for a young, contemporary, rhythmic sound that's pretty at the same time."

Another technique of Mer-



BOB MERSEY

sey's used in producing an album is to be sure that there's a point of view. Also, he adds, you have to determine your audience, know where it is and figure out how it can be enlarged. He also believes in the

careful preparation of an LP. Mersey, for example, had been working on Andy Williams' recently released Christmas album since last April.

The Mersey preparation and the Mersey formula apparently pay off. He has produced five gold record album winners for Andy Williams and two for Barbra Streisand. Williams' winners are "Days of Wine and Roses," "Wonderful World of Andy Williams," "Call Me Irresponsible," "Andy Williams' Christmas," and "Dear Heart." Miss Streisand's winners are "People" and "My Name Is Barbra."

In addition to producing those million dollar hits, Mersey also has doubled at Columbia as an arranger. He is credited with the arrangements for a number of hit records turned out by Bobby Vinton, George Maharis and Dion. He's also trying to develop catalog artists who are the lifeblood of the company. The Robert Mersey Orchestra may be one of them.

BOOK REVIEW

Shapiro's New Work Tells Vivid Story of Hectic '40's

NEW YORK—Pop music has its Boswell in Nat Shapiro. He has projected a seven-volume series which will catalog every significant pop song published in the U. S. in the first six decades of the 20th century and, as evidenced by the first two volumes, he's doing it with meticulous care.

The second volume of "Popular Music, An Annotated Index of American Popular Songs" covers the 1940-1949 period, and, in no uncertain manner, tells of the turmoil which the music business went through in those hectic years. It follows the excellent pattern Shapiro laid out in his first volume, which covered the songs of the 1950's.

There are about 3,000 entries in this second volume and each includes such pertinent data as copyright dates, writers, publishers, artists and records associated with the song, origins, etc. It all adds up to wealth of information that researchers and music users can rely on.

Shapiro prefaces his listings with an analysis of the popular music scene in that period. He spells out its affect on all aspects of American life in clear and

concise terms. His songs coverage, by the way, also includes country music, rhythm & blues, film and theater songs as well as straight pops. It's all-inclusive and always enlightening.

The two volumes are sold by mail order only from Adrian Press in New York at \$16 per book. Shapiro is now at work on the third and fourth volumes, which will list songs of the 1930's and the first five years of the 1960's. Both are to be published in 1966. **MIKE GROSS**

Swingle Singers Come on Strong In UCLA Date

LOS ANGELES — The Swingle Singers gimmick of scattering the classics on records, proved highly successful as a live concert before a sell-out UCLA audience Friday (5).

The Ward Swingle led eight French vocalists plus bass and drum accompanists captivated their Royce Hall enthusiasts with a program of 21 songs from the pens of Bach, Vivaldi, Mozart, Beethoven, Mendelssohn, Handel, Schumann, Musorgsky and Albeniz.

Disciplined and organized to sing the composers' works note by note in be-ba-ba-da-ba-do fashion, the Swingles are fascinating to watch although their act can hardly be called visual. They stand stanchly before microphones and glide smoothly along with the persistently fast-moving rhythms. The Swingles limit their "vocabulary" of scat sounds to a few vowels but there's sufficient sound to carry them through each composition.

Featured vocalist is soprano Christiane Legrand, who wails like a flute and shows the most emotion when performing. Other members of the group are soprano Jeannette Baucomont, contraltos Anne Germain and Alice Herald, tenors Ward Swingle and Claude Germain, bass-baritones Jose Germain and Jean Cussac, bass fiddler Guy Peterson and drummer Daniel Lumier. **ELIOT TIEGEL**

Britain Takes To Womenfolk

NEW YORK—The Womenfolk, RCA Victor artists, have just returned from England where they played five sold-out concerts in nine days and starred in two half-hour TV programs for the BBC.

As part of their publicity build-up, ads were taken in the personal columns of major London papers, noting that all the girls were single and interested in meeting prospective husbands. When the girls arrived, they were met at London airport by 15 prospective bridegrooms with whom they posed for pictures in the national press. Also, more than 10 letters of proposal were received.

The Womenfolk are currently in rehearsal for their fourth album, which will be released sometime in April. The group will be appearing at the Cellar Door in Washington Nov. 22-27, and during the Christmas holidays at the Bitter End in New York.

Bilotta Designing Dixieland 'Box'

NEW YORK—Live Dixieland music played on the same bill with canned Dixieland music is a program being designed by Johnny Bilotta for juke box locations. Bilotta, who heads his own Bilotta Enterprises, is a Wurlitzer distributor.

Bilotta has already spoken to the musicians' union about his live music policy, and he's now in the process of gathering Dixieland disks to go into the coin machines. He says he's in need of more Dixieland material to complete the library and to make up packages for the boxes.

Remains Already Seen—and Liked

NEW YORK—Although the first Epic Records release by the Remains won't be cut until Nov. 24, the quartet is already a favorite along the Ivy League campus circuit. The group is drawing capacity crowds to their dance dates at Yale, Harvard, Dartmouth, etc. The Remains will make their New York debut in mid-December at Trude Heller's club in Greenwich Village.

PEOPLE AND PLACES

Erroll Garner does a concert Nov. 19 at the Sam Jose, Calif., Civic Auditorium in conjunction with the release of his first MGM album, "Now Playing: Erroll Garner—A Night at the Movies." . . . The Village Vanguard is launching a new musical series entitled "New Leaders in Jazz." It kicks off Nov. 16 with the **Jim Hall Trio** and the **Jaki Byard Quartet**. . . . **Sammy Kaye Orchestra** guests on **Ed Sullivan's** CBS-TV show Nov. 28. . . . The **Highwaymen**, now at the Living Room, into Miami's Doral Hotel from Dec. 22 until Jan. 4. . . . **Jack Fine**, national promotion-sales manager for Jola Records, on the road with **Johnny Daye's** "Marry Me." . . . The **Rascals** held over for another two weeks at the Phone Booth. . . . Red Bird Records is apologizing for omitting **Artie Butler's** credit as co-producer on the **Shangri-La's** disk, "I Can Never Go Home Anymore." . . . **Narissa Nickel** joins **John Kurland's** new public relations firm, Ivor/Merns Assoc. Miss Nickel was a member of Kurland's staff when he was press chief at Columbia. . . . Folk singer **Carolyn Hester** has a date at Brooklyn College on Dec. 11.

The **Kids Next Door**, group on the Four Corners label, will appear with the **Dave Clark Five** on Nov. 17 at Island Gardens, Hempstead, L. I. . . . **Don Costa** still working on the musical, "Winter Quarters." . . . The **McCoys** are on a cross-country tour with **Freddie and the Dreamers** until Nov. 28, and the **Strangeloves** did a four-day tour with the **Beach Boys**. Both groups are with **Celestial Artists**. . . . **Al Aronowitz**, free-lance writer, taking a shot at personal management with the **Myddle Class**, new group recording for the Goffin-King label, Tomorrow Records, which will be distributed by Atlantic. . . . The **Righteous Brothers** leave for Hawaii on Dec. 3 for four concerts in Honolulu. They return to the States on Dec. 7 to begin a 10-day tour of the South. . . . The **Serendipity Singers** leave on a two-week tour of Europe on Dec. 19. They're due back Jan. 4 to record two albums for Philips.

Johnny Tillotson leaves for England on Dec. 13 for a 10-day tour to promote his MGM single "Our World." . . . **Ray Martin** has supplied the musical backings for **John Davidson's** date at the San Jeronimo Hilton, Puerto Rico. . . . **Jim and Pati and the Sparklers** are scheduled for a date at **Al Hirt's** club in New Orleans after the first of the year. . . . **Johnny Jay and His Gangbusters** are at the Blue Bunny. . . . **Gurtman-Brown Assoc.** handling public relations for the **Barbarians**. . . . **Tommy Leonetti**, RCA Victor artist, begins a four-week engagement at the **Chevron Hilton Hotel**, Sydney, Australia, on Dec. 6. . . . **Creed Taylor**, Verve artist and repertoire chief, left for Europe last Friday (12). . . . **Art Blakey's Jazz Messengers** at the Five Spot. **MIKE GROSS**

Boyer Charming 'Em in 'Love' LP

HOLLYWOOD — International actor Charles Boyer's new venture into the disk business is shaping up as Valiant Records' first major album release. The company claims moving 10,000 copies of "Where Does Love Go" during its first two weeks on the market. Boyer does readings of standards.

Boyer is a major stockholder in Four Star Television which owns the record label. Boyer recorded the words in Paris using a rhythm section for timing. The orchestral sound was added later.

Signings

Bruce Scott, a 17-year-old singer, signed to MGM Records. His first single couples "So Much to Live For" and "Once a Thief, Twice a Thief." . . . The **Sim Twins** to the newly formed **Omen Records**. Group was formerly with Sam Cooke's **SAR Records**.

NEW HIGH FOR TENOR TUCKER

NEW YORK — The Italian government has conferred upon Columbia Records tenor Richard Tucker the decoration of Commander in the Order of Merit of the Italian Republic. The decoration is Italy's highest civilian award. The presentation was made last Monday (8) at the Italian Consulate here by the Italian Consulate General, the Marchese Vittorio Cordero di Montezemolo, who represented Italy's president, Giuseppe Saragat.

Coronados Expand

NEW YORK—The Coronados, RCA Victor group, have formed Recording Artists, Inc., to develop and record new talent. Steve Ortiz will be the talent scout for the new organization with Reuben Ortiz supervising recording and Ginger Ortiz acting as executive secretary.



BUDDY RUSSELL, Brooklyn-born discovery in a talent hunt conducted by The Richmond Organization, discusses promotion plans with Mitch Miller, who produced his first Decca release, and with Happy Goday and Howie Richmond, vice-president and president of the TRO music groups. Left to right are Goday, Russell, Miller, Richmond.

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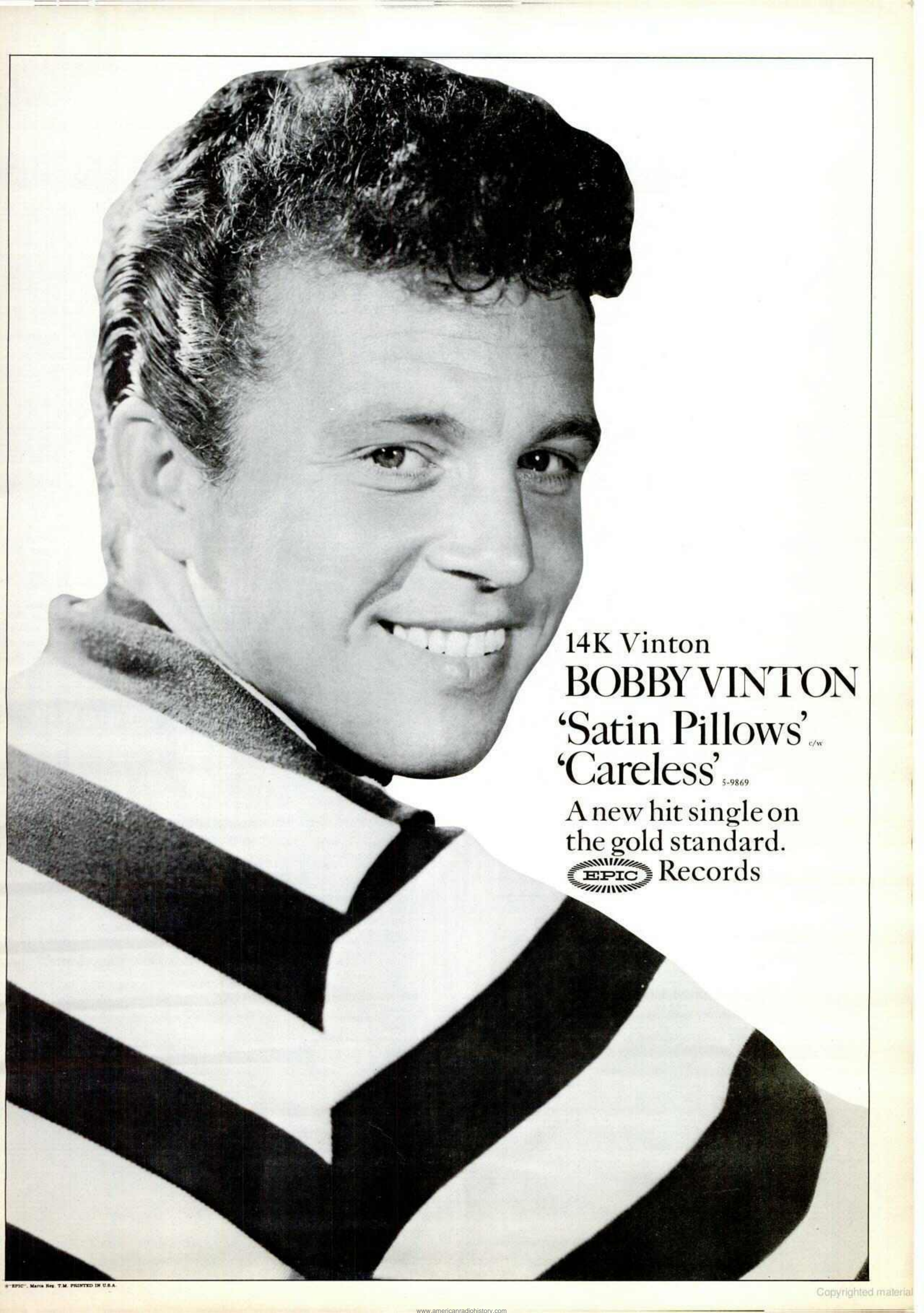
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 **Records**



SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 168—Last Week, 142

* This record is predicted to reach the TOP 40 EASY LISTENING Chart.

POP SPOTLIGHTS

TOP 20 Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

BEACH BOYS—THE LITTLE GIRL I ONCE KNEW (Sea of Tunes, BMI)—Long-awaited release and it's an easy rocker aimed right at the top of the chart. Flip: "There's No Other" (Mother Bertha & Amano, BMI). Capitol 5540

CHARLIE RICH—I CAN'T GO ON (Rich, BMI)—Rich will have no trouble rushing up the charts with this pulsating blues rocker. More potential than his "Mohair Sam" hit. Flip: "Dance of Love" (Rich, BMI). Smash 2012

SONNY—THE REVOLUTION KIND (Five-West-Cotillion, BMI)—Hard-driving dance beat behind a well-written and performed message number serves as a powerhouse follow-up to "Laugh at Me." Flip: "Georgia and John Quetzal" (Five-West-Cotillion, BMI). Atco 6386

TOP 60 Spotlights—Predicted to reach the top 60 of the HOT 100 Chart

***BOBBY VINTON—SATIN PILLOWS** (Vintage, BMI)—Back in his easy-go ballad style. Vinton should soar up the "Hot 100" chart with this strong material. Flip: "Careless" (Bourne, ASCAP). Epic 9869

***JACK JONES—LOVE BUG** (Glad, BMI)—Swinging pop version of the hot George Jones country hit should top the Jack Jones "Race Is On" hit. Powerful dance beat and exceptional vocal work. Flip: "And I Love Her" (Maclen-Unart, BMI). Kapp 722

LESLEY GORE—I WON'T LOVE YOU ANYMORE (SORRY) (Buffee, BMI)—Hot on the heels of "My Town, My Guy and Me" she has a fast hit sound throughout this exciting rocker composed by her young brother. Flip: "No Matter What You Do" (Mirich, ASCAP). Mercury 72513

PAUL REVERE & THE RAIDERS—JUST LIKE ME (Daywin, BMI)—Strong follow-up to their "Steppin' Out" is this raucous and driving rocker loaded with excitement and wild sounds. Flip: "B.F.D.R.F. Blues" (Daywin, BMI). Columbia 43461

***AL MARTINO—SPANISH EYES** (Roosevelt & G.E.M.A., BMI-ASCAP)—Change of pace for Martino is this beautiful Latin-flavored ballad taken from his album by popular demand. The Kaempfert material is given a commercial beat to back the strong vocal work. Flip: "Melody of Love" (Shapiro-Bernstein-Presser, ASCAP). Capitol 5542

***ANDY WILLIAMS—QUIET NIGHTS OF QUIET STARS** (Corcovado) (Duchess, BMI)—A lush and tender change from his bluesy "Ain't It True" success. This revival should meet with radio and sales impact. Flip: "I'll Remember You" (Montei-Konakai, BMI). Columbia 43456

DRIFTERS—WE GOTTA SING (Screen Gems-Columbia, BMI)—Clever Mann-Weil rhythm ballad has equal potential of the group's "I'll Take You Where the Music's Playing" hit. Discotheque winner. Flip: "Nylon Stockings" (Web IV, BMI). Atlantic 2310

GERRY AND THE PACEMAKERS—WALK HAND IN HAND (Republic, BMI)—Strong production revival of the familiar melody is well-performed and produced with top-of-the-chart appeal. Flip: "Dreams" (Pacemaker, BMI). Laurie 3323

***RAY CHARLES—CRYING TIME** (Bluebook, BMI)—The top Buck Owens country ballad is beautifully revived here, much in the vein of Charles' "I Can't Stop Loving You." Top arrangement and performance. Flip: "When My Dreamboat Comes Home" (Witmark, ASCAP). ABC-Paramount 10739

PATTY LABELLE AND THE BLUEBELLS—ALL OR NOTHING (Big Top-Web IV, BMI)—One of the most powerful productions of this or any week! The emotionally exciting group makes an impressive wailing debut on Atlantic with strong, dramatic ballad material. Flip: "You Forgot How to Love" (Web IV, BMI). Atlantic 2311

CHART Spotlights—Predicted to reach the HOT 100 Chart

THE WHO—My Generation (Devon, BMI). DECCA 31877
BARBARA LYNN—All I Need Is Your Love (Crazy Cajun, BMI). JAMIE 1304
MARY WELLS—I Should Have Known Better (Maclen, BMI) 20TH CENTURY-FOX 619
BUDDY GRECO—That Darn Cat (Wonderland, BMI)—I'm Gonna Laugh You Out of My Life (Jefferson, ASCAP). EPIC 9864
CHRISTOPHER AND THE CHAPS—It's Alright Ma, I'm Only Bleeding (Witmark, ASCAP). FONTANA 1530
CAESAR AND CLEO—Love Is Strange (Ben Ghazi, ASCAP). REPRIS 0419
BILL MEDLEY—Leavin' Town (Nathaniel-Oracle, BMI). REPRIS 0413
LITTLE CAESAR AND THE CONSULS—You've Really Got a Hold on Me (Jobete, BMI). MAYA 518
BARBARA MILLS—You Better Believe Me (Acuff-Rose, BMI). HICKORY 1347
CHAMPS—Buckaroo (Blue Book, BMI). CHALLENGE 59322
LaYERN BAKER—Pledging My Love (Wemar & Lion, BMI). BRUNSWICK 55285
KENNY CHANDLER—Heart (Leeds, ASCAP). EPIC 9862
ELLA FITZGERALD—A Hard Day's Night (Maclen, BMI). VERVE 10368
THE BAD—Everybody Needs Somebody to Love (Keetch, Caesar & Dino, BMI). EPIC 9871
STEVE BLOOD—The New Young American (Unbelievable, BMI). RCA VICTOR 8711
JOE HENDERSON—Sweet Lovin' Baby (Coach & Four, BMI). RIC 181

RUSS DAMON—Who's Right, Who's Wrong (Catalogue & Cortile, BMI). MUSICOR 1133
JELLY BEANS—I'm Hip to You (Bildo, BMI). ESKEE 10,001
BOBBY PICKETT—Wake Up My Mind (Duchess, BMI). ATMOSPHERE 101
LINK WRAY—Girl From the North Country (Witmark, ASCAP). SWAN 4232
HEINZ—Diggin' My Potatoes (Ivy, BMI). TOWER 172
DALTON BOYS—I've Been Cheated (Jobete, BMI). V.I.P. 25025
JOE GRAVES—See Saw (Arc, BMI). PARKWAY 964
HOLLYWOOD PERSUADERS—Eve of Destruction (Trousdale, BMI). ORIGINAL SOUND 58
THE MONTEYS—It Hurts Me So (Daywin, BMI). ARWIN 130
BILLY GIANT—Leave My Girl Alone (Hill & Range-Lynch, BMI). BOUNTY 45104
PLYMOUTH ROCKERS—Girl From the North Country (Witmark, ASCAP). VALIANT 729
BECKETT QUINTET—(It's All Over Now) Baby Blue (Witmark, ASCAP). ARM 782
JOHNNY JUNGLETREE—Old New Orleans (Hill & Range, BMI). KAPP 715
PETER BEST—Casting My Spell (Circle 7, BMI). MR. MAESTRO 712
BRENDA HALL—Soldier Baby of Mine (Hill & Range-Mother Bertha, BMI). LOMA 2020
VINCE HILL—Yesterday's Hero (Schroeder, BMI). TOWER 173

COUNTRY SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart

SONNY JAMES—TRUE LOVE'S A BLESSING (Marson, BMI)—Clever change of pace from his "Behind the Tear" ballad smash is this happy rhythm hand-clapper with equal potential of the former hit. Strong material for pop market as well. Flip: "Just Ask Your Heart" (Marson, BMI). Capitol 5536

WEBB PIERCE—SWEET MEMORIES (Roadrunner, BMI)—As "Who Do I Think I Am" fades, this beautiful ballad material will fast replace it on the country chart. Flip: "Christmas at Home" (Cedarwood, BMI). Decca 31867

JIM NESBITT—YOU BETTER WATCH YOUR FRIENDS (Peach, SESAC)—Nesbitt can't help rushing up the chart with this strong, clever novelty material to follow up his "Friendly Undertaker" hit. Fine vocal performance. Flip: "You're No Good" (Peach, SESAC). Chart 1290

HANK SNOW—I'VE CRIED A MILE (Wilderness, BMI)—With "Queen of Draw Poker Town" still riding the country chart, this Harlan Howard, Tom Glaser ballad material will have no trouble joining the current hit. Snow gives an exceptional performance. Flip: "Crazy Little Train (Of Love)" (Red River, BMI). RCA Victor 8713

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

AL PERRY—Plea for Reason (Central Songs, BMI). TOWER 186
ESCO HANKINS—In Shackles and Chains (Silver Star, BMI). COLUMBIA 43446
GENE HENSLEE—I Don't Wanna Go Home (United Artists, ASCAP). UNITED ARTISTS 946
JIMMY KISH—It's My Lazy Day (Golden West Melodies, BMI). NASHVILLE 5246
MELBA MONTGOMERY—Hello True Love (Lonzo & Oscar, BMI). NUGGET 243
DARNELL MILLER—Close to Tears (r-Star Sales, BMI). CHALLENGE 59319
LEE (SMOKEY) GARRETSON—It's Wyoming (Wyoming-Celann, BMI)—Where They Buried Post-Hole Jack (Wyoming-Celann, BMI). SOMA 1443
THE TEXAS PLAYBOYS—Footsteps to Nowhere (Sure-Fire, BMI). RIC 182

R&B SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the TOP SELLING RHYTHM & BLUES SINGLES Chart

BABY WASHINGTON—NO TIME FOR PITY (Saturn, BMI)—Hot on the heels of her recent smash, "Only Those in Love," comes another powerhouse blues entry that can't miss! Flip: "There He Is" (Roosevelt, BMI). Sue 137

ANN MASON WITH LITTLE MAC & THE BOSS SOUNDS—YOU CAN'T LOVE ME IN THE MIDNIGHT HOUR (East-Cotillion, BMI)—The answer to Wilson Pickett's hit is a pulsating rocker with an outstanding vocal that has an equal potential of the original hit. Flip: "In the Midnight Hour" (Instrumental) (East-Cotillion, BMI). Atlantic 2309

JOHNNY DAYE—MARRY ME (And, BMI)—A soulful wailer, produced by Johnny Nash, serves as an impressive and commercial debut for an exciting new stylist. Fast chart action expected for this blues production ballad. Flip: "Give Me Back My Ring" (Vatac, BMI). Jomada 600

LITTLE HANK—TRY TO UNDERSTAND (Hill & Range, BMI)—With a rocking good production by Bill Justis, this well-done vocal on rhythmic blues material has possibilities in the pop field as well. Flip: "I Got the Feeling" (Tunesville, BMI). Sound Stage 7 2551

CHART Spotlights—Predicted to reach the R&B SINGLES Chart

SAM AND DAVE—You Like I Know (East, BMI). STAX 180
LATTIMORE BROWN—I've Got Everything (My Baby Needs) (Cape Ann, BMI). SOUND STAGE 7 2553
DONNIE WELLS—A Real Love (Burdette-Flomar, BMI). SCEPTER 12119
JOE HINTON—Just a Kid Named Joe (Shapiro-Bernstein, BMI). BACK BEAT 550
BOBBY KING—Let Me Come on Home (Cape Ann, BMI). SOUND STAGE 7 2552
MAURICE BOWERS—Give Over to Me Baby (Jec, BMI). HI 2098
CHRIS KENNER—Get on This Train (Jarb & Anatole, BMI). UPTOWN 716
COOKIE JACKSON—Love Bring Pain (Montei-Cupid, BMI). UPTOWN 714
THE CARLTONS—Keep on Hoping (Chevis, BMI). ARGO 5517
ETTA JAMES & SUGAR PIE DeSANTO—Do I Make Myself Clear (Chevis, BMI). ARGO 5519
BILLY THOMPSON—Kiss Tomorrow Good-Bye (Frisco-Chervalin, BMI). COLUMBUS 11043
KNIGHT BROTHERS—I Owe Her My Life (Herco-Chevis, BMI). CHECKER 1124

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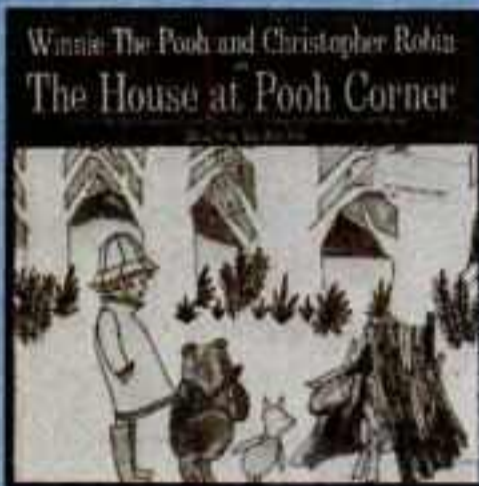
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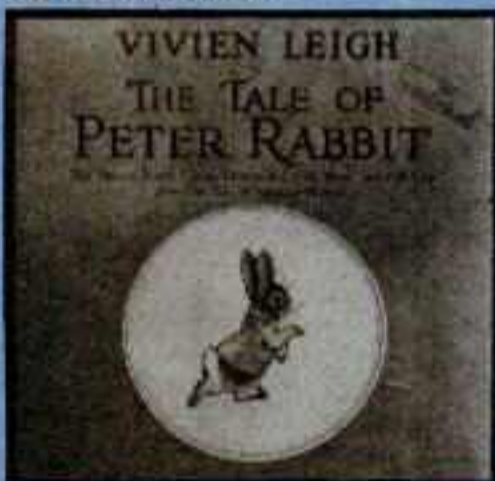
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1442. Winnie the Pooh and Christopher Robin in *The House at Pooh Corner*.



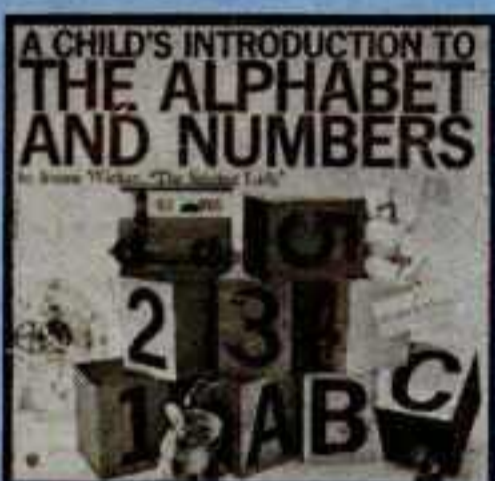
1431 *Alice in Wonderland, Vol. 1*: Cyril Ritchard.



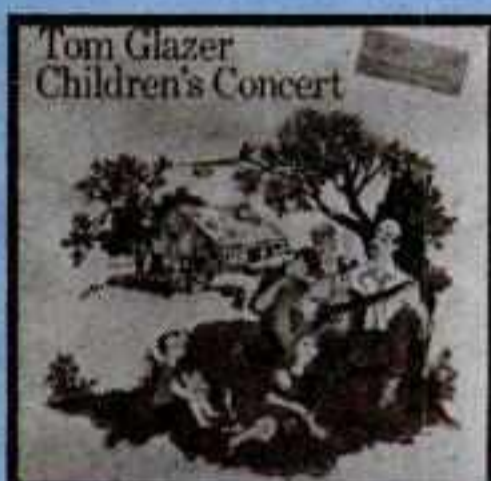
1434 *The Tale of Peter Rabbit*: Vivien Leigh.



1466 *A Young People's Introduction to Beethoven*.



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NEW 'SYNE' IS RECORDED

HOLLYWOOD—"Auld Lang Syne" has been rewritten with modern lyrics as "Old Friends of Mine" and sung by Lindsay Crosby and Johnny Mercer on the Holiday label. Nelson Riddle handled the arrangement and orchestra. Producer Bruce Blalock said the new version was created because most persons don't know the words to the famous New Year's Eve heart-tugger. The record marks Lindsay's singing debut. He is the youngest of Bing Crosby's sons by his first marriage.

Bob Summers Sets Up Firm

HOLLYWOOD — Bob Summers, former Warner-Reprise national sales manager, has formed Magna Carta Enterprises, which includes Charter Records and King John Music, an ASCAP firm.

Summers bought the Charter name and several masters from Dick Peirce, who is now in advertising. His first single is "How Does That Grab You," with Jeff Thomas, which is being handled by 29 U. S. distributors. Peirce produced the single by the former Portland, Ore., disk jockey.

Summers will handle administration and go to independent producers for masters.

Cameo-P'kway Pushes Artists Via Videotape

NEW YORK — Cameo-Parkway Records is relying heavily on videotape to promote the label's artists. Tapes are sent to local radio stations, and they've been getting play on outlets like WKYC and WEWS, Cleveland; CKLW, WKNR and WXYZ, Detroit; WDRC and WTIC, Hartford; KTRK, Houston; KDKA, Pittsburgh; WKBW Buffalo; WBBF, Rochester, N. Y.; WNYS, Syracuse, and WPRO, Providence.

Artist features on the videotapes are Dee Dee Sharp, the Orlons and the Ivy Leagues. All artists do their latest releases.

The Orlons are backing up the TV promotion with a 20-day personal appearance tour of the East and Midwest. They are accompanied by Cecil Holmes, C-P's national promotion manager.

D. Anderle MGM Scout

HOLLYWOOD—MGM Records has hired David Anderle to scout single market talent on the Coast. He will be an extension of Lenny Scheer's independent production set-up," explained label president, Mort Nasatir. Scheer's operation in New York oversees liaison between MGM and independent producers.

Anderle will be broken in by Jesse Kaye, MGM's coast a&r head but will thereafter concentrate on providing Scheer with masters from California sources. MGM plans increasing its singles activity here, Nasatir indicated, hence Anderle's hiring to scout acts in the teen idiom.

Billboard TOP 40

EASY LISTENING

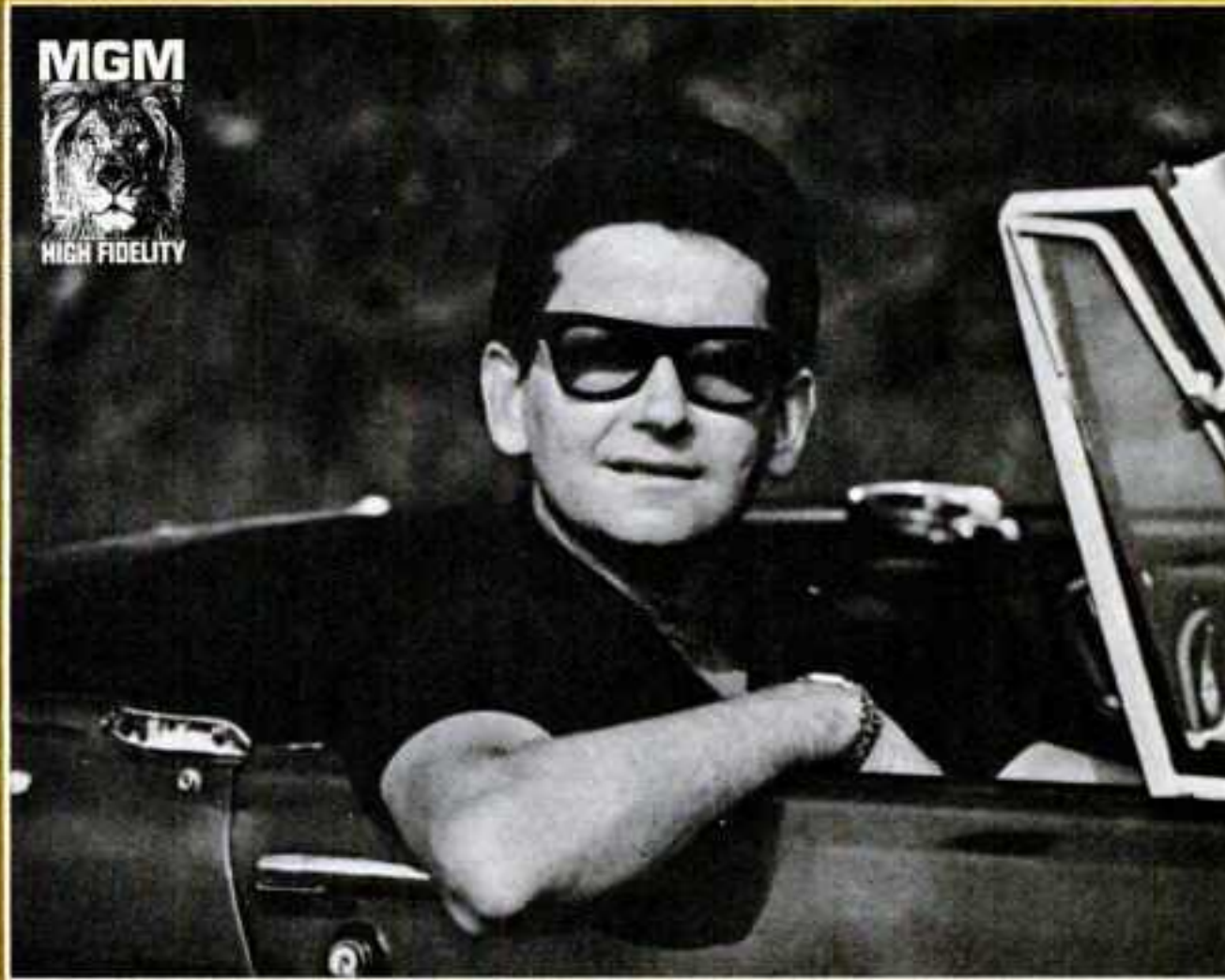
These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3			
1	1	2		TASTE OF HONEY	Herb Alpert & the Tijuana Brass, A&M 775	10
2	4	6	9	HE TOUCHED ME	Barbra Streisand, Columbia 43403	8
3	12	23	29	MAKE THE WORLD GO AWAY	Eddy Arnold, RCA Victor 8679	5
4	9	12	19	RUSTY BELLS	Brenda Lee, Decca 31849	7
5	2	4	7	CHAPEL IN THE MOONLIGHT	Bachelors, London 9793	7
6	17	24	35	(All of a Sudden) MY HEART SINGS	Mel Carter, Imperial 66138	4
7	10	13	16	FORGIVE ME	Al Martino, Capitol 5506	8
8	5	7	8	JUST YESTERDAY	Jack Jones, Kapp 699	8
9	6	9	10	COME BACK TO ME MY LOVE	Robert Goulet, Columbia 43394	9
10	14	15	21	AUTUMN LEAVES—1965	Roger Williams, Kapp 707	6
11	7	2	1	I'M YOURS	Elvis Presley, RCA Victor 8657	12
12	18	19	26	SINNER MAN	Trini Lopez, Reprise 0405	6
13	23	25	30	ON A CLEAR DAY YOU CAN SEE FOREVER	Robert Goulet, Columbia 43394	5
14	19	29	32	TRY TO REMEMBER	Brothers Four, Columbia 43404	5
15	26	38	—	KISS AWAY	Ronnie Dove, Diamond 191	3
16	29	39	—	I WILL	Dean Martin, Reprise 0415	3
17	30	—	—	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE	"Little" Jimmy Dickens, Columbia 43388	2
18	13	14	14	EARLY MORNING RAIN	Peter, Paul & Mary, Warner Bros. 3659	8
19	31	40	—	ENGLAND SWINGS	Roger Miller, Smash 2010	3
20	3	3	4	HUNGRY FOR LOVE	San Remo Golden Strings, Ric Tic 104	10
21	21	32	38	I'LL ONLY MISS HER WHEN I THINK OF HER	Frank Sinatra, Reprise 0410	4
22	36	—	—	LOVE THEME FROM THE SANDPIPER	Tony Bennett, Columbia 43431	2
23	40	—	—	MOTHER NATURE, FATHER TIME	Brook Benton, RCA Victor 8693	2
24	37	—	—	ON A CLEAR DAY YOU CAN SEE FOREVER	Johnny Mathis, Mercury 72493	2
25	16	20	24	DEEP IN YOUR HEART	Jerry Vale, Columbia 43413	6
26	15	17	23	REMEMBER WHEN	Wayne Newton, Capitol 5514	6
27	24	35	36	THE SPIDER SONG	Kids Next Door, 4 Corners of the World 129	4
28	20	22	27	CINCINNATI KID	Ray Charles, ABC-Paramount, 10720	6
29	33	—	—	EV'RYBODY HAS THE RIGHT TO BE WRONG	Frank Sinatra, Reprise 0410	2
30	22	34	34	I HAVE DREAMED	Chad & Jeremy, Columbia 43414	5
31	38	—	—	NEVER DREAMED I COULD LOVE SOMEONE	Key Starr, Capitol 5492	2
32	25	28	28	SIDE BY SIDE	Jane Morgan, Epic 9847	7
33	34	36	39	FREE SPIRITS	Peggy Lee, Capitol 5521	4
34	8	10	12	SECRETLY	Lettermen, Capitol 5499	9
35	35	37	40	I'LL ONLY MISS HIM WHEN I THINK OF HIM	Nancy Wilson, Capitol 5515	4
36	39	—	—	TEARS (For Souvenirs)	Vic Damone, Warner Bros. 5668	2
37	—	—	—	PUPPET ON A STRING	Elvis Presley, RCA Victor 0650	1
38	—	—	—	ONE HAS MY NAME	Barry Young, Dot 16756	1
39	—	—	—	JEALOUS HEART	Connie Francis, MGM 13420	1
40	—	—	—	YOUNG AND FOOLISH	Eddie Fisher, Dot 16779	1

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HOT 100

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Billboard Award

Table with columns: Rank, Weeks on Chart, Title, Artist, Label & Number. Includes songs like 'I Hear a Symphony', '1-2-3', 'Get Off of My Cloud'.

Table with columns: Rank, Weeks on Chart, Title, Artist, Label & Number. Includes songs like 'Ring Dang Doo', 'Let Me Be', 'Say Something Funny'.

Table with columns: Rank, Weeks on Chart, Title, Artist, Label & Number. Includes songs like 'Hole in the Wall', 'Dance with Me', 'A Time to Love—A Time to Cry'.

HOT 100—A TO Z—(Publisher-Licensor)

BUBBLING UNDER THE HOT 100

Table listing songs and artists under the 'HOT 100—A TO Z' section.

Table listing songs and artists under the 'HOT 100—A TO Z' section.

Table listing songs and artists under the 'HOT 100—A TO Z' section.

Table listing songs and artists under the 'BUBBLING UNDER THE HOT 100' section.

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SPOONFUL

The
LOVIN' SPOONFUL
You Didn't Have To Be So Nice
b/w My Gal
KA-205

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Electrola Issues German 'Barber'

By OMER ANDERSON

COLOGNE — Electrola has just released the first German language version of Gioacchino Rossini's "Barber of Seville."

And what is even more significant the EMI subsidiary has produced the Rossini masterwork in an "all German" format, using artists from both West and East Germany.

Electrola says that since Germany cannot be politically reunified within the foreseeable future, the diskery proposes trying to reunify this humpty-dumpty country musically.

2nd Major Release

The Rossini production is the second major classical release

Electrola has produced with East German as well as West German artists. It follows closely Mozart's "Magic Flute."

Electrola is hinting strongly that it proposes an extensive program of East-West German collaboration in the production of Italian opera masterworks in German.

Electrola's Barber of Seville made even greater use of East German artists than did its production of "Magic Flute." Soloists were used from Berliner Rundfunk, the Communist radio station in Berlin and the orchestra is the leading orchestra in Communist East Germany, the Staatskapelle Berlin.

Electrola says the Rossini

masterwork has been produced in German with special treatment for the music as well as libretto, and the translation has been done to suit the music.

Electrola regards music as the most practical avenue for uniting the two German States. From the diskery's standpoint, it is good business, too.

Some of the world's top artists—East Germans—have been denied maximum exposure in the West simply because of the cold war. So-called "all German" productions such as Electrola is undertaking provide the ideal formula for utilizing the talent of the East German artists while skirting political difficulties.

Muzak Expecting to Serve All W. Europe

FRANKFURT — West Germany has become the hub for extension of Muzak background music on the Continent.

After previously remaining independent of franchisers, Muzak broke with tradition two years ago in Germany and took a substantial minority interest in Musik fuer Millionen, its representative in Munich.

Muzak, having made this move, then proceeded to press rapid Continental expansion. It granted franchises in Belgium, Denmark and Finland.

Entry into additional countries is now under negotiations. Muzak expects to be operating in every country in Western Europe within the next few years.

It is satisfied on the basis of experience to date that foreigners as well as Americans will respond to Muzak. Perhaps most significant, Muzak believes the American background music formula can be sold to foreigners on an "as is" basis.

Muzak so far is resisting

strong pressure to engage in local music programming — turning out tapes tailored to Latin tastes, tapes with a Bach, Brahms and Beethoven beat for Europeans, and tapes with a dash of Edvard Grieg and Jean Sibelius for the Scandinavians.

From this aspect, the Muzak operation is unique. The tapes recorded in the U. S. for Americans are the only ones used by overseas franchisers. A representative of the firm explained, "What Europeans want is the genuine Muzak product — the product played in the U. S. They don't want a local version. A lot of other American firms would be well advised to stick with the successful American product in selling to Europeans and resist the temptation to cater to European tastes.

"Europeans don't want us to copy them. They expect us to 'Americanize' them. We lose our biggest selling point when we dilute the pure American product—be it music or Coca-Cola."

Dane Radio to Produce Disks

COPENHAGEN—The State radio network of Denmark intends to enter record production on the pattern of the Swedish State broadcasting service.

The Danish radio will produce disks in co-operation with private record companies, using artists and repertory of the broadcasting service and technical facilities of the private disk firms.

Records will be sold through normal retail channels, with the State radio receiving 10 per cent

of the gross. Initial productions will include Danish pop, folk music and Danish lieder.

It is expected that bulk of production will consist of evergreens, current hit tunes and "hits from yesteryear."

The State radio has made its propositions attractive to record companies by offering to assume all production costs. The disk firms will work on a contract basis.

Production will be financed out of the broadcasting service's regular budget, thus eliminat-

ing need for special approval which might be subject to political objections.

Plans for disk production are in charge of a Danish State radio committee composed of Peter Noergaard, chairman of the radio council; general manager Erik Carlsen and program director Niels-Joergen Kaiser.

Efforts will be made to interest other European State broadcasting services in participating in disk production on a co-operative basis.

Pot Keeps Boiling on Fest's Dropping Plan for Home

SAN REMO — The controversy over the dropping of the

Cap. of Canada Adds to Product

MONTREAL — Capitol Records of Canada has established a new policy regarding its French-Canadian recording artists. French-Canadian product will now be released on the Capitol label, identifying with and strengthening Capitol's reputation as a company that boosts Canadian talent. Formerly French-Canadian product was released on the Pathe label, for French identification.

First French-Canadian artists to appear on the Capitol label will be Les Calillous with their third LP, recorded live at a performance at La Salle Claude Champagne, and Claude et Les Megatones, with a single. Capitol is increasing its activity in the French - Canadian market, with the recent signing of Claude et Les Megatones, a ye-ye group formerly with Apex, and Jean Claude Becker.

Rose d'Or Now Rose de France

PARIS—Claud Tabet, organizer of the French Song Festival—the Rose d'Or — announced this week that the festival will be known as the Rose de France, to avoid confusion with the Rose d'Or of Montreux, the TV Festival.

Encouraged by the success of this year's festival, Tabet is planning to make next year's event at Antibes bigger and better. A nationwide promotion and publicity campaign is planned.

projected home for retired singers for which San Remo Festival Jan. 28-30 proceeds were destined continues to jeopardize relations between the Casino management and the four top music organizations which give their endorsement to the festival.

In a reply to a recent query by AIDEM, Italian Association of Music Publishers, Luigi Bertolini, president of ATA, operators of the Casino, reported that the original tract of land had been acquired, but that singers had not co-operated in offering their services to provide necessary development funds. Original plot of 7,000 square meters in San Remo was substituted by one of 30,000 square meters in the area behind the city. This was arranged with a music or-

ganization not part of the San Remo quartet of backers.

Whether the four groups, which include AFI, the Italian Phonograph Association, will accept the step or open the controversy wide remains to be seen. The music groups benefit from the wide reputation of the festival here and are not anxious to tear it apart. However, they are disturbed by the unilateral action taken by ATA in dropping the original project.

Phonogram Takes Press On Fall Product Journey

MILANO — A different method of unveiling new product was launched by Phonogram, Philips and Polydor Italian subsidiary. Milanese press representatives were invited to an excursion at Scanoboa, a tiny village on the delta of the Po River, about 300 miles from Milan. Thirty journalists left for Scanoboa by bus, and Phonogram entertained them during the trip with quizzes and games

and took this opportunity to present its fall releases.

Outstanding among these were performed by Lebanese Patrick Somson, Greek Nana Mouskouri, French Henry Vilard, Italian Arnaldo Savini, Italian Orietta Berti, French Frank Fernandel and German Bert Kaempfert. In Scanoboa several Phonogram artists met the press and performed in the village square.

Jazz Fest Ripples With Rhythm

By MIKE HENNESSEY

PARIS — The Second Paris Jazz Festival—held at the Palais de la Mutualite on Nov. 3 and 4—was a triumph.

From the first rippling notes struck by pianist Teddy Wilson—making his first appearance on a Paris stage—to the last wailing phrase of avant-gardist Ornette Coleman the following day, the audience was treated to almost 10 hours of vital and richly varied jazz.

Outstanding successes of the three-concert Festival were Earl (Fatha) Hines, Teddy Wilson, Stuff Smith, Bill Evans, Lee Konitz, Freddie Hubbard and Ornette Coleman.

Prudently the organizers—Societe Francaise de Concerts and the ORTF—split the festival into orthodox and unorthodox categories. The two concerts on the first day featured nothing that was too far out; the half-way out Sonny Rollins and the almost out-of-sight Ornette Coleman were featured on the second day.

Although all the "name" musicians were accorded warm receptions, the revelation of the festival was the young Danish bassist Orsted-Pedersen who appeared with Bill Evans and Lee Konitz. Pedersen's virtuoso musicianship, embracing a breathtaking technique, beautiful tone and faultless time was a really stand-out feature and his solos drew wildly enthusiastic applause.

As a sort of overture to the presentation of the international jazz stars, the big band of Jean-Claude Naude kicked off the proceedings and made a good impression.

Wilson Next

Teddy Wilson followed, and his appearance on stage provoked such roaring acclaim that it was some minutes before he could announce his pro-

gram and introduce German bassist Peter Trunk and Dutch drummer Ceef See.

Dakota Staton, backed by a British rhythm section of Johnny Patrick (piano), Freddie Logan (bass) and Johnny Butts (drums) sent her big, big voice ringing through the vast auditorium.

To close the first concert, Earl Hines came on stage to tremendous applause, played two piano solos in his highly original style, and then introduced the All Stars—Jimmy Woods (bass), Kenny Clarke (drums), Don Byas (tenor sax)—deputizing for the absent Gerry Mulligan—Stuff Smith (violin), Ben Webster (tenor sax) and Roy Eldridge (trumpet and flugel horn).

The second concert got off to a cool and eloquent start with first Bill Evans, then Lee Konitz featured against the superb rhythmic backcloth of Orsted-Pedersen (bass) and the supremely talented Alan Dawson (drums).

In terms of accomplished musicianship this was the highlight of the Festival. Both Evans and Konitz are immensely resourceful soloists and the support of Pedersen and Dawson—though perhaps a little robust for the delicate work of Evans—was magnificently inspired.

The Art Blakey group featuring Nathan Davis (tenor), Freddie Hubbard (trumpet), Jake Byard (piano) and Reggie Workman (bass) brought the first day's proceedings to a lively close—although by this time jazz indigestion had overtaken some of the audience.

Sonny Rollins playing in a beret and backed by French bassist Gilbert Rovere and drummer Art Taylor launched the second day of the Festival in typically unconventional style.

Apart from the breaks featuring Rovere and Taylor — both of whom excelled themselves—Rollins was playing from the moment he walked on stage to the moment he walked off.

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Nippon Victor Bucks Recession Tide; Registers Gains in Sales

By J. FUKUNISHI

TOKYO — Nippon Victor Records closed its first six-month period of fiscal 1965 with a fairly good business despite general recession currently prevailing in Japan. The disk firm registered the gross sales of \$49,618,055, an increase of 3.3 per cent over the preceding term. Net profit after tax of \$2,446,611 exceeded the previous net profit of 6.1 per cent.

The breakdown of gross sales is:

1. Records \$9,228,945; 18.6 per cent of total sales. This is only a drop of 1 per cent.
2. Radios \$3,125,939; 6.3 per cent.

3. Stereo phonographs \$20,393,026; 41.1 per cent.

4. Television sets \$10,122,087; 20.4 per cent.

5. Other electronic merchandise \$6,748,058; 13.6 per cent.

Exports chalked up \$8,484,689 which accounts for 17.1 per cent of gross sales. The quota fixed for coming business term is \$51,000,000.

Gross of Nippon Columbia Records for the first half of fiscal 1965 is \$32,061,110, 80 per cent of its quota.

The figure can be broken down into:

1. Records \$7,311,111; 23 per cent.
2. Televisions and radios \$8,752,777; 28 per cent.

3. Stereo phonographs, tape recorders and others \$12,211,111; 38 per cent.

4. Electric home appliances and musical instruments \$3,786,111; 11 per cent.

Most noteworthy is the increase of exports which reached \$4,600,000 or 14 per cent of gross sales.

However, net profit after tax decreased to \$626,400 when compared with the preceding term, causing a reduction of dividend from 12 per cent to 10 per cent. Televisions failed to show satisfactory sales due to saturation in the market, while records also indicate a slight dip in sales affected by general depression.

Yamaichi Security Co., one of the label's major stockholders, had to sell five million shares to Radio Tokyo forced by Yamaichi's deteriorating financial condition. Since Radio Tokyo (radio and television) is one of the most influential commercial stations in Japan, it is expected that the station will launch positive activities in concert with Nippon Columbia in the field of music in the future. The quota for next term was set at \$37,800,000.

Toshiba Records (EMI) successfully recorded the biggest business in its 10-year history by achieving sales of \$6,391,027 during the six-month term from April 1 to Sept. 30.

Gross Is 9 Per Cent

Gross sales show an increase of 9 per cent and profit before tax an increase of 1.4 per cent over the preceding period, deriving a net profit of \$42,611. This highest profit ever realized affords the label to pay a melon of 20 per cent per annum to stockholders for the second time.

What created a surprise were the fantastic sales of international records which account for 78 per cent of gross sales. The coverage by Japanese recordings is only 22 per cent. The artists who can be named as potential business boosters include Cliff Richard, the Animals, Herman's Hermits, the Beatles, Adamo, and the Ventures. Disks by these pop artists account for 44 per cent of international records sold. The label's quota for next term was determined to be \$6,900,000.

Folk Blues Festival Gets SRO Reception

PARIS — Despite the fact that most of the artists in the package were relatively unknown here, the Fourth American Folk Blues Festival which played here (1) was a success.

It provided further evidence of the great revival of interest in folk blues — much of it no doubt due to the increased activity in this field on the pop music front.

Although only one concert was originally scheduled, the organizers, bowing to public demand, presented a second one at midnight. Both concerts—at

the Theater des Champs-Elysees—were sell-outs.

Biggest reception was reserved for John Lee Hooker and Roosevelt Sykes, both of whom are well known in Europe. But there was storming applause, too, for Big Mama Thornton, for one-man-band Doctor Ross and for the modern-style blues singing of Buddy Guy.

Other artists featured in the package were Fred Bilow, Fred McDowell, Eddie Boyd, Big Walter Shakey Horton, Lonesome Jimmy Lee and J. B. Lenoir.

Philips Adds Talmy Label

LONDON—Philips Records, which set a precedent by agreeing to distribute and promote Andrew Oldham's Immediate Records two months ago, has taken on another independent producer, American Shel Talmy, who produces hits by the Kinks and the Who. His label is Planet.

But as with Oldham—who records the Rolling Stones—Philips will not be getting any established artists by the deal. The Kinks are committed to Pye and the Who to Brunswick.

Instead, Talmy will be seeking new British talent for his Planet label and acquiring American records wherever possible (Oldham's only hit on Immediate has

so far been with an American record—the McCoys' "Hang on Sloop").

The first Planet release will be in December, and by the deal Talmy concluded with Philips Managing Director Leslie Gould there will be regular releases of both singles and albums throughout 1966.

Talmy is associated with leading promoter Arthur Howes in Orbit Universal Music which embraces recording and publishing.

CRS Camay, Parker Outlet

LONDON — The American Camay and Parker labels will be distributed in Britain by Combined Record Sales, an organization within the Barrington Coupe group. Deals were concluded by CRS director Mike Philpott during a business visit to the U. S.

The company joins the album price war by issuing LP's from both labels at \$1.50. Included in the Parker label catalog are records by Charlie Parker, Lester Young and George Lewis.

The Camay material, to be marketed as Summit New World Series, includes records by Mel Torme, Little Richard, Ray Charles, Steve Lawrence, Burl Ives and the Weavers, as well as country music by Don Gib-

Antor Handles RCA Products

CARACAS, Venezuela—RCA Victor Records has licensed the Hermanos Antor (Continental de Discos) firm here to distribute its product. The Antor firm has been guaranteed an income of about \$100,000 a year. Antor has been named president of the firm as the result of a reorganization movement. Other officers include Jose Antor, vice-president, and Prudencio Sanchez Vidal, sales manager.

son, Tex Ritter and Merle Travis.

CRS has also cut its stereo albums to \$1.50.

MUSIC CAPITALS OF THE WORLD

BRUSSELS

Vogue reports that Jean-Claude Darnal will do a TV show at the Belgian Walloon TV (19)... Three new LP's appear for Christmas and New Year: one by Petula Clark, one by Francoise Hardy, and one by Sandie Shaw... CBS reports that the concerts given in Antwerp and Mons by CBS violinist Zino Francescatti have met with great success... French CBS singer Claude Leveille arrived in Belgium for stage and TV appearances. He was welcomed by CBS public relations gal Mimi Smith... Recent CBS releases in the singles field include the New Christy Minstrels with "Chim, Chim, Cheree" (that won the American Academy Award); "They Gotta Quit Kickin' My Dog Around"; Peter Kamp sings "Ein Traum Ging Vorbei"; CBS also released "Ain't It True" by Andy Williams. JAN TORFS

MILAN

Ronald Kass, Liberty's international manager, visited Milan and met John Lee, a&r of EMI Italiana, Liberty's licensee. Kass also met with Giulio Rapetti of Edizioni Ricordi, and Enrico Carrera of Italian Chappel, both involved with Liberty's publishing interests in Italy. Kass checked possibilities of having two Liberty artists, Vic Dana and another as participants in the 1966 San Remo Festival. Liberty's international division is in Lugano, Switzerland... Giuseppe Giannini, formerly CGD Internazionale's manager, joined Dischi Carosello-Cemed, the record division of the Curci Publishing Group, as manager, and began to reorganize the company... Anna Identici, Ariston Records, won the Italian Song Festival in Zurich with "Un Bene Grande Così." Special prizes were also awarded to Emanuela Tinti, judged the most promising new voice; Ezio Leoni was best arranger... Mina (Rifi), Adriano Celentano (Clan), Gigliola Cinquetti (CGD), Domenico Modugno (Curci), Gino Paoli (CGD), Les Surfs (Festival), Dusty Springfield (Philips), Frank Alamo, Sergio Endrigo (Fonit), Bruno Lauzi (CGD), Betty Curtis (CGD), Johnny Dorelli (CGD), Luciana Turina (CGD) and actress Annette Stroyberg, were guests in the TV show from Campione, "Campioni A Campione" (Champions at Campione). The show was transmitted on European TV stations... Gigliola Cinquetti will star in the Italo-Spanish co-production movie, "Un Bel Giorno" (A Wonderful Day)... It is almost certain that Adriano Celentano will be at the 1966 San Remo Festival, after a six-year absence... Clan Records issued its fall releases by Adriano Celentano, Don Backy, Gino Santercole, La Ragazza Del Clan, Pilade and Ico Cerruti.

Paul Anka made two Ampex-films for Italian TV. They will be in Rita Pavone's show, "Stasera Rita"... RCA Italiana's outstanding fall releases by foreign artists were by John Schroeder, Ivy Legue, the Searchers, Paul Anka, the Kinks and Al Hirt... Ricordi released a new record by Bobby Solo, "La Casa Del Signore," Italian version of Elvis Presley's hit, "Crying in the Chapel"... Ico Cerruti will record the Italian version of "Moment to Moment," "Da Un Momento All'altro," from same movie score penned by Henry Mancini... Rifi Records issued an EP and two singles with four tunes from "Mary Poppins."

GERMANO RUSCITTO

HAMBURG

Philips is promoting two teenage girl singers, Erica, 16, whose first release is "Schornsteinfeger" (Chimneysweep); and Daniela, 15, "Screib' mir in einem Brief" (Write It to Me in a Letter). Philips has

a hit tune in "Wenn die Bouzoukis Singen," a Sirtak-type number with Greek singer Leo Leandros. Another new Philips star now receiving heavy promotion is Corry Brokken, whose latest release is "So ist die Liebe, mon ami," a chanson-style song... The Walker Brothers—John, Scott, and Gary—are now touring West Germany on promotion as "Liverpool beat with an American accent." In February, the three Americans landed in Britain virtually unknown. They announced they had come to Britain to make their mark in the home of the Beatles. Currently, their recording of "Make It Easy on Yourself" is at the top of the hit list in Britain.

Polydor has just released a beat LP—"Beat 1965"—by Tony Sheridan and the Big Six. Sheridan is a Briton living in Hamburg. He imported The Big Six from Glasgow. Polydor has unleashed three other beat aggregations, each claiming to have a distinctive interpretation—the Turtledoves. The Scorpions (which play beat "with a sting"), and the Scandias (beat with a folk music lilt). The Turtledoves are from Redondo Beach, Calif. Their initial Polydor platter is "It Ain't Me, Babe." German stars dominate Polydor's list of autumn offerings, however, including Freddy Quinn, Peter Alexander and Fritz Wunderlich.

Aberbach-Musikverlage has three march numbers on the top tune list. The Aberbach title "Travelin' Light" emerges in German translation as "Endlich Allein"—"At Last Alone." The debate continues over whether U. S. tunes have more appeal in Germany with the original American titles or whether they do better "Germanized." Sales figures show some titles definitely do better with the U. S. titles... The Rattles, Germany's hottest beat group, is making its sixth trip to England, where they have a full schedule of radio, TV, and stage appearances. OMER ANDERSON

LONDON

That Anglo-American artists war which raged a year ago could be on again. Now British agents are angry over the refusal of visas to Jonathan King (to plug his hit "Everyone's Gone to the Moon" on Hullabaloo) and Lulu (who had been contracted for Murray the K's New York Christmas show)... Pickwick International president Cy Leslie was due in last week for talks with the firm's British head, Monty Lewis, regarding new additions to the Pickwick album catalog and a venture by which the label plans to issue pop singles... The nine-year association between Tommy Steele (currently starring in "Half a Sixpence" on Broadway) and his manager Larry Parnes has ended. Steele, the first of Britain's rock 'n' roll stars, is reported having discussions with Marty Erlichman who manages Barbra Streisand and John Barry.

Wilson Pickett's Atlantic recording of "In the Midnight Hour" seems to have led to a new fad for American records of the kind known here as Discotheque disks because they are so popular in the new growth of London's niteries for the young. Following Pickett into the chart are the Toy's on EMI's Stateside label with "A Lover's Concerto" and Roy Head's big sleeper "Treat Her Right" on Vocalion... On his first single for the new King label (owned by R&B Discs, Ltd.) former heart-throb Dennis Lotis revives "The Clouds Will Soon Roll By," and the disk is getting big promotion; so is Shirley Bassey's recording of "It's Yourself" from the Lionel Bart musical, "Maggie May," published by the composer's Apollo Music and issued simultaneously in Britain and America... Decca has shipped almost 500,000 copies of "The Sound of Music" album.

(Continued on page 29)

RIFI TO ISSUE POCKET DISKS

MILANO — Giovanbattista Ansoldi, Rifi Records chairman, announced that the company will soon release "pocket records" manufactured in a new size. System and size have been patented. The records will have a smaller diameter than 7 inches and will be "pocket" size. The speed of the record was not divulged.

Ansoldi assured that the sound will be as good as that of usual records. Pocket records will be sold in newsstands, supermarkets and department stores at a retail price of Lire 300-400 (48 to 61 cents). Repertoires will feature hit tunes.

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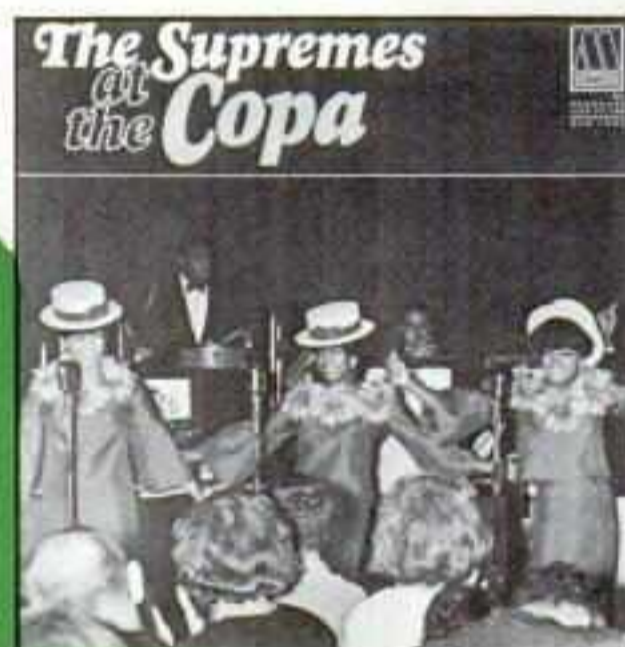
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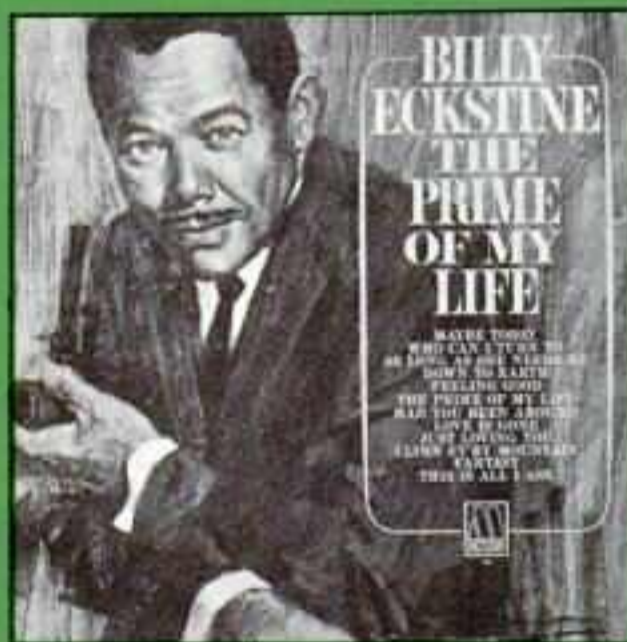
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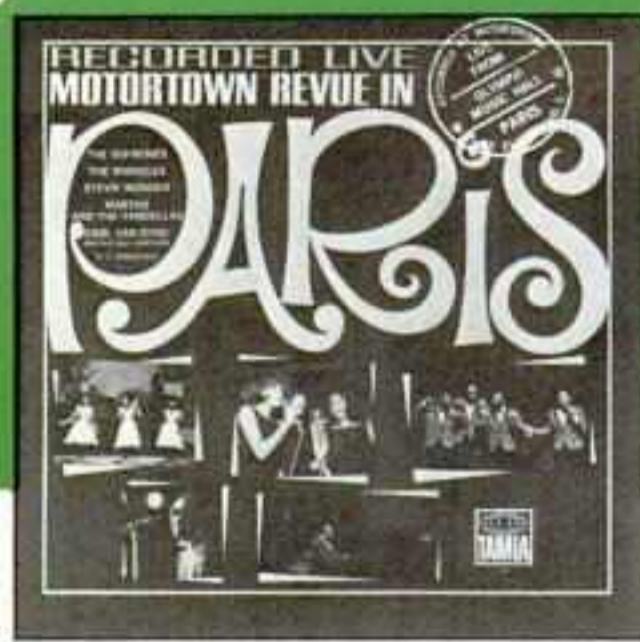
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TAMLA 265



MOTOWN 633

MOTOWN RECORDS

Detroit, Michigan

THE COMPANY WITH THE SOUND OF YOUNG AMERICA

MUSIC CAPITALS OF THE WORLD

• Continued from page 26

and with Christmas orders flowing in heavily the LP looks certain to be Britain's biggest seller of 1965. **CHRIS HUTCHINS**

OSLO

Haakon Tveten, managing director of Norsk Phonogram, left for Brussels, where three of Philips' committees had their annual meetings. Tveten is a member of the merchandising committee. . . . The **Barry McGuire** recording of "Eve of Destruction," in Norway, reached No. 1 on the Norwegian hit parade in three weeks; this platter is now topping in both Sweden and Norway. . . . On behalf of the **Beatles**, **Iversen & Frogg's** recording group the **Firestones** received the Norwegian silver disk for the 25,000 sales of "Help." **Erik Heyerdahl** of *Arbeiderbladet* handed out the prize prior to the premiere of the film "Help" here. The film was well received by critics. . . . Indie disk firm **Manu** will issue all 11 film songs from "Equilibrium" in Germany. First to be issued there are theme melody "Milaja," featuring **Oddvar Eroy** on mandolin, and "Tears in Your Eyes" by **Goran Zetterlund** orchestra. . . . The **Bente Lind** success "You Cannot Hurt Me" on **Manu** will be issued in Finland. She sings in the very difficult Finnish language. . . . Swedish tune "Den forsta gang jag sag dig," recorded in Swedish by Norwegian group **Benne Iversen, Rune Larsen, Helge Nilsen & the Stringers**, has been issued in Sweden on the Fontana label. . . . **Felix Stahl** of Stockholm's Musikproduktion, Sweden, was in Hamburg getting series of tunes, among them: "A Taste of Honey," "In Apple Blossom Time," "Rescue Me," "Unchained Melody," "What-cha Gonna Do About It." . . . The latest **Wenche Myhre** platter, "O o Sheriff/En 17-aring Har Drommer," scheduled for issuing in September, has at last been issued here on Polydor.

PARIS

Following Decca's release of "Amour Limite Zero" by **Eric Charden**, who also wrote the number, many disk jockeys here are describing Charden as the French **Bob Dylan**. . . . British arranger **Les Williams**, who launched the **Sandie Shaw** sound with "Always Something There to Remind Me," directed the latest disk by **Joe Dassin** for CBS which was recorded in London. . . . The **Babs**, the Polydor vocal group, have recorded a different version of the **Joan Baez** hit "We Shall Overcome." The group sings the song in English with French "sub-titles" — **Jaques Yvart** translating the lyrics into French. . . . **Eddy Mitchell** has recorded the French version of the **Rolling Stones'** big hit, "Satisfaction" ("Rien qu'un seul mot"). . . . **Ronnie Bird** plans to record both English and French versions of his future songs for Decca. . . . **Johnny Hallyday's** latest for Philips is "Mon Anneau d'Or" ("My Golden Ring") a reference to his marriage this year to **Sylvie Vartan**. . . . The three top-selling albums in France are "Adamo at Olympia" (Pathe-Marconi), the **Beatles'** "Help," (CBS) and **Jean Ferrat's** "La Montagne" (Barclay).

Most remarkable comeback of the year here has been that of **Charles Trenet**. At 52 he is enjoying a new and lucrative lease of professional life. He will shortly make a 26-concert tour of Sweden, and in January will open for a season at the Bobino in Paris. . . . **Les Compagnons de la Chanson** and **Vogue's Francoise Hardy** head the bill for the new Olympia Theater show presented by **Bruno Coquatrix**. After the Olympia Theater, **Francoise Hardy** goes to Turkey and the Lebanon. She is planning

to record her latest successes—"La Nuit sur La Ville" and "Dans Le Monde Entier"—in Japanese. . . . First disks distributed by Barclay in France under their new agreement with Atlantic include titles by **Joe Tex** and **Wilson Pickett**. . . . **Hugues Aufray** will do a "Homage to Bob Dylan" album for Barclay containing 12 songs new to France. . . . Folk singer **Pete Seeger** made his Paris debut with a concert at the Theatre de Paris which was recorded by radio station Europe No. 1 for a "Musicorama" transmission.

**MIKE HENNESSEY
ESPEN ERIKSEN**

RIO DE JANEIRO

Veteran singer **Silvio Caldas** was fetted with a mammoth festival at Maracanazinho Gymnasium. Show was sponsored by Guanabara State Government, and dozens of traditional samba singers and musicians performed. . . . Poet and newspaperman **Ricardo Galeno** is the new head of the promotion department at Discos Continental. . . . Famous movie star **Norma Bengell** is the top attraction of bossa nova show producer **Aloysio De Oliveira** is staging at Zum Zum nightclub. . . . Odeon released with a dinner party at its studios first LP's specially produced for London Globe, of England. . . . Nightclub owner **Flavio Ramos** is launching the initial records of his new label Discos Jirau. . . . Guitarman and vocalist **Nanal** was signed by Musidisc. . . . Promotion man and producer **Ramalho Neto** is the artistic supervisor of new combo formed in Sao Paulo: **The Cords**. Group is integrated by three sons of maestro **Herve Cardovil**.

SYLVIO TULLIO CARDOSO

ROME

Four top composers, **Armando Trovajoli, Nino Rota, Piero Piccione** and **Carlo Rustichelli** are composing the score for "I Like Rome." **Camillo Mastrocinque** will direct it here, with **Richard Beymer, Jimmie Durante** and **Henri Salvador** among others in the cast. . . . **Voce del Padrone's Adamo** is culminating his climb to the top with a film role based on a Stendahl novel. . . . **Rita Pavone**, her first film completed, has also taped a series of four TV shows with **Paul Anka** as one of her first guests. Anka's latest Italian disk will be issued by RCA. . . . **Meazzi** is first to show real San Remo fever with disks by **Plingo Maggi**, its Castrocara winner, and **Anna Marchetti**, currently appearing on TV's "Dream Fair" every week. . . . Following return from a current tour of Greece, **Fonit-Cetra's Sergio Endrigo** will do a 10-day one-man show at Rome's Teatro delle Muse. . . . Two **Pye** disks by **Ivy Leaguers** and **John Schroeder** have been issued by RCA.

Not content with the many groups it issues on Motown-Gordy disks, **Durium** is doing quite well on its own with the **Alligators, Tigers, Kings, Snobs**, all on Circus label. . . . **Cetra** has issued a special catalog of its literary and documentary records featuring a Dante cover in honor of the poet's 700th anniversary year. List includes a new edition of "The Divine Comedy" in 18 LP's read by seven top actors. It appears in a de luxe and economy edition. Work compares with RCA's 30-disk "History of Italian Music" and **Durium's** 12-disk series on "Neapolitan Music." . . . Other epic disk issues of the day. . . . **SAAR** is repeating its "Downtown" stunt with **Petula Clark** by issuing her French hit, "Regardez-Les" in its original French and in Italian as "Io Resto Qui." . . . "It Isn't Easy to Forget You," theme of TV's "Za-Bum" sung by **John Foster** is Style's latest along with a new disk by **Archibald** and **Tim**, Anglo-American duo, in two of the year's top hits, "Il Mondo" and "Ciao, Ciao,"

on one disk. . . . Another TV theme from the musical, "The Trial of the Nine," which runs for 13 weeks, is out on a new Ri-Fi disk by **Mina**.

SAML STEINMAN

TOKYO

Bob McGrath, tenor of **Mitch Miller** singalong gang, arrived for five weeks under the sponsorship of **Kyodo Kikaku Enterprises**. He is booked to sing largely at New Latin Quarter, Monte Carlo, Copacabana, Crown and other night-spots, plus U. S. Army and Navy Officers Clubs in the vicinity of Tokyo. Only one concert was held jointly with **Patti Page** at Kosei Nenkin Hall (8). . . . **Peggy March** accompanied by **Bennie Thomas**, a promising young singer, arrived (25) to give a series of performances extending to one month. This is **Peggy's** second visit, and her record sung in Japanese "Kiri No Naka No Shojyo" (A Maiden in Fog) is outselling the original disk etched by a Japanese talent. . . . **Carmen Cavallaro**, pianist, arrived (1) to make cross-country appearances for the third time. He is one of the most popular artists in Japan. **Teichiku Records**, Decca's affiliate, has just released his fourth album. . . . **Gerald Moore**, famed English pianist, arrived to give lectures, lessons, rehearsals and concerts for one month. He will also accompany several top-notch Japanese classical vocalists at concerts.

JUNZO FUKUNISHI

TORONTO

The Army has chosen the **Guess Who's** for its Christmas tour (Dec. 13-29) of bases in Asia, including Japan, Guam, Guadacanal and Hawaii, thanks primarily to the success of their "Shakin' All Over" on Quality at home and Scepter in the U. S. The group has officially changed its name from **Chad Allan and the Expressions** to the **Guess Who's**. . . . The newest by **Gerry and the Pacemakers**, "Walk Hand in Hand," is by Canadian composer **Johnny Cowell**, who also penned such international hits as "Our Winter Love" and "Stroll Along With the Blues." It's a revival for "Walk Hand in Hand," which was big for **Tony Martin** and **Andy Williams** a few years back.

Bruno Coquatrix, president-director general of L'Olympia, the most important music hall in Paris, made his first visit to Canada last month and toured Montreal theaters and nightspots catching the local talent. He has invited **Les Feux Follets**, the national folk ensemble whose performance

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has just been released on RCA Victor, to appear at L'Olympia, probably in August 1966 during the international Festival des Nations in Paris. **Kenny Hamilton**, Jamaica-born Montreal singer who made his first Apex disk in French, switches to English and national distribution for his new release, "Dear Brothers and Sisters and Friends," written by **Gordon Lightfoot**, backed by "When Love Has Gone," written by his accompanist, **Oliver Jones**.

Les Hou-lops, named the best ye-ye group in the recent French-Canadian record competition, the Festival du Disque in Montreal, take a crack at the English-language market with their new Apex release, "I Know" and "Lonely River Man," which the group recorded in New York.

Newest TV star at CFCF-TV Montreal is **Father Columba McManus**, handsome young Servite

Friar whose Audio Fidelity album, "The Singing Priest" sparked the CFCF series of half-hour monthly specials starring **Father McManus**. The CTV network is screening the first show, which featured material from the LP, with an eye to adding it to the network sked. . . . **CHLO**, St. Thomas, has switched to full-time top 40 programming after the success of its three-hour-a-day pop music show. Its pop deejay, **Paul Ski**, becomes music director and, at 19, must be about the youngest director in radio.

Quality has acquired North American rights to an English-language single from Show Records in Belgium, "Waw Waw" and "Love Is Not a Game" by the **Foottappers**, which is reported selling well at home. It's a first for Quality in picking up English material from Europe for all of North America. . . . Capitol here had such success with **Claude Clari's** LP, "La Playa," on Capitol in the English market, as well as on Pathe in French Canada, that it requested his past material from France and chose 12 cuts to make up a new LP for the English market, titling it "The Sensational 12-String Guitar of Claude Clari." . . . Quality Records, which entered the French-Canadian field in August with its Disques Contact label, feels it has its first big hit, after eight starts, with **Manon's** "C'est le temps de l'ecole." Quality is also reviving its Solfege label for French-language product from Europe, which has been inactive for about 18 months, with disks from International Music in Belgium by **Les Cousins** and **Eric Richard**.

Canadian compositions continue to catch the ear of U. S. a&r men—**Mac Wiseman's** first release on his new Wise label (distributed here by Sparton) is "Maple Sugar Sweetheart" by the late **Ward Allen**; **Johnny Cash** has recorded **Gordon Lightfoot's** "Early Morning Rain," and ex-patriate Canadian **Max Falcon** has recorded **Bud Roberts'** "The Sound That Makes Me Blue" for the Boone label. . . . Debut single on the Pure Soul label in the U. S., "Hole in the Wall" by the **Packers**, is on Quality in Canada. . . . CBC-TV has signed **Theodore Bikel** to star in a special pre-Christmas folk song show in its prestige "Festival" series. The show will feature **Miriam Makeba** and Canadian **Catherine McKinnon**, whose Arc LP, "Voice of an Angel, Volume II" was recently released. . . . **Miriam Makeba** appears at Massey Hall in Toronto (21), second venture by a new concert agency, **Bruce Corder & Associates**. Corder, formerly with the O'Keefe Centre, is expanding his activities beyond Toronto, bringing **Pearl Bailey** to Buffalo, N. Y., in March. . . . The review of Columbia Records' show at the Country Music Festival last month mistakenly identified **Debbie Lori Kaye** as **Wanda Faye**, another new artist on Columbia. It was 14-year-old **Debbie Lori Kaye** of Canada who won "a bombastic amount of applause for her vocal efforts."

KIT MORGAN

WELLINGTON, N. Z.

Message folk is earning a tryout here. Allied International has released **Barry McGuire's** "Eve of Destruction," which was banned from the air by NZBC, and **Donovan's** "The Universal Soldier" (PYE). Sales are said to be encouraging. . . . Classical a&r man **Chris Thompson** has heard from Holland that Philips obtained the rights to the L'Oiseau Lyre label. . . . **Val Murphy**, folk exponent, and **Dinah Lee**, high voltage pop artist, have aroused the interest of New York's **Ivan G. Mogull**, recently passing through. He intends to publish material through his interest in **Ivan Mogull Music Co.**, associate of the Harvard Music Co.

HMV achieved a price breakthrough on junior attractions in the record reader field. President of Disneyland Records, **Jimmy Johnson**, has arranged for release of a series of eight titles on the Disneyland label for pre-Yule sales. The package consists of a 24-page full color tale with accompanying 45-r.p.m. disk carefully synchro-

(Continued on page 43)

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ARGENTINA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	HELP! (LP)	The Beatles (Odeon); *Los Buhos (CBS)—Fermata
2	2	AVEC	Charles Aznavour (Barclay); Franck Pourcel (Odeon); *Lucio Milena (Disc Jockey)—Korn
3	3	VENECIA SIN TI	Charles Aznavour (Barclay); *Juan Ramon (RCA); Ely Neri (Fermata); *Claudia (Odeon)—Fermata
4	4	HE COMPRENDIDO QUE TE AMO	Luigi Tenco (Fermata); Wilma Goich (CBS); *Jose Antonio (Microfon); Javier Solis (CBS)—Fermata
5	5	FLORES NEGRAS/VEREDA TROPICAL	Eydie Gorme/Trio Los Panchos (CBS)—Edami
6	7	LA POLLERA AMARILLA	Enrique Tullio Leon (Odeon) Sonia Lopez (CBS); Sonora Niko Estrada (Odeon)—Korn
7	10	SHAME AND SCANDAL IN THE FAMILY	Shawn Elliott (Music Hall); Lance Percival (Odeon); Sacha Distel (Fermata)—Fermata
8	6	NO QUISIERA QUERERTE	*Palito Ortega (RCA); *Horacio Guarany (Philips); *Roberto Yanes (CBS); *Ramona Galarza (Odeon); Jorge Sobral (Disc Jockey)—Lagos
9	—	UN BESO ES MUY POCO	Mina (Fermata)—Fermata
10	—	ME HE PREGUNTADO MUCHAS VECES	Richard Anthony (Odeon)—Korn

AUSTRALIA

This Week	Last Week	Title	Artist
1	1	SHAKIN' ALL OVER	Normie Rowe (Sunshine)—Alberts
2	4	SING C'EST LA VIE	Sonny & Cher (Festival)—Belinda
3	3	WHAT'S NEW PUSSYCAT	Tom Jones (Decca)—Leeds
4	2	YESTERDAY	The Beatles (Parlophone)—Leeds
5	5	IL SILENZIO	Nini Rosso (Durium)—Alberts
6	7	I COULD EASILY FALL	Cliff Richard (Columbia)—Belinda
7	—	LITTLE BOY SAD	M.P.D., Ltd. (Go)—Southern
8	9	VELVET WATERS	Tony Worsley (Sunshine)—Southern
9	—	IN THE MIDNIGHT HOUR	Ray Brown (Leedon)
10	—	LAVENDER BLUE	Bobby Thomas & Bowman (RCA)—Alberts

BRITAIN

(Courtesy New Musical Express, London)
*Denotes local origin

This Week	Last Week	Title	Artist
1	3	GET OFF OF MY CLOUD	*Rolling Stones (Decca)—Mirage Music
2	2	YESTERDAY MAN	*Chris Andrews (Decca)—Glissando Music
3	1	TEARS	*Ken Dodd (Columbia)—Keith Prowse
4	4	IT'S GOOD NEWS WEEK	*Hedgehoppers Anonymous (Decca)—Jonjo Music
5	6	HERE IT COMES AGAIN	*Fortunes (Decca)—Donna Music
6	7	YESTERDAY	*Matt Monro (Parlophone)—Northern Songs, Ltd.
7	14	IT'S MY LIFE	*Animals (Columbia)—Screen Gems-Columbia
8	12	STILL I'M SAD	*Yardbirds (Columbia)—Feldman
9	5	ALMOST THERE	Andy Williams (CBS)—Cinephonic
10	11	EVIL HEARTED YOU	*Yardbirds (Columbia)—Campbell-Connelly
11	27	THE CARNIVAL IS OVER	*Seekers (Columbia)—Springfield Music
12	9	EVE OF DESTRUCTION	Barry McGuire (RCA)—Dick James Music
13	18	POSITIVELY 4TH STREET	—Bob Dylan (CBS)—Blossom Music
14	17	LOVE IS STRANGE	Everly Brothers (Warner Bros.)—Cromwell Music
15	13	SOME OF YOUR LOVIN'	*Dusty Springfield (Philips)—Screen Gems-Columbia
16	28	1-2-3	—Len Barry (Brunswick)—Leeds Music
17	10	HANG ON SLOOPY	—McCoys (Immediate)—Campbell-Connelly
18	—	MY GENERATION	*The Who (Brunswick)—Essex Music

This Week	Last Week	Title	Artist
19	8	IF YOU GOTTA GO, GO NOW	*Manfred Mann (HMV)—Blossom Music
20	—	A LOVER'S CONCERTO	Toys (Stateside)—Ardmore & Beechwood
21	26	BABY I'M YOURS	*Peter and Gordon (Columbia)—April Music
22	24	UNTIL IT'S TIME FOR YOU TO GO	*Four Pennies (Philips)
23	18	BUT YOU'RE MINE	Sonny and Cher (Atlantic)—Belinda Music
24	21	I KNOW HOW IT FEELS TO BE LOVED	*Nashville Teens (Decca)—South Mountain Music
25	16	IN THE MIDNIGHT HOUR	—Wilson Pickett (Atlantic)—West One Music
26	25	SOMETHING	*Georgie Fame (Columbia)—Gunnell Music
27	15	MESSAGE UNDERSTOOD	*Sandie Shaw (Pye)—Glissando Music
28	—	TURQUOISE	*Donovan (Pye)—Southern Music
29	—	TREAT HER RIGHT	Roy Head (Vocalion)—Macmelodies
30	—	WIND ME UP	*Cliff Richard (Columbia)—Ardmore & Beechwood
30	—	CHAPEL IN THE MOONLIGHT	*Bachelors (Decca)—Dash Music

CANADA

This Week	Last Week	Title	Artist
1	1	GET OFF OF MY CLOUD	Rolling Stones (London)
2	2	A LOVER'S CONCERTO	The Toys (Reo)
3	3	YESTERDAY/ACT NATURALLY	The Beatles (Capitol)
4	6	YOU'RE THE ONE	The Vogues (Barry)
5	7	NOT THE LOVIN' KIND	Dino, Desi & Billy (Reprise)
6	4	EVERYBODY LOVES A CLOWN	Gary Lewis & The Playboys (Liberty)
7	8	1 - 2 - 3	—Len Barry (Decca)
8	—	I HEAR A SYMPHONY	Supremes (Tamla Motown)
9	5	JUST A LITTLE BIT BETTER	Herman's Hermits (MGM)
10	10	POSITIVELY 4th STREET	Bob Dylan (Columbia)

CANADIAN RECORDS

This Week	Last Week	Title	Artist
1	1	JUST LIKE TOM THUMB'S BLUES	Gordon Lightfoot (United Artists)
2	2	YOU'VE REALLY GOT A HOLD ON ME	—Little Caesar & The Consuls (Red Leaf)

CHILE

This Week	Last Week	Title	Artist
1	1	ZORBA EL GRIEGO	Duo Acropolis (Odeon); Los Helenicos (Polydor); Richard Davis (Microfon); Mimi Plesas (Philips) (Odeon)
2	2	A MI AMADA	Los Ramblers (Odeon)
3	3	MUNECA CERA	Leo Dan (CBS); France Gall (Philips); Las Ardillas (Odeon)
4	4	VISION DE OTONO	Blue Splendors (Philips)
5	5	VENECIA SIN TI	Claudia (Odeon); Bobby Dantes (Demon)
6	6	FORGET DOMANI	Connie Francis (MGM); Laurindo Almeida (Odeon)
7	7	HELP!	—Los Beatles (Odeon)
8	8	CRYING IN THE CHAPEL	Elvis Presley (RCA)
9	9	CORAZONES PARTIDOS	Cuatro Brujas (Demon)
10	10	SILENCIO	Nini Rosso (Philips); Georges Jouvin (Odeon)

EIRE

This Week	Last Week	Title	Artist
1	1	TEARS	—Ken Dodd (Columbia)—Keith Prowse
2	3	WONDER OF YOU	Royal (HMV)—Leeds Music
3	6	IF YOU GOTTA GO, GO NOW	—Manfred Mann (HMV)—Blossom
4	2	EVE OF DESTRUCTION	Barry McGuire (RCA)—Dick James
5	5	ALMOST THERE	—Andy Williams (CBS)—Cinephonic
6	—	YESTERDAY MAN	—Chris Andrews (Decca)—Glissando
7	9	IL SILENZIO	—Nini Rosso (Durium)—Peter Maurice
8	7	MESSAGE UNDERSTOOD	—Sandie Shaw (Pye)—Glissando
9	—	EVIL HEARTED YOU	—Yardbirds (Columbia)
10	8	MY OWN PECULIAR WAY	—Drifters (Pye)—Acuff-Rose

FRANCE

This Week	Last Week	Title	Artist
1	1	MES MAINS SUR TES HANCHES	Adamo (Voix de son Maitre)—Pathe
2	2	SCANDALE DANS LA FAMILLE	Sacha Distel (Voix de son Maitre)—Sim
3	3	MON COEUR D'ATTACHE	—Enrico Macias (Pathe)
4	6	BONSOIR MON AMOUR	Dalida (Barclay)—Pathe
5	7	CAPRI C'EST FINI	Herve Vilard (Mercury)—Barclay
6	—	L'HOMME ORCHESTRE	Hugues Aufray (Barclay)—Sim
7	5	ALINE	Christophe (A.Z.)—Jacques Plante
8	—	LE TRAVAIL C'EST LA SANTE	—Henri Salvador (Rigolo)—Salvador
9	—	YESTERDAY	—The Beatles (Odeon)—Northern Music
10	9	SATISFACTION	—The Rolling Stones (Decca)

FRENCH (WALLOON) BELGIUM

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SCANDALE DANS LA FAMILLE	Sacha Distel (HMV)
2	3	CAPRI, C'EST FINI	Herve Vilard (Mercury)—Peter Plum Publications
3	5	MES MAINS SUR TES HANCHES	Adamo (HMV)—Ardmore & Beechwood
4	4	IL SILENZIO	Nini Rosso (Durium)—Eds Bens
5	2	ALINE	Christophe (A.Z.)—Eds Madeleine
6	—	UN JOUR	*Marc Aryan (Marcal)—Ardmore & Beechwood
7	—	YESTERDAY	—The Beatles (Parlophone)—Agence Musicale Internationale
8	8	I GOT YOU BABE	Sonny & Cher—Belindamusic
9	6	HELP!	—The Beatles (Parlophone)—Agence Musicale Internationale
10	—	J'AIME	Adamo (HMV)—Ardmore & Beechwood

HONG KONG

This Week	Last Week	Title	Artist
1	1	ACT NATURALLY/ YESTERDAY	The Beatles (Parlophone)
2	2	(I CAN'T GET NO) SATISFACTION	The Rolling Stones (British Decca)
3	5	I'M YOURS	Elvis Presley (RCA Victor)
4	3	DIZZIE MISS LIZZIE/THE NIGHT BEFORE	The Beatles (Parlophone)
5	7	POSITIVELY 4th STREET	Bobby Dylan (CBS)
6	4	MR. TAMBOURINE MAN	—The Byrds (CBS)
7	6	CATCH US IF YOU CAN	—The Dave Clark Five (Columbia)
8	8	EVERYBODY LOVES A CLOWN	—Gary Lewis (Liberty)
9	10	THE TIME IN BETWEEN	—Cliff Richard (Columbia)
10	—	TICKLE ME	—Elvis Presley (RCA Victor)

ITALY

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SI FA SERA	*Gianni Morandi (RCA)
2	2	LA FESTA	*Adriano Celentano (Clan)
3	4	DANZA DI ZORBA	*Marcello Minerbi (Durium)
4	3	TI SENTI SOLA STASERA	*Michele (RCA)
5	6	LA NOTTE	—Adamo (Pathe)
6	7	DANZA DI ZORBA	Mikis Theodorakis (20th Fox)
7	9	VORREI	—Alain Barriere (RCA)
8	—	CHI SARA' LA RAGAZZA DEL CLAN	*Ribelli (Clan)
9	5	LE RAGAZZE D'OGGI	—Richard Anthony (Columbia)
10	10	IL SILENZIO	*Nini Rosso (Sprint)

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	AISHITE AISHITE AISHICHATTANOYO	*Mahina Stars & Tashiro Miyoko (Victor)—JASRAC
2	2	CARAVAN	—The Ventures (Liberty)

This Week	Last Week	Title	Artist
3	3	FUTARI NO SEKAI	*Ishihara Yujiro (Teichiku)—JASRAC
4	4	LA PLAYA	Claude Ciari (Odeon); Graeme Bartlett (Philips)—Toshiba
5	7	ETSURAKU NO BLUES	*Shima Kazuhiko (Columbia)—JASRAC
6	6	ONNA GOKORO NO UTA	*Bob Satake (King)—JASRAC
7	5	POUPEE DE CIRE, POUPEE DE SON	—France Gall (Philips)—Suisseisha
8	8	DON'T LET ME BE MISUNDERSTOOD	—The Animals (Odeon)
9	9	AKAI GLASS	*Ai George (Teichiku)—JASRAC
10	—	COCKTAIL KOUTA	*Bob Satake (King)—JASRAC

MALAYSIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	IT'S ALL OVER	*Naomi and the Boys (Philips)
2	2	HELP!	—Beatles (Parlophone)
3	3	SILVER THREADS AND GOLDEN NEEDLES	*Crescendos (Philips)
4	—	SATISFACTION	—Rolling Stones (Decca)
5	—	ACT NATURALLY	—Beatles (Parlophone)
6	5	JUST A LITTLE BIT TOO LATE	—Cliff Richard (Columbia)
7	9	LOOK THROUGH ANY WINDOW	—Hollies (Parlophone)
8	6	SEVENTH HEAVEN	—Four Strangers (Life)
9	4	CATCH US IF YOU CAN	—Dave Clark Five (Columbia)
10	8	MARIA, IT'S YOU ALONE	—*Reyes Sisters (Philips)

MEXICO

*Denotes local origin

This Week	Last Week	Title	Artist
1	5	QUE VA (LA MENTIRA)	*Javier Solis (CBS)—Emmi (Campei)
2	2	TRIUNFAMOS	*Los Panchos (CBS)—Campei
3	1	WOOLY BULLY	—Sam the Sham and the Pharaohs (MGM); *The Rocking Devils (Orfeon)—Grever
4	4	CAST YOUR FATE TO THE WIND	—Sounds Orchestral (Pye)—Pending
5	3	LA MENTIRA	*Pepé Jara (RCA)—Campei
6	6	PAYASO	*Javier Solis (CBS)—Mundo Musical
7	9	CARTA FATAL	*Los Jaibos (Peerless)—Emmi
8	7	SIGAMOS PECANDO	*Los 3 Diamantes (RCA); *Hnos Carrion (Orfeon)—Emmi
9	10	COSECHA DE MUJERES	*Mike Laure (Musart)—Brambila
10	8	SOMBRAS	*Javier Solis (CBS)—Sadaic

NEW ZEALAND

This Week	Last Week	Title	Artist
1	1	I GOT YOU BABE	Sonny and Cher
2	2	EVERYONE'S GONE TO THE MOON	—Jonathan King
3	3	YOU'VE GOT YOUR TROUBLES	—The Fortunes
4	—	YESTERDAY	—Paul McCartney
5	6	YOU WERE ON MY MIND	—We Five
6	9	CALIFORNIA GIRLS	—Beach Boys
7	4	UNCHAINED MELODY	—Righteous Brothers
8	8	WE'VE GOT TO GET OUT OF THIS PLACE	—The Animals
9	7	HEART FULL OF SOUL	—The Yardbirds
10	5	DOWN IN THE BOONDOCKS	—Billy Joe Royal

NORWAY

*Denotes local origin

This Week	Last Week	Title	Artist
1	3	EVE OF DESTRUCTION	Barry McGuire (RCA Victor)—Sweden Music/Stig Anderson
2	1	SATISFACTION	—Rolling Stones (Decca)—Essex
3	2	EBB TIDE	*Pussycats (Karusell)
4	4	LAPPLAND	*Finn Eriksen (Philips)—Edition Liberty
5	9	BIRD DOG	—Everly Brothers (Warner Bros.)—Acuff Rose Scandia
6	—	BOOM BOOM	*Pussycats (Teen Beat)
7	—	YESTERDAY	—Beatles (Parlophone)—Edition Lyche

This Week	Last Week	Title	Artist
8	7	ZORBAS DANS	Mikis Theodorakis (20th Century Fox Records)—Arne Bendiksen
9	5	HELP!	—Beatles (Parlophone)—Edition Lyche
10	8	LOOK THROUGH ANY WINDOW	—Hollies (Parlophone)—Norsk Musik-Forlag

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	DO RE MI	—Julie Andrews & the Children (RCA)—Filipinas Record Corp.
2	2	PRELUDE AND THE SOUND OF MUSIC	—Julie Andrews (RCA)—Filipinas Record Corp.
3	3	HELP ME, RHONDA	—The Beach Boys (Capitol)—Mareco, Inc.
4	6	WISHING IT WAS YOU	—Connie Francis (MGM)—Mareco, Inc.
5	4	SUCH AN EASY QUESTION	—Elvis Presley (RCA)—Filipinas Record Corp.
6	5	WOOLY BULLY	—Sam the Sham and the Pharaohs (MGM)—Mareco, Inc.
7	7	I WILL WAIT FOR YOU	—Steve Lawrence (CBS)—Mareco, Inc.
8	9	PAPA-OOM-MOW-MOW	—The Beach Boys (Capitol)—Mareco, Inc.
9	8	SATISFACTION	—Rolling Stones (London)—Super Records
10	10	A CARD FOR MY BABY	—Len & Glen (CBS)—Mareco, Inc.

RIO DE JANEIRO

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SCANDAL IN THE FAMILY	—Shawn Elliott (Chantecler-Roulette)
2	—	ZAMBI	*Ellis Regina (Philips)
3	2	HELP!	—Beatles (Odeon)
4	—	IL MONDO	—Jimmy Fontana (RCA)—John Foster (Fermata)
5	6	DAS ROSAS	*Wilson Simonal (



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ALBUM REVIEWS (continued)



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ROMANTIC ACCORDION
 Charles Magnante. Command RS 888 SD (S)

Producer Enoch Light has created another fabulous sound reproduction album featuring the exciting accordion sounds of Magnante. With a background of highly talented musicians in strong support, "The Girl From Ipanema" and "Amor" get the romantic Magnante touch and are outstanding tunes in an outstanding instrumental LP.



POP SPOTLIGHT
COUNTRY SONGS FOR CITY FOLKS
 Jerry Lee Lewis. Smash MGS 27071 (M); SRS 67071 (S)

The young "veteran" of the rock 'n' roll field has combined the best of the rock, folk and blues fields to create an extremely successful formula for today's pop market. In this hot LP item Lewis renders such country tunes as "Ring of Fire" and "Green Green Grass of Home" in exciting rock rhythms which will appeal to both his teen and country fans.



CLASSICAL SPOTLIGHT
PUCCHINI: LA BOHEME
 Various Artists/Orchestra and Chorus of the Teatro dell'Opera di Roma (Schippers). Angel 36199 (M); S36199 (S)

Mirella Freni's Mimi is superb. And Thomas Schippers conducts the Teatro dell'Opera di Roma in what is probably one of the finest highlight recordings ever made. Nicolai Gedda as Rodolfo, Mariella Adani as Musetta and Mario Sereni as Marcello are all accomplished artists. It will sell well, even in highlight form.



JAZZ SPOTLIGHT
AND THEN AGAIN
 Elvin Jones. Atlantic 1443 (M)

Jones, best known for his percussion work with Coltrane, displays his unique ability to produce a melody on drums on such great tunes as "Elvin Elpus" and "Soon After." The drummer-led group contains such jazz greats as Thad Jones, Paul Chambers and Hank Jones. A bow to arranger Melba Liston for her unusual musical settings.



SPOKEN WORD SPOTLIGHT
LOVE RESPEKT
 Robert Graves. Columbia OL 6400 (M)

Poet Robert Graves knows how poetry should be read, especially his own. This, then is a faultless recording of poetry readings. The mood is gripping as Graves matches words and sound in an absorbing manner.



POP SPOTLIGHT
SKEETER SINGS STANDARDS
 Skeeter Davis. RCA Victor LPM 3463 (M); LSP 3453 (S)

The country-oriented songstress displays her numerous vocal talents in the pop field as she gives warm, meaningful readings of such great standards as "When I Fall in Love," "Dear Heart" and "Fly Me to the Moon." A truly fine package that will win still more fans for the already famous Miss Davis.



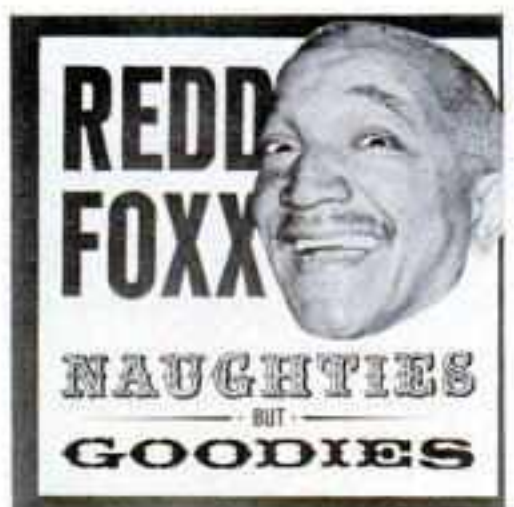
POP SPOTLIGHT
GALS & PALS
 Fontana MGF 27538 (M); SRF 67538 (S)

An exciting Swedish singing group parlays fine voices, close harmony and great tunes into a surprise debut package destined for the LP charts. With a sound akin to the Hi-Lo's, the sextet lends a jazz flavoring to such standards as "Satin Doll" and "Autumn Leaves."



CLASSICAL SPOTLIGHT
VERDI: ARIAS
 Grace Bumbry/Orchestra of the German Opera Berlin (Lowlein). Deutsche Grammophon 18987 (M); 138987 (S)

The arias of Giuseppe Verdi emerge as distinctive musical gems here. Soprano Grace Bumbry creates continuous listening excitement as she sings arias from "Il Trovatore," "Aida," "Don Carlos" and "Macbeth." Accompaniment by the orchestra of the German Opera Berlin is superb.



COMEDY SPOTLIGHT
NAUGHTIES BUT GOODIES
 Redd Foxx. Dooto DTL 838 (M)

Redd Foxx mixes his usual ration of blue material with topical comments on the Klan, the war on poverty and sit-ins. It comes off very nicely. It's still a party album though, with some old chestnuts and some new thigh slappers.



INTERNATIONAL SPOTLIGHT
BALADAS
 Chucho Avellanet. United Artists UAL 3460 (M); UAS 6460 (S)

Spanish Chucho Avellanet, a very big pop artist in such countries as his native Puerto Rico, Venezuela and Santo Domingo, here switches to hits and standards from the country music field and displays a natural feeling for such songs as "What's He Doin' in My World," "Born to Lose" and "I Love You So Much It Hurts Me." Chucho is also popular with Latin Americans in New York. All songs are in Spanish.



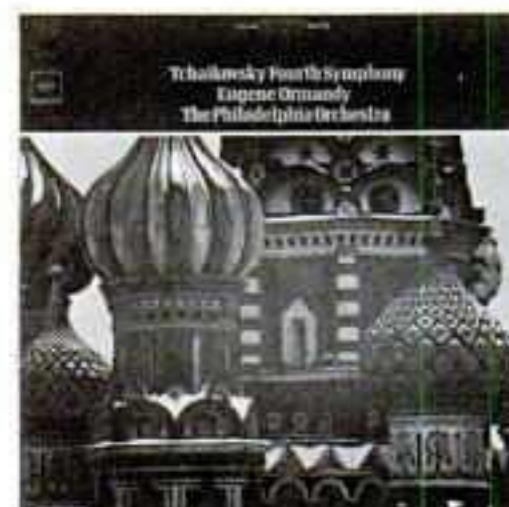
POP SPOTLIGHT
LOVE AND A WOMAN
 Gloria Lynne. Fontana MGF 27546 (M); SRF 67546 (S)

The dynamic voice of Miss Lynne lends meaning and sincerity to such romantic melodies as "Till There Was You" and "It's Just a Matter of Time" for a top-of-the-LP-chart contender. A bow to arranger-producer Hal Mooney.



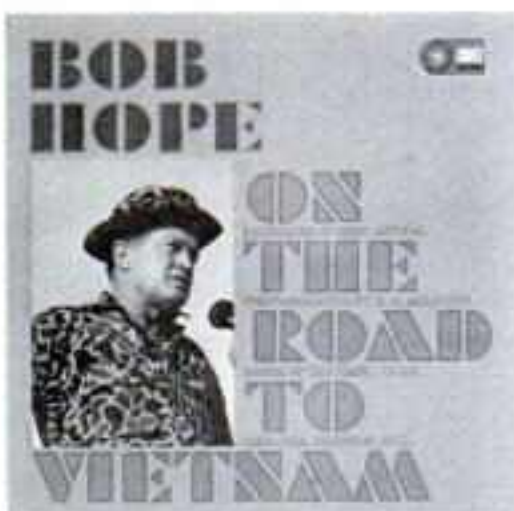
COUNTRY SPOTLIGHT
IT'S A MAN EVERY TIME
 Jean Shepard. Capitol T 2416 (M); ST 2416 (S)

Jean Shepard, one of the greats in the country music field, really puts some bounce into "Billy Christian," turning the song into pure pleasure. The other songs on this album, too, are pleasurable—the kind of songs she's made famous and which made her famous: "Yesterday's Best," "More to Love Than This," "Ain't You Ashamed." This will be a good one for country dealers.



CLASSICAL SPOTLIGHT
TCHAIKOVSKY: FOURTH SYMPHONY
 Philadelphia Orch. (Ormandy). Columbia ML 6156 (M); MS 6756 (S)

All of the lyrical persuasion that Tchaikovsky wrote in his fourth symphony comes to the fore in this rich rendition. The Philadelphia Orchestra, under Eugene Ormandy's baton, is in fine form and deliver the varied nuances of each movement with skill.



COMEDY SPOTLIGHT
BOB HOPE ON THE ROAD TO VIETNAM
 Cadet LP 4046 (M)

Hope imparts a warmth that brings home a bit closer to the U. S. Armed Forces in the Pacific and Southeast Asia. The live recording of Hope's various appearances before the troops contains an element of excitement, and bits by Janis Paige, Anita Bryant, Jerry Colonna and Jill St. John lend fine support.

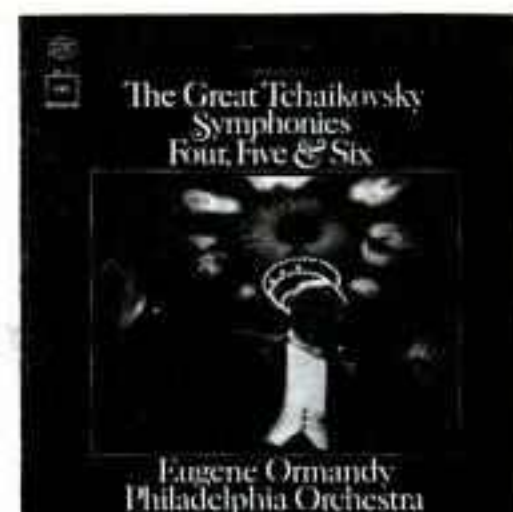
ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.



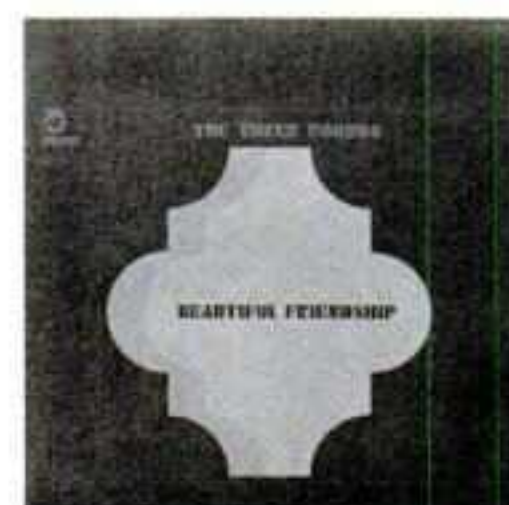
POP SPOTLIGHT
TUFF GUITAR ENGLISH STYLE
 Al Caiola. United Artists UAL 3454 (M); UAS 6454 (S)

The songs made popular by the flock of English vocal groups hold up surprisingly well in the instrumental handling by Al Caiola's swinging guitar. The music is bright and energetic, and Caiola makes them whip across the grooves with an infectious sound.



CLASSICAL SPOTLIGHT
THE GREAT TCHAIKOVSKY SYMPHONIES FOUR, FIVE & SIX (3-12" LP's)
 Philadelphia Orch. (Ormandy). Columbia D3L 327 (M); D3S 727 (S)

This is an ideal package for those who don't have these LP's as separate items. They are beautiful works, done in the colorful Ormandy style. Should sell fast.



JAZZ SPOTLIGHT
BEAUTIFUL FRIENDSHIP
 Three Sounds. Limelight LS 86026 (S)

Julian Lee's arrangements swing around the Three Sounds with big band, big brass, big blues. Their idea is to stomp right in and get you carried away... they succeed admirably. A wide sales appeal here—teens to older big band fans. Limelight's packaging is among the best going.



SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

POP SPECIAL MERIT

SILK 'N' BRASS
 Jackie Gleason. Capitol W 2409 (M); SW 2409 (S)

Once again Jackie Gleason has whipped up a lush orchestra sound to deliver a flock of flavorsome melodies. The repertoire is varied, covering jazz, bossa nova and ballad beats. The treatment is uniformly excellent.

POP SPECIAL MERIT

EL BRAVO!
 Mongo Santamaria. Columbia CL 2411 (M); CS 9211 (S)

The flashy Latin beat that's become identified with Mongo Santamaria's work is in evidence once again. Whether it be the cha-cha, the charanga, the bolero or the mambo, the music is quite captivating and entirely rewarding.

POP SPECIAL MERIT

SINCE I FELL FOR YOU
 Lenny Welch. Columbia CL 2430 (M); CS 9230 (S)

Leading off with the title song—a 1963 hit—Welch does a first-rate job with standards like "A Taste of Honey," "Ebb Tide," "Stranger in Paradise" and "I'm in the Mood for Love." He also does three of his own songs, written and sung in the current pop idiom. They're done with taste and soul.

Continued on page 36

SEE ALBUM REVIEWS
 ON BACK COVER

big in both markets
 the black and white of today's children
 reflecting that small thing
 that took a moment to make
 and brought a lifetime of misinterpretation
 so look for the reflection of the rolling stones

on tour

Wed., Nov. 10 Raleigh, N.C.
 Fri., Nov. 12 Greensboro, N.C.
 Sat., Nov. 13 Washington, D.C.
 Sat., Nov. 13 Baltimore, Md.
 Sun., Nov. 14 Knoxville, Tenn.
 Mon., Nov. 15 Charlotte, N.C.
 Tue., Nov. 16 Nashville, Tenn.
 Wed., Nov. 17 Memphis, Tenn.
 Fri., Nov. 19 Jackson, Miss.
 Sat., Nov. 20 Shreveport, La.
 Sun., Nov. 21 Fort Worth, Texas
 Sun., Nov. 21 Dallas, Texas
 Tue., Nov. 23 Tulsa, Okla.
 Wed., Nov. 24 Pittsburgh, Pa.
 Thurs., Nov. 25 Milwaukee, Wisc.
 Fri., Nov. 26 Detroit, Mich.
 Sat., Nov. 27 Dayton, Ohio
 Sat., Nov. 27 Cincinnati, Ohio
 Sun., Nov. 28 Chicago, Ill.
 Mon., Nov. 29 Denver, Col.
 Tue., Nov. 30 Scottsdale, Ariz.
 Wed., Dec. 1 Vancouver, B.C.
 Thurs., Dec. 2 Seattle, Wash.
 Fri., Dec. 3 Sacramento, Calif.
 Sat., Dec. 4 San Jose, Calif.
 Sun., Dec. 5 San Diego, Calif.
 Sun., Dec. 5 Los Angeles, Calif.

on disc



'Carmen' Albums Ride High in Sales Arena

NEW YORK—The current crop of "Carmen" recordings is adding up to big business. Albums of the Bizet opera released by RCA Victor, Angel and London have already racked up over \$1,125,000 sales and they're still selling strong. RCA Victor's package, which stars Leontyne Price, has a reported sale of about 30,000 copies; Angel claims a sale of 28,000 copies for its package starring Maria Callas; and Lon-

don's album starring Regina Resni is said to have come close to 17,000 mark.

The Victor, Angel and London albums are three-LP sets and have a suggested list price of over \$15.

RCA Victor still holds the lead in all-time sales of a "Carmen" recording. Its 1950 album release starring Rise Stevens has sold over 100,000 copies at \$15 a set.

Capitol's Teen-Oriented Covers Bring Sales Spurt

HOLLYWOOD—Design repertoire and merchandising with youth in mind and you can sell the classics, reports Capitol Records' Brad Engel. Since the Capitol Classics series began creating samplers of favorite melodies and selling them in teen-oriented jackets, sales have gone up 40 per cent in Chicago, 25 in Baltimore, 15 in New York and 10 in Cleveland.

Teatro San Carlo Lists 15 Operas And 3 Ballets

NAPLES—German, Russian, French and American, in addition to Italian opera will make up the card of 15 operas and three ballets which will be presented by Teatro San Carlo beginning Dec. 11. Rossi's "William Tell" will be done in a new edition.

German contributions are Mozart's "The Magic Flute" and "Siegfried," from Russia Mousorgsky's "Kovancina" and Dargomizski's "Rusalka" and France's "Carmen." American item will be "The Old Maid and the Thief," by Menotti in a double bill with "I Pagliacci" of Leoncavallo.

Two new works for Naples will be Ildebrando's "Clitenestra" and Renzo Rossellini's "The Language of the Flowers." Among unusual revivals will be Ermino Wolf - Ferrari's "The Shrewd Widow" and Donizetti's "Lucrezia Borgia." Three Verdi and one Puccini opera are also programmed.



LEONARD BERNSTEIN, shown conducting the New York Philharmonic Orchestra, recently had his latest composition, "Chichester Psalms for Chorus and Orchestra," released on Columbia Masterworks.

BEATLES' TUNES 'HIGHBROWED'

LONDON — Northern Songs, the public company which owns the compositions of Beatles John Lennon and Paul McCartney, is sharing with EMI the cost of promoting a new orchestra EP on which seven of their songs are played in Tchaikovskian style. The EP is called "Beatle Cracker Ballet" and will eventually be issued in most parts of the world as part of an experiment. If it is sufficiently successful the record will be followed by an album.

MGM to Back WQXR Show

NEW YORK—MGM Records, distributor of DGG Records and its Archives Series, has signed a 26-week contract with WQXR for sponsorship of "The Stereo Concert Hall," a Sunday evening program. Each program will offer one complete performance of a major DGG release, plus samplings of other releases as well as those in the Archive Series.

DGG records were advertised over WQXR as far back as 1955 and the weekly hour-long series ran for seven years. Jerry Schoenbaum, general manager of the classical division of MGM Records, planned the present WQXR series with W. H. Schneider, president of the agency handling the account, and Winfield Bruder, its account executive.

Is Horowitz OK In Plane Crash; Hart, Lauda Die

CINCINNATI—Is Horowitz, director of classical artist and repertoire at Decca Records, was one of the survivors of the American Airlines plane crash near here last Monday (8). Horowitz was traveling with his assistant Bruce Hart and Decca engineer Charles Lauda. Both died in the crash.

The men were traveling to Cincinnati from New York for a recording date with the Cincinnati Symphony.

Horowitz, who was a Billboard reporter before joining Decca, was thrown clear of the plane. He was taken to Booth Hospital, Covington, Ky., in fair condition with some cuts on the head and a leg injury.

Hart had just received his doctorate in music. He was 35 years old and had four children. Lauda had been a recording engineer for 30 years. Before Decca, he had been with World Broadcasting.

Favoritism Charged

ROME—Italy's 13 secondary opera companies met with representatives of the Italian Cooperation Association and Dr. Franz De Biase, director general of entertainment, charging that new subsidy laws favored the nine major opera and symphony societies. They were assured by Dr. De Biase that the ministry is not unmindful of the aid given young artists by the secondary co-operative companies and that their problems would not be overlooked.

BEST SELLING CLASSICAL LP'S

Below is a list of best selling Classical LP's in top Classical Retail Outlets.

This Week

- AN HISTORICAL RETURN—HOROWITZ AT CARNEGIE HALL:** Columbia (2-12") M2S-728 (S), M2L-328 (M).
- NIELSEN—Symphony No. 3;** Royal Danish Phil. (Bernstein): Columbia MS 6769 (S), ML 6169 (M).
- IVES—Symphony No. 4;** American Sym. Orch. (Stokowski): Columbia MS 6775 (S), ML 6175 (M).
- WAGNER — Gotterdammerung;** Nilsson, Windgassen, Frick, Fischer-Dieskau, Ludwig, Watson, Vienna Phil. (Solti) London (6-12") OSA 1604 (S), 4604 (M).
- THE ARTISTRY OF ARTURO BENEDETTI MICHEL-ANGELI:** London CS 6446 (S), CM 9446 (M).
- TCHAIKOVSKY—Concerto No. 1 in B Flat for Piano and Orch.;** Cliburn, Sym. Orch. (Kondrashin): RCA Victor LSC 2252 (S), LM 2252 (M).
- HOROWITZ PLAYS SCARLATTI:** Columbia MS 6658 (S), ML 6058 (M).
- SCHOENBERG — Gurre-Lieder;** Borkh, Topper, Engen, Fiedler, Schachtsschneider, Bavarian Radio Orch. & Cho. (Kubelik): D.G.G. (2-12") 138984-5 (S), 18984-5 (M).
- BEETHOVEN—Symphonies (9) (Complete);** Berlin Phil. (Karajan): D.G.G. (8-12") SKL-101-8 (S), KL-1-8 (M).
- VERDI—Luisa Miller;** Maffei, Bergonzi, Verrett, MacNeil, Flagello, Tozzi, RCA Ital. Op. (Cleva); RCA Victor (3-12") LSC 6168 (S), LM 6168 (M).
- MOZART—Dances (25) and Marches (9) (Vol. 1);** Vienna Mozart Ens. (Boskovsky): London 6412 (S), 9412 (M).
- NIELSEN—Symphony No. 4;** Halle Orch. (Barbirolli): Vanguard SRV-179 SD (S), SRV-179 (M).
- PIANO MUSIC OF ALKAN;** Lewenthal: RCA Victor LSC 2815 (S), LM 2815 (M).
- TCHAIKOVSKY — Nutcracker Suite;** Philadelphia Orch. (Ormandy): Columbia MS 6621 (S), ML 6021 (M).
- HANDEL—Messiah;** Schwarzkopf, Hoffman, Gedda, Hines, Phil. Orch. & Cho. (Klemperer): Angel S 3657 (S), 3657 (M).
- PRESENTING MARILYN HORNE:** London OS 25910 (S), 5910 (M).
- VERDI—Aida;** Price, Gorr, Vickers, Tozzi, Rome Op. (Solti): RCA Victor (3-12") LSC 6158 (S), LM 6158 (M).
- I LIKE TCHAIKOVSKY;** Capitol Symphony Orch. & Hollywood Bowl Sym. Orch. (Dragon): Capitol (S) P 8617 (S), P 8617 (M).
- RACHMANINOFF—Piano Concerto No. 2—Rhapsody on a Theme of Paganini;** Entremont, N. Y. Phil. (Bernstein): Columbia (3-12") D3S-715 (S), D3L-315 (M).
- PUCCINI—La Boheme;** Tebaldi, Bergonzi, Bastianini, Siepi, Corena, Serafin: London (2-12") 1208 (S), 4236 (M).

Von Karajan Movie Stint

VIENNA — While movies featuring pop artists are no novelty, Georges-Henri Clouzot's new project to produce a feature film with Herbert von Karajan conducting three important musical works is rare.

Scheduled to begin this month here, von Karajan will conduct Schumann's Fourth Symphony. In January he will go to Switzerland to conduct the Mozart Violin Concerto with Yehudi Menuhin as soloist and later in 1966 the final sequence will feature him leading the Berlin Philharmonic in Dvorak's New World Symphony.

Clouzot, winner of many fes-

tival prizes for original films, has not revealed the technique he will utilize, but it is believed he will tie up the musical sequences with story themes.



ANGEL RECORDS' new wall display for year-round use features album jacket reproductions which may be changed each month. The display is aimed at allowing full jacket display while taking up a minimum of store space.

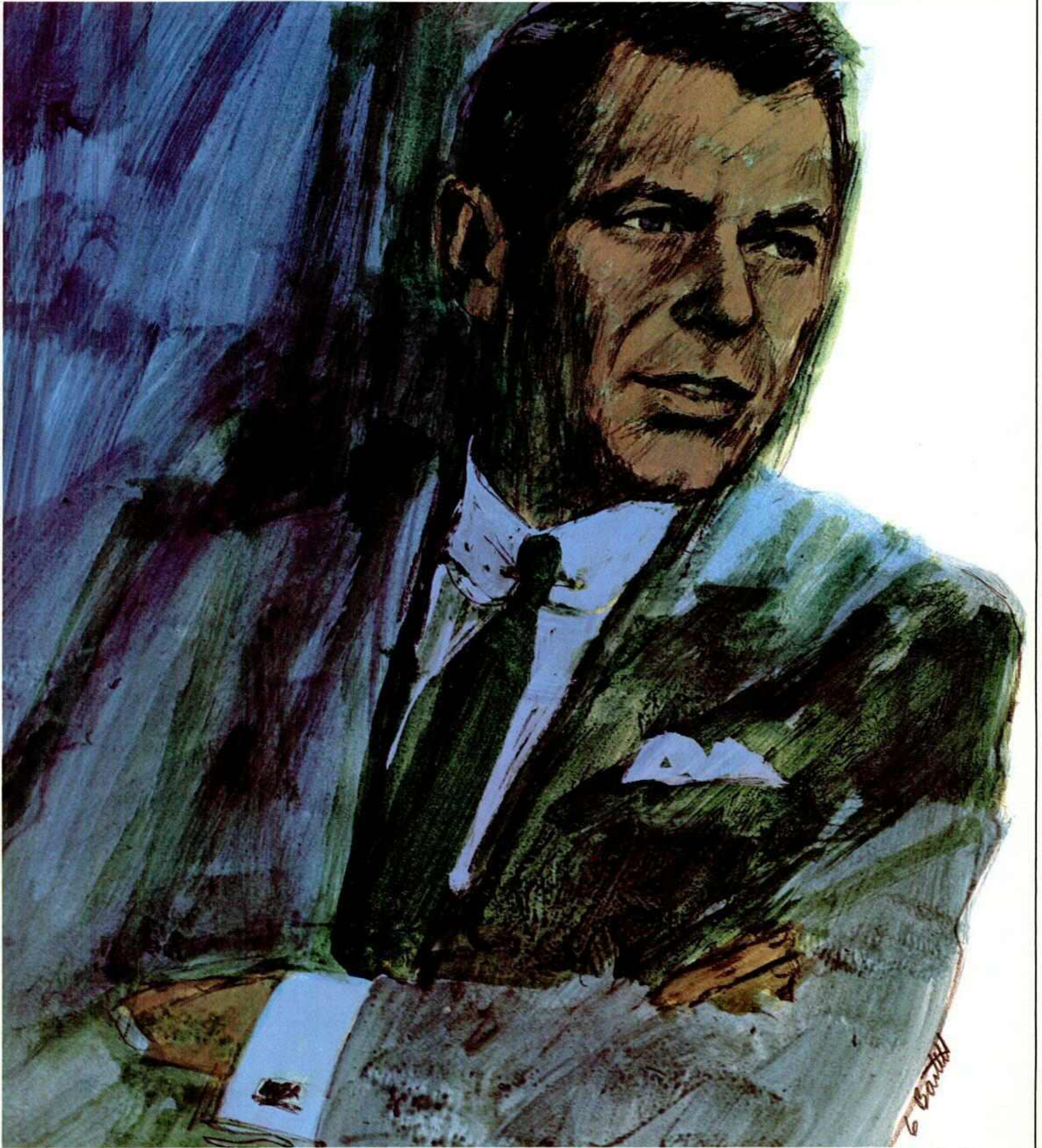
TMS to Open Studio

SAN DIEGO, Calif.—TMS Productions will open a four-track recording studio here this month. According to William Anthony, president of the firm, product will be for the recording industry, TV commercials and talent shows.

Billboard

presents

The Sinatra Report



On the occasion
of Frank Sinatra's
25th Anniversary in the
entertainment business
Warner Bros./Reprise
notes its extreme good
fortune to have shared
and to continue to share
in his unexampled success

WARNER BROS.
RECORDS



reprise
RECORDS 

The Sinatra Report



THERE ARE, I've always felt, two kinds of Sinatra writers: (1) those who've never known him well and to whom the big story is the sensational aspect of his personal life, and (2) those who know him so well that they fully appreciate that the big story is what Sinatra has contributed to the world of music in particular and to the world of entertainment in general.

I consider myself fortunate because I fall into the second category. I have known Frank for years—since his early days with the Harry James band. During the years that followed, I wrote many pieces about him—reports, reviews and, most importantly, interviews. When we met, he was always open and receptive; sometimes we just sat and talked alone for hours at a time. A mutual love of jazz and tasteful popular music was our common bond, and from it there evolved a sense of mutual trust and respect and an ever-greater awareness and appreciation of his attitude toward music, toward recordings, and, in fact, toward the total world around us.

When *Billboard* asked me a few short weeks ago to write *The Sinatra Report*, I recalled many of our times together. I also reread the many words I'd written. And yet, I realized, if there were to be a complete report on Sinatra and his world of music, it would be vital to learn much more about the man—about what he did and how he did it and how he felt about it—to learn it from others who had been close, yes, even closer to him than I had been.

Thus began a series of revealing and often delightful interviews with dozens of his intimate friends and associates—many of them good friends of mine, too—who had worked and lived with him throughout his career. They ranged all the way from Jimmy Rich, his vocal coach and organist at radio station WNEW, to Harry James, his first important big band leader, through those who knew him during his Tommy Dorsey days: Jo Stafford and Paul Weston and Sy Oliver and Jimmy Hilliard.

And then there were some of the men he had worked closely with during his Columbia years—that period that started on the highest C on the piano and ended almost 10 years later and 88 keys lower on bottom A—people like Alec Wilder and Goddard Lieberson and Dick Jones and Skitch Henderson and Mitch Miller.

And, of course, there were those who had been especially close to him during his Capitol times—Nelson Riddle, Billy May, Gordon Jenkins, Voyle Gilmore, Dave Cavanaugh and Dave Dexter. And those who have played important roles in his most recent activities—Count Basie, Quincy Jones, Sonny Burke, Mo Ostin, Mike Maitland, Willard Alexander and Henry Gine.

Then there were his fellow performers, like Bing Crosby, with whom I missed connections just before his trip to Europe but who responded with such a gracious note, and Sammy Davis and Tony Bennett. And there were the songwriters—Jimmy Van Heusen, one of his closest confidantes through the years, and Jimmy McHugh, who has known him since his Dorsey days, and Carolyn Leigh, for whom Frank did so much; and the three good friends who had helped him promote his records and have since become successful on their own—Bullets Durgom and Howie Richmond and Don Owens; and the man who ran his music publishing venture—Ben Barton; and his most vocal booster in New York, WNEW's William B. Williams; and Father Norman O'Connor, and finally his long-time accompanist and friend, Bill Miller.

What impressed me most in the gathering of the material for this report was the universal, unbridled respect and admiration everyone expressed, exclaimed and often expostulated. Oh,

sure, there were some references to "Sinatra the Swinger," the one the columnists and the daily press and the other writers who don't know him well like to dwell upon. But this part of Frank's life was considered inconsequential by those closest to him. It mattered very little, if at all, to them what he did in an extra-curricular sort of way.

What did matter very much was the main Sinatra curriculum—the man's inordinate talent and his expression thereof; his innate musicianship (that phrase popped up over and over again); his intense integrity, and his almost rapturous respect and reverence for other talented performers, and especially for musicians. It was wonderfully refreshing and reassuring to hear talk like that about "Sinatra the Singer" and to hear it from those who truly know whereof and of whom they speak.

Whenever the talk did veer away from music and toward Frank's personal life, the similarity of comments was certainly amazing. Emphasized over and over again were Sinatra's deep sense of loyalty; his intuitive consideration for the feelings and welfare of others; the almost holy love he holds for his family, and his generosity and numerous acts of kindness, for none of which he ever expects or even wants recognition. Perhaps Alec Wilder's seemingly facetious remark summed it up most neatly: "He has flowers in the hospital long before you have your pulse taken!" It was also Wilder who, in describing Sinatra's intensive activity, remarked: "His life is like 16-part counterpoint!"

Busy his life certainly has been. Busy and complicated and sometimes confused and confusing. But most of all it has been rewarding—rewarding, I'm sure, not only to him, but to all who have heard and seen him perform and who have been touched, either directly or indirectly, by the quality, the integrity and the good taste that have pervaded so very many of his creative contributions.

What were they? How good were they? And how much of a mark has the man really made—how much respect has he really earned—as a singer, as a radio and TV personality, as a nightclub and concert performer and as an executive?

The *Sinatra Report* will let each reader draw his own conclusions—for, after all, that is basically what it is: a report. Impersonal in some way, perhaps—because reporting is an objective process. And yet, because of the presence of those who have lived their lives so closely with Sinatra's, it becomes a very personal sort of report as well, one that by revealing intimately the career of the man must reflect the personality of the man himself.

In preparing this project, I have, in addition to talking with so many of Frank's friends and associates, relied on the many reviews and interviews that I did with Frank during my 16 years as editor of *Metronome*. For the use of quotes and photographs therefrom, I would like to thank its owner, Bob Asen. And I would also like to express my gratitude to Vito Marino, and his co-author, Arthur Mallon, for permitting me to borrow a copy of their discography of Sinatra so that I could check out numerous facts and also for the photos they lent us. Thanks, also, to the various pictorial sources, and, naturally, to all the fine people at *Billboard* who helped so much in the production of this project.

Above all, my deep thanks to all those who contributed so much vital information so willingly—those friends of Frank Sinatra who know him so well and who appreciate him and his talent so much—and without whom this report could never have achieved the aura of authenticity and immediacy and total respect that the man so richly deserves.

George T. Simon

—George T. Simon

SAMMY CAHN
JAMES VAN HEUSEN

November 20, 1965

Dear Frank - -

It has been, and continues to be
an exciting and rewarding experience.

Thanks for every moment.



Sammy

and



Chester

The Early Sinatra

(including his Victor years)

HARRY JAMES remembers it very well. It was mid-June of 1939 and his four-months-old band was already playing at the New York Paramount Theater. The grind was tiring and Harry was lying in bed one night listening to a series of remotes on WNEW's "Dance Band Parade" when an unusual voice caught his ear. It sounded especially warm and musical. But James didn't know whose it was because the announcer didn't identify it after the song was over and the voice didn't sing another tune on the broadcast. All that James had to go on was that the band was Harold Arden's and it was playing at a place called the Rustic Cabin in Englewood, New Jersey.

"The next night after our last show," James recalls, "I went over to the Rustic Cabin. I asked the manager where I could find the singer. 'We don't have a singer,' he told me. 'We do have an emcee though, and he sings a little bit.'"

The emcee of course was Frank Sinatra. That night he did sing "a little bit" more for James—enough to convince Harry that this was *the* boy singer he wanted in his band, which till then had had only a girl singer.

"I asked Frank to come on over the next day and see me at the Paramount. He did, and we made a deal. It was as simple as that. There was only one thing we didn't agree about right away. That was his name. I wanted him to change it; I thought it would be too hard for people to remember. But Frank had other ideas. He told me he had 'a cousin up in Boston named Ray who has an orchestra and he's doing pretty good.'" James had heard of the other Sinatra and he agreed that he had been "doing pretty good." So he didn't argue too strenuously with Ray's young cousin, and thus Frank Sinatra was allowed to keep his name. (Funny thought: suppose James had prevailed—would this now be called "The Frank Sinclair report" . . . or "The Tom Jones Report" . . . or what?)

The Frank Sinatra name had already become semi-

familiar to those who may have been listening to certain sustaining broadcasts on any one of several independent radio stations in the New York area. The young singer from Hoboken who, as a member of the Hoboken Four, had won a Major Bowes Amateur Hour and had toured the country in one of the Major's numerous troupes, had been making every effort to be heard as often and in as many places as possible.

Jimmy Rich, who coached and accompanied numerous singers on WNEW, recalls Sinatra well. "He was only on occasionally," relates Rich, who now supplies singers for some of the country's top jingles. "We had regularly scheduled singers like Dinah Shore and Barry Wood and Don Richards and before them Helen Forrest. But Frank always seemed to make himself available whenever there'd be an opening. He was a pusher, always polite, but he was always interested in himself too. I remember, I'd come out of my office and he'd be standing there to see me or the head of continuity or anybody who would listen to him. Somehow he'd get past the receptionist and there he was!"

Most of the time Sinatra sang with just Rich's organ for an accompaniment. "He had a good ear," Rich remembers. "And he also had a very strong will. I'll never forget the time he insisted upon doing 'Begin the Beguine' in the original key. For some reason or other he felt he could sing like a tenor. That meant he had to hit a high G. He insisted he could do it and I kept insisting he shouldn't. We rehearsed it his way several times, but by the time the broadcast came on, his voice was so tired that he settled for singing it two tones lower."

Stories have been printed that Frank and Dinah Shore sang often together on the station. That wasn't so. However they did have one thing in common: both sang for the same fee. How much? A flat nothing per broadcast!

"Boy, was that a routine," Sinatra later told



The Voice at the tender age of three. Note the bow tie — even then!

(Above Right) The Hoboken Four, winners of a Major Bowes Amateur Show. That's the Major in the middle; the Swooner at the right.

(Below Right) The Harry James band in Atlantic City. To the left of Sinatra are James and Connie Haines, singer in the band who later rejoined Frank in the Dorsey band. To the right are Dave Matthews, saxist and arranger, and Jack Palmer, trumpeter, who also sang with the band.





The Tommy Dorsey band during Paramount's "Las Vegas Nights." The Pied Pipers (Jo Stafford, second from left) and Connie Haines join Frank in the back row. Joe Bushkin is the pianist, Buddy Rich the drummer, and the trumpeter nearest Dorsey is Ziggy Elman.

"Go listen to the skinny kid who's singing with Harry's band. Maybe you can take him away."

—JIMMY HILLIARD

Leonard Feather while reminiscing about his slew of sustaining shows. "It sustained everybody but me. I was on four local stations and sometimes had it planned so I'd be on the air somewhere or other every three hours all through the day. But the only money I got out of the whole thing was 70 cents carfare from Jersey to the Mutual studios. On top of the 18 sustainers a week, I landed a job at the Rustic Cabin and earned myself a three-day honeymoon with Nancy."

In addition to the sustainers and the Rustic Cabin job, Sinatra used to come into New York mornings to rehearse with Bob Chester's band. He never worked with it, just rehearsed with it for the experience and possibly the kicks of having a big band, rather than just an organ, blowing behind him. That was in May 1939. In June 1939, Harry James grabbed him, and he began to experience the kicks every night.

According to James, Sinatra "fit right into the band. He got along beautifully with all the guys." The band at that time was a young, enthusiastic bunch. It would swing pretty mightily throughout most of each night, but, according to my review in the September 1939 *Metronome*, it did "a very acceptable job" on ballads, which featured "the very pleasing vocals of Frank Sinatra, whose easy phrasing is especially commendable."

Actually Sinatra's style in those days was rather tentative and probing. As his records reveal (he made his first two sides, "From the Bottom of My Heart" and "Melancholy Mood," on July 13 of that year), he sounded somewhat like a shy boy out on his first date—gentle, tender but frightfully unsure of himself. His need of approbation was also reflected in a somewhat unusual routine by James's manager, Jerry Barrett, who, after I'd reviewed the band that night, followed me almost to the street as he jockeyed not

for a good review of the band itself but for good notices for "the boy." Barrett pointed out that "he wants a good write-up more than anybody I've ever seen. So give him a good write-up, will you, because we want to keep him happy and with the band and that's the only thing that will make him happy."

Sinatra remained happy with James for six months. During that time he recorded 10 sides, including a very touching version of "It's Funny to Everyone But Me," a poignant rendition of "All or Nothing At All," which began to draw attention to him, and then the verse and first chorus of the band's theme song, "Ciribiribin," a shining example of the young Sinatra at his most unimpressive.

James was then, as he still is today, an easy person to approach, very much a leader but in an informal sort of way. He and his young singer established a strong personal rapport—in fact, to be perfectly honest and just as corny, the band was one big family.

THERE WAS the time when the group was working at Victor Hugo's, a rather plush Hollywood restaurant. "The owner kept telling us we were playing too loud," Harry recalls. "And so he wouldn't pay us. We were struggling pretty good and nobody had any money, so Frank would invite us up to his place and Nancy would cook spaghetti for everyone."

Such a warm, personal relationship made it easy for James to understand what it meant to Sinatra when Tommy Dorsey offered him a job. TD had had a falling out with Jack Leonard, his star singer, who'd returned home to Freeport, Long Island, for a rest. Meanwhile he'd been using Allen DeWitt as a substitute, intending to take Leonard back. But when Jack and Tommy couldn't get together and Dorsey realized that DeWitt wasn't what he wanted, he began looking and hearing around.

According to Jimmy Hilliard, now an a&r man with Warner Brothers Records, James was playing at the Sherman Hotel and Dorsey at the Palmer House when Jimmy suggested to Tommy that "he go listen to that skinny kid who's singing with Harry's band. Maybe you can take him away." Which is exactly what Tommy tried and succeeded in doing.

Obviously the Dorsey band would give Sinatra a better showcase, for it was as much of a pretty band, thanks to Tommy's horn and arrangements by Axel Stordahl and Paul Weston, as James's was a swinging outfit. Harry knew this. He also knew that Nancy was pregnant and that the Sinatras could stand the extra money and the additional security. So when Frank came to Harry with Tommy's offer, "I just told him to go ahead."

Sinatra had a contract with the James band at that time and it still had five months to run. "Frank still



The first of so many, many records—"From the Bottom of My Heart" by Harry James and his Orchestra with vocal chorus by Frank Sinatra. This was the only Brunswick record on which Sinatra ever appeared (the other side was "Melancholy Mood") because James was switched shortly thereafter to the Columbia label.

kids about honoring our deal," Harry recently said. "He'll drop in to hear the band and he'll say something like 'Okay, boss'—he still calls me boss—I'm ready anytime. Just call me and I'll be there on the stand."

Sinatra now can kid vaguely about that contract. But had he remained more aware of it, he might, according to James, have saved himself a tremendous amount of money. For some years later, when he decided to leave the Dorsey band and go out on his own, Sinatra was forced to shell out a large sum in order to buy back his contract from Tommy. "But Frank was still legally tied to me when he signed his deal with Dorsey," Harry points out, "so that his contract with Tommy was actually null and void!"

Null and void though his contract might have been, Sinatra joined Dorsey a few weeks after Tommy had made another vocal acquisition, a quartet called the Pied Pipers, which had once been an octet but which chopped itself in half to fit Tommy's financial and bandstand limitations. Contrary to some reports, Sinatra was never a member of the group, though he did sing many numbers with it.

Jo Stafford, a PP charter member, notes that when Frank sang with the Pipers, he doubled the lead line, an octave below her lead, a voicing similar to that used by Glenn Miller's reeds. According to her, "he was very well liked in the band, and he certainly worked hard to fit in. Most solo singers usually don't fit too well into a group, but Frank never stopped working at it and of course, as you know, he blended beautifully with us. He was meticulous about his phrasing and dynamics. He worked very hard so that his vibrato would match ours. And he was always conscientious about learning his parts."

Sy Oliver, whose arrangements had set the style of the great Jimmie Lunceford band, and who had switched over to the Dorsey outfit shortly before Sinatra joined, was impressed not only with his innate musicianship but also with his poise. "When he joined," Oliver recalls, "he just moved right in and took charge. He had an awful lot of assurance for a youngster!"

The additions of Oliver, the Pied Pipers and Sinatra all within a comparatively short time occurred during an era when Dorsey was firing many old and hiring many new men. The reason: he had just lost his radio commercial series. He had tried to cut salaries. But many of his veteran sidemen had balked, causing Tommy to exclaim that he'd "rather lead a bunch of young kids than the stars he had built."

SINATRA WAS one of the "young kids." So was Connie Haines, who also had sung with the James band. Joe Bushkin, Don Lodice, Ray Linn and Heine Beau came in too. Bunny Berigan returned for a while, to be replaced by Ziggy Elman. And things began to get better.

In June of 1940 the band replaced Bob Hope for the summer season on the Pepsodent show. In October it got its own radio series with Nature's Remedy as a sponsor. And when the glamorous Pal-

(Right) Swoonsville, USA — the stage of Paramount Theatre as Sinatra joins the Dorsey band in a swinging mood.

(Below) Sinatra's predecessor with the Dorsey band was handsome Jack Leonard, best remembered for his vocal on "Marie."



SINATRA CUT 84 SIDES WITH DORSEY

Sinatra made a slew of sides with Tommy Dorsey's band. Some were great; some were fair; some were mediocre; none were bad.

There were all kinds of them. For example, there were the slow, cozy-sounding sides he made with the Pied Pipers, like "I'll Never Smile Again," the lovely ballad written by Ruth Lowe in memory of her husband. There were Victor Young's beautiful "Street of Dreams" and the tender "There Are Such Things." And, of course, there was "Stardust," recorded several years previously by Dorsey, then done once again to take advantage of the presence of Frank and the Pipers.

And there were the lighter, more up-tempo sides, like "The One I Love Belongs to Somebody Else," which Frank re-did years later in a memorable performance with Sy Oliver on Reprise. And there were the cheery, airy things, often full of bounce and humor, like "Oh! Look at Me Now" and "Let's Get Away From

It All" and "How Do You Do Without Me" and "How About You."

Then there were the strictly sentimental mood-provokers—those soft, whisper-like performances of songs like "This Love of Mine" and "Violets for Your Furs" and "Just as Though You Were Here" and "Everything Happens to Me." Yes, there were many fine Dorsey-Sinatra sides—more, like "Polka Dots and Moonbeams," "Imagination," "Fools Rush In," "When You Awake," "You're Breaking My Heart All Over Again," "Day Break," and, of course, the big, robust- (for Sinatra in those days at least) sounding "Without a Song."

Altogether, Frank cut a total of 84 sides with the Dorsey band starting on Feb. 1, 1940 and ending on July 2, 1942. Quite a few can be heard on RCA Victor albums listed elsewhere. For the rest, start digging through yours or somebody else's 78's. It will be well worth the effort!

ladium Ballroom opened in Hollywood at the end of October, Dorsey's band opened it.

It was an era when boy singers were coming more and more into their own. Jimmy Dorsey's band had Bob Eberly, whom Sinatra always admired tremendously. Glenn Miller had Bob's brother Ray. James had Dick Haymes. Casa Loma still had Kenny Sargent. Herb Jeffries had joined Duke Ellington. Vaughn Monroe had started his own band. And Harry Babbitt was with Kay Kyser, Johnny Desmond was with Gene Krupa, Bob Allen with Hal Kemp, and Allen DeWitt, the singer whom Frank had replaced, had become a fixture with Jan Savitt.

But Tommy Dorsey had Sinatra and, even more importantly for Frank, Sinatra had Tommy Dorsey. It was from him, more than anyone else, that he learned the niceties of singing—how to phrase in

long, musical lines, to breathe easily and effortlessly. "Even without lyrics," Sinatra recently told Larry Keane in an interview on Miami's WIDO radio station, "Tommy made it sound so musical that you never lost the thread of the message."

Dick Jones, who wrote and played for Dorsey long before Frank joined the band and who later became one of Sinatra's closest musical and personal companions, puts it very simply: "His musical taste was developed at Tommy's elbow."

Sinatra has often and readily admitted Dorsey's influence. In various articles he has commented on how he used to watch Tommy breathe, how he became fascinated by the long lines he blew, and how he himself practiced by breathing exercises while swimming and keeping himself in trim through regular workouts so that he too could produce those





(Above) Smiling Sinatra and smiling Pied Pipers, the combination that turned "I'll Never Smile Again" into such a big hit. Pipers are Chuck Lowry, Jo Stafford, Clark Yocum and Hal Hopper.

(Left) Sonny Werblin, current owner of the football Jets, probably isn't trying to hire either Sinatra or Buddy Rich for his team. Probably they were discussing Rich's new band which Sinatra backed, despite his sometime-enmity with Rich during the Dorsey days.

lovely, long, relaxed-sounding phrases. With a singer who pays as much attention to the lyrics of a song as Sinatra does, this ability has always been especially important, for it has meant that he has not been forced, as many lesser equipped singers have been, to interrupt the thought of a lyric by being required to take in more air at the wrong time.

And yet Dorsey's influence over Sinatra was more than musical. It soon became quite personal.

Tommy was an extremely dynamic man. He was volatile as well. He was a musical perfectionist. He abhorred musical and also personal fakery. He had a wild sense of humor and a keen zest for living.

Sinatra, young, eager, effervescent and at the same time still seeking approbation from those whom he especially admired, drew close to and became influenced by Dorsey. He already had developed Tommy's personal traits on his own; the relationship had merely helped to intensify them. (It is interesting to note that Tommy formed his own music publishing house, then his own booking agency and just before he died had laid plans for his own recording company, one in which he would offer shares to other famous recording stars who would own their individual masters. Sinatra has also formed his own music publishing company, has booked himself, and, of course, began and developed Reprise Records, complete with other famous artists who enjoy ownership of their masters.)

There was no doubt that Dorsey helped Sinatra. There is also no doubt that Frank helped the band. Bullets Durgom, then an advance publicity man for the band and since then one of the country's most successful personal managers, says that when he went to radio stations to try to push the Dorsey records, "all they wanted to hear about was Frank. What's more, on the job whenever Frank sang, they'd stop dancing and gather around the bandstand to look at him."

Such fanatic adulation alternately amused, amazed and annoyed the other members of the organization. For they also were contributing some very good music and several of them, like Tommy and Frank, possessed pretty large-sized egos. One of these was Buddy Rich, an especially talented drummer with a great flair for showmanship that could erupt so violently that his playing would eclipse Sinatra's singing. This could become especially annoying to Frank if Buddy began drumming too loudly behind his vocals, a fact which Rich was undoubtedly very much aware of and which he quite conceivably used as ammunition.

According to Sy Oliver, Frank once fired back literally—with a tray full of glasses, all of which

narrowly missed Rich's head backstage at the Astor Roof. That was the same spot in which Buddy had managed to deflate Frank's ego beautifully by talking a pretty young miss into waiting in line for one of Sinatra's autographs and then, when she had obtained it, to murmur daintily something like, "Gee, thank you very much, Mr. Sinatra. Now if I can get just three more of these, I'll be able to trade them all in for one of Bob Eberly!"

SO IMMENSE and intense became Sinatra's popularity that it became only a matter of time before he would strike out on his own. Many friends kept telling him to wait. Others, like Durgom who had seen first hand the impact he was making throughout the country, encouraged him to go. Sinatra himself always had definite ideas. Reportedly when he heard that Bob Eberly, whom he continued to admire and respect, was contemplating a similar move, Frank decided to beat him to the solo mike.

And yet it couldn't have been an easy decision to make. With Dorsey, Sinatra had security. He also had a contract, as well as a certain sense of loyalty not only to Tommy himself but to the entire big band field.

For singing with bands is what had made him. "If I were starting all over again," he told John Quinlan, his voice teacher in a behind-the-scenes article, "I'd get a job with a band. I would sing and sing and sing. If a leader gave me 40 songs a night, I would tell him to give me 60. There's no teacher like experience."

In his interview with Larry Keane 15 years later he remained just as emphatic. "Singing with a band,"

he said, "is like lifting weights. You're conditioning yourself."

And when, after not having seen him for several years, I ran into him at Madison Square Garden at the time when his son had just joined the Sam Donahue edition of the Tommy Dorsey band, he spent almost our whole time together stressing how delighted he was that Frank Jr. was working with a band, and how this was the only way he could get the proper experience and what a shame it was that so many of today's singers simply don't have opportunities that his son was now getting and which had benefited him so tremendously during his days with James and Dorsey.

Early in 1942, Sinatra sent out a feeler in the form of four sides he recorded for Bluebird, a subsidiary of Victor, the label the Dorsey band was on. With Axel Stordahl conducting and writing for a small string section, several woodwinds and rhythm, Sinatra cut four sides in Hollywood. Metro-nome awarded the first two, "The Night We Called It a Day" and "Night and Day" each a B plus rating, ending its comments with "All in all these are fine sides for turning out the lights and feeling pleasantly sentimental." The remaining two didn't fare quite as well. "The Song Is You" and "The Lamplighter's Serenade" each got a straight B, while the closing comment read, "He is not an impressive singer when he lets out—that's a cinch."

Nevertheless, the recordings made quite an impression on several important people. One of these, according to Bullets Durgom, was Manie Sacks, head of Columbia Records, who, when he had been told that Sinatra was going to record on his own, is reported to have remarked that "without that trombone he won't mean anything." But right after the date, Durgom shipped Sacks a set of acetates, whereupon "Manie flew right out to the coast to sign Frank for when he left Tommy."

Which is precisely what Frank did late in the summer of 1942—just in time for the most devastating recording ban in the history of American music—a ban that was to help launch the era of the Big Singers and kill forever that of the Big Bands.

JIMMY McHUGH

I can remember having Christmas dinner with Frank and his family sometime in the late '40's, and we were all feeling sort of sentimental, and Nancy turned to me and said, "Jimmy, I'd give anything to be back on the road again with Harry James and making onion sandwiches."

Dear Frank,

We are proud to have been selected by you for your fabulous concert tour this past summer and the wonderful experience of working with you at the Sands hotel in Vegas.

We salute you as a great, great artist and a magnificent human being.

We promise not to lose your music again!

**COUNT
BASIE**

**WILLARD
ALEXANDER**

Congratulations, Frank

You're really "the Chairman of the Board." Your concert in Baltimore, Maryland, Saturday, July 17th, broke all existing records for attendance at the Baltimore Civic Center. You also produced our largest one performance gross in more than 25 years of concert presentations throughout the United States.

Thanks again for the new double record.

Irvin and Israel Feld

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OFFICE OF
ROBERT M. WEITMAN
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IN CHARGE OF PRODUCTION

November 4, 1965

Dear Frankie:

It's a long haul from the skinny kid who made it big from the Crossroads of the World.

And now on your 25th anniversary as an entertainer you are still making it bigger and better than ever, whether it's Hollywood and Vine, the Champs Elysees in Paris, the Via Veneto in Rome, Disengoff Drive in Tel Aviv, or the Loop in Chicago.

The next 25 will be just as successful for you because bow ties will never go out of style, and neither will you.

My fondest,

RMW:sa

Mr. Frank Sinatra
4000 Warner Boulevard
Burbank, California

Dear Frank:

Many more birthdays.
New and greater anniversaries.

May you always
be rich in the ways that
matter.

J.

The Columbia Sinatra



SINATRA LEFT the Tommy Dorsey band in Indianapolis on September 10, 1942. Nine months later—almost to the day—June 7, 1943, to be exact—he recorded his first sides for Columbia.

During his recording pregnancy he remained by no means idle. He went from Indianapolis directly to the West Coast. Some reports say he intended to vacation. But Skitch Henderson, then as well as now a close friend of Frank's, reveals that what Sinatra really wanted was to become the NBC staff singer in Hollywood. Martha Tilton was the regular girl singer; Johnny Johnston was the boy singer; Gordon Jenkins was the musical director; Henderson was the staff pianist.

Frank didn't get the job. However, he did land a small part in a pretty mediocre movie called "Reveille With Beverly" in which he sang the same song, "Night and Day," with which he had auditioned years earlier for Major Bowes and which he included on the four Bluebird sides he had recently cut with Axel Stordahl. Henderson, by the way, who's probably as familiar with Sinatra's musical output as anyone, still lists that Bluebird side as his favorite of all Frank's recordings.

Frank had appeared in movies twice before—as a member of Dorsey's band. The first of these, Paramount's "Las Vegas Nights," was described at that time as "without a doubt the worst this reviewer has ever seen (this reviewer was the writer) . . . Frank Sinatra sings prettily in an unphotogenic manner." The second picture, MGM's "Ship Ahoy," wasn't much better.

And yet Sinatra's over-all picture brightened considerably during those months, thanks to some expert guidance and salesmanship. Much of this came from the late Manie Sacks, who was to remain a long-time and very close confidante. Sinatra, who had forked over a third of his future earnings to Dorsey and a tenth to Tommy's manager, Leonard Vannerson, in return for his freedom, naturally needed work, or else there'd be no earnings to keep

—or to fork up. MCA, which booked Dorsey and which was the biggest of all the offices, didn't seem interested, either because they didn't want to offend Dorsey, who never felt too great about Frank's departure, or perhaps because they didn't have that much faith in Frank.

Back in New York, Sinatra went to see Sacks at his office and, according to Manie, was overwhelmed because the Columbia executive saw him immediately. "I just came from MCA," he told Sacks, "and they kept me waiting three hours before they let me get past the waiting room. Guess they don't want me." Sacks guessed so too and immediately contacted Mike Nidorf at GAC. Shortly thereafter Sinatra became a GAC artist.

From October to February, he did a CBS sustaining radio show, sort of as a warm-up for the "Lucky Strike Hit Parade," which he began on February 15. Another WNEW graduate, Barry Wood, now a successful TV executive (he has been producing the "Bell Telephone Hours" for years), had been starred on the series; when Sinatra came on, Wood was transferred over to NBC for another Lucky Strike show called "The All-Time Hit Parade."

Actually the latter show might have been a better one for Frank, because he could conceivably have been singing standards instead of some of the trash songs with which he eventually had to put up. Throughout the years that followed, Sinatra was on and off the "Lucky Strike Hit Parade," constantly complaining about the rigid, old-fashioned tempos called for by the show's ultra-conservative approach and in later years fighting against the type of novelty and often unmusical tunes that the producers insisted he sing.

Late in December of 1942, Sinatra made the first of many extremely successful appearances at the New York Paramount with Benny Goodman. On the opening show, Goodman, it has been reported, completely thrown by the shrieks from the audience when Frank first appeared on the stage,

exclaimed in amazement and loud enough for Frank and others to hear, "what the hell was that?" Goodman's expressions, both verbal and facial, so amused Sinatra that the stage fright he was experiencing suddenly vanished and he put on a tremendously effective show.

How effective? Well, my own review of the show, devoted almost entirely to Goodman's band, included the following: "He could have stayed on indefinitely, but he didn't. . . . Most effective of his numbers was 'She's Funny That Way,' done very simply, with only dainty (Jess) Stacy piano for a background."

One reason that Frank didn't stay on indefinitely during those shows could have been a strong desire to get off and up to the seventh floor of the backstage area where, according to Goodman, he spent almost all his spare time taking boxing lessons from (Benny thinks) Tami Mauriello, then one of the country's top prize fighters!

It was during this period that Sinatra played his first night club engagement. The Riobamba, a club on West 57th Street just east of Sixth Avenue, had, under different names, not been doing well. When Sinatra came in, at first supposedly as second-billing to Walter O'Keefe, the whole scene changed. He was an instant hit and the club was packed. Interestingly enough, after he left, the spot tried keeping up its boy singer policy, but no other crooner even approached Sinatra's success.

Meanwhile, he switched from GAC to MCA. The latter agency immediately helped him buy out Dorsey's 43 1/3% interest.

The papers and the publicists played up the Sinatra impact on all females. His spell, they pointed out, was now enveloping more than just the bobby-soxers. Even the mature ones were swooning.

In a very candid interview with Leonard Feather in *Metronome* at that time, Frank deprecated his own prowess in the "leave-'em-limp" department. Said he about one particular middle-aged woman who had reportedly fainted: "She was simply over-

"You know, if I'd have realized the importance of that date, I'd have been too scared to do it."

—ALEC WILDER

come by the heat. One of the columnists picked up the story and twisted it around." This, by the way, was not to be the first time that Sinatra would accuse columnists of distorting the facts.

Sinatra made a couple of other interesting points in that article. Even though his parting with Dorsey had been far from amicable, Frank spoke thusly: "From a singer's standpoint, I'd say Tommy has *the* band. There's a guy, now, who was a real education for me, in music, in business, every possible way. I learned about dynamics and phrasing and style from the way he played his horn, and I enjoyed my work because he always sees to it that a singer is given a perfect setting."

Feather's article concluded with a repetition of a then-currently popular question: "Do you think Sinatra will ever replace Bing?" His answer: "Time will tell."

THERE EXISTED in those days a tremendous rivalry between the Groaner and the Swooner—not between the two men themselves, of course, but rather between their respective rooting sections. Several months later Frank stated: "I don't believe that any singer has enjoyed the unanimous acclaim of the American public, as well as performers and musicians, as much as Bing. I know that I am indebted to him for the inspiration he has given me and I must admit that I'm probably one of his first and most enthusiastic rooters. He is truly the Will Rogers of song and I believe that he holds the same affection in the hearts of the public as that great man did."

Shortly thereafter Frank got his chance to appear with "the Will Rogers of song." He had gone to Hollywood for his first starring role in the movies, a film called "Higher and Higher," written by an ardent admirer and friend of Dorsey's, Jimmy McHugh, and Harold Adamson, including in its cast Mel Tormé, playing a juvenile role, and Victor Borge. Crosby, hearing that Sinatra was in town, invited him to appear on his radio show. Frank grabbed the chance. "It was one of the great radio shows of all time," recalls McHugh.

Frank's return to Hollywood had been quite a triumph too. The RKO studio brass had selected McHugh to act as official greeter, inasmuch as he was the only one who knew Frank well. "There must have been 5,000 screaming girls waiting for him at the railroad station in Pasadena," Jimmy recalls. "It was a wild mob scene, just like the Beatles today. We had to sneak Frank out the side and into a garage and there we stayed for two hours until the panic subsided."

Frank was doing splendidly in all ways except one. There was radio. There were movies. But there were no records because the musicians' union had struck against the companies and Petrillo was showing no signs of budging. There was only one thing to do: dispense with the lush, string sounds which he and his friend Axel Stordahl had planned to use on disks and do a record session with the current inferior substitute of voices only—without horns, or even rhythm.

To make arrangements for the date, Frank called in a friend of his whom he called "The Professor," a warm, scholarly-looking, sensitive and intelligent composer and arranger. This was Alec Wilder. Wilder recalls that he hired the 16 Bobby Tucker



Sinatra contemplates a Columbia record date (top); then gets into discussions with Mitch Miller (with the beard) and Axel Stordahl (without the beard), then retires into his cubicle to record.

Singers and that though the job of trying to achieve and maintain interest and excitement was by no means easy without the aid of instruments, Sinatra and the other singers performed so well that the results were quite satisfying.

Wilder remembers too that at one of the sessions there appeared a man in full evening clothes. He was Richard Rodgers and he had left an important dinner party to attend the session because he had heard that Frank was going to sing one of his songs, "Oh, What a Beautiful Morning."

Years later, when told that this had been Sinatra's first recording date for Columbia, Wilder was astounded. "You know if I'd realized then the importance of that date, I'd have been too scared to do it!"

Wilder was an important witness shortly thereafter when it was Sinatra's turn to be almost too scared to do something he'd started out to do. It was in the Columbia studios and Frank was faced by a horde of very doubting, unimpressed violinists, violists and cellists. Let Wilder tell the story:

"Frank was working at the Paramount. You know how it was—the kids were always after him, so he'd never leave the dressing room—he'd just stay there all day long between shows.

"He used to like to listen to records. I knew he was interested in more serious music, so one day I brought along a couple of air checks of two compositions I'd written for Mitch Miller and the Columbia Symphony. He listened to them and he seemed impressed. 'Have you any more like this?'"



DORIS DAY

(in 1948 discussing her days as a singer on Your Hit Parade radio show)

Frank is so wonderful! He's a wonderful guy to work with. I really owe him so much. He wanted me on the show. I suppose they could have had a lot of gals with bigger names, but he wanted me. Just watching him and working with him is a lot of help to any singer. He's so relaxed; he gave me confidence. He has the biggest heart in the whole world. He'll do anything for you. He's just the sweetest and greatest person I've ever known in the business. I didn't really know Frank before I took the show, but I've had long talks with him and I feel I really know him. He's so good.



When Columbia broke ground for its new studios in Hollywood, Frank was handed the gold-plated spade as a host of celebrities and executives looked on. Left to right: band leader Ray Noble, Columbia vice-president Andrew Schrade, Columbia president Edward (Ted) Wallerstein, Nelson Eddy, country singer Al Dexter, Sinatra, Xavier Cugat, arranger-conductor Sonny Burke, Woody Herman, Mr. and Mrs. George Montgomery (Dinah Shore), vice-president in charge of a&r Manie Sacks and Les Brown.

he asked. 'Four,' I said. 'Enough for a full record?' he wanted to know. When I told him 'yes' he said simply, 'Good, I want to conduct them.'

"Well, maybe I wasn't being too tactful, but I said, 'You don't conduct, Frank.' 'Look,' he said, 'I think I can conduct. And, what's more, using my name, maybe we can do you some good. Let's call Manie and see what he thinks.'

"Right then and there we called Manie, and I swear I could hear his chair going over backwards. But Frank was a great convincer, even then, so the date was set up.

"Frank, of course, didn't read music. He still doesn't, you know. But then, as now, he had an uncanny ear and musical sense. 'Let me listen to those acetates a few times,' he said. 'I have a quick memory and I'll have them memorized for the date.' By the way, Manie, who was more or less the Sam Goldwyn of the record business, later described Frank's retentive powers with 'He has a *photogenic* memory!'

"I don't know how well you know string players, but many of them are bitter men. Most of them have studied to be a virtuoso and yet very few of them ever get to be heard individually. So you can imagine how receptive they must have felt toward a crooner who had never conducted before.

"I've never seen Frank look as frightened as he did that night when he got up to conduct those men. But I must say he handled himself beautifully. He admitted his weaknesses right off. 'Gentlemen,' he added, 'I'm at your mercy. I need your help. And I want to help this music.'

"And the men responded. Frank conducted amazingly well. Actually what he did, since he couldn't

read music, was to follow the soloists. I'd given him sort of a chart or a map showing at what measures the various soloists were supposed to enter, and he just went by that.

"What was so good about it was that it was so musical. Frank felt the music and he listened carefully to the soloists and he built up a wonderful rapport with them and with the other musicians. Some months later Robert Shaw, who has always been considered an excellent conductor, did one of the pieces, 'Air for Flute,' and even though he did a fine job technically, the Sinatra reading—if you can call it that—was for me much more musical."

WILDER ALSO recalls an incident concerning the Sinatra-conducted sides (you can hear them in a Columbia album called "Sinatra Conducts Alec Wilder"—if you can find it) that reflects Sinatra's integrity and loyalty. He had received from Manie's secretary a proof of the cover. "What the hell do they mean making my name bigger than Alec's!" he exploded. "His should be at least as large!" And

he insisted that an adjustment be made before he would o.k. the cover.

Another example of Sinatra's sensitivity and loyalty: Wilder had made a set of octet sides. "The best things I'd ever done," he feels. "But the company must have mastered them poorly because the finished recording sounded very bad and they never sold. I mentioned this to Frank one day. A few minutes later he left the room to go, I thought, to the bathroom. I was wrong. He came back and said, 'I just bought back the masters. Do what you want with them. They're yours.'"

Goddard Lieberman, now president of Columbia Records and in those days head of its Masterworks Division, wrote the original liner notes for the Sinatra-Wilder collaboration and, of course, figured prominently in the project. He was seeing a good deal of Frank. "I kept feeding him classical records," he recalls. "He was very interested in the music."

Sinatra has a special name for Lieberman. It's "Valdimar," which was the way Frank used to pronounce the first name of Vladimir Horowitz, one of several classical musicians whom he especially ad-

DICK HAYMES

(in 1947 at a time when he was challenging Sinatra for top honors)

Frank is the only real creator we've had in our field in the last 10 years.

THANK YOU, FRANK SINATRA



Tony

mired. During the Wilder album period Lieberon introduced Sinatra to the famous pianist. "It was purely social. Horowitz wasn't recording for us then; he was with Victor. But we were good friends and Frank wanted to meet him. So we called on him at his apartment, and you know what he was doing? He was watching a prize fight on television. Frank loved boxing, too, you know, so they had a lot to talk about and the evening turned out to be quite a success."

Frank has always evidenced a deep respect for musicians who have been well trained in the classics. One of those whom he admired especially was the late Jan Savitt, a bright, energetic, classically trained Philadelphian who also led a dance band. According to Wilder, there was a period when Sinatra would often insist that club owners who wanted Frank must also hire Savitt's band. It was Jan's band which accompanied him on numerous tours, including one of Eastern theaters that started on December 2, 1943.

Two days after the tour began, however, in Newark, N. J., Frank was rejected for military service in Newark. The cause: a damaged ear. (It has since been noted that probably the only people, other than dyed-in-the-wool Crosby rooters, who have claimed that Sinatra doesn't have a good ear have been the members of that draft board.)

Sinatra was disappointed. He wanted to serve for patriotic reasons. Also, he must have sensed that there would be much resentment expressed by those who may have felt his draft board should have acted differently. And he was right, for in those days such an attitude was not uncommon toward celebrities, even one as obviously underweight as Sinatra was.

He intensified his War Bond and other patriotic activities. On January 30 (President Roosevelt's birthday) he appeared at a huge War Bond Auction with numerous stars, including Bob Hope, who, too, was aware of Sinatra's lack of lard. "You know," he quipped, "once we found Frank laid out stiff on the clubhouse floor. He had pulled his bow tie too tight."

He and Bing Crosby also appeared together. Once, while Frank was crooning "Stardust," Bing popped out on stage and objected. "That's my song," he insisted. "I introduced it in 1904." That was about the time Frank was doing a parody that began with "I Wonder What's Become of Crosby, the Sinatra of Nineteen Oh Nine!"

In March of 1944 he started a new radio show for Vimm's, complete with numerous non-musical guest stars, many of them mature veterans. Obviously Frank was trying to appeal to more than just the bobby-soxers, for on this show he performed more as a singing emcee than as a pure swooner.

AND YET THOSE bobby-soxers continued to screech and scream as hysterically as ever. Witness this portion of a review of his October 1944 appearance at the Paramount, which I wrote for *Metro* name:

"On Frank's first number of the show, 'There'll Be a Hot Time in the Town of Berlin,' the girl next to me squealed, so I couldn't hear too well. Then he went into 'I'll Walk Alone' and 'I Don't Know Why' and 'Come Out, Wherever You Are,' but the girl in back of me squealed so that I couldn't hear too well. There were a few more songs, but I'm not too sure just what they were because the girls on either side of me and the one in back and the one in front of me squealed so much that I couldn't hear too well. . . . P.S. I finally heard Sinatra—on his two CBS shows. To me the guy's still tremendous!"

Not all the members of his audience were that appreciative. Some of the resentment, ordinarily felt by boys but intensified by his 4F rating, manifested itself. One reporter noted: "On his first Saturday afternoon, an 18-year-old flung an egg at Frankie. It hit him squarely in the middle of his third song."

Radio and personal appearances were going great. But *still* no records. Petrillo kept holding out. Even an appeal from President Roosevelt brought no immediate results. In February, Sinatra, apparently dissatisfied with his original renditions of the choral-backed "I Couldn't Sleep a Wink Last Night" and "A Lovely Way to Spend an Evening," re-did them on the West Coast. Maybe this was merely an excuse to see what the inside of a recording studio looked and felt like again. And in July, Victor, taking advantage of the drought, reissued on its parent label the four sides that Frank had recorded for its Bluebird subsidiary.

Then on November 12, one day after Armistice Day, Petrillo and the record companies made their peace. Two days later Frank was rushed into Columbia studios to record four sides with a large orchestra



This advertisement appeared, disappeared and re-appeared during Sinatra's Columbia days, depending upon his relationship with the sponsor.

conducted by Stordahl. One of these was "White Christmas." Naturally it was released almost immediately. Reactions generally were very favorable. "Appealingly understated," stated one perceptive reviewer.

During December, Sinatra recorded an even dozen sides on three separate dates. Two of these, "When Your Lover Has Gone" and "Stormy Weather," turned out especially well. "He sings with much more understanding of the meaning of lyrics," wrote one reviewer.

Meanwhile, "understanding" in a broader sense, had become a strong part of Sinatra's personal and public life. Frank had always abhorred bigotry and prejudice. Now he was important enough to do something about it. He visited teen-agers in various cities, giving talks in high schools and boys' clubs both to combat juvenile delinquency (yes, they even had some then!) and to promote racial and religious tolerance.

In June, Frank headed overseas on a USO tour, accompanied by his friend Phil Silvers, film actress Faye McKenzie, songwriter and accompanist Saul Chaplin and Betty Yeaton (presumably a dancer). From Newfoundland, one of the troupe's first stops, came a report that "GI's who came to boo Frank ended up cheering him."



Confidence had replaced fright on this artist's conception of how Frank conducted Alec Wilder's music. That's Wilder with the score.

Even more illuminating was this letter from Sgt. Robert Bierman that appeared in August 1945:

"It was a hot, sultry Saturday evening on June 23, the place a huge stadium in Leghorn, Italy. At 5 p.m. the grandstand was already beginning to fill for the show that was to begin at 8 o'clock. At 8 the stands were packed—aisles and every inch of room was occupied. Soldiers began to climb on the shell back of the stage—they were hanging on trucks, on the canopy over the stands, and the field around the stage was jammed. M.P.'s came in by droves to keep a path cleared so the performers could enter the gate and on up to the stage.

"The occasion? Frank Sinatra was arriving with his troupe that included Phil Silvers, Saul Chaplin, Faye McKenzie and another charming act whose name eludes me. Yes, the bobby sox hero was here but there were few nurses and W.A.C.'s to be found—most were G.I.'s to see what all this shouting was for—they had been reading about. The troupe arrived—Silvers and Frank went on, with a nice hand. They exchanged cracks, but the moment had not yet arrived. Silvers' emceeing was grand and naturally the beautiful girls brought the usual whistles.

"Then finally the moment arrived. Silvers gave Frank a nice build-up. Sinatra was a little nervous, not knowing what the reaction would be—a few jeers came from the boys. But after a few songs, his personality took its toll and the audience began to get the feeling that here was a helluva swell guy. Frank relaxed and began to joke and ridicule his effects on the soxers. Everyone began to have fun, including *The Voice*. They began applauding as they recognized some of the songs he sang. "Nancy," a song that's popular in this area, received an exceptionally big ovation. He sang "Night and Day," "Candy," "Saturday Night," "Old Man River," "Embraceable You," "Blue Skies" and "Somebody Loves Me."

"If this is any criterion, his overseas jaunt should help Sinatra a great deal. It took guts to face those boys."

It also took guts to do what Frank did after he returned from his trip. He blasted the USO unmercifully for the poor quality of its shows and let loose an even stronger attack at the arrogant treatment his unit had received from Army Special Service Officers. He pointed out that he hadn't met a single Special Service Officer who had had any theatrical experience before the war and expressed dismay that these were the men who were trying to run things while experienced non-coms with good knowledge of staging shows acted merely as "yes-men."

Certainly many enlisted men must have agreed most vehemently. But many segments of the press didn't. Almost all blasted him—all except one important columnist who praised him mightily for his courageous stand. His name? Ed Sullivan.

FRANK KEPT leading with his heart—and with his chin—for other causes in which he believed—all of them related to some form of tolerance. For his informal talks on the subject to high school students and for his remarkable movie short, "The House I Live In" (which later brought him an Oscar), he received the Newspaper Guild Page One Award (not all the press was against him!) and the Unity Award of the Philadelphia Masons. In recognition of his activities (as well, perhaps, as the power of his name), the National Conference of Christians and Jews named him chairman of the American Youth Division of the March of Dimes.

During his USO tour, Sinatra had lost his radio show—not because of any dissatisfaction on the part of the sponsor, Max Factor, but rather because of the shortage of cosmetic materials.

However, in September he started a new series called "Songs by Sinatra." (The "Hit Parade" by this time was being sung over by Dick Todd.) He also had produced two especially emotional sides, "If I Loved You" and "You'll Never Walk Alone." And the kids kept screaming, as Barry Ulanov, reviewing his Paramount Theater date with Jan Savitt, reported in December 1945:

"Frank himself wore an alternative harried and bewildered expression and tried his best to (1) introduce the acts, (2) sing himself, (3) keep the kids quiet, all to no avail. It's four years now that Frank has been doing this; it's a great testament to his showmanly and laryngeal talents; but I simply don't understand why this adoring public won't stem their roaring adulation long enough to listen to the skeleton of their dreams."

At the swank Waldorf-Astoria Frank sang for the older and richer folks, displaying a different personality with cracks like "Leave a guy from Hoboken earn an honest buck, won't yez?" or to a male heck-

Happy Birthday, Frank!!



Direction

STAN GREESON ASSOCIATES, INC.



Sinatra greets Nat Cole (left) at the Metronome All Star date; kids with Doris Day during a Hit Parade rehearsal (Doris had just made her first movie, "Romance in High C"); then joins friends Bing Crosby and Dinah Shore on another broadcast.



ler, "Sorry, mister, but there'll be no solo swooning here tonight!"

Frank's pianist at the Waldorf was an old pal, Skitch Henderson. "He really rescued me," Henderson relates affectionately. "I'd just got out of the Air Force—I think I'd been out only two days—when he found me and brought me in to New York. It was a terribly elegant engagement—just one show a night—at midnight. That meant we had a lot of extra time, so he used to take me to the theater almost every night. He really took care of me."

It was during this period—on Nov. 15, 1945—that Alec Wilder got an old friend of his to conduct two sides for Frank. The date, according to Wilder, went off much better than some later ones with the same conductor—Mitch Miller—though neither "Old School Teacher," a Willard Robison song, nor Wilder's "Old Stone House by the River" ever meant much. What Wilder remembers most about the session was "Frank's restraint and good manners in not kidding Mitch about the beard that he had just grown."

Those two sides caused little reaction. But Frank's first album, released a few months later, produced rave notices. It included eight great tunes, beautifully sung, and represents probably the best Sinatra of that era. Included were such gems as "You Go to My Head," "Why Shouldn't I," "Paradise" and probably the outstanding side he had made up to that time, "Try a Little Tenderness," still considered by Sinatra aficionados to be one of his greatest performances.

A few months later he recorded one of his most dramatic triumphs, a two-sided, 12-inch version of "Soliloquy" from Rodgers and Hammerstein's "Carousel," arranged for him by Dick Jones, another Dorsey alumnus who had recently been discharged from the Navy and who shortly thereafter began producing many of Frank's Columbia sessions in Hollywood.

Not only were his records getting bigger (from 10-inches to 12-inches), but so were his other activities. In April he re-signed for another radio series with Old Gold (he'd switched from Luckies by then). Construction began on a Sinatra office building in Hollywood. He subbed for Drew Pearson as a commentator on a radio program and he shared emcee honors with Bob Hope on a mammoth Cancer Society benefit show.

Frank won the Metronome poll as Best Singer of the Year for the fourth time and was invited to be the first vocalist ever to join the country's top jazz musicians on the magazine's annual all-star record date. He agreed at once. It was my privilege to produce those sides, and I can report firsthand that Frank was a joy to work with. Obviously he relished working with top jazz musicians like Coleman Hawkins, Johnny Hodges, Harry Carney and even Buddy Rich, with whom he was no longer at war. Sy Oliver had written a special arrangement of "Sweet Lorraine" that gave much blowing room to the musicians. Sinatra seemed entranced, in fact, so enthusiastic was he with this participation in the highest echelons of

jazz that he hung around to listen to the making of the second side, which didn't include him at all, but which did feature a vocal duet between June Christy and the pianist on the date, Nat Cole, whom Frank so openly admired and respected through the years.

Sinatra had been making several good records—like "She's Funny That Way" and "I Concentrate on You," and "I've Got a Home in That Rock" with the Charioteers, and "Tea for Two" with Dinah Shore. But then at the end of 1947 Petrillo decided to call another recording strike. The result was a series of hastily conceived and executed recordings, the best of which were issued during the early part of the strike. But by the time the strike was over, almost a year later, the record companies, Columbia included, had been forced to scrape the bottom of the barrel for material that under normal conditions would never have found its way onto a turntable. Imagine Frank singing something like "The Dum Dot Song!" He did. He also recorded a pretty miserable version of "Nature Boy," with only a choir for backing—the only side he made during the ban. Better he should have stayed in the radio studios.

Come to think of it, things weren't going so well there either. After a series of shows in which he had been able to sing some of the songs and arrangements that suited him, Frank returned to the "Hit Parade." How was it? This portion of a Metronome editorial tells the story:

"Frank Sinatra has been on 'Your Hit Parade'



Sinatra's Columbia days certainly weren't lonesome, as he appeared (left to right) on a recording date with Rosemary Clooney, and on radio programs with Monica Lewis, Dorothy Kirsten and Bob Hope.



The Voice gets the needle prior to his USO tour: literally from Captain L. E. Ward and figuratively from Sergeant Bilko (Phil Silvers).



Stars of opposing radio shows with opposing cigarette sponsors: Chesterfield's Perry Como and Lucky Strike's Sinatra.

for several weeks now and with him he has had such tasteful characters as Axel Stordahl and Doris Day. From which you'd gather this would be a pretty first-rate musical program.

"But it's not! And not by a far cry, too! It's alternately dull, pompous and raucous and often it's a combination of these adjectives and a whole bunch of others that continue to characterize commercial radio at its worst. For Frank sings without relaxation and often at tempos that don't suit him or the song. Axel plays murderous, rag-timey junk that I know he, with his usually impeccable taste, must abhor. And poor Doris Day, making her first real start in commercial radio, is saddled with arrangements which sound as though they have been written long before anybody ever thought of having a stylist like her on the show. . . . Frank sounds worse on these Saturday nighters than he ever has since he first became famous."

Frank was mightily disturbed not only about the state of his radio show but also about the state of music in general. In an exclusive interview with him in February 1948 I wrote:

"Right now certain conditions in the music business really have him down. Chances are that he can't stand 'Your Hit Parade' any more than most of us can. He hates almost all agents savagely, so much so that he's planning to start his own agency just so he can be rid of them and also because he believes that good, young talent deserves more attention than it has been getting.

"But his biggest gripe of all is the terrible trash turned out by Tin Pan Alley. . . . 'About the popular songs of the day,' pet-peeves Frankie. 'They've become so decadent, they're bloodless. . . . Outside of production material, show tunes, you can't find a thing. All you get is a couple of songs like 'Apple Blossom Wedding' and 'Near You' . . . (censored).

"If the music business is to lead the public—and actually we do lead it as to the things it likes—we must give people things that move them emotionally, make them laugh, too. But we're not doing it and there's something wrong someplace.

"I don't think the music business has progressed enough. There are a lot of people to blame for this. The songwriter in most cases finds he has to prostitute his talents if he wants to make a buck. That's because not enough publishers are buying the better kind of music. The publisher is usually a fly-by-night guy anyway and so to make a few fast bucks he buys a very bad song, very badly written. And the recording companies are helping those guys by recording such songs. . . . If they turned them down, it wouldn't do them any harm and it might do music some good. . . .

"You know, I talk to a lot of kids. They're pretty smart; they've been around buying records and listening to bands. They don't like those bad songs, at least not the kids with whom I speak individually."

Finally Sinatra suggested: "I'd like to see popular music brought into grammar and high schools as part of the education, if the proper people were teaching

it. . . . With all the people in the music business, we could get enough people to go to so many schools each year and explain the inner intricacies of making a hit song . . . and a good song . . . and a poor song."

Shortly after the interview, Sinatra returned to Hollywood, and Dick Jones took over as producer of the Hit Parade show. It improved perceptibly; the tempos were easier; Frank began to sound more relaxed.

Up until then Sinatra's movie career had been confined pretty much to lightweight parts—you know, the young kid who pops up singing one or more songs at some time through the film. He had, to be sure, acted seriously in "The House I Live In," the documentary short that had garnered him an Oscar. But now he took on the role of a priest in RKO's "The Miracle of the Bells." The picture received pretty mediocre reviews, but Frank's notices were quite good. To quote one reviewer: "the underplaying of Sinatra, intentional or not, is a relief."

DURING THE next year and a half he made three more pictures, all for MGM, all musicals again. "The Kissing Bandit" and "Take Me Out to the Ball Game" were hardly inspiring; "On the Town," which never took itself too seriously, exhibited some infectious Sinatra joy, plus, of course, some singing.

Meanwhile, starting in December of 1948 he began to record regularly again, for Petrillo had made peace again with the companies. But Frank apparently



The St. Regis
New York

Dear George - The most admirable thing about Frank is his great courage and determination. After a meteoric beginning he had every conceivable reversal and disappointment, socially, professionally and privately. Very few people in our business can rally from something like this. But he did - and big! And all by himself. He made the moves and the decisions until now he's the biggest man in a wider scope of entertainment fields than anyone we have. Something like this just doesn't happen accidentally. We know of his great talent, but he must have great taste and discrimination in addition. As a person he's a loyal devoted friend and an implacable enemy. But then he's Sicilian so what would you? He's awfully good company -

Yours

Bing Crosby

When Bing Crosby missed contact with writer George Simon during a quick visit to New York, he sent over the following gracious note about his friend, Frank Sinatra:

Dear George -

The most admirable thing about Frank is his great courage and determination. After a meteoric beginning he had every conceivable reversal and disappointment, socially, professionally and privately. Very few people in our business can rally from something like this. But he did - and big! And all by himself. He made the moves and the decisions until now he's the biggest man in a wider scope of entertainment fields than anyone we have. Something like this just doesn't happen accidentally. We know of his great talent, but he must have great taste and discrimination in addition. As a person he's a loyal devoted friend and an implacable enemy. But then he's a Sicilian, so what would you? He's awfully good company.

Yours,
Bing Crosby

was having harder times keeping out of battles. Difficult days lay ahead.

He made a slew of records with various conductors—Phil Moore, Mitchell Ayres, Hugo Winterhalter, Morris Stoloff, Jeff Alexander, and, of course, Stordahl. Possibly because of his restlessness or general impatience, possibly because of some other reasons, he broke up with his long-time friend and publicity agent George Evans. A year later Evans was dead.

For the first time in many years Frank didn't win the Metronome poll—Billy Eckstine did. His overall inconsistency was reflected on his "Hit Parade" shows; his singing was labeled "uneven; his control on ballads is poor one week, fine the next."

Apparently the sponsors had the same reactions. In June of 1949 he was out of the series.

In the fall of 1949 he started a new series of "Light Up Time" radio shows. It was a different Sinatra. "He seems to feel that his days as a romantic whisperer are numbered," wrote Barbara Hodgkins, one of his most ardent admirers at the time. "Though he sings the old sweet things, he does them with a touch of humor, a spot of jazz feeling." Perhaps the change was occasioned by the presence of Dorothy Kirsten on the show who naturally sang out instead of whispering. Also, Axel Stordahl wasn't on the show. Jeff Alexander conducted for a while; then Frank brought in Skitch Henderson.

"That was the second time he rescued me," Skitch reports. "My band was doing a one-nighter down in

Lexington, Ky. Somehow Frank tracked me down there and asked me to become his musical director. It was because of that show that NBC hired me, and I've been here ever since."

As had occurred a few years earlier, when Skitch came into his life, so did Mitch. The other bearded one joined Columbia early in 1950. Sinatra hadn't been selling on records. His musical integrity wouldn't permit him to make the sort of novelty records that were popular, and Mitchell Ayres, an easygoing a&r man who'd been handling Frank's dates, hadn't made too much of an issue out of it.

But with Miller it was going to be different. Reports Wilder, the mutual friend of both: "It was strictly a battle of wills. As soon as Mitch got to Columbia he was going to show he could make Sinatra sell." The ensuing difficulties were heightened, Wilder feels, "because Mitch basically was not a pop music man but a merchandiser."

Even today Miller confirms such an evaluation. Speaking of those in the recording field, he recently told me, "All of us are interpreters. Without mikes and electronics we are nowhere. We are a commodity today and that's all. As for Sinatra, personally," he added, "He always sang damn good. But don't forget, when I was there he always had the right of approval of all his releases."

That meant Frank had to agree to release such sides as duets of the hillbillyish "Kisses and Tears" with Jane Russell and "Peach Tree Street" with Rosemary Clooney, as well as such typical Millerian

repertoire as "American Beauty Rose" and "Good-night, Irene."

And yet he also recorded some of the most musical sides of his career during those days, seven sides with a swinging band led by George Siravo. According to Miller, it was his idea to have Frank do more jumping things. "And what nobody has ever mentioned about those sides," notes the bearded one, "is that they were done with tracks. We pre-recorded the band on acetates—we didn't have tape in those days—and then added Frank's voice."

Still Sinatra's popularity was slipping. He received only one quarter of Eckstine's total vote in the new Metronome poll. His throat was bothering him. And his long and apparently happy marriage to Nancy was about to end in divorce.

"He was at the lowest I'd ever seen him," recalls Howie Richmond, a long-time friend who was then doing his record promotion and who today has emerged as one of the most successful and respected music publishers in the world. But Sinatra still retained his dignity.

"I remember a week we spent together in Richmond, Virginia. He had a rough reputation. He had alienated a lot of people, including disk jockeys. I brought their gripes to him, about how he had not shown at a cocktail party given in his honor, which, it turns out, he never knew about. He told me he wanted to make amends and he went to see them all and charmed the hell out of them.

"But there was something on that trip that I think shows even more what sort of a person he was. The whole thing was for a big Lucky Strike convention. It wasn't the most relaxed atmosphere, because Frank was fighting for his integrity on the show, insisting 'please, don't make me sing things like "Jealous Heart"!' while still trying to keep up good relations. It was important for him, and, what's more, there were three Governors from three states there.

"He was very busy, trying to see everyone, and so when the phone rang one day and a Catholic orphanage asked if Frank could come over and sing for the kids, I was all set to turn them down. But Frank overheard me and said sure, he'd come.

"That Saturday afternoon we were all at a football game. At three-thirty, Frank left with just his accompanist, Kenny Lane, to sing for the kids. He was due back at five to meet the three Governors, but there turned out to be so many kids to sing for and it took so much longer than Frank thought it would, that he showed up late for the meeting.

"Well, you can imagine what they all said—things like he's trying to be the big man and so on. And they really ostracized him. But to show you the kind of a guy Frank was even then—he refused to tell anybody what he had done or where he had been—and I don't think that to this day anybody knows.

"But that's exactly what he's like: he loves doing things for people but he hates to let anybody know about it."

His throat kept bothering him more and more. But still he kept on singing on radio five times a week. In early Spring he went into New York's Copacabana, a room that's always been a challenge for any intimate singer, both because of the physical layout and the type of customers it attracts. And Sinatra was faced with an added problem, a house band that went with the place.

Hampered by a voice that had trouble sustaining notes, Frank emphasized his swing numbers more. But, as Sinatra recently told Larry Keane in Miami, "You cannot swing if the band doesn't settle into the proper tempo. I don't care how good you are, it just doesn't come out right. It happens very often when you get a band that's kind of off-balance."

"Off-balance" would have been a kind word to describe that band, according to Skitch Henderson, who was faced with the unenviable task of trying to conduct it. "It was terrible. At the same time, Frank and my esthetic relationship was at its lowest. The understatement of the year would be to say that he was difficult. But Frank, you know, has always respected sidemen, so when the band played badly, he'd get hacked at me instead of at them.

"He was bugged, too, because he couldn't get a hit record while the number one record of the time was 'Peg o' My Heart' by the Harmonicats. One night, when the band was especially horrible, it all boiled over and he turned around to me and muttered very sarcastically, 'If I'd tried a little harder, maybe I could have gotten the Harmonicats to back me.' It cut me deeper than anything that has ever been said to me, though I hasten to add that to this day I still love the man—and I can't say that about more than a very few people I know."

Then, with one week more to go at the Copa, it happened. One night Frank lost his overworked voice completely. He abruptly cancelled the rest of his engagement. Ironically, it was Eckstine who was called in to replace him, a move that, according to one report, "brought no groans from the customers."

Remember how great?



CL 743



C2L 6 (A 2-Record Set)

They still are!

ON COLUMBIA RECORDS 



Sinatra put his heart into his television series. Here the camera seems bent on actually photographing that heart!

Forbidden by his doctors to talk, Sinatra was forced to postpone a scheduled engagement at London's Palladium. And even though his contract still had a year to run, MGM gave Frank his release—a move that on the surface might have seemed disastrous, but which Sinatra actually welcomed because that same contract had forbidden him to do any television, a medium whose importance Frank had already begun to appreciate.

Almost as soon as he was physically able to, Frank did a guest shot on a Bob Hope TV show. He was tremendous. Television, with its close, personal, "me-to-you" approach, seemed perfect for him. Sinatra, considered by many in the trade as "washed up," suddenly was being tabbed as "the hottest TV possibility around!"

Fully recovered, he fulfilled his Palladium engagement. Again he was a smash. He returned and signed a radio and television contract with CBS, which was reported as being "completely sold on Frank's video potential. The network is paying him ten thousand dollars per show, gambling that it will be able to sell all four quarter hours for an even greater sum."

The CBS gamble paid off for awhile. For his producer, Sinatra brought in a writer and close friend, Paul Dudley, a man who had excellent taste but little TV experience. Ben Blue, Mary Mayo and June Hutton became regulars on the show, which at times was great, at other times a shambles. Axel Stordahl led a large and very good orchestra. Paul Weston, his closest friend, recalls that "Ax did a wonderful job. Sometimes they'd replace an act at the last minute with no time for rehearsal, but Ax always was cool."

It was strictly live TV in those 1950-1951 days. All sorts of things could and would go wrong, especially since the Sinatra series tried numerous innovations. And so, because of mistakes in production, Frank was sometimes left all alone on the stage. Surprisingly, not to those who knew what Sinatra could do, but to those connected with TV who thought only in terms of glamor and big production, those informal, ad lib, solo stints, when he'd sing with only Graham Forbes on piano, often turned out to be Sinatra at his best TV.

Frank had many things to say about his show and the state of television in general in a very revealing article titled "What I Learned About Television" that appeared in the May 1951 issue of *Metronome*. After charging some of his show's failings to inexperience, he said:

"No longer are we going to heed the slogan of the productive weaklings, 'It can't be done!' That's a lot of poppy-cock. Almost anything can be done in television—or at least tried. . . ."

"Unfortunately not all the top minds in television (and I don't use the word 'top' to mean 'best') are young. We still have some people with the networks,

with the talent agencies, with the advertising agencies and among the performers themselves who would rather stick to tried and true formulas. I don't know whether they're just scared or stupid. . . ."

Then he continued further with the diatribe that could have been written today: "The competition among shows of our type for guest talent is pretty terrifying. There's a limited quantity to go around, because guests can kill themselves by appearing too often."

The article concluded with an astute look into the future. Pointing to situations "when a lot of things go wrong that aren't the fault of the producers, the directors or the artists," Sinatra wound up with, "Let's face it—the only way to do anything is the right way—and, take my vote for it, the right way to do TV programs is on FILM!"

Sinatra was emotional about a lot of things in those days. He was having his troubles with his TV show. His romantic life had centered around Ava Gardner. He must have been concerned about the roughness in his voice, his inability to sustain notes evenly.

Maybe that's why during this period Frank produced some of his most emotional recordings. Perhaps they weren't his best technically. But some tremendously warm phrasing, sometimes combined with a feeling of great loneliness and desperation, sometimes with deep passion and tenderness, filled the grooves of such sides as "Nevertheless" (which had that beautiful Billy Butterfield trumpet passage), "You're the One" (the theme of his TV show), and Victor Young and Ned Washington's beautiful stand-

ard, "Love Me." But most of all there was "I'm a Fool to Want You," which, if I may interject a purely subjective comment, is the most moving side Sinatra has ever recorded. William B. Williams, the veteran WNEW disk jockey in New York, who has been playing Sinatra records for 22 years, recently told me that this side and "Try a Little Tenderness" have remained his two favorite Sinatra sides.

Ben Barton, who headed Sinatra's music publishing venture for two decades, was present at the recording of "I'm a Fool to Want You," which Barton published and for which Sinatra himself re-wrote some of the lyrics. "It was terribly emotional," he recalls. "Frank was really worked up. He did the song in one take; then he just turned around and walked out of the studio, and that was it."

NOTHING COULD be more indicative of Frank's ups and downs during this period than the reverse side of this record, a miserable novelty duet with Dagmar called "Mama Will Bark," complete with canine sound effects, an epic opus which, according to his friend Dick Jones, convinced Sinatra he couldn't continue at Columbia. Also strictly on the minus side was a reunion with Harry James (evidently a gimmick to hypo sales) on a thing called "Castle Rock." Here again a personal comment—my review at that time: "Frank sings without a doubt the worst I have ever heard him on wax. How he ever allowed this side to get out is beyond me. It's pitifully out of tune and unmusical."

Troubles on his TV show continued. Giving it a big build-up, CBS had pitted it against Milton Berle. With an amazing lack of understanding, they tried more and more to turn Frank into a funny man. It didn't work. The show got clobbered. Finally it lost its last sponsor, and on April 1, 1952, it was cancelled completely.

"For some reason that I have never been able to understand," I wrote in a *Metronome* editorial called "The Real Sinatra," Frank had been presented "as the big-shot, high-pressure sort of m.c. His singing, his humanness, his amazing ability to produce that warm 'from-me-to-you' intimacy, had never been properly exploited, and as a result Frank lost the touch that had first won him his huge host of fans."

"Frank is much too great a performer to be off television for any length of time. He has proved himself a fine actor, within limits, and he has displayed a great amount of charm as a master of ceremonies. As a solo comedian he has proved nothing. His often contrived, smart-alecky routines have murdered nobody, except Sinatra himself, because by stepping so far out of the 'boy-next-door' character into the 'the guy-in-Lindy's' role, he has negated much of the good that took years to create."

"Personally, I hope Sinatra comes back to TV very soon. When he does, though, he should concentrate on recreating the warm, intimate, sincere, charming Sinatra we all knew and want to know again."

So Frank was through with television.

Shortly thereafter he cut his last sides for Columbia. How were they? Two of them, at least, were tremendous. One of these, "The Birth of the Blues," not only was a swinger musically, but it was also a hit and created the beginning of the rebirth of Sinatra.

The reverse was a poignant ballad called "Why Try to Change Me Now." Cut on September 17, 1952, it was the only side that came out of Frank's final session for Columbia.

The title was prophetic.

Seven months later Sinatra changed recording companies, and a whole new career was on its way.

MEL TORME

(in 1947, discussing the country's leading singers)

No vocal star since the days of Vallee and Crosby has caused the furor, the excitement that Frank has. He has that quality of singing in a packed theater and making every girl feel as if he's singing directly at her . . . He has become one of the most proficient showmen in America, and if anyone tells you he won't last, point out the fact that they were saying that about him several years ago and he is going stronger than ever.

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

November 20, 1965

Dear Francis:

There seems to be something wrong in the figures ... 50th Birthday, and 25 years as a professional entertainer. I would say you had been in the business 50 years (I only hope I can approach your stature after being in this business that long), and you are young enough in heart to be only 25.

All of this is only to say Congratulations; it couldn't happen to anyone more worthy of the honor.

As always,

A handwritten signature in cursive script, appearing to read "Sammy", with a large, sweeping flourish extending upwards and to the left.

P.S. Will you still be available for my next singing lesson, Monday at 1:00 P.M.?

SD

*Congratulations Frank,
and continued success,*



Big Jack!



Dear Frank,

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

Joe E. Lewis

Dear Frank,

In 1954 my career really started when you first had me on the bill with you at the Copacabana. You then took me into the Sands Hotel in Las Vegas with you and further enhanced my career. And you put me in two motion pictures—"Ocean's Eleven" and "Sergeants Three," establishing me as an actor. From that I got my own Television series which lasted four years.

Thanks to you I now owe the government \$87,000 in back taxes.

Go to hell, Frank!

*Love,
Joey Bishop.*

(SINATRA/BASIE)

"FLY ME TO THE MOON"

QUINCY JONES

Reed 1
Sax 2
Trumpet 1-4
Trombone 1-3
FRANCIS Vocal
Guitar
BASIE Piano
Bass
Drum

FLY ME TO THE MOON AND LET ME PLAY AMONG THE STARS -

Reproduced by permission of Almanac Music. Words and Music by Bart Howard.

FRANCIS,
LONG MAY YOUR "REED" REMAIN!
LUV,
QUINCY JONES
P.S. SEE YOU IN LAS VEGAS.

congratulations,

Keely and Jimmy Bowen

TRINI LOPEZ

SUITE 710
9255 SUNSET BLVD
LOS ANGELES 69, CALIF

November 20, 1965

Dear Mr. Sinatra:

**Wishing you a very happy birthday
and congratulations on your fantastic career.**

Thank you for your wonderful friendship.

Gratefully,

A handwritten signature in cursive script that reads "Trini Lopez". The signature is written in black ink and is positioned below the word "Gratefully,".

Am happy to have
posterity record my
friend's name as
a legend.

HAPPY BIRTHDAY PAL

Jilly



ear Frank Sinatra:

I think you're swell.

Dean Martin

The Capitol Sinatra

DAVE CAVANAUGH, now pop album chief for Capitol, says: "The big Sinatra booster at Capitol was Dex. He kept insisting we ought to give him a try."

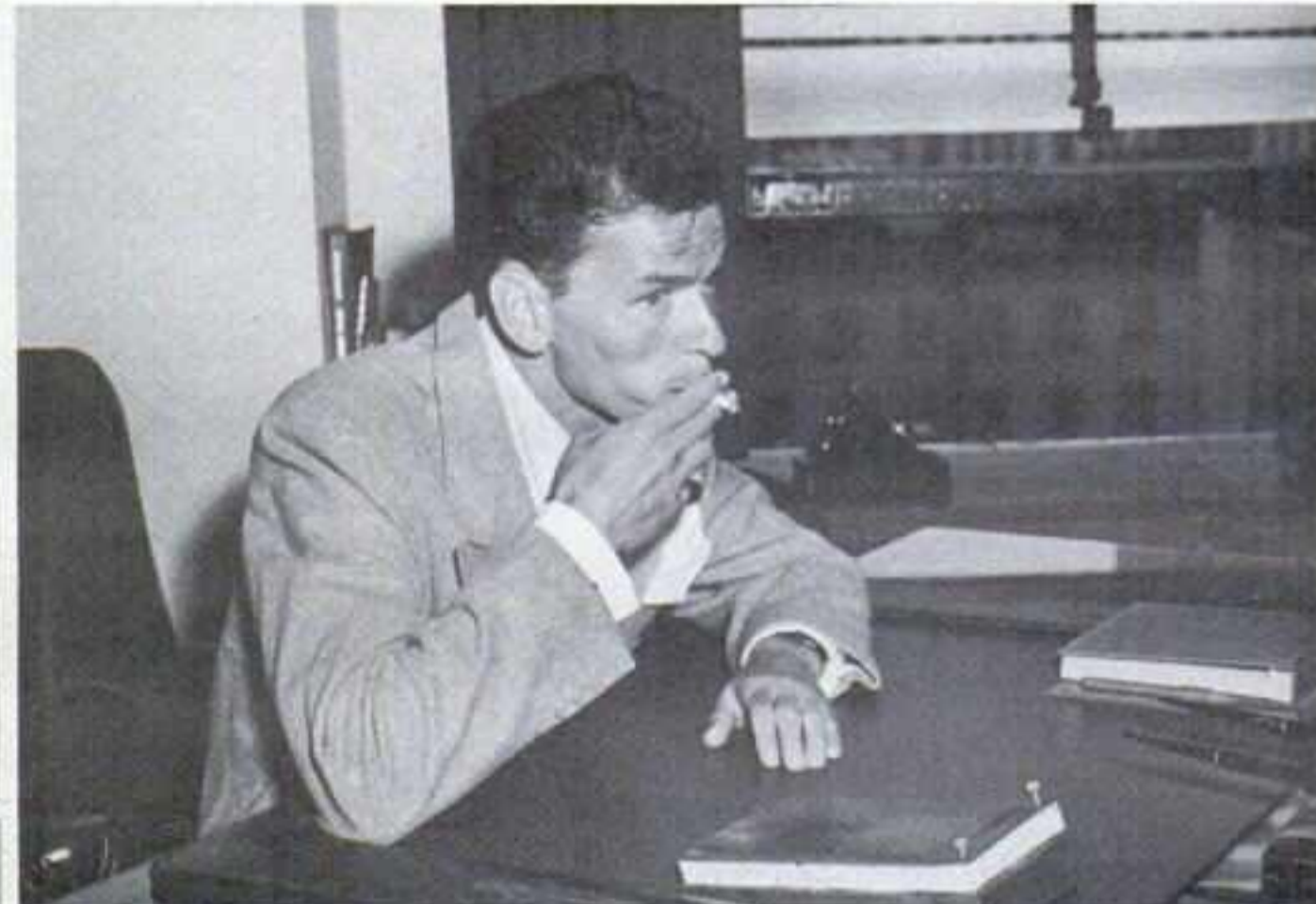
Dave Dexter Jr., once a jazz writer for *Downbeat* magazine, then a jazz producer for Capitol and now a big wheel in its international department, had good reasons for his persistence. "We'd just signed Axel Stordahl and he and June (June Hutton, Stordahl's wife and a fine singer herself) kept telling me 'Frank's singing great again' and suggesting we sign him. And at every a&r meeting, Alan Livingston, who was head of the department then (Livingston is now president of Capitol), would tell us that William Morris was submitting Frank to us."

The Morris Agency had taken over from MCA by this time. Livingston had also been hearing from Dick Jones, whose judgment he respected, about how well Sinatra was singing. Dexter kept repeating what Mr. and Mrs. Stordahl had been telling him. Six months after Frank had made his last Columbia sides he signed a contract with Capitol.

It then came down to which a&r man was going to inherit a singer who purportedly was not the easiest in the world to deal with. Dexter volunteered. Livingston agreed. Dexter started assembling material. Livingston told Frank who would be handling him. "No!" pronounced Sinatra. It seems that Dexter had panned Frank several times in *Downbeat*. "What he had forgotten," notes Dexter, "is all the times I had praised him too!"

So the assignment was given to Voyle Gilmore, a relaxed, junior producer (now a top man at Capitol) and ex-dance band drummer, who today admits he wasn't much of a Sinatra fan at that time. He'd never met Frank and Frank had never met him. "At least," they agreed at their first meeting, "we're starting off fresh."

Gilmore recalls that Sinatra "was kind of floundering in those days. He was doing three 15-minute shows a week at NBC and he'd come across the street to our offices and we'd order in sandwiches for lunch and sit there and talk. I knew we had to get away from the kind of records that hadn't been selling, the ones with the strings and the out-of-tempo singing."



"I'm more conscious of the words in songs than I am of the melody."

Sinatra's "Birth of the Blues" record, his last one on Columbia, was beginning to sell well. It was a jumper. This was the direction in which Voyle wanted to go.

Dexter had turned over the tunes he had been assembling to Gilmore. "Frank picked two of them for his first date," the scorned one points out with some justifiable pride. They were "I'm Walking Behind You" and "Lean Baby."

It was Gilmore's idea to enfuse new blood into the Sinatra recording career. Even though he admired Stordahl's work, especially his "Birth of the Blues" arrangement, he felt that a change was in order. However, Axel did lead the band on the first date and arranged "I'm Walking Behind You." The other tune (there were only two on this session) was assigned to Heine Beau, who had played sax in the Dorsey band when Frank had been a member. (He's the saxist farthest on the left in the "Las Vegas Nights" photo shown in The Early Sinatra segment.)

"Lean Baby" had originally been recorded as an instrumental by its composer, Billy May, who at that time was touring the country with his band. On his own in Hollywood, Roy Alfred had written a set of lyrics, clever ones, all about a skinny gal. "That's not what I had in mind at all," Billy said. "It was supposed to be Lean, Baby—you know, lean back or lean forward, baby!"

Either way, with or without the comma, "Lean Baby" and "I'm Walking Behind You," both recorded on April 2, 1953, made up Sinatra's first Capitol hit, totaling, according to Gilmore, 175,000 copies.

But Voyle still felt Frank should be exploring new avenues. That meant not working with his close friend, Stordahl. "I didn't quite know how to go about it," Gilmore admits "But then a lucky thing happened. Axel got the Coca-Cola show in New York and left for there."

For his second date, Sinatra wanted Billy May to arrange and conduct. "But Billy," Gilmore points out, "was doing a date with his band in Florida. So I suggested using Nelson Riddle, who had been doing

some of Nat Cole's dates and who had arranged Ella Mae Morse's big hit record, 'Blacksmith Blues.' Frank still wanted Billy. So you know what we did? We had Nelson write two different ways. He did two tunes, 'South of the Border' and 'I Love You' just the way Billy might have arranged them. Then he did two other tunes, 'Don't Worry 'Bout Me' and 'I've Got the World on a String,' his own way. Frank liked the last one so much, and it became such a hit that from then on Nelson was in."

Riddle also arranged and conducted Sinatra's third Capitol date. It included one of the loveliest of all Sinatra sides, "My One and Only Love," which wound up on the back of "I've Got the World on a String." Frank did not record again until six months later. Then he waxed eight songs, straight out of his new nightclub routine.

That in-person act really convinced all doubters that Sinatra was back in form. I caught it a couple of times, and in the November 1953 issue of *Metronome* wrote as follows:

"Ever see a mammoth opening-night crowd stay completely quiet for over an hour? Or a huge and pretty corny bunch of dinner-gobblers still its cutlery and usual chatter to such a degree that a guy at the very back of a spot as big as Bill Miller's Riviera could catch every soft sound that the performer was making?"

"That's what happened last month when I caught Frank Sinatra on two different occasions at the Riviera. I knew he had a lot of friends there on the opener, so I returned to see what he would do under less cordial circumstances. And I was completely convinced.

"Convinced about what? Convinced, in the first place, that the guy I used to watch singing nervously in front of Harry James' band at the Roseland Ballroom had developed into one of the most knowing showmen of all time, a man who took over completely from the moment he stepped on stage.

"And convinced, too, that Sinatra, now that he had definitely arrived as a top performer, had not for-

saken his high musical standards. From the very start to the very end, it was all in magnificent taste, the songs, the incomparable Sinatra phrasing and the wonderful backgrounds. It was like a session of the best Sinatra records, with the visual charm of the man added.

"Every selection was a great one: things like "I Get a Kick Out of You," "You Go to My Head," "They Can't Take That Away From Me," "My Funny Valentine," through "Spring Is Here," "Violets for Your Furs" and winding up with "It Never Entered My Mind" and "I'll Never Smile Again." In back were nine men under pianist Bill Miller, who with Dick Jones, Axel Stordahl, George Siravo and Nelson Riddle supplied the greatest arrangements I've ever heard in a nightclub. The group of four rhythm, a string quartet and Sonny Salad tripling excellently on flute, clarinet and alto, helped immeasurably to make this one of the most effective, commercially, and certainly one of the most thrilling, musically, performances ever witnessed anywhere. The business surely and sorely needs more Sinatras."

Shortly thereafter, I spent a full afternoon with Frank up at the William Morris office. From our candid conversation that day came a revealing interview that appeared in the next issue.

"If what I did at Bill Miller's did anything," he said, "it convinced me once and for all that you can still show good taste and be appreciated. You don't have to sing loud and raucously and belt them over the head all the time. You can use a little restraint and try to create a mood that you and they can both feel, sort of like being together in a small room, and if you really mean it, and show that you mean it, you can register all right.

"It made me feel great the way they paid attention to the songs I sang. They were good songs—all of them—at least I think so, because they were my favorites. Things by Rodgers and Hart and Rodgers and Hammerstein and the Gershwins and Cole Porter. They don't write many songs like that today. . . .

Capitol Records threw a big bash for Sinatra after he made his "From Here to Eternity" movie and single record. Friends and celebrities autographed this large disk. See how many names you can figure out—even Sinatra's signature appears. The other faces belong to Red Buttons and Milton Berle.





(Above) Oscar winners Frank Sinatra and Donna Reed. (At right) composer Jimmy Van Heusen, writer of many Sinatra hits, visits Frank and Nelson Riddle on a Capitol recording date.



"One thing they're certainly not writing these days is many good lyrics. I know that because I'm more conscious of the words in songs than I am of the melody."

At this point an interviewer's observation: "If you've listened to Sinatra much, you'll know exactly what he means. Whereas musicians and singers often ad lib around a melody they like, and singers ever ad lib with the lyrics. Sinatra does, though. He doesn't make any major changes, but merely slight switches in incidental words, switches that convince you he feels every word, every lyrical idea."

Frank then philosophized: "The melody should be like a backdrop for the lyrics. Sure, it should be good and musical. But it should be more like a guy reading poetry with organ music or something going in the back. If the poem or lyrics are stated often enough with the same music going on at the same time, they become associated as one."

"Of course the lyrics have to be something special, like the ones that Larry Hart and Oscar Hammerstein and Ira Gershwin and Johnny Mercer and Sammy Cahn have been writing. You know, I have a healthy respect for anybody who can write. I don't mean just songs. I mean anything. Sure wish I could!"

"Sure wish it were on Victor!" That, according to Gilmore, is what Manie Sacks told Sinatra when his "Music for Young Lovers" album came out. It consisted of eight songs, the kind Frank liked to sing, taken from his nightclub routine, and still ranks as one of Sinatra's finest recorded achievements. Because his name appears on the album, Nelson Riddle has invariably been credited with all the arrangements. But actually George Siravo wrote many of them, including two that were especially outstanding, "A Foggy Day" and "They Can't Take That Away From Me."

This was Sinatra's "From Here to Eternity" period, the movie in which he starred as Maggio, a role he knew he could portray, a role for which he took a minor fee to prove his worth, a role that won him an Oscar. "In his newest-found glory," the *Metronome* article went on, "he likes to give special credit to Burt Lancaster and Montgomery Clift. 'They helped me a lot in that picture. They're both such great guys and great actors. They just about lived their parts, because they knew them so well, and they helped me make what I did out of mine.'"

Before this, Sinatra had appeared in a batch of movies, none to great advantage. But following "From Here to Eternity," his future as a movie actor was assured. Eventually, he was to emerge as a director and producer.

Sinatra's philosophy as a film actor is summarized in a book by an Englishman, Robin Douglas-Home. Called simply "Sinatra," and published by Grosset and Dunlap, it offers, so far as I am concerned, the best insight into Sinatra that I have ever read.

"I always try to remember three things as a movie actor," he told Douglas-Home. "First, you must know *why* you are in the movie. . . . Secondly, you must know the script. . . . I read the whole script maybe 50 or 60 times before the shooting even starts.

Thirdly, you must learn and listen to the lines of others; it's no good just learning your own."

In the same book, Sinatra also pointed out his pet peeve about making movies: the necessity for lip-syncing songs. "With all the advances in microphone equipment," he complained, "you'd think they could have worked out some way of recording at the same time as filming." He admitted he found miming difficult because, he claimed, he never sang a song the same way twice. Undoubtedly his great feeling for jazz and its ad lib qualities had a lot to do with his attitude.

Much in demand, Sinatra began to make many more movies. In 1954 he did "Suddenly," in which he played the part of a professional killer. The following year he starred in four films: "Young at Heart" with his old friend, Doris Day, who also had become a motion picture star; "Guys and Dolls," with Marlon Brando; "Not as a Stranger," in which he took on the role of a doctor, and "The Tender Trap," a delightful, light comedy.

And his singing once again brought him broad recognition. In 1954 he was selected by *Metronome's* editors as Singer of the Year. The following year he won that magazine's readers' poll and took out a full-page victory ad in the form of a simulated Western Union telegram, under which he ran two short lines:

P. S. THANKS A LOT
P. P. S. MITCH MILLER????

He was also picked as male singer in *Playboy's* All Star Band, and in the UPI's disk jockey poll he unseated Eddie Fisher.

The win over Fisher must have been especially satisfying, because the kids had often drawn odious comparisons between Frank and his temporary successor. In his first year with Capitol, Sinatra had been making some disk jockey appearances. In New York, Don Owens, now an executive at *Billboard*, took him around. "The reactions of the jockeys was really something," Owens relates. "I remember after we'd seen Robert Q. Lewis, he told me, 'You know, I just couldn't believe it was Sinatra!'"

"With the kids it was somewhat different. I'll never forget one day at NBC. Eddie Fisher was doing his TV show then—he was very big. Frank and I had gone up to visit Jim Coy, the disk jockey. As we passed a whole line of kids waiting to get into the Fisher show, some of them started making insulting remarks to Frank. 'Frankie, Frankie, I'm swooning!' they screamed sarcastically. I must say Frank did an amazing job of controlling himself. I couldn't see how he could do it. Then suddenly he gave me a clue: 'If I do anything,' he said to me, 'it'll be on the front pages of the *Journal American*.'" Sinatra had planned to do some more disk jockey interviews to further his refurbished recording career, but he was suddenly called back to Hollywood for a far more important affair, the Academy Awards. That's when he won his big Oscar.

In Hollywood, Sinatra continued making some great recordings. He did the "Swing Easy" 10-incher, which, Voyle Gilmore states, was "patterned on the sound of the old Red Norvo band," and then two very successful albums, the very moody "In the Wee Small Hours of the Morning" and his high-flying

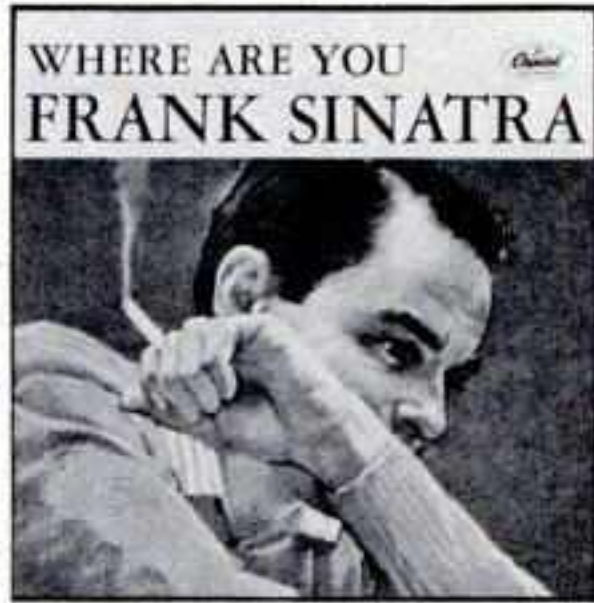
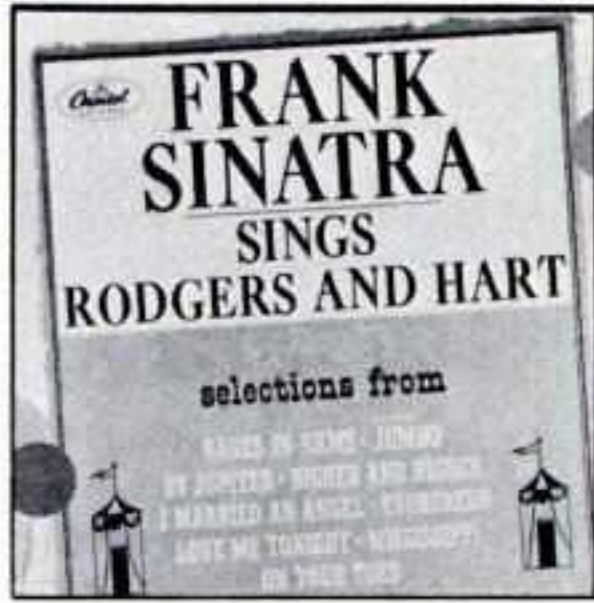
FRANK SINATRA

(about Bing Crosby in 1948)

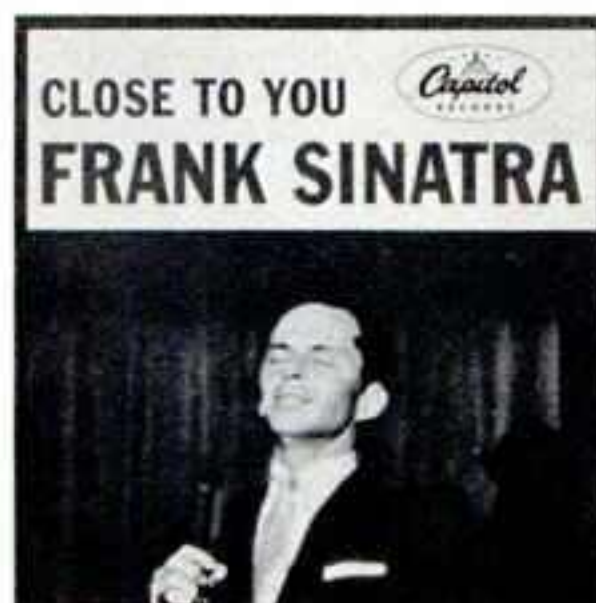
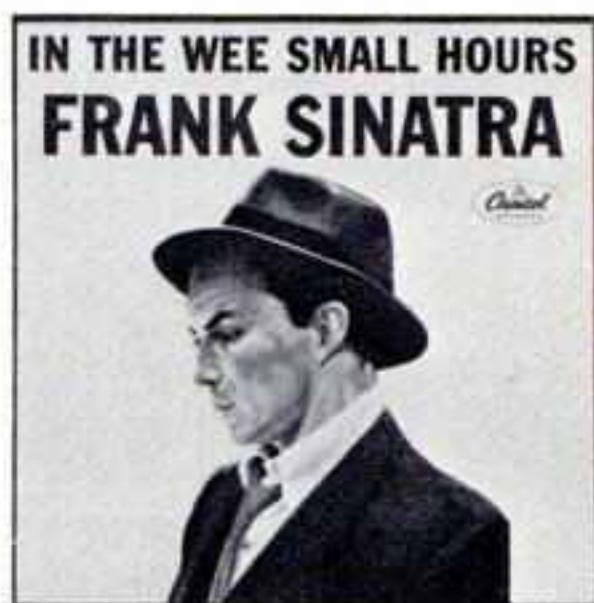
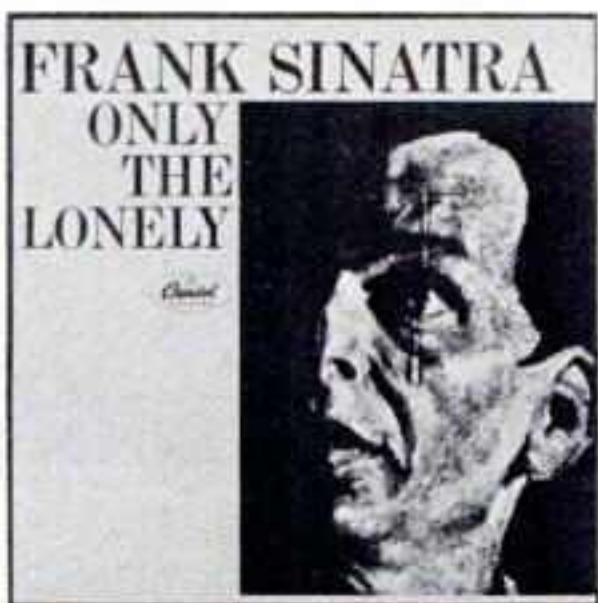
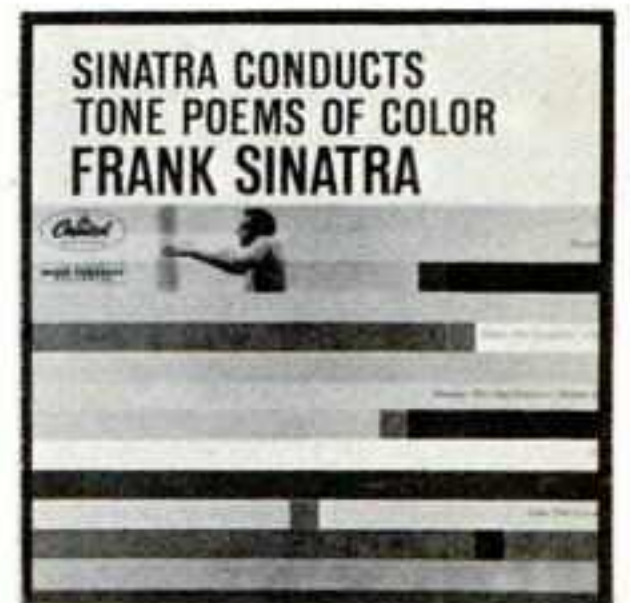
Somebody said that the Groaner could be President of the United States if he so desired. I'd like to make one correction on that statement: that guy could be President of the WORLD!

(in answer to a question from WIDO's Larry Keane about singers who copy him)

I'm flattered. I have heard many so-called imitators, but I haven't heard anybody do it yet. I keep looking and listening.



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



© CAPITOL RECORDS, INC.



Sinatra and his first Capitol producer, Voyle Gilmore.



Sinatra and his chief Capitol arranger, Nelson Riddle.



Sinatra gets set to set his own tempo on a record date.



Sinatra and his favorite mood arranger, Gordon Jenkins.

"Songs for Swinging Lovers." Incidentally, because Capitol was charging \$1 more for Sinatra albums in those days, the "Hours" album originally contained 16 selections and the "Swinging Lovers" opus 15. Each has since been repackaged with only 12 tunes apiece.

Frank also recorded some singles, including some overdramatic pomposities like "It Worries Me" and "You, My Love." But he also turned out some impressive single sides like "Young at Heart," often tabbed as his No. 1 Capitol seller, but which, according to Gilmore, did about 700,000. He had two bigger singles, "Love and Marriage" and "Learnin' the Blues." Both sold about 900,000, which, according to the Capitol executive, means Sinatra never had a million-seller single on the label.

Gilmore was Sinatra's recording man for about four years. "He worked his head off," says Voyle. "He was the greatest artist I've ever recorded—including Garland. He was a perfectionist. I remember on dates, after a take, he'd immediately look into the control room to see how he'd done. If there was no immediate response, he'd ask, 'Well, what's the verdict?' or something like that. He wanted to know.

"He was always listening to the band, and if he didn't like the way, say the saxes were phrasing a passage, he'd say so. He had a few pet expressions. I remember when things would be going well he'd say 'I feel just like the Yankees!'"

But after a while things weren't going so well between producer and singer. Gilmore felt that the a&r man was an important cog in the making of a record. Apparently Sinatra felt less so, because, according to Voyle, "he used to ask Riddle to come over to his house and discuss tunes and arrangements. Well, even though I wasn't invited, I felt that it was my duty to be there too. So I went."

Apparently Gilmore went once too often because one day, as he tells it, "Frank's attorney called Wallichs (Glenn Wallichs, then president, now chairman of the board of Capitol) and told him Frank wanted a new producer. I guess Frank didn't want to tell me directly. Anyway, the reason he gave Glenn was that I was 'too much of a company man.'"

Whether Dave Cavanaugh was any more or any less of a company man, nobody has ever bothered to determine. In any case, it was the former hot tenor sax man who replaced Gilmore as Sinatra's a&r producer "in either late May or early June of 1958—I don't remember which."

Sinatra and Cavanaugh had worked together before, in March 1955, on one of Frank's few forays into even pseudo-rock and roll. It consisted of a half-hearted, two-sided attempt by "Frank Sinatra accompanied by Big Dave's Music." The tunes, just in case you'd like to forget them too, were "Two Hearts, Two Kisses" and "From the Bottom to the Top."

Dave's first project with Frank was very different, however, and resulted in one of the prettiest and most emotional albums Sinatra has ever made. "Frank had been doing a lot of jump things," Cavanaugh relates. "We had a preliminary meeting in Las Vegas, where he was working. I had a feeling he should be doing some sad songs as a change of pace and he had the idea for 'Only the Lonely.'"

"Things went great on the first date. Frank was in fine form. After the first tune he cracked, 'Man, I really got my Charlie Barnet reed on tonight!' He knew it was there."

ACCORDING TO Cavanaugh, he and Sinatra never had any problems. Maybe that was because Dave, self-admittedly, was "an impartial party." He had a great deal of respect for Frank's ability not only as a singer but also as a picker of tunes. Not that Dave was a "yes-man." "I found out you can tell him things. He'll listen. If you're real honest with him, you can get along fine. You know, the only man I ever knew, though, who could really tell him off was Jimmy Van Heusen. I remember once Frank said something about one of Jimmy's tunes, like 'that's a terrible jump!' and Jimmy came right back at him and said, 'If you can't make that, you ought to be in another racket!'"

Recording Sinatra called for a maximum of tact, Cavanaugh recalls, because there was always a large studio audience. That meant Dave couldn't say things out loud that he might have said under more private recording circumstances. "I remember once when he was having a little trouble and I tried to be really delicate, so I said 'Got a little frog there, huh?' Sinatra's reply was a little less delicate. 'Hell, that's sexy!' he shot back."

Frank's willingness to forsake perfection for feeling has been strongly verified by Nelson Riddle, his musical director on the majority of his Capitol sides, who points out: "Frank always selected the take with the best feel, the one that was most representative of what he wanted to convey in a song, rather than the one that was best technically. But he won't stop until he's satisfied. I remember on one tune—'Day in, Day Out'—he did 30 takes. I don't know if he finally really got what he wanted, or just got tired."

All in all, Riddle, who has been working with Sinatra closely now for a dozen years, finds Frank "very bright" and "very sensitive musically." During his early Capitol days, from 1953 to 1955, "he showed tremendous enthusiasm. He showed it again recently when we did 'The Concert Sinatra' album and he hired 73 musicians.

"One thing Frank can't stand is incompetence. Fortunately he never belted me. I guess I was always there first with the right notes."

Riddle gives one the impression of a bored sheep dog. But you can bet your life none of his sheep ever get away. Also a graduate of the Tommy Dorsey band (he played trombone for Charlie Spivak and Bob Crosby as well), he was described by Sinatra to Robin Douglas-Home as having "a sort of stenographer's brain. If I say to him at a planning meeting 'Make the eighth bar sound like Brahms,' he'll make a cryptic little note on the side of some scrappy sheet of paper and, sure enough, when we come to the session the eighth bar will be Brahms."

"Frank often stipulates what he wants in an arrangement by using good descriptive phrases," Nelson notes. "He'll come out with things like 'the splash of the harp' or 'have the bass line ascending and the melody descending.'"

Planning sessions between Riddle and Sinatra tend to be very informal, for that's often the way Frank likes to do things when there are just one or two other people concerned. But in the studio, according to Nelson, "he can be very strict. However, he also manages to strike up a feeling of camaraderie between himself and the musicians. He always makes it a point to say hello and something that will make a guy

WILLIAM B. WILLIAMS

You know how this Chairman of the Board bit got started? It was at the end of a 15-minute segment I was doing on Duke Ellington, and I'd been calling him "The Duke," and then I started thinking about "The Count" and "The Earl" and I thought that so far as singers were concerned, Frank should be "The Chairman of the Board." So I used to call him that on a morning show we devoted to Sinatra. But the funny thing is that several days later I was at the bar at Danny's Hideaway and there was a gal there who was somewhat drunk and she recognized my voice and said to me, "I love what you call Sinatra—you know, he really is the Chairman of the Broads!"



We know the man in the hat is William B. Williams of WNEW Radio.
Can anyone identify the celebrity wearing sunglasses?



Sinatra and Billy May, with whom "things were always pleasant, relaxed and casual."

feel at home. But he's a perfectionist, and he'll go overtime anytime."

Obviously, Riddle tries to tailor each arrangement to Sinatra's needs. And yet, according to what Frank told WIDO's Frank Keane, it was he who at first, at least, adapted himself to what he called Riddle's "kind of sophisticated sound. I can't explain it," he said. "It just happened. It was a happy marriage. Nelson had a fresh approach to orchestration and I made myself fit into what he was doing."

Riddle may have felt "fresh" to Frank. On the other hand, recording with Billy May, who conducted most of his other Capitol sides, "is like having a cold shower or a bucket of cold water thrown in your face," according to Sinatra in Douglas-Home's book.

Billy, of course, has always been a colorful character. His early days were spent in Charlie Barnet's swinging band; later he became a mainstay in Glenn Miller's trumpet and arranging departments. Then he started his own band, a unique, humor-filled outfit that seemed to reflect the personality of its leader perfectly. Whereas Riddle, serious and excellently organized, has displayed the businessman's approach, Billy has reflected more of the attitude of a jazz musician—informal, highly imaginative and willing to ad lib anytime, anywhere in order to achieve the feeling of spontaneity that's such an integral part of jazz.

Such an approach must have been attractive to Sinatra, who has always evidenced a strong rapport with jazz musicians. Perhaps that is why he asked for May as an arranger-conductor even before Voyle Gilmore had put him in touch with Riddle.

Billy, who has spent almost two years recovering from a serious illness ("I've found that ice cream tastes so wonderful!" he recently told me), spoke, as so many others have, of Sinatra's "innate musicianship." One of the convincers was the fact that Sinatra seldom changed an arrangement. "The more insecure singers are," Billy has noticed, "the more they change the arrangements." He then mentioned one leaden-beat singer who caused him great troubles, but who shall herewith remain anonymous.

May found that Sinatra liked to balance his business and his social life. When he went to work out arrangements ("most of the time you go to where he is working"), things were always "pleasant, relaxed and casual. He had a good idea of what he wanted, and most of the time Bill Miller and I would work out things together. Sometimes Sammy and Jimmy had ideas on their songs and Frank would naturally listen to them."

"Sammy and Jimmy" are Sammy Cahn and Jimmy Van Heusen, who have written a host of songs especially for Sinatra. May feels it is because of their

contributions that "Come Fly With Me" turned out to be the best of the three albums he did with Sinatra on Capitol. Sammy and Jimmy wrote several songs especially for that project.

"Everything I ever write," avers Van Heusen, "I write to order. I haven't written anything in 30 years that hasn't been asked for." Attractive, dynamic and intelligent, he has been very closely associated with Sinatra on both a musical and personal basis since the mid-'30's when Jimmy worked as a piano player for Remick Music and young Sinatra would come in looking for professional (i.e. free) lead sheets. "He was a *kolo* then—that's what we called a minor plug, someone who wasn't on the networks."

Kolos couldn't obtain music too easily, but Sinatra, Van Heusen notes, was always well taken care of by a young counterboy who believed very strongly in him. His name was Hank Sanicola, and, according to various reports, he soon established a one-man campaign to achieve recognition for the youngster from Hoboken. Later, when Frank went out on his own, Sanicola became his personal manager and also shared in his music publishing interests; Sanicola is not Sinatra's personal manager now.

However, Van Heusen and Sinatra apparently remain as close as ever to one another. Just recently, according to Jimmy, "Frank spent two or three hours recording two of Sammy's and my latest songs, 'Everyone Has the Right to Be Wrong' and 'I Miss Her When I Think of Her,' both from 'Skyscraper.'"

Van Heusen located a new arranger for Sinatra for this date—Torrle Zito. His arrangements, Jimmy reports, "came out exactly as Frank ordered them. That's because he knows what he wants and he communicates well with all his arrangers. He's very musical."

Technically, of course, Sinatra doesn't know too much about music. "But he has impeccable taste," Van Heusen says. "You're right—he doesn't read mu-

sic, but he knows things like sharps and flats. When we do a song I sing it to him. He is a very quick study and he has an infallible ear."

Sinatra's taste and ear once resulted in bringing Van Heusen onto a stage in London to play at a Command Performance.

According to Jimmy McHugh, the songwriter who helped produce the midnight extravaganza at the London Coliseum in the late 1950's, Sinatra listened to the 50-man orchestra rehearse his music. Apparently they were doing it more than a smidgeon less than adequate and far less adequately than Sinatra, the perfectionist, could countenance. After one particularly shattering passage, Sinatra called out, "What was that?" "Your music," replied the conductor. "Go home, boys," Sinatra said simply, and the band went home and Sinatra had Van Heusen accompany him throughout the entire show on just piano alone. According to McHugh, it turned out to be a magnificent performance on the part of both men.

It was, of course, a fine gesture of friendship on the part of Van Heusen, who seldom plays for anybody any more and who insists that he composes songs only for singers he likes. "Frank sings my songs so well." He also insists that he doesn't have many real friends and that Frank is one of the few he does have. One suggested reason. "I tell him the truth as I see it."

One of Frank's first hits on Capitol came to him via Van Heusen, even though Jimmy didn't write it. In 1953 he played Frank a song written by a young, unknown composer and suggested to Sinatra that he record it. The song was "Young at Heart." The composer was Carolyn Leigh. The hit disk helped establish Miss Leigh as one of the country's top lyricists. Since then Sinatra has recorded four more of her songs, "Witchcraft," "How Little We Know," "Stay With Me" and "Pass Me By."

Unlike Van Heusen, Miss Leigh has never written specifically to order for Sinatra. "I always have had the feeling," she told me recently, "that it wouldn't come out well if I wrote for him. The trick is to write what you think is good and then let him read it. The amazing thing is that it always comes out just the way you wrote it. Whenever I hear him sing a song of mine, I always feel that he feels every syllable just the way I do. That to me is his particular mystique."

It is interesting to note that in an article called "Me and My Music" which Sinatra wrote for this year's April 23 issue of *Life*, he mentions only two songs that he selected because they came in "over the transom." Both of them were by Miss Leigh, "Witchcraft" and "Young at Heart." The latter, Sinatra noted with some pride of findership, had already been turned down by half a dozen other singers.

That *Life* piece offers a wonderful, first-hand insight into Frank's feelings about music. For example, while backing today's young record buyers in their need for self-identity and for creating their own kind of music, Sinatra nevertheless states his belief that today's songs are not nearly as good as those of 10 or 20 years ago. "They're poorly written and they have no melody, but it's another kind of music. There's no harm in it."

He also attacks the use of gimmicks in singing; offers some helpful hints about mike technique, emphasizing that a microphone should be treated as a musical instrument, and faults Ella Fitzgerald for leaving the mike on the stand and never moving around with it as he does (he is entirely in error on this point, by the way); stresses the importance of telling a story in song, and again criticizes Ella, whom he still calls "my all-time favorite," and Judy Garland for forgetting "they're telling the story in a song lyric."

But while Ella was reportedly completely crushed by Frank's criticisms in the *Life* article, another singer told me that "the statement Frank made in *Life* changed my whole career."

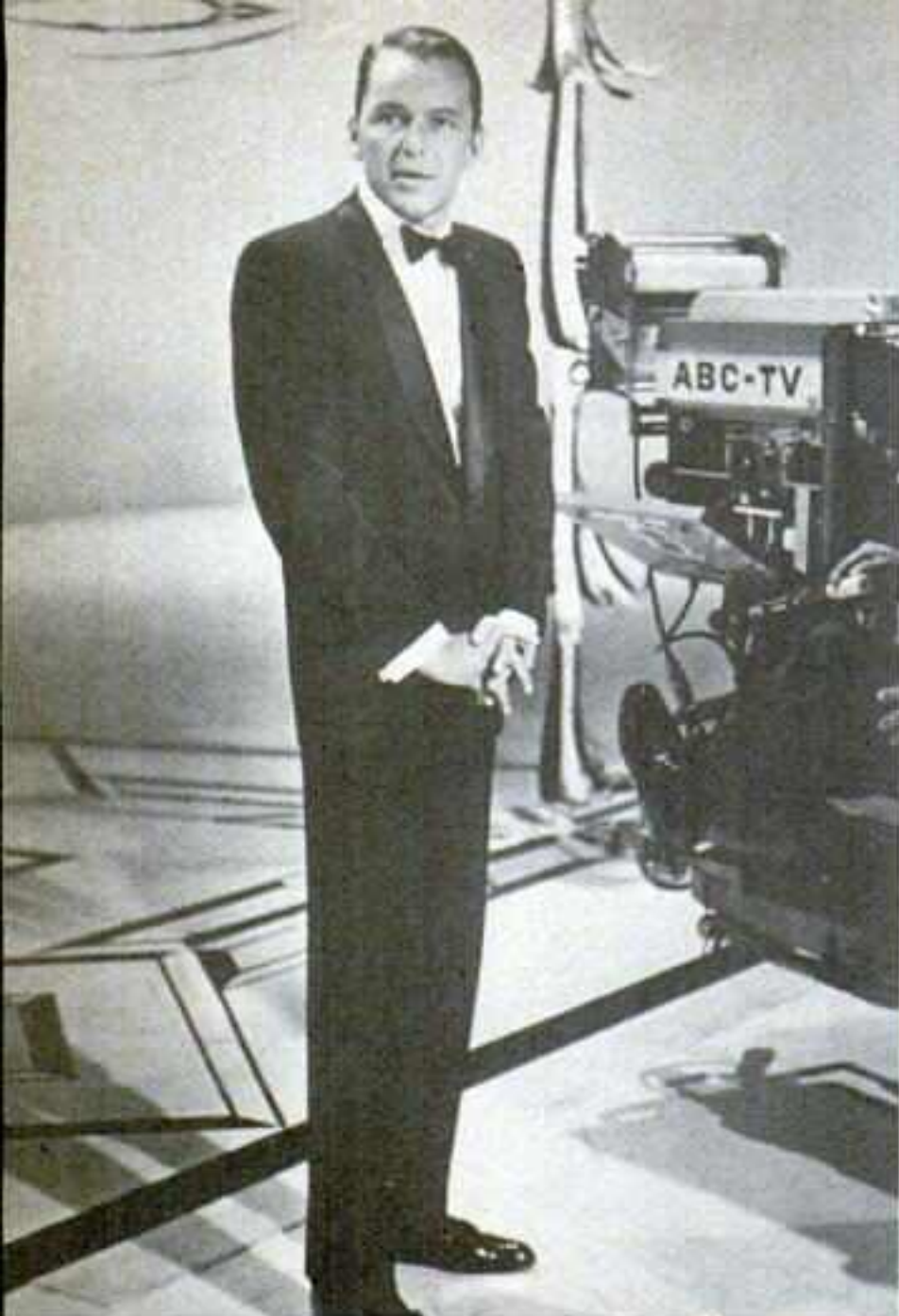
This was Tony Bennett, about whom Sinatra had written: "For my money, Tony Bennett is the best singer in the business, the best exponent of a song. He excites me when I watch him—he moves me."

DICK JONES

The most beautiful description I ever heard of Frank was the one that Noel Coward gave when he introduced him at a very important affair in Monte Carlo. "Never once a breach of taste; never once the wrong move."

*It's an honor
for me to wish
Frank Sinatra
a Happy Birthday!*

MORRIS UCHITEL



Sinatra on TV: Frank sometimes starred, more often introduced segments of an ABC-TV series during the 1957-58 season.



Sinatra in Movies: Frank rehearses for "Guys and Dolls" with (left to right) musical director Jay Blackton, arranger Nelson Riddle, composer Frank Loesser and choreographer Michael Kidd.

He's the singer who gets across what the composer has in mind, and probably a little more."

"When the master pointed his finger at me," Tony went on, "the whole scene changed. Everybody got interested. I remember The London Daily Express used his quote for a headline and right after that I was invited by the Royal Palace to do a Command Performance with Duke Ellington."

It was during Sinatra's Capitol days that Bennett first met "the master." Just starting his own career, he was introduced to Frank during Sinatra's engagement at Bill Miller's Riviera, the one that heralded Frank's comeback. "And I'll never forget the advice he gave me. I was about to start a summer replacement show on TV and I was really scared. But you know what Frank said? He said 'Don't let it worry you. The public likes someone who's nervous, because then they know you're really concerned.' That took the panic right off me."

"Through the years Frank has always shown me where it's at. I remember after I'd had my 'San Francisco' hit and I wasn't sure if I could keep up the pace, Frank again set me straight when he told me, 'Just produce. Money follows talent.'"

Billy May also feels that "Frank was very nice to me in that Life article." However, Frank's evaluation of Billy contained an illuminating aside. After having described him as "marvelous and bubbly," Sinatra turned to May's excursions from the recording room during a session. "Just about the time you've accepted a take on the first arrangement, his copyist is running in the door with a second version," commented Sinatra somewhat facetiously. "Billy's been out in the hall writing a new one."

May's explanation is direct and to the point. "On recording sessions," he notes, "you often have copyists still copying the parts. But that happens all the time. I think it's safe to say that just about all arrangers procrastinate, but I guess I was more apparent. Maybe Frank was referring to the time that we got on a date and all of a sudden we discovered that there were four bars missing. So I just filled in right then and there."

The only strain Billy ever felt working with Sinatra was during Frank's last days at Capitol. "He was mad at them then." That's the period when he recorded "Come Swing With Me," an album Billy does not classify as his best collaboration with Sinatra. Apparently Frank agrees, because in the Sinatra book he confessed to Douglas-Home, "Some of my recent work for Capitol has lacked some of the spark it might have had. I wasn't happy during that period with Capitol and I'm afraid some of those later albums show it—definitely they do."

There were, of course, some other Capitol albums that showed no happiness either—but for an entirely different cause. Frank meant them to sound sad—sad and lonely and nostalgic and sentimental—and they did. Two of the most outstanding, the "Where Are You" and "No One Cares" albums, he created with a third arranger, Gordon Jenkins, whose career goes all the way back to the early 1930's with Isham Jones' band and who has had a successful recording career in his own right. Jenkins notes that he was also asked to arrange and conduct "Only the Lonely," which Riddle finally did, "but I was working in Los Vegas at the time and couldn't get away."

ALEC WILDER

*He seems to know exactly where your mind is going.
He follows you every second.*

Jenkins' forte in writing for singers is his warm, subdued way of scoring for strings. "It's all so beautifully simple that to me it's like being back in the womb," Sinatra once said to Douglas-Home.

For "Where Are You," one of the moodiest albums Frank has ever done, Jenkins reports that he and Sinatra picked the tunes together. "Frank laid out many of the routines. We worked together all the way. Anything I didn't feel I could contribute to, we left out. He agreed to that, though I think some of his hanger-ons who were used to having Frank make all the decisions were somewhat surprised."

For this album, Frank again recorded "I'm a Fool to Want You," more slickly, with more control than his Columbia version, but with less of the raw, stark emotion. He also did another version of "The Night We Called It a Day," which he had recorded on his first date, the one on Bluebird, with Axel Stordahl, as well as a different version of an Alec Wilder tune, "Where Is the One," which, Alec recalls, "he had recorded for Columbia and had blown the last line. The very last word was supposed to be 'Love,' but he sang 'You' instead. On this later version he sang 'You.' I used to kid him about that first version." After 12 years Sinatra had made good to an old friend.

Another old friend figured prominently on Frank's final Capitol album. By this time Sinatra had already set up his Reprise operation and had made arrangements with Capitol to honor the remaining sides he had contracted to do, while at the same time making his first album for his own label. For his final Capitol offering he turned to his old friend, the man who had arranged and conducted his Bluebird sessions and who had remained close to him throughout all his Columbia days.

This was Axel Stordahl. Together they recorded an album with the ironic title of "Point of No Return," full of sad, sentimental songs. It was the last sides these two men, who had once been such very close friends, were ever to record together.

Sinatra's Capitol career was soon to end. And very unfortunately, so was the career of Stordahl, a

mild, sensitive and yet very vital man. He died too soon thereafter. His closest friend, Paul Weston, describes him as having been "a real honest, straightforward cat. He had a great sense of harmony. He was a strong writer. He and Frank respected one another, and, despite any stories you might have heard about them, so far as I know there was never any friction between them."

Friction, however, there obviously was between Sinatra and Capitol. The company certainly could not have been happy about Frank's starting a rival organization. Dave Cavanaugh, a middle-man in this situation, underplayed the situation. Said he, overly simply perhaps, "At the end Frank was not exactly dedicated to Capitol."

Lee Zito, editor-in-chief of Billboard, was on the West Coast during those days. "I think what happened with Frank at Capitol is that they no longer had Alan Livingston. He had left as head of a&r and gone over to NBC. Frank had always been very close to Alan—they used to talk over his problems together—but without Alan there, Frank had nobody to turn to. I'd say definitely he wasn't very happy in that situation."

But the company had served him well. It had, of course, been fortunate in having him capture his Oscar award-winning role in "From Here to Eternity" right after it had signed him to a contract, but note that this occurred *after* the company had shown its faith by extending a hand to an artist who certainly seemed to be going nowhere on records. And, on the other hand, Sinatra had served the company well, too, for together they created a host of memorable albums.

Sinatra was developing into more and more of a businessman. He had been trying to buy Verve Records but couldn't pry the company away from MGM. With Capitol he already had set up a semi-independent deal in which his own company, Essex Productions, produced his masters.

But that wasn't enough. He yearned and fought hard to have his own record company. Late in 1960 he got it.

NELSON RIDDLE

He used to sound like a muted violin. Now he sounds more like a cello.

Frank –
Your contribution
to our business
has been
monumental.

Jack Jones

*(... And this is my opportunity
to express publicly
how much your encouragement
has meant to me. Thanks --
Jack)*

***To Frank
With Much
Appreciation
Cy Coleman***

To Frank:

*Many good wishes on your birthday
and congratulations on having accomplished
in twenty five years, what most people
strive for in a lifetime.*

*Sincerely,
Morgana*

Mazelton!

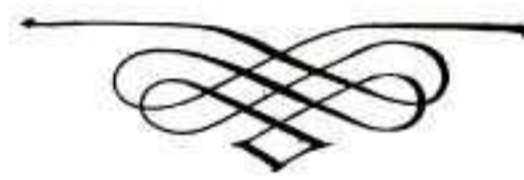
Good Health
A Votre Sante

Bona Salute

好運氣

Henri Giné
Jack Parker
Stanley Parker
Billy Rosen

*Warmest Congratulations,
Frank*



Hank Mancini

***Happy Birthday, Frank –
Wishing you
the best!***

MARION ROBERTS

“From Here To Eternity”

Per Cento Anni

Your pal,
Skinny

HAROLD ARLEN

(Herm)

Dear Frank,

I am delighted to join with your many friends in saying congratulations and God bless. Thank you for being the kind and considerate guy that you are. May continued success and happiness be yours.

Cesar Romero

THIS MONTH THE MUSIC YEAR BECOMES

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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.

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Frank
Congratulations on your
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IN SHOWBUSINESS
Bob Austin Sid Parnes
record world

19 65

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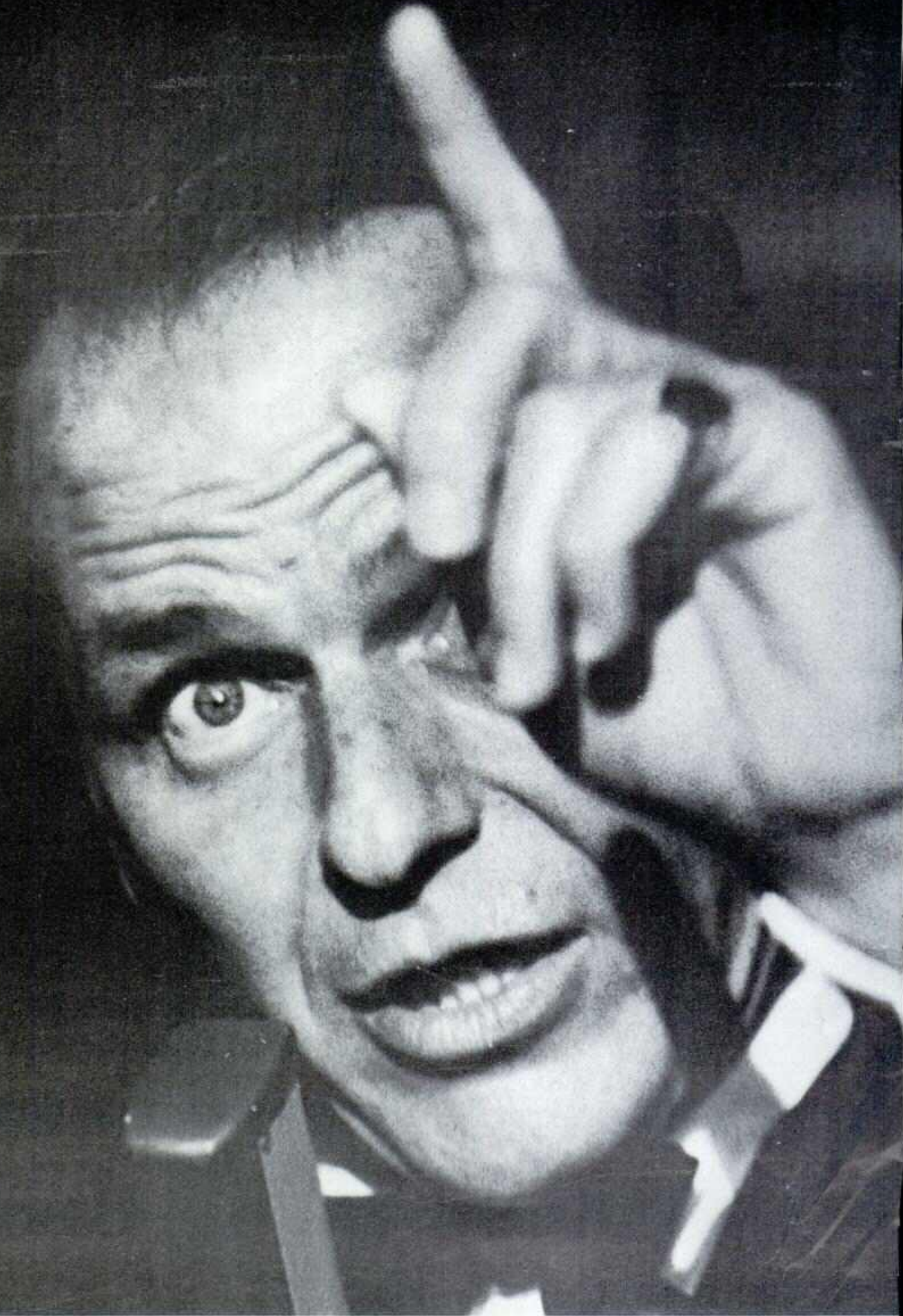
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R-1015 RS-1015

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AND MASSIVE TV, RADIO, NEWSPAPER EXCITATION CAMPAIGN ABOUT TO BE
TRIGGERED ON THESE AND THE ENTIRE SINATRA CATALOG!**

The Reprise Sinatra



“He shot for the moon--and made it--and fell down again--”

FROM BOY SINGER to man singer to the most important person in the entertainment field. That's what Frank Sinatra has accomplished in one quarter of a century.

He's an outstanding singer and personality, a recording star, an SRO attraction in nightclubs and concerts, a big Nielsen-puller on television and a major motion picture box office draw.

But that's just the front view.

On the inside, Sinatra is a top executive at Warner Bros., runs Sinatra Enterprises and two movie production companies, Artanis and Park Lake, heads a private airline with five or six planes, has an interest in a metals parts company and owns much valuable real estate.

His influence is enormous. Like so many hugely successful businessmen, he is loved, feared, respected, admired and you name it.

And then there's Reprise Records.

Reprise is the company that Frank formed in December 1960 and which, on Sept. 3, 1963, became a part of Warner Bros. Records which, in

turn, of course, is a part of Warner Bros. which, in turn, Sinatra is a very important part of. Sinatra has a one-third interest in Warner Bros. Records financially, but an even stronger one emotionally. Those closest to him seem to agree that among all his business interests, none could mean more—if as much—to him as Reprise. For music still remains a potent Sinatra passion.

“Music,” points out Mo Ostin, general manager of Reprise, “has always been Frank's roots. For years he had wanted his own record company. As you know, he was having his difficulties at Capitol and he began looking around.”

When Sinatra began looking directly at MGM's Verve label, he was also looking in Ostin's direction for Mo was secretary and controller of the outfit. While there he had retained a bright lawyer named Mickey Rudin. Sinatra was already represented by Rudin (he has since become an extremely important man in his world of business) who advised him on numerous matters in the formation of Frank's own company, Reprise. One bit of advice: “Hire Mo Ostin.”

“Frank talked to me at great length on the Columbia set where he was making ‘The Devil at 4 o’Clock.’ He told me how important he felt it was to have a record company that reflected the artists' as well as the businessmen's point of view. He wanted to encourage other artists to join him in what he felt would be a freer, more creative atmosphere.

“He had had a semi-independent record deal at Capitol, and he wanted to build a better economic mouse trap for artists at Reprise. He talked at great length about artists having ownership in a record company so that they'd have not only idealistic but business motivations as well.”

Sinatra's Reprise was formed. Ostin became vice-president and general manager.

An early 1961 Billboard advertisement, heralding Sinatra's appearance on Reprise (and obviously meant as a dig at Capitol), reflected the feeling of freedom which he hoped would attract other artists. It read: “A new, happier, emancipated Sinatra . . . untrammelled, unfettered, unconfined.”

The new label attracted a slew of artists. It also attracted some top executives, who helped put to-



and shot for the moon--and made it again." —SAMMY DAVIS, JR.

gether a topflight organization that has developed Reprise into one of the most artistically creative and financially successful of all record companies.

Sinatra's presence has permeated the organization since its inception. Even now, with his numerous other interests, Ostin points out that he still wants to be advised as to the projects in which other artists are involved. "Of course, he always assumes complete command of his own projects."

Mike Maitland, president of Warner Bros. Records of which Reprise is now a label, notes that Sinatra is "involved in all major decisions and acquisitions, but not in the general day-to-day decisions." This follows Frank's business philosophy as expressed in the interview with Larry Keane. "I have collected a great amount of manpower to whom I delegate a lot of authority," he said. "Primarily my business thoughts are passed on to people whose business it is to do business."

And to Robin Douglas-Home in "Sinatra": "I'm lucky because I have good people working for me. . . . Hire the right people—that's the trick."

To Maitland, Sinatra possesses "a remarkable

alertness to business for an artist and a marvelous feeling for liners and covers." And "a major contribution," he feels, "is the fact that he is Sinatra. His association with the company automatically draws quality talent."

And then, of course, there are Sinatra's own recordings. "I don't know of any artist," Maitland points out, "with such a continuous history of success. Other artists may have made bigger splashes, but they don't have his stability. In 1970, I'm sure he still will have major audiences."

THERE HAVE BEEN numerous reasons, artistic and others, for Warner Bros.-Reprise's development into one of this country's leading independents. "But internationally," claims Maitland, "we have become one of the majors strictly because of Sinatra. He has opened doors for us everywhere. Do you know that every one of his records is automatically released in every English-speaking country a month after it comes out here!"

Sinatra has been quoted at various times in terms

of concentrating entirely on business in the future. "As a singer," he told Douglas-Home, "I'll only have a few years more to go. . . . I've been performing out front for nearly 30 years now and frankly I'm getting a bit tired."

And in *Life* he said, "My voice is as good now as it ever was. But I'll be the first to know when it starts to go—when the vibrato starts to widen and the breath starts to give out. When that happens, I'll say goodbye."

Dean Martin, his close pal, who must know a great deal about Frank's thoughts and emotions, doesn't buy that. In the Sept. 6 issue of *Newsweek* he expresses an opinion that Sinatra may be tiring of acting in movies, but "he loves singing too much to tire of it. He always sings, he always has, and he always will."

The man who hears Sinatra more often than anyone else and who also hears him constantly at closest range is his long-time accompanist, Bill Miller who, like his initialsake, Billy May, also graduated from Charlie Barnet's band. "Frank today sounds as good as he ever did," says Bill, who re-



Scenes from a Reprise recording date—The man with the hat is Sinatra; the man with the cap is band leader Count Basie; the man with nothing on his head is arranger-conductor Neal Hefti.

hearses, records and travels with Sinatra. "His voice has gotten lower; everything's down from a half to a whole tone. His range? Anywhere from low G to high F. His practical range though is from A flat to E flat."

Sinatra certainly is not unhappy about the lowering process. He admitted that much in *Life* when he said about his voice, "It's deepened and darkened a bit, which is fine with me, because I used to think it was too high." Sinatra fans have claimed that some of his early sides have been re-recorded at slightly slower speeds in order to match today's more mature sound.

Miller joined Sinatra in November 1951, when Frank was doing his TV series. One quality that has always impressed Bill since then is the thoroughness with which Sinatra treats every appearance. He remains constantly aware of his responsibility to every audience. "When he plays clubs," Miller points out, "he wants every nightclub show to be like a live TV performance."

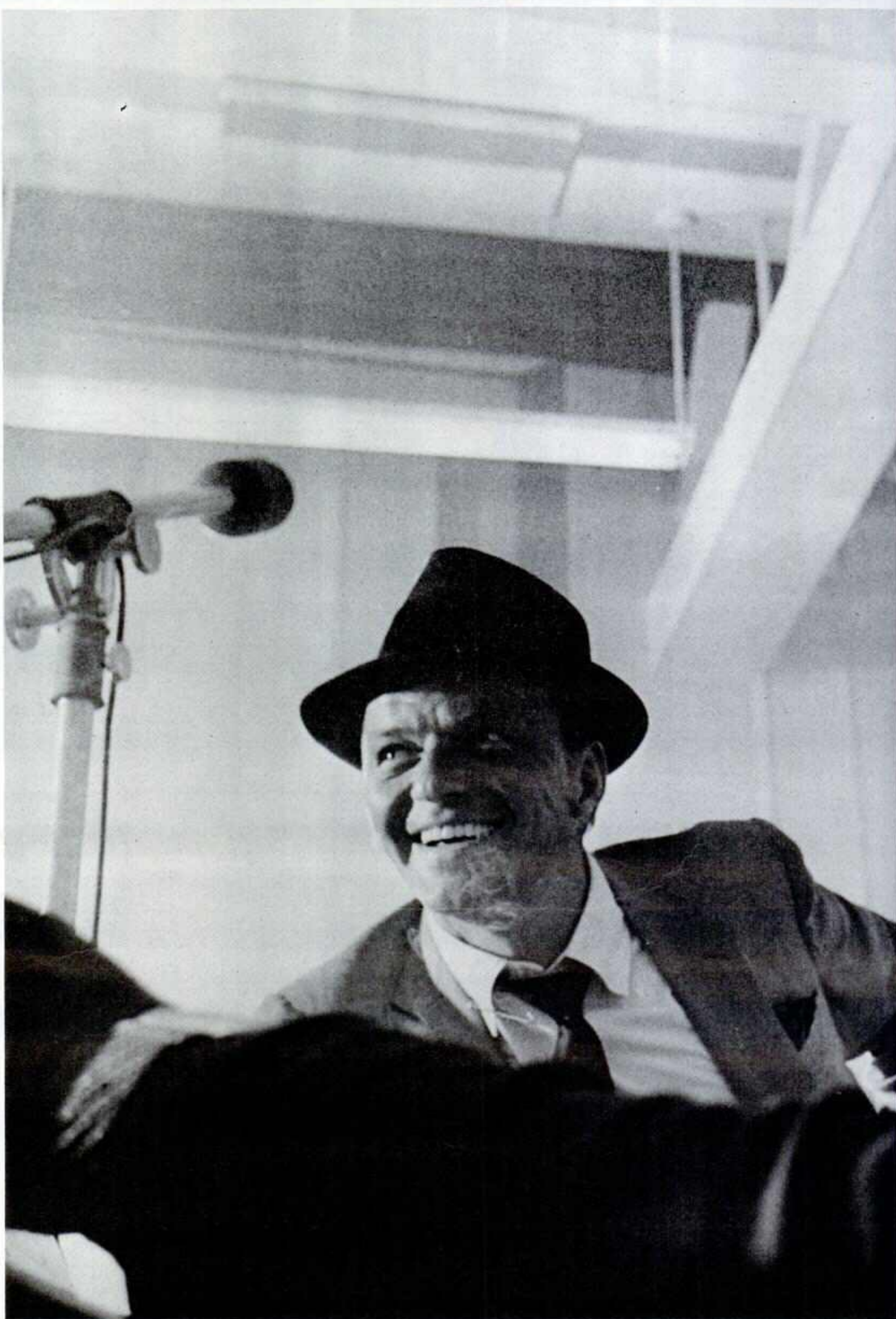
It is in clubs that Miller has found that Sinatra gives the most relaxed performances—though "he is closely as he can to his audiences. He senses their pulse and depends on it. And he's almost always right in sizing up his audiences."

His musical routines are not rigid, though he always plans them as much as possible in advance. However, according to Miller, he will change the order of tunes or use alternate songs if he feels such revisions will help bring him closer to a particular audience.

One thing Sinatra enjoys doing for his own pleasure or edification is to change the tempo of a tune—to experiment with it in different ways. Miller notes that "we used to do 'Just One of Those Things' originally at a medium tempo. Then we brought it way up, until at one time it was four or five times as fast as we'd been doing it. And then we turned the other way around and did it as a slow ballad, with just piano accompaniment and nothing else. It worked that way too. Frank likes singing with just a piano."

However, in recent years, and notably on Reprise, Sinatra has veered away from the silky, satiny, swoon-crooning that characterized his early recordings. This doesn't mean he's done only romping, stomping swing sessions—though he has shown an increasing addiction to a beatful background, Basie's especially. It does mean that even when he sings a ballad today, he sings it with a fuller, rougher, more pulsating sound, phrasing less like Dorsey's trombone and more like the jazz-tinged tenor sax of a Ben Webster, or the forceful, emotional trumpet of a Harry Edison or Clark Terry.

Sy Oliver, himself a leading jazz influence, has long appreciated Sinatra's intuitive feeling for the beat. "I'll never forget one time with Dorsey when I was trying to get him to fall in with the lazy sort of two-beat feeling—the Lunceford beat. You know, all kid singers tend to push too hard, and so one day I suggested, 'Lay back on it, Frank.' And you know





what? He literally lay back—with his body." Sy laughed. "Then I explained what I really meant, to lay back on the beat, not to push but to let the beat sort of carry him along. I must say he caught on right away."

Through the years, Sinatra has evidenced a great respect for Oliver as an all-round arranger and, of course, has never forgotten his contributions to the Dorsey music. Thus, after Frank had cut his first two albums for Reprise—both of them basically swingers—and he decided to grow more sentimental in a tribute to Dorsey, he called in Sy to arrange and conduct the "I Remember Tommy" album.

Oliver's reactions to Sinatra's approach parallel those of other arrangers. "So many singers worry an orchestra to death," he says. "But never Frank. We picked the tunes together and he told me how he felt about each of them and then he just let me go. You know, he and Tommy Dorsey were two of the few people who've hired me and never have told me what to do.

"What's all the more remarkable about Frank is that you never have to suggest things to him. He always does exactly what you'd envisioned he'd do. He has, of course, a tremendous sense of time and, as you know, and I guess everybody who's ever worked with him knows, he has an innate instinct for music.

"I don't know whether anybody's mentioned this before, but I've always had the feeling that Frank would make a wonderful conductor. On this album he offered a few suggestions in the studio, and then he led the orchestra to show just what he wanted and the men responded beautifully. He has good hands and good control of notes and he communicates ideas wonderfully which, after all, is a conductor's main function."

Oliver also revealed an aspect of the "I Remember Tommy" album which most people probably don't know about, and which certainly illustrates Sinatra's penchant for creating the best possible product, with no expenses barred. "We did the album twice," he confesses. "Frank had been working very hard before we did it the first time and after he listened to the tapes he realized it wasn't what he wanted. He did sound kind of hoarse, and he also decided that we

should use more strings." So some weeks later the album, which had been expensive enough to produce in the first place, was re-produced with an even higher musicians' cost!

More recently, Gordon Jenkins reports, Sinatra re-did not an entire album but at least one side of his newest opus, "September of My Years." The song was "How Old Am I." After the date, Frank listened to an acetate at home, decided he didn't like it, and so recorded it again on the following session.

"I've never seen Frank try so hard as he did on that last album," says Jenkins, who has arranged and conducted for Sinatra on many dates. "I had the feeling that he wanted this to be something very special."

My review of this album, written for Record Preview, indicates that Sinatra achieved his ambition. "Seldom has he sounded better," it read, "than he does on so many of the songs in his new album. His warm phrasing just glows. But more than that, he often projects a clarity and sureness of timbre and intonation that not even the earlier Sinatra could always produce. He sounds like a singer with a cause, and the cause this time is that of a man of 50, who has benefited from all his previous years, who knows whereof he sings and for what he lives, and whose melodic expression of these experiences he desires so much to relay on to others . . . to assure those of the younger generation that romance is very worthwhile . . . to reassure those of the older that it remains an important part of their lives."

JENKINS EMPHASIZES how much this album was a part of Sinatra, himself, when he points out that in previous collaborations he and Frank screened tunes and decided on the final repertoire together. "This time he had the whole thing laid out ahead of time. He had gone over many, many, songs and he, himself, had decided exactly which ones he wanted to do.

"Originally he had wanted to call the album, 'This Is All I Ask,' which is a tender title, but then he found out that there were already a couple of other albums with the same name, so he switched to the 'September' idea."

And yet when it came to orchestrating the dozen tunes, Frank left it all up to Jenkins, not even bothering, as he had in the past, to sketch out at least some of the routines. "We didn't even get together to rehearse before the dates. He made only one suggestion: 'Let me sing two verses on "September Song."' I told him I thought it was a very bad idea. And all he said was, 'That's how we're going to do it!' We did, and he turned out to be right—as usual. The man has infallible taste, believe me."

Jenkins also had a comment about Sinatra's conducting. "He used to lead me with his hands. But he stopped doing that when he found out I could follow him."

Usually on record dates, the conductor stands directly in front of the orchestra while the singer is shunted off to some far-off booth so that proper isolation can be obtained. From there he watches the conductor who very often wears earphones

through which he can hear the singer.

With Sinatra, however, Jenkins finds such a set-up highly unsatisfactory. "I insist upon conducting standing right next to him. I find we've got a lot more going for us if I can look right at him. That visual contact is terribly important. I can watch his eyes and his expressions and from them I can feel pretty much what he is feeling. Fortunately, Frank and I think a lot alike."

Jenkins forgot to do some thinking before the first "September of My Years" session, reports Sonny Burke, its a&r producer. "He'd left his baton at home and we couldn't find one anywhere. Gordy tried conducting with a pencil, but it didn't work. Then we whittled down some wood, but that wasn't any good either. He managed to get through the date somehow.

"But guess what happened after the last session. Frank gave Gordy a beautiful box and you know what was in it? A half dozen beautifully inlaid sterling silver batons with Gordy's initials on each along with the words, 'Swing, Baby—Love, Francis!'"

Sinatra very recently again expressed his high regard for Jenkins by selecting him, along with Nelson Riddle, to conduct the NBC TV special which will be devoted entirely to Frank's singing.

The general public has not seen Sinatra sing too much during the past few years. It has heard him, to be sure, for in a little less than five years he has appeared in 23 Reprise albums, 14 of which include nothing but Sinatra performances (one of these, "Great Songs From Great Britain," conducted by



Sinatra with friends, family and fans. At top left: a recording session with Bing Crosby and Dean Martin. At top right: backstage with singing son Frank Jr. At bottom: on stage at a Chicago party.

Robert Farnon, has never been issued in America), one an album on which he conducts but doesn't sing, and the others collaborations with various singers.

But in movies he has concentrated almost exclusively on dramatic roles. In his nine most recent films, only one, "Robin and the Seven Hoods," contains any Sinatra singing.

Just a month ago, he sang on TV—on ABC's "Hollywood Palace"—and he was masterful. He had Count Basie's band with him, and I was fortunate enough to have attended the taping of that segment. It was a swinging affair throughout, during which I made an amusing, if not amazing discovery: Sinatra is so rhythmical and so musical that when he clears his throat, he even clears it on the beat—and on the afterbeat, at that!

The "Hollywood Palace" appearance was sort of a vignette taken from a series of appearances that rank among the highest musical achievements of Sinatra's entire career. This was his group of concerts last summer with Basie's band under Quincy Jones' baton.

The veteran Willard Alexander, who produced the series, still exudes enthusiasm when he talks about it months later. "It all began," he says, "one night some time back at dinner in Lake Tahoe when we were discussing Frank's second album with Basie."

Sinatra had cut one album, "Sinatra and Basie," with the band, but this one hadn't turned out exceptionally well. Alec Wilder, who was in Los Angeles at the time, offers a very plausible reason: "It was the beginning of October. The Dodgers were playing in the World Series. Frank is an avid Dodger fan. He went to all the games out there, and his throat really wasn't in any condition to make an album."

"At the end of our talk," said Alexander, who for more than 20 years has been guiding Basie's destiny, "I suggested that Frank should consider going out with Basie and playing for the people. He seemed a bit apprehensive. Now, one thing you don't do is push Frank, so I just let it lay. Then later on, when Frank opened with Basie and Quincy at the Sands in Las Vegas, and the reaction was so tremendous, I mentioned the idea to him again. But nothing was set.

"Then out of a clear blue sky, about four and a half months later, I got a call from him. He asked me to come out. I knew something was up, because he wasn't going to ask me to come all the way out to the West Coast for nothing, so I went. Right away he said, 'let's do it.' 'When?' I asked him. 'This summer,' he said. Well, it was April already, but that's the way he does things. He makes up his mind, and, bang!—that's it.

"We had to work fast. But we lined up the kind of toured he wanted. He was tremendous all the way. He concentrated entirely on his music. He left all the business details to me—of course, he had to approve them—and he just got out there and sang. He worked very, very hard. For several weeks before the tour started, he went into training—lots of sleep and things like that.

"The first date was at the Newport Jazz Festival. He was apprehensive about that. He didn't know whether that sort of an audience would like him or not."

FATHER NORMAN O'CONNOR, the Paulist priest and well-known jazz expert, was the master of ceremonies that night. While the Basie band was doing its own turn, he stood with Sinatra on the steps leading to the platform.

"He did seem a little nervous," recalls the Father. "Not scared, or anything. But you could tell he wanted very much to do well. What impressed me especially, though, was his complete awareness of everything that was going on—the way he sized up his audience—the way he worked with the band—everything about him showed that he was a complete pro."

Sinatra was a smash that night. I know. I was there. I also attended the first of his three concerts at Forest Hills. There he was even better. This was by no means the soft, sentimental Sinatra of the Dorsey, Columbia or even Bill Miller's Riviera days. This was a vibrant, swinging, mature man. It was obvious he was savoring every second of these sessions with the men of Basie. Whereas in his younger years he approached his singing in a fairly straight way, using his orchestra purely for accompaniment, here he came across more as a jazz soloist in front of a romping, stomping band, of which he seemed to be an integral part. The entire performance was splendidly integrated. True, a few ballads done very simply, with no intensity whatsoever, perhaps with merely a piano, would have relieved the slight feeling

Continued on page 58S



Outside the glass-enclosed booth: Sinatra, Quincy Jones, Sonny Burke.

FROM MY SIDE OF THE GLASS

By SONNY BURKE

Joseph Francis (Sonny) Burke is the man who records Frank Sinatra for Reprise. He is also the newly appointed head of music for Warner Brothers, a composer of several television themes and scores as well as popular songs, a former executive with Decca Records, an arranger, who has written for many of the country's top singers, and a one-time leader of a swinging band. When Billboard contacted him about comments for The Frank Sinatra Report, he replied something about, "Please I'd rather do it myself," and immediately sat himself down and wrote the article that follows. It is a firsthand report of what it's like to record Sinatra, from one who knows him and his ways very well indeed.

IT HAS BEEN my good fortune to record and to work with the two greatest singers of our times—Bing Crosby and Frank Sinatra. No others have had such a dynamic impact on our world of popular music, and none certainly have had anything quite like the influence these two men have had on our young singers, their styles and their approach to their careers. No more can be said about Bing—his star is a permanent fixture which will continue to glow brightly throughout our lifetime. In the case of Frank, there's so little for any of us to add to the millions of words already written about him. He has actually achieved that rare distinction reserved only for super-stars in that, at the peak of his career he, like Bing, has become legendary. Nothing said about him today is couched in terms of anything but colossal and superlatives, and his every action is duly reported front-page. Again, such reporting is accepted by the people as matter-of-course; where else should any news of Sinatra be but front page?

I'm especially privileged to see and work with Frank in that corner of Sinatraland which concerns his recording, and this is something else again! Whatever there is about him in the legendary sense is left outside of the studio when he comes in for a session—enter Frank Sinatra, compleat singer!

Here now is a man who came to work, and he works hard. An electrical something or other seems to shoot into the room when he walks

in—the musicians, the fans who might be there, and anyone around senses it. However, in a matter of minutes, the tenseness is dispelled with a joke, a warm greeting or a humorous comment and everyone has the feeling that something's about to happen. Frank begins to rehearse on a no-nonsense basis and something indeed begins to happen!

His casual air of confidence belies the fact that many hours of preparation and rehearsing went into the recording many days before the date. He's entirely knowledgeable about the material, the arrangements and what he hopes to put on the tape—hence, no surprises. The obvious comparison would be to liken him to the finely tuned fighter who has trained for his fight, and each session with Frank gets the same attention and consideration to detail as if it were the main event. Actually, none of his recordings are of the "prelim" variety, for each is truly a main event.

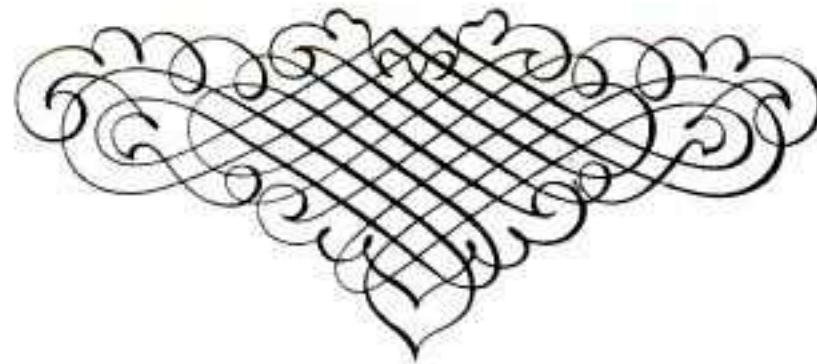
Although he's not academy-trained, musically, he's the musicians' musician, with an innate sense of excellent taste in the music behind him. No detail is too small—whether a matter of phrasing, color, or dynamics—to be overlooked. Along with everything else he contributes to his recording, he's the singers' singer, the composers' singer and, of such great importance, the lyricists' singer in that he *sings* the lyrics and not just a pretty tune which happens to have words. He knows what he expects to hear on the playback and only when he hears what he wants do we go on to the next piece.

The sound of his voice, his phrasing, his control—he's had these incomparable things from the beginning. As if this were not enough, Frank is amazingly conversant with "sound" itself and the equipment and techniques which complement the sound—once more, his keen sense of what's right and his judgment are things to reckon with, and when he leaves the recording studio it's with the distinct feeling that he's given it every ounce he has—the very best he can do, and that's pretty great!

One last thought, having to do with a more important side of Sinatra, the man, during his recording sessions. At no time that I recall has he been anything other than warm, friendly, always considerate of the feelings of those of us who work with him, and respectful—with the true humility of the fine artist with a thorough job to do.

This is Frank Sinatra, the compleat singer, as I see him from my side of the glass.

Congratulations



Ella Fitzgerald

**Frank,
As Always
A Happy Birthday,
Ben Barton**

Hoagy Carmichael

Dear Frank: -
Anniversaries! Schanniversaries!
It's quite clear to me that ole
Rockin' Chair aint got you.
Congrats -
Hoagy Carmichael

Congratulations

And Thanks,

FRANK



Nick & Bill

THE **HOLLYWOOD**
PALACE

*The career of an arranger-conductor
is incomplete unless he has
worked with Frank-*

Ernie Freeman



Happy Birthday!

Your friend,
CONNIE FRANCIS

CONGRATULATIONS

JULES PODELL

Nelson Riddle POST OFFICE BOX 68 / HOLLYWOOD, CALIFORNIA 90028

November 2, 1965

Dear Frank,

Congratulations on twenty-five years of artistic contribution to the field of entertainment. I consider it a great privilege to have shared some of them with you.

Affectionately,

A handwritten signature in cursive script that reads "Nelson".

Rt



A thinking-man's Sinatra. The conductor is Quincy Jones.

of sameness that pervaded both concerts. But maybe what Sinatra seemed to want to do most of all was to go out and have a musical ball, and to share it with as many of his friends as he could. This he did do, with phenomenal success.

However, when he got to Chicago he almost didn't make it—through no fault of his own. "Before the concert," Alexander reports, "Frank wanted to run through a couple of tunes, so he asked somebody to get some of the numbers out of his book. But the book wasn't there! 'We can't find it, Frank,' somebody said, and Frank, who was a little distracted by something else, said, 'Gee, let's go out and look for it.'

"We did. And you can imagine the scene. Here we were going to go on before a huge crowd in McCormick Plaza—that's like Philharmonic Hall here in New York—but no music for Frank, and, as you

remember, he always likes to work with his music. Basie just blew up at the band boy, because it was his responsibility. Finally we located the music. It was in Basie's bus in a garage thirty-six miles away. Don't ask me how they did, but they got the music and the concert went on—only four minutes late. And, you know, the calmest guy there was Frank!"

Basie remembers the incident well—too well. "I was scared. I was ready to leave. But what luck! Some guy just happened to walk into that garage—on a Sunday, it was, too—just when the phone was ringing and he picked up the phone and answered it. But, you know, Frank never showed any panic; he never said a thing about it afterwards."

The Count's reverence for the Chairman of the Board is immense. "That guy's like a musician. When he gets on a record date, he looks over an arrangement once—then he hears it through one time

—then he says, 'OK. Let's go. Let's make it!'

"You're asking me on which record album he sang better? All I will say is he sang on both of them—I mean sang—and I think he's wild, so there you are!"

"Another thing he does that's so beautiful—on record dates and on a concert too. He'll ad lib and fool around while the band's playing some sort of vamp kind of introduction behind him until we hit just the right tempo and then off he goes. He's beautiful."

Both Basie and Quincy Jones, neither knowing the other had talked about it, mentioned one particular Sinatra act that endeared him especially to them and to the musicians. "If we stop the band," the Count notes, "he'd say sorry, he was wrong, but lots of time I knew it was really us. I remember a couple of times when the tempo wasn't just right—and I



A swinging-man's, a pondering-man's and a laughing man's Sinatra. The broken ankle belongs to accompanist Bill Miller.

TONY CURTIS

Dear Francis:

There's a mob in my part
of town that's proud of
you . . .

. . . and their leader is

Anthony

knew it—and he'd know it, too, so he'd just stop the band and say, 'Sorry, fellers, it was my fault.' To Basie, Sinatra is a gem. More specifically, "he's a pigeon-blood ruby, that man is. What's a pigeon-blood ruby? That's the greatest ruby there is!"

Jones repeated the same kind of story. "And if something isn't coming off just right and it's the fault of the band, he'll say, 'Fellers, I want to rehearse. Not for you. It's for me.'"

"He has a real reverence for big bands and good jazz musicians." Basie had mentioned the same thing. "He knows a lot about musicians and singers. He likes to talk about them," the Count had told me.

"Another thing about him," Jones has come to realize, "is that he's very decisive. And he's disciplined as hell. Do you know that when we did that tour, he had everything organized like an IBM machine. He had each tune printed on a card, and then he'd juggle the cards around until he got just the right routine. Or, if he wanted to change his routine, he'd just change the cards."

Quincy's first encounter with Frank occurred at a big Gala Benefit in Monte Carlo given by Grace Kelly back in 1958. "It was for the world premiere of his movie, 'Kings Go Forth.' I was living in Paris at the time and I brought down 58 musicians with me. I was so in awe of him at the time that I hardly said a thing. Our meeting was really very brief."

Six years later, Jones got a call from Sinatra. "I was in New York and he was in Hawaii directing 'None But the Brave.' He phoned me and said 'Come on over. I want to talk to you about an album.' So I went. A half hour after I got there, we almost had all our songs picked. I could have stayed in New York, but it was just like him to invite me to come on over."

Jones returned to Los Angeles with Frank and "holed up in Dean Martin's dressing room, which was right next to Frank's, and worked very closely with Frank on the arrangements. He was wide open for anything. That's when we decided to add the strings to Basie's band."

It was also on the West Coast that Quincy rehearsed the Count's men for the concert tour. "He sent the entire band out to Hollywood while he was in Israel doing some sort of a benefit. The way he had everything worked out was beautiful. He met us in Chicago and we rehearsed there and then from there we went straight to Rhode Island for the Newport thing. That whole tour was such a ball, man!"

SKITCH HENDERSON

(after Sinatra's appearance on the "Tonight" show)

It's ironic that the stars who come on the show inevitably try to bring their musical assistant, conductors and even musicians. But Frank didn't. He came on all by himself and he did an incredible show. This band of ours, you know, has risen to some great heights, especially when we've had people like Ella and Benny on with us. But with Frank they were better than they've ever been. That's what he does to people!

One of Jones's fondest remembrances is the Thanksgiving dinner at Sinatra's home to which he was invited. Like all the others who have shared similar experiences, Quincy was deeply touched by the tremendous warmth and affection that flows from one member of the family to the other.

AS ALMOST EVERYONE must know, Frank and Nancy Sinatra have been divorced for many years, but apparently there remains a great deal of understanding and respect between them, as well as, of course, the common bond of love they share for and with their three children.

This was beautifully expressed by Frank at one of his openings in Las Vegas when, after having introduced numerous celebrities in the audience, he closed with an obviously affectionate, "And finally, the mother of my children, Mrs. Nancy Sinatra."

It was a kind, warm, gentle gesture, but not surprising to those who know Sinatra well and who, like Robin Douglas-Home, have heard him say things like, "More than anything I expect and hope for from other people is kindness. If I don't get it, it really upsets me."

He is immensely proud of his children and has

remained very close to them, as father and confidant, and as a musical adviser to young Frank. Don Owens likes to recall a luncheon he had with Frank and his family at the Colony last August and "how much Frank enjoyed reminiscing with his kids and saying things like 'how much Tina is now the way Nancy used to be' and so on." And Skitch Henderson felt "elated and yet depressed" after lunching with the same group—also last August—at 21. Skitch has known the family since its beginning. "It was very close to being tearful. We sort of played 'remember when,' which can be a very dangerous game."

Sinatra can also be especially considerate of complete strangers. William B. Williams reports that four years ago his station, WNEW, held some sort of a Sinatra contest ("We pulled 186,000 cards in 10 days, the largest response ever on our show") for which the prize was a trip to Sinatra's closing night in Philadelphia. "After his show, Frank sent for the couple which had won the contest to come backstage. I remember there was this pregnant Italian woman from New Jersey, and she came in with her husband who had a camera. And you know what Frank did? He turned to the husband and he said, 'Would you mind taking a picture of me with your wife?' And he kissed her on the cheek as the hus-

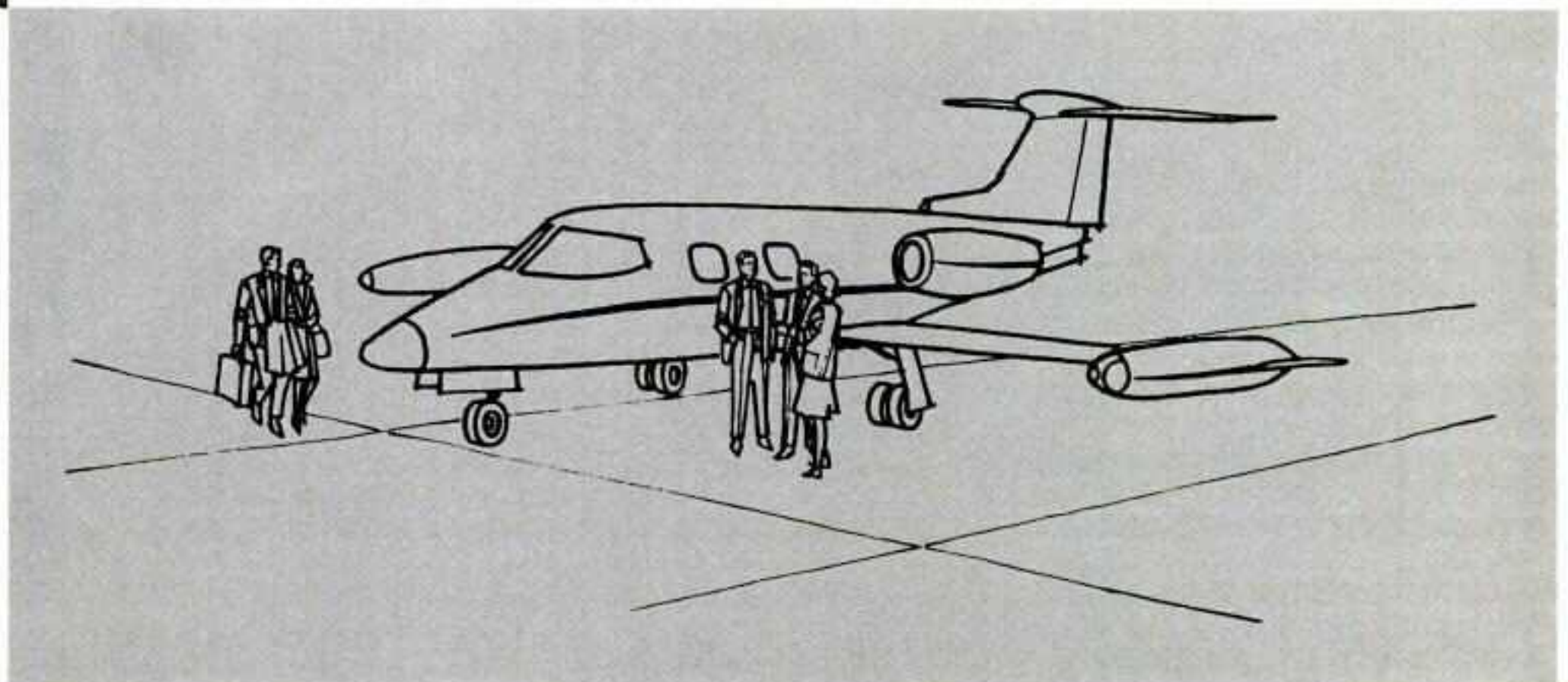


The Sinatra nightclub scene, with and without Dean Martin.



The World's Greatest
Designer and Manufacturer
Of Eight Track
Stereo Tape Players
And Business Jets
Salutes Frank Sinatra
The World's Greatest
Popular Song Stylist
On His Fiftieth Birthday
And Silver Anniversary
In the
Entertainment Industry.

Bill Lear
and the staff of
Lear Jet Corporation





Sammy Davis Jr. and the "Emm-Aye-Enn."

band snapped the picture. You've never seen such tears. It was quite a scene."

Williams laughs when he talks about his most recent meeting with Sinatra. It was on the Soupy Sales television show and "we were crowded in a little space backstage waiting to go on so that we could be hit in the face with a pie. Frank loved it. He was just like a kid. And you know what he kept saying? He kept saying, 'I was the first one to do this. I was the first one.' He wanted credit for having been the first guest ever to be hit in the face with one of Soupy's pies when Soupy had his show out in Hollywood. 'It wasn't Burt Lancaster or Tony Curtis,' Frank insisted. 'I was the first one!' Can you imagine that! It goes to show how human the man is."

Soupy Sales has a show beamed primarily at kids. But two years ago this past spring, Sinatra put on his own series of shows for kids that must have exceeded in importance and impact just about any children's TV show, or series of TV shows, that have ever been presented in this country.

Frank's shows weren't even seen in this country.

They consisted of a series of benefit performances for needy children throughout the world, a project initiated, prepared, produced and financed entirely by Sinatra. The entire tour reportedly cost him a half-million dollars.

It raised twice that sum.

Henry Giné, who heads Sinatra Enterprises in New York and who has been close to Frank for many years, accompanied him on the trip. "I remember for years he had been saying to me, 'Henry, one day we're going to work for kids only.' You know, he can't stand to see kids suffer, helpless kids especially."

The trip began on April 13 and ended June 16, 1963. "He himself was suffering from terrible migraine headaches. But he never complained. He never ducked a show."

Giné recalls numerous highlights—like Tokyo "where we did three shows and got a fantastic reaction. Over there they don't know anything about charity drives, and when they found out what Frank was doing they got even more excited. The Royal Family even sent a check, and that was unheard of.

"All kids were allowed to come in for just a few cents. They knew Frank's repertoire. They kept requesting numbers. And Frank had so much fun with them. He'd grimace and make funny faces at them and break them up. The money went for orphans, many of whom were living in makeshift railroad boxcars without wheels.

"We went to Hong Kong and of course to Israel where Frank did ten concerts altogether. The first half was always local talent, and it was usually very good too. He raised \$250,000 there and it went for a nonsectarian Frank Sinatra Fellowship Home.

"We played Athens and Rome and Milan—they had 10,000 people give him a standing ovation there—and London and Paris and Monte Carlo—all for the Children's Charities of the World. We took our own band along but Frank did not charge off one cent for expenses."

Two events moved Giné especially. One was a show put on for Sinatra by the Franciscan Home for Crippled Children in Paris before which the children told Frank, "You have been doing shows for so many children. Now we want to do one for you."

The other occurrence took place in England, where Frank was entertaining a group of blind children. Frank was talking with them, and one girl asked, "Mr. Sinatra, what is the color of the wind?" And Frank answered, "I don't know, darling. It travels so fast you can't see it."

Not surprisingly, the reaction of our Ambassadors abroad verified what those who had experienced the trip already knew—that a tour such as Sinatra's brings the nations of the world closer together, cre-

HARRY JAMES

What's he been like through the years? He's always been the same. He didn't change one half an inch!

DANNY KAYE

Dear Zelig -

Say hi to -

D.

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PLAZA 9-4422

10 November 1965

Dear Frank

Just consider this a love song from the whole staff
congratulating you on your Fiftieth birthday and
twenty-five wonderful years in show business. We
couldn't sing it to a nicer guy.

Sincerely

Victor

VICTOR BLAU

Mr Frank Sinatra
Burbank California

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Dear Francis Albert:

*Congratulations to the
best indoor singer the
world has ever known.*

Sheila & Gordon

FRANK,

**Any time you want to
rejoin band. Uniform, chair
and seat on bus available.**

**Heartiest Congratulations on
your 25th Anniversary.**

Harry James

FRANCIS
I MAY HE NEVER
AND MAY HIS COOL
BLOW HIS MADLY
LOVE YOU MADLY
FORWARD

FRANK SINATRA

Kudos for your spectacular
achievements—

And we are sure . . .

"THE BEST IS YET TO COME"

Bill Putnam

Very proud to have recorded all your
REPRISE releases. Just like you, MR.
SINATRA—we never stop trying to
improve and to create something new
and better.

So, if "THE BEST IS YET TO COME"
in the Recording Industry it will come
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Best Wishes
FRANK
on your

25th
ANNIVERSARY

MUSIC SUPPLIERS, INC.
Boston, Mass.

congratulations
FRANK
on your 25th anniversary!
happy birthday too.

Don Soap
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Dear Frank Sinatra -

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

We congratulate you on your fabulous career. We have enjoyed every minute of it as your fans, and now as your representative for Reprise Records.

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COUNT BASIE

(upon hearing that Harry James released Frank with five months still to go on his contract)

I wish he had five more months to go on a contract with me! He'd be right here on those one-nighters right now!

Continued from page 62S

ates a greater spirit of camaraderie—especially, as they pointed out, when it is done out of the goodness of one man's heart.

SINATRA HAS OFTEN expounded on the power of music to create good will and greater understanding among people of the world. In an interview in *Playboy* he dwelt on this subject, singling out Russia and possibly China for a trip he'd like to take with Ella Fitzgerald and Basie's band. "We'd wail up a storm with real American jazz so that their kids could see what kind of music our kids go for, because I'm sure that kids are the same all over the world. I'm betting they'd dig us. And that's got to create some kind of good will."

Sinatra's interest in the younger generation has also taken the form of free advice, gladly given, to young, aspiring singers here in America. In a recent and very warm and revealing interview I had with Sammy Davis, he mentioned how "very generous Frank is with advice. I've seen him talk with some young kid singer or a group out in Vegas for twenty or thirty minutes at a time, helping them along. He'll discuss things with them such as the meaning of lyrics in terms of the context of a particular song. He'll point out to them that the meaning of the word 'love' at an up tempo can be different from its meaning in a sad ballad at a slow tempo and that it has to be treated differently.

"Frank used to talk to me about how to sing that word 'love' too. I used to pronounce it like 'luv-vuh.' Much too hard a sound. He told me to think

of it in terms of its being in the roof of your mouth. Try saying it that way." (Note: it works.) "You know, I'd say that one of the rich rewards of my life has been Frank's allowing me to pick his musical brain!"

Of course, Sinatra has meant much more than that to Davis—just as he has meant so much more to so many of his friends to whom he has remained loyal for so many years, and for whom he has done so many wonderful and generous things that have never been reported. The respect and reverence he is accorded by them—all of them—stars and sidemen, arrangers, businessmen, conductors—every one of them who has expressed himself in this Report—is truly remarkable. He is a man of and for the many. And yet he is a man apart.

Davis seemed to sum up this feeling when we

talked. "I wonder what it must be like to be a legend in your own time?" he mused. And then he answered, "I don't know, but I wouldn't want it. I couldn't do it. But win, lose or draw, Frank has carried it beautifully. So many of us go to him for so many things. He is a saint and a cure-all. He carries everything. And yet he somehow or other remains a man.

"'Man'—that's a big word—those three letters—emm . . . aye . . . enn. Integrity, honesty, living by your code—it all adds up to being a man."

Sammy has known Frank for a long time, "since 1940—three weeks before he left the Dorsey band." Through the years he has grown to know him better and better. And what is the basic difference between Frank Sinatra now and Frank Sinatra before now?

"It's security. It's *knowing* he is a man. He *knows* now he has achieved what he represents. He went for something and he achieved it. He shot for the moon—and made it—and fell down again—and shot for the moon again—and made it again. He IS a man!"

PHOTO CREDITS

Reprise: pp. 48s and 49s: Phil Stern (Reprise); pp. 50s and 51s: Phil Stern (Hefti photos) and Reprise; pp. 52s and 53s: Reprise; p. 58s: Reprise; p. 60s: Lester Nehamkin (Reprise); pp. 62s and 64s: Reprise.

TONY BENNETT

Today in the music business you can get awfully confused. It's not so easy to know always what the right thing to do is. But by my sticking to Sinatra's policy of doing good music with good musicians, I've been able to sustain.





Sinatra Scrapbook

SINATRA IN THE MOVIES

Frank Sinatra has made a total of 42 motion pictures, which is probably more than a good many other stars whose interests aren't nearly as diversified have made during their careers.

Beginning with his two appearances with the Dorsey band in 1942, Frank appeared in a series of musical-type films that stressed his voice and his boyish charm. Gradually, though, both his penchant and talent for dramatic acting began to seep and peep through, culminating, of course, in his Oscar Award-winning performance as Maggio in "From Here To Eternity."

In recent years, Sinatra has added directing and producing to his motion picture activities and has become an exceedingly important figure in the Warner Bros. operations. As an actor, he has concentrated more and more on straight roles, though occasionally he has burst into song.

His complete movie career, picture by picture, with a few pithy observations, follows:

LAS VEGAS NIGHTS

Paramount—1941

Just a quick chorus and a half of "I'll Never Smile Again" as a member of Tommy Dorsey's band, which plays a few more numbers.

SHIP AHOY

MGM—1942

Still as a member of the Dorsey entourage, Sinatra sings a few numbers alone and with the Pied Pipers. Best bet: "I'll Take Tallulah."

REVEILLE WITH BEVERLY

Columbia—1943

The bands of Duke Ellington, Count Basie, Bob Crosby and Freddy Slack, plus the Mills Brothers, plus Sinatra doing one number in a pseudo disk jockey opus.

HIGHER AND HIGHER

RKO—1943

Sinatra gets to speak at last. He also sings some very good songs by Jimmy McHugh and Harold Adamson in a movie in which he finally starred instead of just spotted.

STEP LIVELY

RKO—1944

Starred again, this time in a behind-the-scenes musical, Sinatra shares billing with Sen. George Murphy and sings a quartet of Jule Styne's and Sammy Cahn's less memorable efforts.

THE HOUSE I LIVE IN

RKO—1945

An especially effective short about racial tolerance that won Sinatra a special Academy Award.

ANCHORS AWEIGH

MGM—1945

Gene Kelly and Kathryn Grayson join Sinatra in a fun-filled musical about sailors on leave. Styne and Cahn contribute four outstanding songs, including "I Fall in Love Too Easily" and "The Charm of You."

TILL THE CLOUDS ROLL BY

MGM—1947

All sorts of singers show up along with Sinatra in this

boilermaker based on Jerome Kern's life and songs. Frank sings "Ol' Man River," and Judy Garland, Lena Horne, Dinah Shore, Kathryn Grayson and Tony Martin all chime in sometime or other.

IT HAPPENED IN BROOKLYN

MGM—1947

Another behind-the-scenes opus, this one graced with Jimmy Durante's presence plus several Styne and Cahn tunes and the usual duet with Kathryn Grayson.

THE MIRACLE OF THE BELLS

RKO—1948

Sinatra takes on the role of a town priest, concentrating more on dramatics and less on music. He sings one song, "Ever Homeward," and shares scenes with Fred MacMurray and Lee J. Cobb.

THE KISSING BANDIT

MGM—1948

One of Sinatra's least inspired pictures. Kathryn Grayson's back again and there are a few guest stars and some songs by Eddie Heyman and Herb Nacio Brown.

TAKE ME OUT TO THE BALL GAME

MGM—1949

A turn-of-the-century musical comedy about dancing ball players, with Gene Kelly and Jules Munshin as teammates, Esther Williams and Betty Garrett as playmates, and a score by Roger Edens, Betty Comden and Adolph Green.

ON THE TOWN

MGM—1949

The Messrs. Kelly and Munshin and Miss Garrett



Maggio in "From Here to Eternity"



"The Voice" on the lot of "Anchors Aweigh"



With Sophia Loren in "The Pride and the Passion"



Directed by Otto Preminger in "The Man With the Golden Arm"



With friend Jilly making "Von Ryan's Express"



In the Oscar-winning short, "The House I Live In"

rejoin Sinatra in the movie version of the Broadway success. Once again the Navy motif takes over in a joyous way. Composers Comden and Green share credits this time with Leonard Bernstein.

DOUBLE DYNAMITE

RKO—1954

This time it's Jane Russell as the leading lady, with Groucho Marx added to bring some fine comedy to a story about two bank clerks in love. Styne and Cahn supply the musical score that includes the "Kisses and Tears" duet which Frank and Jane recorded for Columbia.

MEET DANNY WILSON

Universal International—1952

Now it's Shelly Winters who shows up as Sinatra's femme fatale in a tale about a broken-down nightclub performer (Frank, natch) who's most charming and impressive when singing a batch of fine, standard tunes.

FROM HERE TO ETERNITY

Columbia—1953

This is the one—the film that gained Sinatra his Oscar. His portrayal of Maggio is wonderfully convincing and the cast is star-studded with the likes of Burt Lancaster, Deborah Kerr, Montgomery Clift, Donna Reed and Ernest Borgnine. Said director Fred Zinnemann of FS: "A total rebel . . . He relied completely on his own spontaneity rather than careful rehearsing." No songs, of course.

SUDDENLY

United Artists—1954

Sinatra goes completely out of pop singer category as he portrays a cold-blooded killer who's out to assassinate the President of the United States.

YOUNG AT HEART

Warner Brothers—1955

Sinatra, playing the part of a lonely misfit, lands Doris Day as his leading girl and sings some more fine standards, plus a duet, "You, My Love," with Doris, and, of course, the title song by himself. Gig Young and Ethel Barrymore also join in—but not in the songs.

GUYS AND DOLLS

MGM—1955

This time Frank draws the role of the singing gambler in the movie version of Frank Loesser's outstanding Broadway hit musical. No romantic tunes for

him this time, but a lot of fun and dancing by an exuberant cast.

NOT AS A STRANGER

United Artists—1955

A not-too-believable version of the book with Sinatra playing the part of a money-mad young doctor who bungles up people and their lives in his quest for his share of the carriage trade. Robert Mitchum, Olivia de Havilland and others also try hard.

THE TENDER TRAP

MGM—1955

A happy, romping film about a guy who's having a whale of a time in New York as a bachelor and who attracts the pretty girls to himself and/or his apartment. Debbie Reynolds, Celeste Holm, Lola Albright and Carolyn Jones brighten up the scenes and David Wayne is effective too. Sinatra sings the catchy title song.

THE MAN WITH THE GOLDEN ARM

United Artists—1956

Some highly dramatic acting by Sinatra, during which he tries to do two things: become a jazz drummer and kick the narcotics habit. Eventually he succeeds in the more important latter attempt. A taut, tight, often hair-raising experience.

JOHNNY CONCHO

United Artists—1956

Back to more serious and less effective performing, this time set in a story about bullies and cowards and shooting in a small western town.

HIGH SOCIETY

MGM—1957

With Bing Crosby and Grace Kelly, Sinatra has himself a ball in this delightful, up-dated version of "The Philadelphia Story," complete with new songs by Cole Porter. There are additional musical highlights from Louis Armstrong and his group.

THE PRIDE AND THE PASSION

United Artists—1957

With Gary Grant and Sophia Loren, Sinatra plays a straight, dramatic role in a film set in Spain during the Napoleonic era. Frank's part is that of a guerilla who constantly tries to tear Bonaparte apart.

THE JOKER IS WILD

Paramount—1957

Sinatra dominates this picture, based on the life of

his good friend, Joe E. Lewis, complete with the booze (Jack Daniels probably) and the dames (Mitzi Gaynor and Jeanne Crain). He also sings "All the Way."

PAL JOEY

Columbia—1957

The setting—a singer who has ambitions to open his own nightclub—gives Sinatra opportunities to sing a group of great songs by Rodgers and Hart—"There's a Small Hotel" (originally from "On Your Toes") and "The Lady Is a Tramp" (originally from "Babes in Arms") for examples—and to show off the looks and talents of Rita Hayworth, Kim Novak and Barbara Nichols.

KINGS GO FORTH

United Artists—1958

An interesting triangle with deep racial undertones, effectively played by Sinatra, Tony Curtis and Natalie Wood.

SOME CAME RUNNING

MGM—1959

The first of Sinatra's films with Dean Martin and Shirley MacLaine, this one concerns a returning army veteran who tries to adjust to life, girls and the bottle back in his hometown.

A HOLE IN THE HEAD

United Artists—1959

A delightful comedy about a guy who never quite makes it but who does love his young son dearly, who doesn't like to, but does, take advice from his older brother—all in a second-rate Miami hotel setting. Edward G. Robinson, Jimmy Komack and Carolyn Jones are very effective too.

NEVER SO FEW

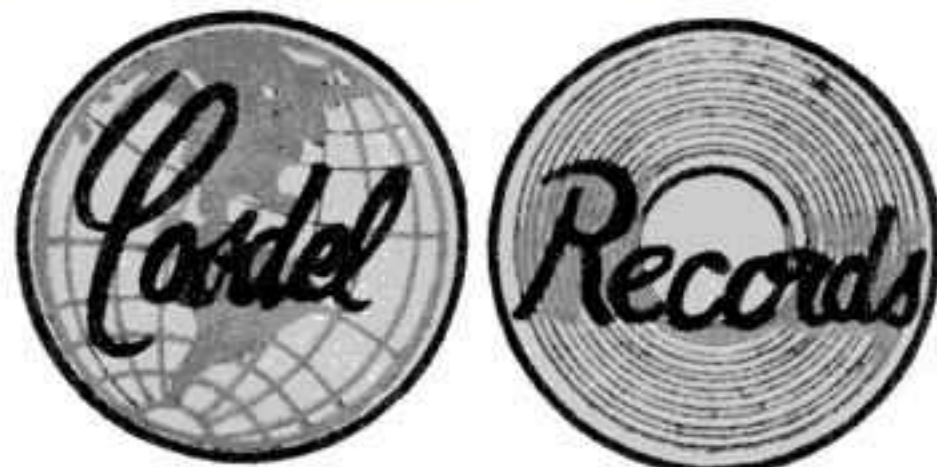
MGM—1959

A harsh drama about American troops in Burma during the second World War. Filmed on location in Burma, Thailand and Ceylon, it also presents Gina Lollobrigida, Peter Lawford and Steve McQueen in important roles.

CAN-CAN

20th Century-Fox—1960

A group of bright Cole Porter tunes are treated nobly by a cast that includes, in addition to our man, Shirley MacLaine, Louis Jourdan, Maurice Chevalier and Juliet Prowse. The setting is Paris, the plot not



Open Letter of Thanks to Frank Sinatra

Dear Frank:

I am writing on behalf of the Cosdel organizations throughout the Far East and Southeast Asia.

May I begin by saying that we are thrilled beyond words to participate in the World-wide "Frank Sinatra Month" celebrating your reaching a great milestone, both in respect to your age and the great years you have spent in show business.

The words, letters and publications congratulating you are indeed well earned by your good self and truly show the great respect by which the individuals and organizations throughout the world have for you, your efforts and great contribution to show business in the many aspects in which you have participated.

It is a great privilege and honor to be associated with you, to represent you and sell your records in our respective territories here in the Far East and Southeast Asia. We thank you for the faith you have in us by allowing this representation and we pledge to you our continued utmost efforts on your behalf and on behalf of those with whom you are associated. May your Star of Good Fortune continue to guide you through the days upward and onward to ever increasing heights and goals.

COSDEL INCORPORATED—Kenneth L. Cole, President
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Robert J. Adams, General Manager





In "Marriage On the Rocks," Sinatra plays the part of a proud father of a loving daughter. The true-to-life daughter is Nancy—with the laughing face.



At the left: with Debbie Reynolds in "The Tender Trap." At right: with actor-barber-beauty-salon owner Ralph Yamagata and friend Jilly Rizzo while filming "None But the Brave."



In "Around the World in 80 Days," Sinatra played the part of a honky-tonk pianist. This was one of four Sinatra guest appearances in films. The others: "Road to Hong Kong," "Pepe" and "The List of Adrian Messenger."

SINATRA MOVIES

overly important, but there's a good deal of charm to this film version of the Broadway hit.

OCEANS ELEVEN

Warner Brothers—1960

Lots of uninhibited romping around in a pretty undisciplined sort of way by Sinatra and buddies like Dean Martin, Sammy Davis, Peter Lawford, Shirley MacLaine and Joey Bishop. It's a wild implausible plot about 11 wartime buddies who decide to hold up all of Las Vegas at one time. Musical highlight: Red Norvo's vibes in a nightclub sequence.

THE DEVIL AT FOUR O'CLOCK

Columbia—1961

A dramatic epic, set in Tahiti, during which Sinatra plays an heroic role in a story about a group's panic and flight from an ever-threatening volcano. This time Frank's buddy is played by Spencer Tracy.

THE MANCHURIAN CANDIDATE

United Artists—1962

One of Sinatra's most effective straight-acting efforts. Once again the plot centers around a fatal assassination (a Presidential candidate this time, rather than the President, himself, as in "Suddenly"). It all gets quite involved and psychological but exciting; the acting and suspense are superb, and Laurence Harvey turns in an excellent performance in the co-lead.

SERGEANTS THREE

United Artists—1962

One of those films that's not to be taken too seriously by the viewers, any more than it apparently was by its makers. Sinatra regrouped many of his friends for this one—Martin, Davis, Lawford, Bishop—in a movie all about Indians, troopers and trumpeters.

FOUR FOR TEXAS

Warner Brothers—1963

More tongue-in-cheek frivolity—this time in a take-off on the typical Western film. Frank and Dean Martin play real, rival cowboys—funny enough in itself. Some good jazz comes from Teddy Buckner and his All Stars.

COME BLOW YOUR HORN

Paramount—1963

A more serious effort, though the plot, of course, remains pure and very good comedy—this was originally a successful stage show. Sinatra plays a member of a Jewish family with conviction; Lee J. Cobb also is excellent, and Molly Picon, as always, lends class, whether it be upper, middle or lower Jewish.

ROBIN AND THE SEVEN HOODS

Warner Brothers—1964

Sinatra finally gets back to some singing in films. In this spoof of the Robin Hood tale, reset in Chicago and sporting R. H. factors like Sammy Davis, Dean Martin and Bing Crosby, Frank sings a good Cahn and Van Heusen score, including a swinging version of "My Kind of Town."

NONE BUT THE BRAVE

Warner Brothers—1965

Understanding and eventual friendship between bitter international enemies, achieved via the facing together of mutual dangers and fears, is the moral of this dramatic picture in which Sinatra plays the role of a tough, hard, American marine very convincingly.

VON RYANS EXPRESS

Warner Brothers—1965

A cloak and dagger episode, complete with spies, soldiers, a thrilling train ride, a prison camp, escapes, etc., in which Sinatra portrays another military role, that of a U. S. Army colonel.

MARRIAGE ON THE ROCKS

Warner Brothers—1965

Frank plays the part of a well-married, financially successful tycoon. Dean Martin plays the part of a happy, high-living, playboy bachelor. Through some implausible misunderstandings, Dean suddenly has Frank's wife and he's got the girls. Watch for some tender scenes between Frank and daughter Nancy Sinatra. How does it all turn out? You're right!

THE EARLY SINATRA AS SEEN BY BILLBOARD

October 7, 1939

REVIEWED AT PANTHER ROOM,
SHERMAN HOTEL, CHICAGO

Harry James—Vocalist Frank Sinatra handles the torchy ballads in a pleasing way in good voice. Only blemish is that he touches the song up with a little too much pash, which is not at all convincing—**HUMPHREY**

June 29, 1940

ON THE RECORDS

Tommy Dorsey (Victor)

"I'll Never Smile Again"

Here is perhaps the most unusual recording of the week, in that Dorsey does an uncommon thing for a name band on wax—he allows almost the entire disk of the A side to be taken up by a vocal, with very little instrumental work. And the net result is one of the finest records Tommy has turned out in some time. Tempo is extremely slow, with Frank Sinatra and the Pied Pipers (vocal quartet) singing a prettier-than-average melody beautifully. Joe Bushkin's celeste work in the background is likewise excellent. A different, arresting record, and one with great commercial as well as artistic appeal.

—DANIEL RICHMAN

March 7, 1942

ON THE RECORDS

Frank Sinatra (Bluebird)

"The Night We Called It a Day"

"Night and Day"

Tommy Dorsey's song star steps out for the first time for label of his own, and he has an easy time of it. While Frank Sinatra takes these two ballads in stride, much of their appeal comes from the musical weaving in the background. The accompanying orchestra, directed by Axel Stordahl, overflows with muted strings and instrumental color in harp and oboe, all of which makes the platter add up to a sparkling example of song. Sinatra sings both in soulful fashion that rubs so well against fem ears. Taking both in the slow tempo called for, he gives them ample romantic expression. The A side is a ballad of newer vintage, Sinatra breaking up his song to provide for an orchestral interlude that heightens the appeal. Flipover is Cole Porter's evergreen from "Gay Divorce," Sinatra singing it for a chorus and a half from scratch to finish. That this record gives the first solo performance of Frank Sinatra makes it of special interest to music machine operators. Considering the following he has built up with Tommy Dorsey's band, the name alone is a magnet for coins. And Sinatra gives more than a nickel's worth on either side. The nod goes to the newer song, "The Night We Called It a Day."

—M. H. ORODENKER

PHOTO CREDITS

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P. 305—Left column: Metronome, Ken Veeder (courtesy Capitol), Vito Marino, 2nd column: Capitol, Warner Bros. 3rd column: Capitol, Ben Greenhaus (courtesy Columbia), Capitol, Metronome. 4th column: Capitol, Metronome, Warner Bros. P. 315: Capitol. P. 325: Stanart photo (courtesy Metronome), Reprise, Pp. 345 and 365: Capitol. P. 385: Metronome.

Movie Scenes—"From Here to Eternity": Lippman (Columbia Pictures); "Von Ryan's Express": David Sutton (courtesy Jilly Rizzo); "The Tender Trap": courtesy Capitol Records; "None But the Brave": courtesy Jilly Rizzo; "Marriage on the Rocks": Warner Bros.; "The Voice," "A Hole in the Head" and "Ocean's Eleven": courtesy Vito Marino. "The Pride and the Passion," "The House I Live In," "The Man With the Golden Arm," "It Happened in Brooklyn," "Take Me Out to the Ball Game," "The Kissing Band" and "Around the World in 80 Days": courtesy Metronome.



Big Bill Rodstein makes a selection on the wall box. There's 800 records in the bistro's five juke boxes, and Sinatra is the only artist they play.

SINATRA SHRINE IN PHILADELPHIA

By MAURIE ORODENKER

THE SQUEALING, the shrieking and the screaming of any given horde of Beatles fans can never equal the devotion and dedication Frank Sinatra derives from one particular fan. For no greater love hath any man for "the" man than William K. Rodstein.

No brash teen-ager is Big Bill, having earned his sobriquet because of six-foot-plus size. But as big as he is, that's how moon-struck is he in his fanaticism for Sinatra.

And so, adding to the many historical and cultural shrines that dot the Philadelphia scene is a shrine, as New York columnist Earl Wilson once described it, "a shrine dedicated to the life and works of Frank Sinatra."

Despite the prior claims of Hoboken, N. J., on the "man," it is in a modest building in center city on 17th Street near Locust that houses the world's largest collection of phonograph records, paintings, photographs, posters, newspaper clippings, books and magazines, and other memorabilia of Big Bill's ideal. There's even a picture—life size, naturally—messed up with lipstick from customers' kisses.

The shrine is in Big Bill's Latimer Club. And it's called the Sinatrama, which gets top billing over the after-dark spot itself. And it's here one finds everything exclusively Sinatra—everything from a bare back blow-up of the idol taken at the tender age of three months to his very latest record release.

In July 1958, Rodstein first began to line the walls of the small back room of his nitery with pictures of Sinatra. From that small back room, the collection has grown like a fungus until now, Sinatra covers every inch of wall space, the stairways, the windows and the doors. You can even see Frank peering down at you from the ceiling. Young Sinatra in his confirmation suit, right the way through to stills, of the mature Sinatra from his "Manchurian Candidate" film.

The only place a person can go in the Latimer where there is no picture of Sinatra is into the men's room. But for the ladies, gallant Big Bill affords them an added thrill with a life-sized photo of Frankie Sinatra grinning at them from the walls of their own little powder room.

It was no snap judgment on the part of Big Bill in stringing his long and successful career as nightclub boniface to Sinatra's tails. Way back in the '30's, when Big Bill was pioneering in the juke box field, he was smitten by the Sinatra tonsil.

"I never met him, I didn't even know who he was," reminisces Big Bill. "But I knew that I liked his singing better than any other singer. I loaded all my music machines with records that featured Sinatra's vocals with the big bands. And my confidence paid off because the Sinatra singing paid off in the play at all of my juke box locations."

Naturally, the room's juke box is all-Sinatra, too. The only choice you have is between new Sinatra disks and old ones. And if nobody is putting money in the coin slots, another juke box comes on automatically and plays Sinatra LP's for free. To house

what is unquestionably an unrivaled collection of Sinatraphile on wax, tape and acetate, there are actually no less than five standard juke boxes at the Sinatrama.

Big Bill estimates there are more than 800 Sinatra records in his collection—at all speeds. Three of the juke boxes contain 45's and 33's. One juke box is exclusively for LP's. The fifth machine of earlier vintage, is for the 78's. Titles are kept on a master roll—an index file and a grouping of music machine wall boxes requires merely a flick of Big Bill's finger to put the needle on any selected groove.

Says Big Bill proudly: "If I don't have the Sinatra record you ask for, I'll mow your lawn, shovel your driveway, walk your dog or wash your car!"

He has still to do any of these chores.

With such a wide choice of singles, extended plays and albums, the top favorites of all the sides over the years are "The Lady Is a Tramp" and "Come Fly With Me."

However, for those who don't want to hear Sinatra sing, you can hear Sinatra talk. There are a variety of off-the-air tapes. The prize tape, and which is given the biggest play by the Sinatrama bossman, is the cartridge that unwinds an interview that Big Bill himself had with Sinatra while attending a Sports Writers Association dinner in Los Angeles.

It was then that Big Bill discussed his plans for the Sinatrama and the permission granted with the promise that he would personally visit the "shrine" when he visits Philadelphia. But it was only a promise. The closest Sinatra ever came to the Sinatrama was in 1960 when he came to the Sons of Italy Hall—less than a mile away—to receive an award from the Custodes Pacis Lodge of that order. However, Sinatra's mother and father were among the many celebrities coming to Sinatrama—paying their respects the night they came to town to attend the ceremonies at the Sons of Italy when the order for the first time named a lodge after a living man. (The Frank Sinatra Lodge, naturally.)

So you don't want to hear Sinatra singing? You don't want to hear Sinatra singing?

Undismayed, this dedicated Sinatraphile will turn to a movie projector and unreel the film of Frankie's world charity tour a few years ago.

It is only natural that the nation's first shrine to Frank Sinatra should be in Philadelphia. It was here that Frankie's very first fan club—Sinatra Crusaders—was formed. The young girls who started it recognized Sinatra's talents when he was still a vocalist for Harry James, before he went with Tommy Dorsey.

A favorite watering place for the show business celebrities and particularly for the sporting world personalities, Big Bill has kept no statistics on the number of people who visit his Sinatrama. What's important to Big Bill is the fact that there is no diminution in the drawing power of his fantastic collection of Frankie-ana. There's nothing like it anywhere else in the world, and it's far too late for it to be started somewhere else even if anyone had the energy and time that Big Bill has given to it.



"Hello Dere!"

FRANK



Marty
Allen

&

Steve
Rossi

THE ONLY ROOM OF ITS
KIND ENDORSED BY
MR. SINATRA



bill rodstein
247 s. 17th st.
opp. warwick hotel
philadelphia, pa. 19103

SINATRAMA L A T I M E R C A F E

"A shrine
dedicated to
the life & works
of Frank Sinatra"
EARL WILSON

Hey
Frank-

COME LOOK US OVER! *Big Bill*

HOWARD W. KOCH
VICE PRESIDENT
IN CHARGE OF PRODUCTION

WATCH WHERE YOU SWIM.

BEST

#1

PARAMOUNT PICTURES CORPORATION / 5451 Marathon Street / Hollywood, California 90038 / HO 9-2411

Happy Birthday,
Frank



Hank

Dear Frank,

*It was a pleasure to
write the lyrics for your
first starring motion
picture, "HIGHER AND HIGHER."*

*"I COULDN'T SLEEP A WINK
LAST NIGHT"*

*"A LOVELY WAY TO SPEND
AN EVENING"*

"THE MUSIC STOPPED"

May you always go "HIGHER AND HIGHER"

Harold Adamson

*An
Extraordinary
Man,
Talent
And Friend*



Richard Conte

Congratulations

Keenan Wynn

Congratulations And Thank You

Ned Wynn

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FRANK SINATRA, CARE BILLBOARD MAGAZINE

1520 NORTH GOWER LOSA

DEAR FRANK HAS IT ONLY BEEN TWENTY FIVE YEARS? MUCH LOVE

DOROTHY MALONE

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FRANK SINATRA DELIVER CARE BILLBOARD

1520 NORTH GOWER HOLLYWOOD CALIF

HAPPY BIRTHDAY ... HAPPY ANNIVERSARY ... HAPPY MOVIES ... HAPPY

TV ... HAPPY RECORDS ... HAPPY RADIO ... HAPPY NIGHT CLUBS ...

SO WHAT ELSE IS NEW ?

LUCILLE BALL AND GARY MORTON

A UN CARO AMICO
AUGURI SINCERI DI TUTTO CUORE
P.S. SIA BENEDICA
DA MARIO & TONY



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Thanks, Frank

For the many great recordings
of my compositions:

“ANGEL EYES”

“VIOLETS FOR YOUR FURS”

“EVERYTHING HAPPENS TO ME”

“LET’S GET AWAY FROM IT ALL”

“IT’S OVER, IT’S OVER, IT’S OVER”

“THE NIGHT WE CALLED IT A DAY”

Sincerely,

MATT DENNIS

Good Luck to
an Honorary Member
FRANK SINATRA
(Ciccio)



From
President, Nick Kelly
of the Italian-American
Club of Southern Nevada

Congratulations



Jackie Vernon

Congratulations



Donna Reed
And Tony Owen

**Congratulations
and thanks
for three thrilling
evenings at the
Forest Hills
Music Festival**

**Don Friedman
William Gruman**

Vern Locum

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AFTER 15 YRS. IT IS WITH PRIDE
THAT WE HELP TO HONOR
A GOOD FRIEND AND CLIENT.
FRANK, WE'RE MAKING ROOM
IN THE LIBRARY FOR A LOT MORE
HITS, BECAUSE MILLIONS UPON
MILLIONS OF NOTES FROM NOW
THE STORY WILL BE THE SAME —
SINATRA WILL ALWAYS BE SINATRA.

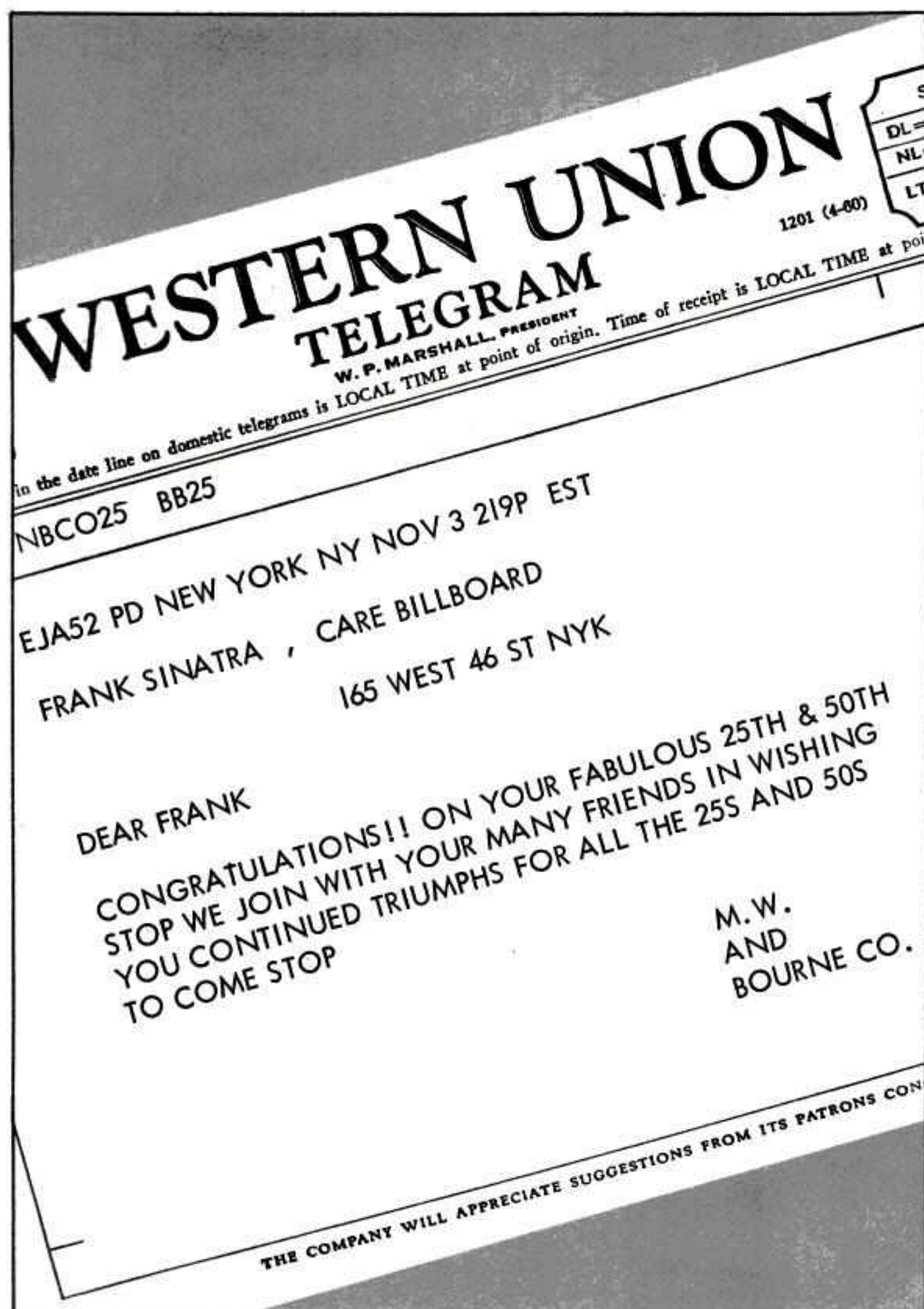
VERN.

FRANK ...

**What else is
there left
to say.**



Johnny Mandel



**THANKS TO
FRANK SINATRA**

NEWPORT JAZZ FESTIVAL

GEORGE WEIN

*Thanks, Frank,
for recording . . .*

*"On the Sunny Side of
the Street"*

*"I Can't Believe That You're
in Love With Me"*

"Where Are You?"

*"This Is a Lovely Way to
Spend an Evening"*

"The Music Stops"

*"I Couldn't Sleep a Wink
Last Night"*

"The past is just prologue"

Jimmy McHugh

**Dear Frank,
Thanks
for
Everything
Tiger**

•
**Johnny Grant
KMPC/KTLA
Hollywood**

In Appreciation
to a
GREAT ARTIST

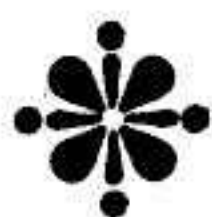
Franklin Fried

TRIANGLE
THEATRICAL PRODUCTIONS

Love

Alan King

CONGRATULATIONS
FRANK



Tony Franciosa

Frank~

Thanks for
the many years
of pleasure.

Joe Williams



The Sinatra Discography

A Complete Listing of Frank Sinatra Record LP's
 • RCA Victor • Camden • Columbia • Harmony • Capitol • Reprise
 (*) indicates album currently unavailable

RCA VICTOR

(note: PP—Pied Pipers)

YES INDEED

(Tommy Dorsey and His Orchestra)
 RCA Victor LPM 1229
 Stardust (PP)
 I'll Never Smile Again (PP)

TRIBUTE TO DORSEY—VOL. I

(Tommy Dorsey and His Orchestra)
 RCA Victor LPM 1432
 Everything Happens to Me

TRIBUTE TO DORSEY—VOL. II

(Tommy Dorsey and His Orchestra)
 RCA Victor LPM 1433
 East of the Sun
 Street of Dreams (PP)
 Violets for Your Furs
 Blue Skies
 The One I Love (Belongs to Somebody Else) (PP)

TOMMY PLAYS

(Tommy Dorsey and His Orchestra)
 RCA Victor 1569
 Oh Look at Me Now (PP and Connie Haines)
 This Love of Mine
 Devil May Care
 Anything
 I Guess I'll Have to Dream the Rest (PP)
 How Do You Do Without Me?
 How About You?
 There Are Such Things (PP)
 Our Love Affair
 I Could Make You Care
 Say It
 Polka Dots and Moonbeams

WE THREE*

(Tommy Dorsey, Axel Stordahl and Their Orchestras)
 RCA Victor LPM 1623
 Dig Down Deep
 The Lamplighters Serenade
 Night and Day
 The Night We Called It a Day
 The Song Is You
 Tell Me at Midnight
 We Three
 I'll Be Seeing You
 It Started All Over Again (PP)
 Fools Rush In

This Is the Beginning of the End
 Whispering (PP)

HAVING A WONDERFUL TIME*

(Tommy Dorsey and His Clambake Seven)
 RCA Victor LPM 1643
 Head on My Pillow

THAT SENTIMENTAL GENTLEMAN

(Tommy Dorsey and His Orchestra)
 RCA Victor LPM 6003—2 record set

My Melancholy Baby
 Yearning
 I'll Take Tallulah (PP)
 Marie
 How Am I to Know
 The Song Is You

VARIOUS ARTISTS COLLECTION

(Ten Great Bands)
 RCA Victor LPM 6702
 Let's Get Away From It All (PP)
 In the Blue of Evening
 Shake Down the Stars

CAMDEN

THE ONE AND ONLY TOMMY DORSEY

(Tommy Dorsey and Orchestra and Clambake Seven)
 Camden CAL 650

The Call of the Canyon
 Too Romantic
 A Sinner Kissed an Angel
 Be Careful, It's My Heart

DEDICATED TO YOU

(Tommy Dorsey and His Orchestra)
 Camden CAL 800

Snoatie Little Cutie (Connie Haines and PP)
 I'd Know You Anywhere
 Just as Though You Were Here (PP)
 Do You Know Why

COLUMBIA

FRANKIE*

(Various Orchestras)
 Columbia CL 606
 Hello Young Lovers

I Only Have Eyes for You
 Falling in Love with Love
 You'll Never Know
 It All Depends on You
 Sposin'
 All of Me
 Time After Time
 How Cute Can You Be?
 Almost Like Being in Love
 Nancy
 Oh! What It Seemed to Me

THE VOICE

(Axel Stordahl and His Orchestra)
 Columbia CL 743
 I Don't Know Why
 Try a Little Tenderness
 A Ghost of a Chance
 Paradise
 These Foolish Things
 Laura
 She's Funny That Way
 Fools Rush In
 Over the Rainbow
 That Old Black Magic
 Spring Is Here
 Lover (George Siravo and Orch.)

FRANK SINATRA CONDUCTS THE MUSIC OF ALEC WILDER*

(No Vocals)
 Columbia CL 884
 Themes and Variations
 Air for Bassoon
 Air for Flute
 Air for English Horn
 Slow Dance
 Air for Oboe
 (Reverse Alec Wilder Octet)

THAT OLD FEELING*

(Various Orchestras)
 Columbia CL 902
 That Old Feeling
 Blue Skies
 Autumn in New York
 Don't Cry Joe
 The Nearness of You
 That Lucky Old Sun
 Full Moon and Empty Arms
 Once in Love With Amy
 A Fellow Needs a Girl
 Poinciana
 For Every Man There's a Woman
 Mean to Me

CHRISTMAS DREAMING*

(Alex Stordahl and Orchestra with the Ken Lane Singers)
 Columbia CL 1032
 White Christmas
 Jingle Bells
 O' Little Town of Bethlehem
 Have Yourself a Merry Christmas
 Christmas Dreaming
 Silent Night, Holy Night
 It Came Upon a Midnight Clear
 Adeste Fideles
 Santa Claus Is Comin' to Town
 Let It Snow, Let It Snow, Let It Snow

ADVENTURES OF THE HEART*

(Axel Stordahl and His Orchestra)
 Columbia CL 953
 I Guess I'll Have to Dream the Rest
 If Only She'd Look My Way
 Love Me
 Nevertheless
 We Kiss in a Shadow
 I Am Loved
 Take My Love
 I Could Write a Book
 Mad About You
 Sorry
 Stromboli
 It's Only a Paper Moon (George Siravo and Orch.)

PUT YOUR DREAMS AWAY*

(Axel Stordahl and His Orchestra)
 Columbia CL 1136
 I Dream of You
 Dream
 I Have But One Heart
 The Girl That I Marry
 The Things We Did Last Summer
 Lost in the Stars
 If I Forget You
 Mam'selle
 The Song Is You
 It Never Entered My Mind
 Ain'tcha Ever Comin' Back
 Put Your Dreams Away

LOVE IS A KICK*

(Various Orchestras)
 Columbia CL 1241
 You Do Something to Me
 Bim Bam Baby
 My Blue Heaven
 When You're Smiling
 Saturday Night
 Bye Bye Baby
 The Continental
 Deep Night
 Should I

American Beauty Rose
 Five Minutes More
 Farewell, Farewell to Love

THE BROADWAY KICK*

(Various Orchestras)
 Columbia CL 1297
 There's No Business Like Show Business
 They Say It's Wonderful
 Some Enchanted Evening
 You're My Girl
 Lost in the Stars
 Why Can't You Behave?
 I Whistle a Happy Tune
 The Girl That I Marry
 Can't You Just See Yourself
 There But For You Go I
 Bali Ha'i
 Where Is My Bess?

COME BACK TO SORRENTO*

(Axel Stordahl and His Orchestra)
 Columbia CL 1359
 When the Sun Goes Down
 None but the Lonely Heart
 Luna Rosa
 My Melancholy Baby
 Embraceable You
 Day by Day
 Come Back to Sorrento
 I Hear a Rhapsody
 Someone to Watch over Me
 September Song
 Among My Souvenirs
 Always

REFLECTIONS*

(Various Orchestras)
 Columbia CL 1448
 Stella by Starlight
 But Beautiful
 Body and Soul
 Where or When
 When Your Lover Has Gone
 Strange Music
 Goodnight, Irene
 Dear Little Boy of Mine
 Mighty Lak' a Rose
 Cradle Song
 Nature Boy
 All the Things You Are

THE FRANK SINATRA STORY IN MUSIC

Columbia C2L6—2 record set
 Ciribiribin
 All or Nothing at All
 You'll Never Know
 If You Are But a Dream
 Nancy

SINATRA DISCOGRAPHY (cont.)

You Go to My Head
 Stormy Weather
 The House I Live In
 If I Loved You
 Soliloquy
 How Deep Is the Ocean
 Ol' Man River
 You'll Never Walk Alone
 I Concentrate on You
 Castle Rock (with Harry James)
 Why Was I Born
 I've Got a Crush on You
 Begin the Beguine
 The Birth of the Blues
 April in Paris
 I'm Glad There Is You
 Laura
 One for My Baby
 Put Your Dreams Away

Ill Wind (o)
 It Never Entered My Mind (o)
 Dancing on the Ceiling
 I'll Never Be the Same
 This Love of Mine
 (o) Omitted in later versions of this album.

SWING EASY (Various Orchestras) Capitol W 587 & W 1429

Jeepest Creepers
 Taking a Chance on Love
 Wrap Your Troubles in Dreams
 Lean Baby
 I Love You
 I'm Gonna Sit Right Down and
 Write Myself a Letter
 Get Happy
 All of Me
 How Could You Do a Thing Like
 That to Me
 Why Should I Cry Over You
 Sunday
 Just One of Those Things

SONGS FOR SWINGIN' LOVERS (Nelson Riddle and His Orchestra) Capitol W 653

You Make Me Feel So Young
 It Happened in Monterey
 You're Getting to Be a Habit with Me
 Too Marvelous for Words
 Old Devil Moon
 Pennies from Heaven (o)
 Love Is Here to Stay (o)
 I've Got You Under My Skin
 I Thought About You
 We'll Be Together Again
 Makin' Whoopee (o)
 Swingin' Down the Lane
 Anything Goes
 How About You?
 You Brought a New Kind of Love to Me
 (o) Omitted in later versions of this album.

FRANK SINATRA CONDUCTS TONE POEMS OF COLOR (No Vocals) Capitol W 735

White (Victor Young)

Green (Gordon Jenkins)
 Purple (Billy May)
 Yellow (Jeff Alexander)
 Gray (Alec Wilder)
 Gold (Nelson Riddle)
 Orange (Nelson Riddle)
 Black (Victor Young)
 Silver (Elmer Bernstein)
 Blue (Alec Wilder)
 Brown (Jeff Alexander)
 Red (Andre Previn)

HIGH SOCIETY FILM SOUNDTRACK (Johnny Green and the MGM Orchestra) Capitol W 750

Who Wants to Be a Millionaire (with
 Celeste Holm)
 You're Sensational
 Well Did You Evah (with Bing Crosby)
 Mind If I Make Love to You

THIS IS SINATRA—VOL. I (Nelson Riddle and His Orchestra) Capitol T 768

I've Got the World on a String
 Three Coins in the Fountain
 Love and Marriage
 From Here to Eternity
 South of the Border
 Rain (Falling from the Skies)
 The Gal That Got Away
 Young at Heart
 Learnin' the Blues
 My One and Only Love
 (Love Is) The Tender Trap
 Don't Worry 'Bout Me

CLOSE TO YOU (Nelson Riddle and the Hollywood String Quartet) Capitol W 789

Close to You
 P.S. I Love You
 Love Locked Out
 Everything Happens to Me
 It's Easy to Remember
 Don't Like Goodbyes
 With Every Breath I Take
 Blame It on My Youth
 It Could Happen to You
 I've Had Moments

I Couldn't Sleep a Wink Last Night
 The End of a Love Affair

A SWINGIN' AFFAIR (Nelson Riddle and His Orchestra) Capitol W 803

Night and Day
 I Wish I Were in Love Again
 No One Ever Tells You
 I Got Plenty of Nothin'
 I Guess I'll Have to Change My Plans
 Nice Work If You Can Get It
 Stars Fell on Alabama
 I Won't Dance
 The Lonesome Road
 At Long Last Love
 You'd Be So Nice to Come Home To
 I Got It Bad (And That Ain't Good)
 From This Moment On
 If I Had You
 Oh! Look at Me Now

WHERE ARE YOU? (Gordon Jenkins and His Orchestra) Capitol W 855

Where Are You?
 The Night We Called It a Day
 I Cover the Waterfront
 Maybe You'll Be There
 Laura
 Lonely
 Autumn Leaves
 I'm a Fool to Want You
 I Think of You
 Where Is the One?
 There Is No You
 Baby, Won't You Please Come Home

A JOLLY CHRISTMAS (Gordon Jenkins and Orchestra and the Ralph Brawster Singers) Capitol W 894

Jingle Bells
 The Christmas Song
 Mistletoe and Holly
 I'll Be Home for Christmas
 The Christmas Waltz
 Have Yourself a Merry Little Christmas
 The First Noel
 Hark! The Herald Angels Sing
 O Little Town of Bethlehem
 Adeste Fideles
 It Came Upon a Midnight Clear
 Silent Night

PAL JOEY SOUNDTRACK (Conducted by Morris Stoloff) Capitol W 912

I Didn't Know What Time It Was
 There's a Small Hotel
 I Could Write a Book
 The Lady Is a Tramp
 Bewitched

COME FLY WITH ME (Billy May and His Orchestra) Capitol W 920

Come Fly With Me
 Around the World in 80 Days
 Isle of Capri
 Moonlight in Vermont
 Autumn in New York
 On the Road to Mandalay
 Let's Get Away From It All
 April in Paris
 London by Night
 Brazil
 Blue Hawaii
 It's Nice to Go Traveling

THIS IS SINATRA—VOL. II (Nelson Riddle and His Orchestra) Capitol W 982

Hey, Jealous Lover
 You're Cheatin' Yourself
 Everybody Loves Somebody
 Something Wonderful Happens in
 Summer
 Half as Lovely, Twice as True
 How Little We Know
 Time After Time
 I Believe
 Crazy Love
 It's the Same Old Dream
 If You Are But a Dream
 Put Your Dreams Away

ONLY THE LONELY (Nelson Riddle and His Orchestra) Capitol W 1053

Only the Lonely
 Angel Eyes
 What's New
 It's a Lonesome Old Town
 Willow Weep for Me
 Goodbye
 Blues in the Night
 I Guess I'll Hang My Tears Out to Dry
 Ebb Tide

HARMONY

METRONOME ALL STARS*

(Nat Cole, Buddy Rich, Johnny Hodges
 and Others)
 Harmony HL 7044
 Sweet Lorraine

HARRY JAMES AND HIS GREAT VOCALISTS*

Harmony HL 7159
 On a Little Street in Singapore
 It's Funny to Everyone but Me

CAPITOL

IN THE WEE SMALL HOURS

(Nelson Riddle and His Orchestra)
 Capitol W 581
 In the Wee Small Hours of the Morning
 Mood Indigo
 Glad to Be Unhappy
 I Get Along Without You Very Well
 Deep in a Dream
 I See Your Face Before Me
 Can't We Be Friends (o)
 When Your Lover Has Gone (o)
 What Is This Thing Called Love
 Last Night When We Were Young
 I'll Be Around

JERSEY FAN LEADING EXPERT ON FRANK SINATRA DISCOGRAPHY

The sign in the West New York, N. J., record store read: WE HAVE EVERYTHING BY FRANK SINATRA ON LP!

That record store closed its doors in 1959, but today its owner, an exuberant Sinatra enthusiast, has something even more than that—a manuscript listing not only "everything by Frank Sinatra on LP," but also the complete details of every single Frank Sinatra record ever made. His name: Vito Marino.

It's a fascinating manuscript. Detailed are recording dates, cities, conductors, in many cases the complete personnel of sidemen, master numbers and record numbers. Marino, who was kind enough to allow Billboard to peruse his manuscript in preparation of "The Sinatra Report," has also included an alphabetical listing of every side Sinatra has ever recorded, as well as complete resumes of every one of his movies.

Marino, who was assisted in his work by Arthur Mallon, has devoted a large portion of his life to Sinatra—ever since the very early 1930's, when he was barely 10 years old. How come at 10? It seems that he had a couple of aunts who were just a few years older than he was and they liked to go to record hops and dance. But their dad (Vito's grandfather) insisted on some sort of chaperone, so he paid young Vito 50 cents to go along and make sure the girls didn't get into trouble. Of course, once they arrived at the dance, according to Vito, "they'd pay me 50 cents more to get lost."

However, he stayed around long enough to be infected, first by the big band bug, then with

the Sinatra fever. "He seemed to have something to say. I remember the first record of his I ever heard—"On a Little Street in Singapore" with Harry James. I asked my aunt to buy it for me and I played it over and over again. Then she started giving me some of the Dorsey things." The Marino collection, which now includes just about every Sinatra record ever made, was launched.

A few years later, when Frank did his first date at the Paramount, Vito went along—willingly, this time. "We brought our lunch and sat through four shows. All the kids brought their lunches. You should have seen those paper bags all over the floor!"

Marino's enthusiasm continued through high school. When Sinatra's popularity continued to fade, Vito kept defending him, "especially against Eddie Fisher—even on street corners. We used to have big arguments. I could approve of Eckstine—but Fisher—never!"

In 1956 Marino started his record store. He did all right for three years, then decided to seek regular employment. Currently he's working daytime for the Hudson County Bureau of Elections. Much of the rest of his time is devoted to securing Sinatra data and keeping his manuscript up to date.

Recently he sent his discography to Sinatra, whom he has met casually several times. He hopes to have it published—preferably with Frank's blessings. When it does appear, it will, in any case, most surely be blessed by the host of Sinatra aficionados for whom this truly remarkable complete and worthwhile undertaking will become a "must" item.



Sinatra collector Marino in his store.

SINATRA DISCOGRAPHY (cont.)

Spring Is Here
Gone With the Wind
One for My Baby

COME DANCE WITH ME

(Billy May and His Orchestra)
Capitol W 1069

Come Dance With Me
Something's Gotta Give
Just in Time
Dancing in the Dark
Too Close for Comfort
I Could Have Danced All Night
Saturday Night
Day In, Day Out
Cheek to Cheek
Baubles, Bangles and Beads
The Song Is You
The Last Dance

LOOK TO YOUR HEART

(Nelson Riddle and His Orchestra)
Capitol W 1164

Look to Your Heart
Anytime, Anywhere
Not as a Stranger
Our Town
You, My Love
Same Old Saturday Night
Fairy Tale
The Impatient Years
I Could Have Told You
When I Stop Loving You
If I Had Three Wishes
I'm Gonna Live Till I Die
(Ray Anthony Orch.)

NO ONE CARES

(Gordon Jenkins and His Orchestra)
Capitol W 1221

When No One Cares
Cottage for Sale
Where Do You Go

I Don't Stand a Ghost of a Chance
With You
Here's That Rainy Day
Stormy Weather
I Can't Get Started
Why Try to Change Me Now
Just Friends
I'll Never Smile Again
None But the Lonely Heart

CAN CAN SOUNDTRACK*

(Conducted by Nelson Riddle)
Capitol W 1301

It's All Right With Me
Let's Do It (with Shirley MacLaine)
Montmart' (with Maurice Chevalier)
C'est Magnifique
I Love Paris (with Maurice Chevalier)

NICE 'N' EASY

Nelson Riddle and His Orchestra
Capitol W 1417

Nice 'n' Easy
That Old Feeling
How Deep Is the Ocean
I've Got a Crush on You
You Go to My Head
Fools Rush In
Nevertheless
She's Funny That Way
Try a Little Tenderness
Embraceable You
Mam'selle
Dream

**SONGS FOR YOUNG
LOVERS**

(Nelson Riddle and His Orchestra)
Capitol W 1432

The Girl Next Door
They Can't Take That Away From Me
Violets for Your Furs

Someone to Watch Over Me
My One and Only Love
Little Girl Blue
Like Someone in Love
A Foggy Day
It Worries Me
I Can Read Between the Lines
I Get a Kick Out of You
My Funny Valentine

SWINGIN' SESSION

(Nelson Riddle and His Orchestra)
Capitol W 1491

When You're Smiling
Blue Moon
S'posin'
It All Depends on You
It's Only a Paper Moon
My Blue Heaven
Should I
September in the Rain
Always
I Can't Believe That You're in Love
With Me
I Concentrate on You
You Do Something to Me

ALL THE WAY

(Nelson Riddle and His Orchestra)
Capitol W 1538

All the Way
High Hopes
Talk to Me
French Foreign Legion
To Love and Be Loved
River Stay Away From My Door
Witchcraft
It's Over, It's Over, It's Over
Ol' MacDonald
This Was My Love
All My Tomorrows
Sleep Warm

COME SWING WITH ME

(Billy May and His Orchestra)
Capitol W 1594

Day by Day
Sentimental Journey
Almost Like Being in Love
Five Minutes More
American Beauty Rose
Yes Indeed
On the Sunny Side of the Street
Don't Take Your Love From Me
That Old Black Magic
Lover
Paper Doll
I've Heard That Song Before

POINT OF NO RETURN

(Axel Stordahl and His Orchestra)
Capitol W 1676

When the World Was Young
I'll Remember April
September Song
A Million Dreams Ago
I'll See You Again
There Will Never Be Another You
Somewhere Along the Way
It's a Blue World
These Foolish Things
As Time Goes By
I'll Be Seeing You
Memories of You

**FRANK SINATRA SINGS
ROGERS AND HART**

(Various Orchestras)
Capitol W 1825

Little Girl Blue
My Funny Valentine
Wait Till You See Her
Spring Is Here

Dancing on the Ceiling
The Lady Is a Tramp
I Wish I Were in Love Again
Lover
It's Easy to Remember
It Never Entered My Mind
Glad to Be Unhappy
Blue Moon

TELL HER YOU LOVE HER

(Nelson Riddle and His Orchestra)
Capitol T 1919

Tell Her You Love Her
Love Is Here to Stay
I've Got It Bad and That Ain't Good
Pennies From Heaven
I Guess I'll Have to Change My Plans
Night and Day
Makin' Whoopee
Weep They Will
Ill Wind
It Never Entered My Mind
Can't We Be Friends
When Your Lover Has Gone

**FRANK SINATRA SINGS THE
SELECT JOHNNY MERCER**

(Various Orchestras)
Capitol W 1984

Something's Gotta Give
Day In, Day Out
Jeepers Creepers
Fools Rush In
P.S. I Love You
When the World Was Young
Blues in the Night
Too Marvelous for Words
Laura
I Thought About You
Dream
Autumn Leaves

*My
Warmest
Congratulations*

Buddy Rich

*Congratulations
and Thanks*

COMMANDER PUBLICATIONS

**Johnny
Mercer**

**Marshall
Robbins**

SINATRA DISCOGRAPHY (cont.)

THE GREAT HITS OF FRANK SINATRA

(Various Orchestras)

Capitol T 2036

- South of the Border
- Young at Heart
- Love and Marriage
- Learnin' the Blues
- Three Coins in the Fountain
- Hey, Jealous Lover
- Witchcraft
- All the Way
- Come Dance With Me
- Only the Lonely
- Nice 'n' Easy

FRANK SINATRA SINGS THE SELECT COLE PORTER

(Nelson Riddle and His Orchestra)

Capitol W 2301

- I've Got You Under My Skin
- I Concentrate on You
- What Is This Thing Called Love
- You Do Something to Me
- At Long Last Love
- Anything Goes
- Night and Day
- Just One of Those Things
- I Get a Kick Out of You
- You'd Be So Nice to Come Home To
- I Love Paris
- From This Moment On

FRANK SINATRA SINGS THE SELECT HAROLD ARLEN*

(Various Orchestras)

Capitol W 2123

- I've Got the World on a String
- Don't Like Goodbyes
- The Gal That Got Away
- Ill Wind
- One for My Baby

- It's Only a Paper Moon
- Blues in the Night
- That Old Black Magic
- Last Night When We Were Young
- Get Happy
- Stormy Weather
- I've Got a Right to Sing the Blues

THE GREAT YEARS

(Various Orchestras)
Capitol WC 01726—Three Record Set

- Lean Baby
- I've Got the World on a String
- South of the Border
- From Here to Eternity
- Violets for Your Furs
- Young at Heart
- Three Coins in the Fountain
- All of Me
- The Gal That Got Away
- Baby Won't You Please Come Home
- Witchcraft
- When Your Lover Has Gone
- In the Wee Small Hours
- Learnin' the Blues
- Love and Marriage
- The Tender Trap
- Hey, Jealous Lover
- No One Ever Tells You
- All the Way
- Autumn Leaves
- High Hopes
- Come Fly With Me
- Put Your Dreams Away
- Only the Lonely
- One for My Baby
- Come Dance With Me
- The Last Dance
- I Can't Get Started
- I'll Never Smile Again
- Talk to Me
- The Nearness of You
- Dream

- How Deep Is the Ocean
- Nice 'n' Easy
- Ol' MacDonald
- It's Over, It's Over, It's Over

REPRISE

RING-A-DING DING

(Johnny Mandel and His Orchestra)
Reprise R 1001

- Ring-A-Ding Ding
- Let's Fall in Love
- Be Careful, It's My Heart
- A Foggy Day
- A Fine Romance
- In the Still of the Night
- The Coffee Song
- When I Take My Sugar to Tea
- Let's Face the Music and Dance
- You'd Be So Easy to Love
- You and the Night and the Music
- I've Got My Love to Keep Me Warm

SINATRA SWINGS

(Billy May and His Orchestra)
Reprise R-1002

- Falling in Love With Love
- The Curse of an Aching Heart
- Don't Cry, Joe
- Please Don't Talk About Me When I'm Gone
- Love Walked In
- Granada
- I Never Knew
- Don't Be That Way
- Moonlight on the Ganges
- It's a Wonderful World
- Have You Met Miss Jones?
- You're Nobody Till Somebody Loves You

I REMEMBER TOMMY

(Sy Oliver and His Orchestra)
Reprise R-1003

- I'm Getting Sentimental Over You
- Imagination
- There Are Such Things
- East of the Sun
- Daybreak
- Without a Song
- I'll Be Seeing You
- Take Me
- It's Always You
- Polka Dots and Moonbeams
- It Started All Over Again
- The One I Love (Belongs to Somebody Else) (With Sy Oliver)

SINATRA AND STRINGS

(Don Costa and His Orchestra)
Reprise R-1004

- I Hadn't Anyone Till You
- Night and Day
- Misty
- Stardust
- Come Rain or Come Shine
- It Might as Well Be Spring
- Prisoner of Love
- That's All
- All or Nothing at All
- Yesterdays

SINATRA AND SWINGIN' BRASS

(Neil Hefti and His Orchestra)
Reprise R-1005

- Goody, Goody
- They Can't Take That Away From Me
- At Long Last Love
- I'm Beginning to See the Light
- Don't Cha Go Away Mad

- I Get a Kick Out of You
- Tangerine
- Love Is Just Around the Corner
- Ain't She Sweet
- Serenade in Blue
- I Love You
- Pick Yourself Up

GREAT SONGS FROM GREAT BRITAIN

(Robert Farnon and His Orchestra)
British Reprise R-1006 (Unissued in U.S.A.)

- If I Had You
- The Very Thought of You
- I'll Follow My Secret Heart
- Garden in the Rain
- London by Night
- Gypsy
- A Nightingale Sang in Berkley Square
- We'll Meet Again
- Now Is the Hour
- We'll Gather Lilacs

ALL ALONE

(Gordon Jenkins and His Orchestra)
Reprise R-1007

- All Alone
- The Girl Next Door
- Are You Lonesome Tonight
- Charmaine
- What'll I Do
- When I Lost You
- Oh, How I Miss You Tonight
- Indiscreet
- Remember
- Together
- The Song Is Ended

*Happy Birthday
to the
King of the World
Jilly's Staff*



Torrie Zito

380 Riverside Drive
New York 25, N. Y.

*Dear Frank,
In honor of your birthday
and anniversary as an entertainer,
I'd like to take this opportunity
to say what a fulfilling musical
and personal experience it was
working with you*

*Sincerely,
Torrie Zito*

SINATRA DISCOGRAPHY (cont.)

SINATRA AND BASIE

(Count Basie and His Orchestra)
Reprise R-1008
Pennies From Heaven
Please Be Kind
(Love Is) The Tender Trap
Looking at the World Through Rose
Colored Glasses
My Kind of Girl
I Only Have Eyes for You
Nice Work if You Can Get It
Learnin' the Blues
I'm Gonna Sit Right Down and Write
Myself a Letter
I Won't Dance

THE CONCERT SINATRA

(Nelson Riddle and His Orchestra)
Reprise R-1009
I Have Dreamed
My Heart Stood Still
Lost in the Stars
O' Man River
You'll Never Walk Alone
Bewitched
This Nearly Was Mine
Soliloquy

SINATRA'S SINATRA

(Nelson Riddle and His Orchestra)
Reprise R-1010
I've Got You Under My Skin
In the Wee Small Hours of the Morning
The Second Time Around
Nancy
Witchcraft
Young at Heart
All the Way
How Little We Know
Pocketful of Miracles
Oh, What It Seemed to Be
Call Me Irresponsible
Put Your Dreams Away

DAYS OF WINE AND ROSES

(Nelson Riddle and His Orchestra)
Reprise F-1011
Days of Wine and Roses
Moon River
The Way You Look Tonight
Three Coins in the Fountain
In the Cool, Cool, Cool of the Evening
Secret Love
Swingin' On a Star
It Might as Well Be Spring
The Continental
Love Is a Many Splendored Thing
All the Way

IT MIGHT AS WELL BE SWING

(Count Basie and His Orchestra)
Arranged and Conducted by Quincy Jones
Reprise F-1012
Fly Me to the Moon
I Wish You Love
I Believe in You
More
I Can't Stop Loving You
Hello, Dolly!
I Wanna Be Around
The Best Is Yet to Come
The Good Life
Wives and Lovers

SOFTLY (AS I LEAVE YOU)

(Various Orchestras)
Reprise F-1013
Emily
Here's to the Losers
Dear Heart
Come Blow Your Horn
Love Isn't Just for the Young
I Can't Believe I'm Losing You

Pass Me By
And Suddenly Love
Talk to Me Baby
Available
The Look of Love
Softly As I Leave You

THE SEPTEMBER OF MY YEARS

(Gordon Jenkins and His Orchestra)
Reprise F-1014
The September of My Years
How Old Am I
Don't Wait Too Long
It Gets Lonely Early
This Is All I Ask
Last Night When We Were Young
The Man in the Looking Glass
It Was a Very Good Year
When the Wind Was Green
Hello Young Lovers
I See It Now
Once Upon a Time
September Song

FINIANS RAINBOW

(Orchestra conducted by Morris Stoloff)
Reprise F-2015
O' Devil Moon
When I'm Not Near the Girl That I Love

GUYS AND DOLLS

(Orchestra conducted by Morris Stoloff)
Reprise F-2016
Fugue for Tinhorns (With Bing Crosby and Dean Martin)
Crap Game in New York (With Bing Crosby and Dean Martin)
Guys and Dolls (With Dean Martin)
I've Never Been in Love Before
Luck Be a Lady

KISS ME KATE

(Orchestra conducted by Morris Stoloff)
Reprise F-2017
We Open in Venice (With Dean Martin and Sammy Davis Jr.)
So in Love (With Keely Smith)

SOUTH PACIFIC

(Orchestra conducted by Morris Stoloff)
Reprise F-2018
Twin Soliloquies (Wonder How It Feels) (With Keely Smith)
Some Enchanted Evening
This Nearly Was Mine

AMERICA I HEAR YOU SINGING

(Fred Waring and the Pennsylvanians)
Reprise F-2020
The House I Live In
A Lucky Fellow Mr. Smith
Early American
You Never Had It So Good (With Bing Crosby)
Let Us Break Bread Together (With Bing Crosby)

ROBIN AND THE SEVEN HOODS

(Nelson Riddle and His Orchestra)
Reprise F-2021
My Kind of Town
Style (With Bing Crosby and Dean Martin)
Mister Booze (With Bing Crosby, Dean Martin and Sammy Davis Jr.)
I Like to Lead When I Dance
Don't Be a Do Badder (With Bing Crosby, Dean Martin and Sammy Davis Jr.)

TWELVE SONGS OF CHRISTMAS

(Fred Waring and the Pennsylvanians)
Reprise F-2022
Go Tell It on the Mountain (With Bing Crosby)
An Old Fashioned Christmas
The Little Drummer Boy
I Heard the Bells on Christmas Day
We Wish You the Merriest (With Bing Crosby)

FRANK SINATRA CONDUCTS MUSIC FROM PICTURES AND PLAYS

(No Vocals)
Reprise 9-6045
All the Way
Affair to Remember (Our Love Affair)
Laura
Tammy
Moon River
Exodus
Little Girl Blue
Maria
Something Wonderful
I've Grown Accustomed to Her Face
The Girl That I Marry
If Ever I Would Leave You

SINATRA '65

(Various Orchestras)
Reprise R-6167
Somewhere in Your Heart
I've Never Been in Love Before
Anytime at All
Main Theme From the Cardinal (Stay With Me)
When Somebody Loves You
My Kind of Town
Tell Her You Love Her
When I'm Not Near the Girl That I Love
You Brought a New Kind of Love to Me
I Like to Lead When I Dance
Luck Be a Lady

To Frank:

**Thanks for a most
wonderful friendship
through the World of Music.**

**Happy birthday and heartiest
congratulations on your
25th Show Business year
from one of your devoted fans.**

Chris Voydanoff

*Here's to another
Happy
25 Years*

Harry Warren



*So many
Dutch friends
wishing
you another
25 years*



Holland

***Congratulations
and Best Wishes***

to

Frank Sinatra

from his

Canadian friends

at

**The Compo Company Limited
Apex Records Division**

Lachine, Quebec

Manufacturers and Distributors of Reprise Records in Canada

**GAMMA, S. A.
MEXICO CITY**

**CONGRATULATES
Mr. Frank Sinatra**

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

**Greetings and
Congratulations**

to

Frank Sinatra

from

 **reprise:
records**

**Hamburg,
Germany**

**hearty congratulations
on your 50th birthday**

FRANK

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

PYE RECORDS LTD. LONDON, ENGLAND

25th year in the Show business!

Congratulations, Frank!!

Piero Sugar

Compagnia Generale del Disco (Italy)

Merci,
FRANK
SINATRA

reprise 



*Joyeux
 Anniversaire*

disques
vogue

FRANCE
 BELGIQUE
 SUISSE

*Our heartiest greetings
 and good wishes
 on the occasion
 of the
 double anniversary of
 FRANK SINATRA*

*Gal Ron Ltd.,
 Licensee for Israel,
 together with its
 distributors and
 Israel's numerous
 Sinatra fans.*

**GREETINGS FROM
 SCANDINAVIA
 TO
 FRANK SINATRA**

Warner-Reprise
 Distributors In:

DENMARK

Hede Niensens Fabriker A/S
 Grundtvigsvej 10 A,
 Copenhagen

Warner-Reprise
 Distributors In:

FINLAND

Sahkoliikkeiden Oy,
 Satamakatu 4,
 Helsinki

Warner-Reprise
 Distributors In:

NORWAY

Arne Bendiksen A/S
 Malerhaugveien 20
 Oslo

Warner-Reprise
 Distributors In:

SWEDEN

Telefunken Försäljnings A.B.
 P.O. Box 1178
 Solna 1,
 Stockholm

Con i miei più
Sinceri Auguri
per un Felice
Onamastico

George Raft

Music City, U.S.A.

NASHVILLE, TENNESSEE

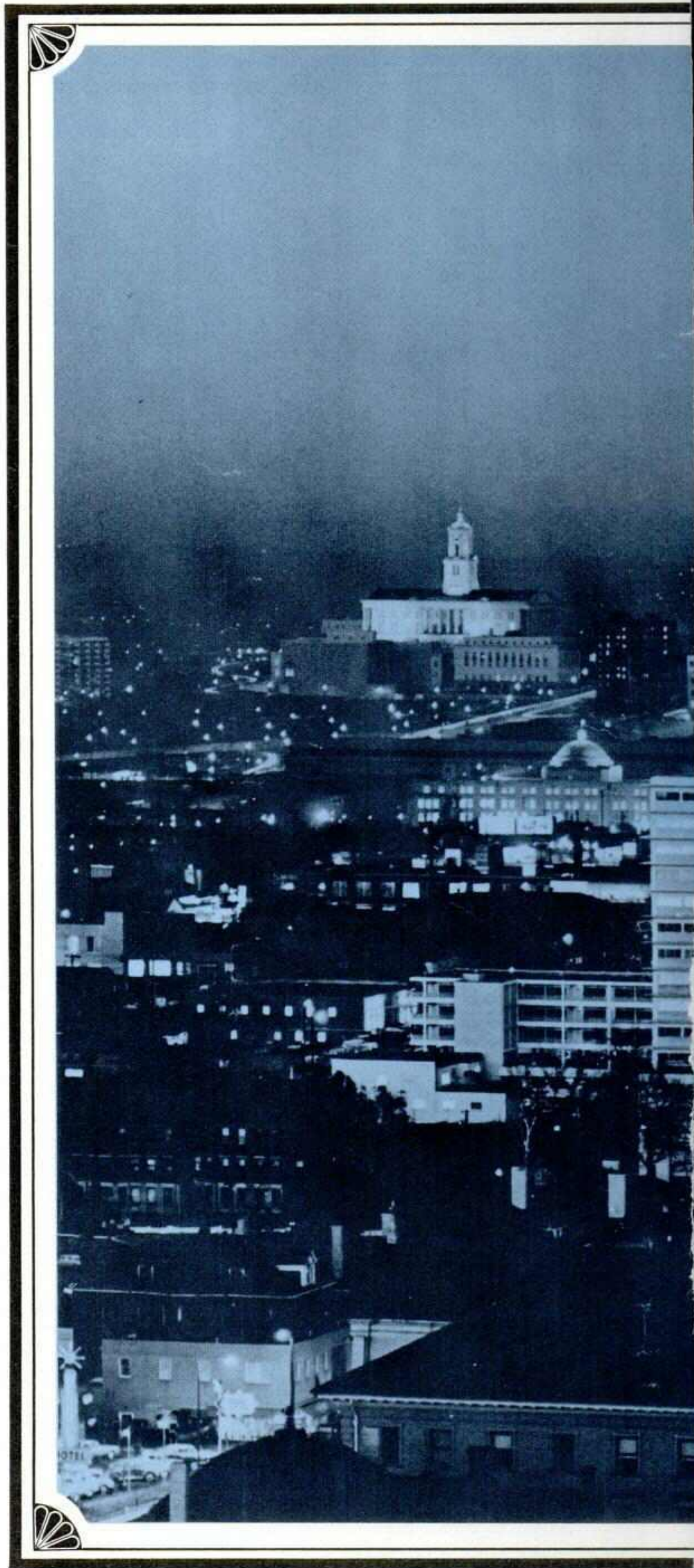
Nashville...

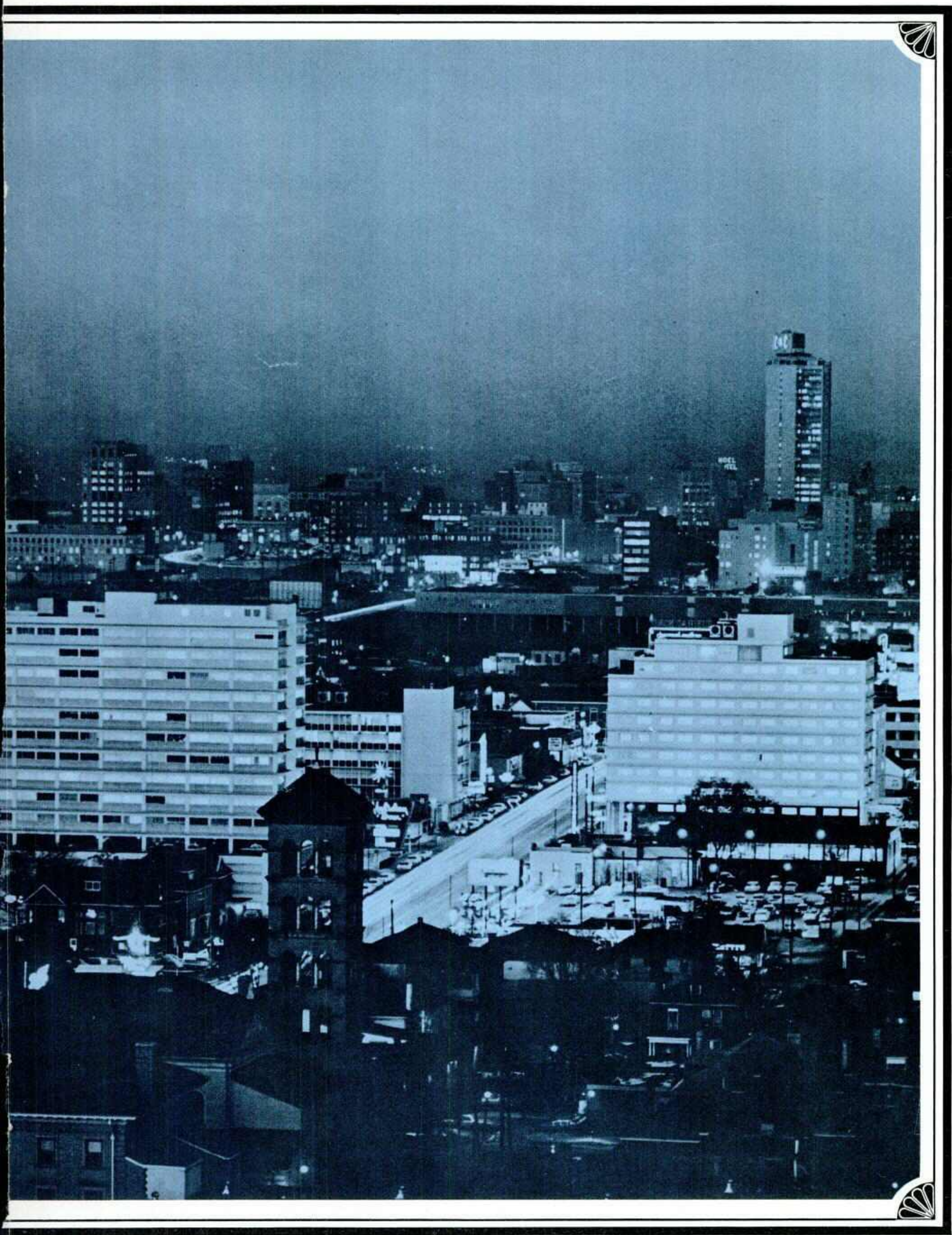
Home of more universities, colleges, churches and millionaires per capita than any other city in the United States, boasts yet another claim - - - "World's Fastest Growing Music Industry City."

As the nation's second largest recording center, Music City offers her warmest best wishes to Frank Sinatra, whose life and works establish him a legend in his time.

To you Frank, from this Music City clan, we extend a very cordial invitation to visit the home of "The Nashville Sound" - - - the sound heard 'round the world.

A BLUE RIBBON WELCOME
AWAITS YOU





NASHVILLE
TENNESSEE
EXTENDS
AN OPEN
INVITATION TO
FRANK
SINATRA

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

HANG ON SLOOPY

Ramsey Lewis Trio, Cadet 5522

SUNDAY AND ME

Jay and the Americans, United Artists 948

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

C. C. RIDER . . .

Bobby Powell, Whit 714 (Su Ma, BMI) (San Francisco)

BACK STREET . . .

Edwin Starr, Ric-Tic 107 (Myto, BMI) (Detroit)

THE THREE BELLS . . .

Tokens, B. T. Puppy 516 (Southern Music, ASCAP) (Houston)

STAY AWAY FROM MY BABY . . .

Ted Taylor, Okeh 7231 (Lois, BMI) (Memphis)

NEW ALBUM RELEASES

This form is designed to aid dealers in ordering and broadcasters in programming.

ABC PARAMOUNT

CLANCY HAYES WITH YANK LAWSON & HIS YANKEE CLIPPERS—Happy Melodies; ABC 519

SABICAS—El Rey Del Flamenco; ABC 526

B. B. KING—Confessin' the Blues; ABC 528

CHRIS CONNOR Sings Gentle Bossa Nova; ABC 529

Original Music From the Soundtrack of Honey West; ABC 532

MARILYN MICHAELS; ABC 533

FRANK DeVOL—Italian Romance, American Style; ABC 534

GEORGE HAMILTON—By George; ABC 535

VARIOUS ARTISTS—The Dangerous Christmas of Red Riding Hood From the ABC-TV Musical Comedy Special; ABC 536

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CHECK THESE EXCLUSIVE FEATURES . . . Available Only on the SALESCASTER

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MODEL CRR-7332

ARGO

MICHAEL GARRICK QUINTET—October Woman; ZDA 33

VARIOUS ARTISTS—The English Poets, Coleridge; RG 438

AUTUMN

THE BEAU BRUMMELS, Vol. 2; LP 104

AVOCA

WILLIE BRADY—Vol. 3 and Still More . . . Irish Songs of Freedom; AV 152

Ireland's PATRICIA CAMILL Sings for You; AV 153

CAPITOL

VARIOUS ARTISTS—Welcome to the LBJ Ranch; W 2423, WS 2423

COLUMBIA

HORACIO MOLINA—Intimamente; 5149

COMMAND

RAY CHARLES SINGERS—Young Lovers On Broadway; RS 890, RS 890 SD

DECCA

BILL ANDERSON—Bright Lights and Country Music; DL 4686, DL 74686

JIMMIE DAVIS—Still I Believe; DL 4682, DL 74682

The LENNY DEE Tour; DL 4654, DL 74654

GEORGE FEYER—Piano Magic Hollywood; DL 4647, DL 74647

JONAH JONES QUARTET—On the Sunny Side of the Street; DL 4688, DL 74688

SAMMY KAYE & HIS ORCH.—Swing and Sway Au Go Go; DL 4687, DL 74687

KINGSTON TRIO—Somethin' Else; DL 4694, DL 74694

LORETTA LYNN—Hymns; DL 4695, DL 74695

HAROLD MORRISON—Hoss, He's the Boss; DL 4680, DL 74680

RICK NELSON—Love and Kisses; DL 4678, DL 74678

NINAPINTA—The Downtown Scene; DL 4711, DL 74711

ORIGINAL CAST—Bloomer Girl; DL 9126, DL 79126

ELMER SCHEID—Hoolerie Hullabaloo; DL 4652, DL 74652

TEXAS BOYS' CHOIR—Lead, Kindly Light; DL 4673, DL 74673

ERNEST TUBB AND HIS TEXAS TROUBADOURS—Hittin' the Road; DL 4681, DL 74681

DIGNITY

VARIOUS ARTISTS—Burn Baby, Burn; LP 102

EMARCY

KLAUS DOLDINGER QUARTET—Doldinger in South America; MGE 26009, SRE 66009

STUFF SMITH—Swingin' Stuff; MGE 26008, SRE 66008

VARIOUS ARTISTS—Coleman Hawkins & the Trumpet Kings; MGE 26011, SRE 66011

LESTER YOUNG—Swinging Sounds of the 40's; MGE 26010, SRE 66010

FREEPORT

FIVE EMPREES—Little Miss Sad; FR 3001, FR 5 4001

GRAND SIECLE

JEAN-BAPTISTE LULLY BRUITS DE TROMPETTES SINFONIES POUR LES PATRES—Orchestra De Chambre (Petit); SXL 20.105 A

JEAN-PHILIPPE RAMEAU SUITE POUR TROMPETTES ET CORDES LES PALADINS—Orchestra De Chambre (Petit); SXL 20.521 A

DANCERIES FRANCOISES ET ITALIENNES—Orchestra De Cuives (Petit); SXL 20093

MARIN MARAIS PREMIERE SUITE EN RE MINEUR—Orchestra De Chambre (Petit); SXL 20.117 A

HEART WARMING

The Happy Sounds of JAKE HESS & THE IMPERIALS; LPHF 1847

THE SPEER FAMILY—On Concert Tour; LPHF 1855

THE PLAINSMEN QUARTET—Sings Little Is Much; LPHF 1837

THE GOSPEL ECHOES—DOTTIE, BUCH & JOE; LPHF 1829

DOTTIE RAMBO—The Good Ole Days; LPHF 1831

HOLLYWOOD RECORDS

VARIOUS ARTISTS—Merry Christmas . . . Baby; LP 501, HLP 501

IMPERIAL

The Guitars of TOM TEDESCO; LP 12295, LP 9295

SANDY NELSON—Boss Beat; LP 12298, LP 9298

THE HOLLIES—Hear! Hear! LP 12299, LP 9299

IMPULSE

LAMBERT, HENDRICKS & ROSS—Sing a Song of Basie; A 83

YUSEF LATEEF—1984; A 84

COLEMAN HAWKINS—Wrapped Tight; A 87

ELVIN JONES—Dear John C.; A 88

VARIOUS ARTISTS—The New Wave in Jazz; A 90

DANNIE RICHMOND'S IN CROWD—"In" Jazz for the Culture Set; A 98

VARIOUS ARTISTS—The Definitive Jazz Scene, Vol. 3; A 9101

LIBERTY

THE SOUND OF HER MAJESTY'S ROYAL MARINES; LRP 3429, LST 7429

RED SKELTON Conducts; LRP 3425, LST 7425

LONDON

MADO ROBIN—Opera and Song; 5925

ROLAND SHAW ORCH.—More Themes From the James Bond Thrillers; LL 3445, PS 445

Continued on page 36

Congratulations FRANK

On Your 25th Anniversary In Show Business

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LAURENCE HARVEY

How many Years...?

GRATTERS.

L.H.

BREAKOUT ALBUMS

★ NATIONAL BREAKOUTS

THE BEST OF HERMAN'S HERMITS

MGM E 4315 (M); SE 4315 (S)

HOUSTON

Dean Martin, Reprise R 6181 (M); RS 6181 (S)

★ NEW ACTION LP's

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

ON A CLEAR DAY YOU CAN SEE FOREVER

Original Cast, RCA Victor LOCD 2006 (M); LSOD 2006 (S)

DO YOU BELIEVE IN MAGIC . . .

Levin' Spoonful, Kama Sutra KLP 8050 (M); KLPS 8050 (S)

STANDING OVATION AT NEWPORT . . .

Herbie Mann, Atlantic LP 1445 (M); SD 1445 (S)

LOVE AND A WOMAN . . .

Gloria Lynne, Fontana MFG 27546 (M); SRF 67546 (S)

THE HAPPY WANDERER . . .

Lawrence Welk, Dot DLP 3653 (M); DLP 25653 (S)

STANDING ROOM ONLY . . .

Pete Fountain and His Guests, Coral CRL 57474 (M); CRL 757474 (S)

THE JIVE FIVE . . .

United Artists UAL 3455 (M); UAS 6455 (S)

THE DAWN OF CORRECTION . . .

Spokesmen, Decca DL 4712 (M); DL 74712 (S)

SHANGRI-LAS-'65! . . .

Red Bird 20-104 (M); (No Stereo)

COUNTRY SONGS FOR CITY FOLKS . . .

Jerry Lee Lewis, Smash MGS 27071 (M); SRS 67071 (S)

LOVE SONGS TO THE BEATLES . . .

Mary Wells, 20th Century-Fox TFM 3178 (M); TFS 4178 (S)

THE MAN FROM U.N.C.L.E. . . .

Hugo Montenegro, RCA Victor LPM 3475 (M); LSP 3475 (S)

ORIGINAL MUSIC FROM THE MOTION PICTURE "SHIP OF FOOLS"

Boston Pops Orch. (Fiedler), RCA Victor LM 2817 (M); LSC 2817 (S)

SCHUBERT: OCTET IN F MAJOR
Philharmonisches Oktett Berlin.
Deutsche Grammophon 19102 (M);
139102 (S)

LOW PRICE CLASSICAL

LAUDARIO 91 DI CORTONE
Soloists Chorus and Orchestra of the
Societa Cameristica Di Lugano
(Locher). Nonesuch H 1086 (M); H
71086 (S)

BERWALD: SYMPHONY IN G
MINOR "SERIEUSE/SYMPHONY IN
C MAJOR "SINGULIERE"
The Stockholm Philharmonic Orchestra
(Schmidt-Isserstedt). Nonesuch H-
1087 (M); H-71087 (S)

JAZZ

PATTERSON'S PEOPLE
Don Patterson. Prestige 7381 (M)

WILD & WARM
Montego Joe. Prestige 7413 (M)

GOSPEL

ECHOING!
Dixie Echoes Quartet. Canaan CAS-
9610-LP (S)

RELIGIOUS

NEBRASKA WESLEYAN CONCERT
CHOIR PRESENTS AN ALBUM OF
SACRED MUSIC
Roto ST 9511 (S)



THREE-STAR ALBUMS

The three-star rating indicates moderate sales potential within each record's music category.

POPULAR

ROY SMECK "WIZARD OF THE STRINGS" AND HIS MAGIC YUKE
Kapp KL 1453 (M)

CLASSICAL

MOZART: FOUR PIANO CONCERTOS
Veyron-Lacroix/Saar Radio Chamber
Orch. (Ristenpart). Music Guild MG
133 (M); MS 133 (S)
HANSON: PIANO CONCERTO/MOSAICS
LA MONTAINE: BIRDS OF PARADISE
Alfred Mouldous/John La Montaine/
Eastman-Rochester Orch. (Hanson).
Mercury MG50430 (M); SR50430 (S)

MOZART: PIANO VARIATIONS
Reine Gnanoll. Westminster WMS 1009
(S)
BANDSTAND SPECTACULAR
Mariborough Concert Band. Kapp KL
1455 (M)

TELEMANN: MUSIQUE DE TABLE
(BANQUET MUSIC). PRODUCTION II
Schola Cantorum Basiliensis (Wendinger).
Archive ARC 3236/7 (M); ARC
73236/7 (S)

JAZZ

OF COURSE, OF COURSE
Charles Lloyd Quartet. Columbia CL
2412 (M); CS 9212 (S)

FOLK

SWEET NEBRASKA LANI
Roger Welsh/Terry Schmitt. Folk-
ways FH 5337 (M)

ITALIAN FOLK SONGS
Folkways FE 4010 (M)

CHRISTMAS

SING NOWELL!
Occidental College Glee Clubs (Swan).
Custom Fidelity CFS 1330 (M)
MERRY CHRISTMAS IN HAWAII
Walkkis. Kapp KL 1444 (M); KS 3444
(S)

Continued from page 32



POP SPECIAL MERIT

THAT ALDRICH FEELING

Ronnie Aldrich. London SP 44070 (S)

Outstanding sound, skillful arrangements and a high degree of musicianship combine to make an excellent piano album. Aldrich's dual piano effect registers with such standards as "My Favorite Things," "Melodie D'Amour," "Magic Moments" and "Memories Are Made of This."



POP SPECIAL MERIT

GNATTALI: CONCERTO DE COPACABANA

Laurindo Almeida. Capitol P 8625 (M); SP 8625 (S)

Laurindo Almeida, who is a ranking classical and jazz guitarist, plays the works of Radames Gnattali, with the Brazilian composer conducting the Orquestra Brasileira de Camara. The bossa nova style falls somewhere between jazz and classical guitar, blending both elements. The treatment is subtle and moving.



POP SPECIAL MERIT

BEN BAGLEY'S JEROME KERN REVISITED

Various Artists. Columbia OL 6440 (M); OS 2840 (S)

Several delightful Jerome Kern melodies have been revived here with infectious gaiety and obvious affection. The sprightly cast includes Nancy Andrews, Barbara Cook, Harold Lang, Bobby Short and Cy Young. They all pitch in to make this a charming package.



COUNTRY SPECIAL MERIT

INDIAN LOVE CALL

Kenny Roberts. Starday SLP 336 (M)

On this fine selection, Kenny Roberts turns loose with a great exhibition of yodeling as well as some excellent versions of classics such as the heartfelt "Tying the Leaves" and Roberts' all-time hit, "I Never See Maggie Alone." Also winners are "Chime Bells" and "Indian Love Call," with Roberts in superb voice. Could be a big one for country music dealers.



JAZZ SPECIAL MERIT

GOODIES

J. J. Johnson. RCA Victor LPM 3458 (M); LSP 3458 (S)

This album is something of a departure from J. J.'s usual format of trombone with rhythm. Other instruments are used giving something of a big band feeling and Osie Johnson and Marlene Ver Planke do some off-beat vocals. The music runs from "hip" to "funky," with accents on medium to up-tempo.



JAZZ SPECIAL MERIT

WATER BOY

Don Shirley Trio. Columbia CL 2396 (M); CS 9196 (S)

Two excellent treatments of folk material which are real standouts: "Water Boy" and "Freedom," are included here. Also some of the incomparable Shirley brand of "classical jazz." Completing the trio are bassist Ken Fricker and cellist Juri Taht.



JAZZ SPECIAL MERIT

THE NEW THING & THE BLUE THING

Ted Curson. Atlantic 1441

Curson, whose two-year tour with Charles Mingus matured him into a first-rate trumpeter, leads his quintet on five of his own compositions of which "Ted's Tempo" and "Nublu" are outstanding. Bill Barron on tenor sax, Dick Berk on drums, Herb Bushler on bass and pianist Georges Arvanitas round out this fine group.



CLASSICAL SPECIAL MERIT

CHOPIN: PIANO CONCERTO NO. 2 IN F MINOR/FANTASIA IN F MINOR

Gina Bachauer/London Symphony Orch. (Dorati). Mercury MG 50432 (M); SR 90432 (S)

This is Miss Bachauer's second Chopin recording. She demonstrates her technical mastery and her extraordinary talents as a pianist. Both works are in the romantic vein, and Miss Bachauer is admirably equipped to perform them.



GOSPEL SPECIAL MERIT

LOOK UP TO JESUS

Florida Boys Quartet. Canaan CAS-9621-LP (S)

Stirring messages by the Florida Boys Quartet presented with modern flavor and taste and a resounding musical impact. "There's a Leak in This Old Building" is bouncy. "I'd Rather Live in the Valley" features a background with a haunting electric steel guitar, but retains that solid gospel feeling. A good package.



FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

POPULAR

IN THE WIND
Jackie DeShannon. Imperial LP 9296 (M); LP 12296 (S)

THE TONY BENNETT SONG BOOK
Ralph Sharon Trio. Columbia CL 2413 (M); CS 9213 (S)

GUY LOMBARDO AND HIS ROYAL CANADIANS PLAY THE SONGS OF CARMEN LOMBARDO
Capitol T2350 (M); DT 2350 (S)

WATUSI TRUMPETS
Claus Ogerman and His Ork. RCA Victor LPM 3455 (M); LSP 3455 (S)

CHRISTINE FONTANE
Capitol T 10378 (M); ST 10378 (S)

SYLVIA TELLES SINGS THE WONDERFUL SONGS OF ANTONIO CARLOS JOBIM
Kapp KL 1451 (M)

THE NEW SOUND OF BRAZIL
Joao Donato. RCA Victor LPM 3473 (M); LSP 3473 (S)

WILSON SIMONAL
Capitol T 10413 (M); ST 10413 (S)

LOW PRICE POPULAR

"THE SWEETHEART TREE" AND OTHER FILM FAVORITES
Living Strings. RCA Camden CAL 926 (M); CAS 926 (S)

LIVING GUITARS PLAY MUSIC FROM THE COUNTRY
RCA Camden CAL 924 (M); CAS 924 (S)

LOW PRICE COUNTRY

THE FABULOUS DON GIBSON
Columbia Harmony. HL 7358 (M); HS 11158 (S)

CLASSICAL

TELEMANN: CONCERTO IN B FLAT MAJOR/SUITE IN C MAJOR/CONCERTO IN F MINOR
Moscow Chamber Orch. (Barshal). Angel 36264 (M); S36264 (S)

D'ALBERT: TIEFLAND
Various Artists/Choir of the German Opera Berlin/Bamberg Symphony Orch. (Loewlein). Deutsche Grammophon 19424 (M); 136424 (S)

OFFENBACH: GAITE PARISIENNE; GERSHWIN: AN AMERICAN IN PARIS
Minneapolis Symphony Orch. (Dorati). Mercury MG 50431 (M); SR 90431 (S)

NEW ALBUM RELEASES

Continued from page 35

STRAUSS: DIE FLEDERMAUS—Herbert von Karajan; 5923, OS 25923
EUGENE ANSERMET—Stravinsky/Renard/Mavra; 5929, OS 25929

JOAN SUTHERLAND—Handel Arias; 5941, OS 25941
JOAN SUTHERLAND—Bellini: I Puritani; 5922, OS 25922

JOAN SUTHERLAND—Bellini Arias; 5940, OS 25940

VERDI CHORUSES—Chorus & Orch. of L'Accademia Di Santa Cecilia, Rome (Franci); 5893, OS 25893

WAGNER LIEBESNACHT—Birgit Nilsson & Others; 5938, OS 25938

WAGNER: SIEGFRIED (Forging Scene & Final Duet)—Georg Solti; 5898, OS 25898

LONDON IMPORTS—TELEFUNKEN

HAYDN-PURCELL-MOZART-TELEMANN PTROM-PETENRONZERIE—Concerto Amsterdam (Andre Rieu); SLT 43091

JOSEPH SCHMIDT—Operatic Recital; RT 10 STUDIO DER FRUHEN MUSIK—Fruehe Musik in Italien, Frankreich Und Burgund; SAWT 9466-B

IMMORTAL COMPOSERS PLAY THEIR OWN COMPOSITIONS; HT 18

FAMOUS COMPOSERS PLAY THEIR OWN COMPOSITIONS, Vol. 2; HT 34

JOSEPH SCHMIDT: VARIOUS ARTISTS—The Loveliest of the Past; HT P 507

VARIOUS ARTISTS—Ihr Musici, Frisch Auf!; SAWT 9462-B

VARIOUS ARTISTS—Three Penny Opera; HT 23

SELECTIONS FROM TANNHAUSER—Bayreuth 1936; HT 1

PETER ANDERS: Operatic Recital No. 1, Selections From Aida/Rigoletto/Carmen; HT 2

TCHAIKOVSKY SYMPHONY NO. 6 IN B MINOR, OP. 74—Concertgebouw Orch. of Amsterdam (Mengelberg); HT 3

TCHAIKOVSKY: SYMPHONY NO. 5 IN E MINOR, OP. 64—Berlin Phil. Orch. (Mengelberg); HT 4

MOZART: VIOLIN CONCERTO NO. 5 IN A MAJOR K. 219—Orch. of the German Opera House, Berlin (Rother); HT 5

BEETHOVEN: VIOLIN CONCERTO IN D MAJOR OP. 61—Berlin Phil. Orch. (Schmidt-Isserstedt); HT 6

PETER ANDERS: Operatic Recital Selections From Merry Widow/Countess Maritz/Beggar Student; HT 9

L'OISEAU LYRE

THE ACADEMY OF ST. MARTIN IN THE FIELDS—Italian Concertos; SOL 277
CLAUDE MONTEUX—18th Century Flute Concertos; SOL 279

SCHOENBERG: SUITE OP. 29/BERG 4 PIECES FOR CLARINET & PIANO, OP. 5—Various Artists; SOL 282

MAINSTREAM

DENNIS BUDIMIR the Creeper; 56059, S/6059

THE MAYNARD FERGUSON SEXTET; 56060, S/6060

IRENE KRAL—Wonderful Life; 56058, S/6058

SOUNDTRACK—Juliet of the Spirits; 56062, S/6062
SOUNDTRACK—King Rat; 56061, S/6061

MGM

ROY ETZEL—The Silence; E 4330, SE 4330
ERROLL GARNER—A Night at the Movies; E 4335, SE 4335

The Best of HERMAN'S HERMITS; 4315, SE 4315

ROYALETTES—It's Gonna Take a Miracle; E 4332, SE 4332

SAM THE SHAM & THE PHAROHS; Their Second Album; E 4314, SE 4314

HANK WILLIAMS JR.—Ballads of the Hills & Plains; E 4316, SE 4316

MOBILE FIDELITY

Twilight of Steam, Vol. 2; MF 15

MOTOWN

FOUR TOPS Second Album; 634
THE SUPREMES at the Copa; 636

PICKWICK

PARRIS MITCHELL STRINGS—Dancing in the Dark & Other Great Standards; PC 5006, SPC 5006

PARRIS MITCHELL STRINGS—From Paris, With Love; PC 5002, SPC 5002

PARRIS MITCHELL STRINGS—From Spain, With Love; PC 5003, SPC 5003

PARRIS MITCHELL VOICES—Magic Moments of Love; PC 5004, SPC 5004

PARRIS MITCHELL STRINGS—Night and Day & Other Great Songs of Love; PC 5005, SPC 5005

PRESTIGE

MORRIS NANTON—Something We've Got; PR 7409

DON PATTERSON—Holiday Soul; PR 7415

BOBBY TIMMONS—Holiday Soul; PR 7414

RCA VICTOR

RAY MARTIN & HIS ORCH.—Music From Thunderball & Other Thrillers; CAL 927, CAS 927

REQUEST RECORDS

TOMMY SCOTT & THE MEN OF THE LONG JOURNEY—Songs of the Road; RLP 8084, SRLP 8084

SAVAGE

PETE BEST—Best of the Beatles; BM 71

STARDAY

THE SENSATIONAL OAK RIDGE BOYS FROM NASHVILLE, TENN.; SLP 356

VARIOUS ARTISTS—That's Truckdrivin'; SLP 357

VARIOUS ARTISTS—Wonderful World of Gospel and Sacred Music; SLP 10 358

(Continued on page 52)

ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

When a record company signs an artist of importance, it usually blows trumpets, invests in double page spreads and, in general, raises all kinds of hullabaloo.

But in announcing that Ray Stevens is now a Monument artist, we don't think all that is necessary.



We think his record speaks for itself. Listen to it.

Ray is one of the big reasons



Monument is artistry

ROY ACUFF JR.

Acuff Sr. and Wesley Rose Didn't Know He Could Sing

By ELTON WHISENHUNT

NASHVILLE — Roy Acuff Jr., 22, only child of the "King of Country Music," is embarked on a recording career with the hope of becoming a top country music artist with his own singing style, which is quite different from that of his famous father.

The ironic and extraordinary thing about it is that Roy Acuff Sr. and Wesley Rose, president of Acuff-Rose Publications, Inc., didn't know Acuff Jr. could sing.

It sounds like something from "Believe It or Not!" but here's how it happened that young Acuff got a recording contract with Hickory Records, owned by Acuff-Rose, of which Acuff Sr. is a partner:

Young Acuff had been working in the mailing department at Acuff-Rose for almost three years, helping mail out 2,500 pieces of literature a month.

One day recently, Don Gant, 23, an alert employee of Acuff-Rose who works with artists and



ROY ACUFF JR.

composers, was in the mailing room and heard young Acuff singing. A brainstorm struck Gant. He said to Acuff Jr.:

"Would you like to record?" Acuff Jr., who had never thought of a singing career, replied, "Sure." It was, to be sure, an odd way for the son of the "King of Country Music" to be discovered.

Gant took his plan to Wesley Rose. Rose was agreeable and young Acuff was the first artist recorded in the new Columbia studio (Sept. 30). The resulting single, recently released, is "Wabash Cannonball," a great old Acuff Sr. hit, and "Baby Just Said Goodbye."

Gant Produces

Gant produced the session. "I had nothing to do with it," said Rose. "The credit goes to Roy Jr. and Don Gant. 'Wabash Cannonball' is the first and very likely the last Acuff Sr. song Roy Jr. will do. Roy Jr. has his own individual style. He doesn't sound like Acuff Sr. He does not sound like anybody but himself. When I first heard his voice, I knew he had his own style and a commercial sound."

Asked about future plans for Roy Jr., Rose said:

"We plan to make him a No. 1 artist." The first hurdle, he said, is to get a hit record "and the rest will follow—performance dates, TV appearances."

Roy Jr. made his first public appearance as a guest at the "Grand Ole Opry" Oct. 24, introduced by his father. When Acuff Jr. sang "Wabash Cannonball," the ovation was so great he was called back for an encore, rare for new artists.

Hickory Records recently released an album of "Great Train Songs" by Acuff Sr. Included is "Wabash Cannonball."

Acuff Jr.'s voice is different, with a bouncy, upbeat style, no doubt influenced by the music of his generation. His father's traditional style is less lively, more subdued.

As young Acuff awaits the public's reaction to his first record, he is still a mailing clerk at Acuff-Rose. And his father is saying:

"I didn't know he could sing." "Neither did I," said Rose.

Roberts at Flame

MINNEAPOLIS — Yodeling cowboy Kenny Roberts, following a one-nighter in Montreal for Station CFOX, opens here Monday (22) for a week's stand at the Flame Room, long a supporter of c&w acts. Kenny follows with one-nighters in the Midwest and East under the guidance of his manager, Quentin (Reed) Welty, to plug his new Starday single, "Fly Away Mockingbird."

Rebel Expands; Invades Canada

MOUNT RANIER, Md.—Charles R. Freeland, president of the Rebel Recording Co., with headquarters here, and long associated with country and bluegrass music, has opened a branch office in Toronto, with the hopes of building the firm's retail market in Canadian territory.

In charge of the Toronto office is John Irvine, active in the record business in Canada the last six years, both wholesale and retail. In the expansion move, the Rebel firm plans greater concentration on the retail market level in this country, too, Freeland says. In the past Rebel has been primarily engaged in mail-order business with deejays throughout the country.

Owens Firm Signs Comptons

NASHVILLE—The Compton Brothers of Alexandria, Va., have been signed by Omac, a new booking and talent agency formed recently by Buck Owens and his manager, Jack McFadden.

The Comptons will move to Bakersfield, Calif., next month and begin touring with Owens. The Comptons were formerly managed by Red Wilcox, deejay on WDON, Alexandria, Va.



JIM AND JESSE, members of the "Grand Ole Opry" and Epic Records artists, have signed an exclusive management contract with Joe Taylor (center), of Joe Taylor Artist Agency, Nashville. Jim and Jesse are also featured on a syndicated TV show.

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 11/20/65

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	10	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE Little Jimmy Dickens, Columbia 43388 (Central Songs, BMI)	7
2	2	HELLO VIETNAM Johnny Wright, Decca 31821 (New Keys, BMI)	13
3	13	MAKE THE WORLD GO AWAY Eddy Arnold, RCA Victor 8679 (Pamper, BMI)	7
4	5	IF I TALK TO HIM Connie Smith, RCA Victor 8663 (Vector, BMI)	9
5	14	BUCKAROO Buck Owens & His Buckaroos, Capitol 5517 (Bluebook, BMI)	4
6	1	BEHIND THE TEAR Sonny James, Capitol 5454 (Central Songs, BMI)	15
7	7	KANSAS CITY STAR Roger Miller, Smash 1998 (Tree, BMI)	8
8	8	ONLY YOU (Can Break My Heart) Buck Owens, Capitol 5465 (Bluebook, BMI)	17
9	11	IT'S ANOTHER WORLD Wilburn Brothers, Decca 31819 (Bronz, SESAC)	10
10	4	THE BELLES OF SOUTHERN BELL Del Reeves, United Artists 980 (Tree, BMI)	15
11	12	BRIGHT LIGHTS AND COUNTRY MUSIC Bill Anderson, Decca 31825 (Moss Rose & Champion, BMI)	12
12	19	ARTIFICIAL ROSE Jimmy Newman, Decca 31841 (New Keys, BMI)	9
13	16	THE HOME YOU'RE TEARING DOWN Loretta Lynn, Decca 31836 (Sure-Fire, BMI)	10
14	26	MORE THAN YESTERDAY Slim Whitman, Imperial 66130 (Maiden Fair/Cuculu, BMI)	4
15	15	GREEN, GREEN, GRASS OF HOME Porter Wagoner, RCA Victor 8622 (Tree, BMI)	17
16	3	LIVIN' IN A HOUSE FULL OF LOVE David Houston, Epic 9831 (Gallico, BMI)	11
17	18	STOP THE WORLD (And Let Me Off) Waylon Jennings, RCA Victor 8652 (4 Star, BMI)	9
18	17	TRUCK DRIVIN' SON-OF-A-GUN Dave Dudley, Mercury 72442 (Raleigh, BMI)	20
19	6	LOVE BUG George Jones, Musicor 1098 (Glad, BMI)	13
20	22	FLOWERS ON THE WALL Statler Brothers, Columbia 43315 (Southwind, BMI)	9
21	9	MEANWHILE, DOWN AT JOE'S Kitty Wells, Decca 31817 (Wilderness, BMI)	15
22	20	CRYSTAL CHANDELIER Carl Belew, RCA Victor 8633 (Harbot, SESAC)	16
23	45	TAKE ME George Jones, Musicor 1117 (Glad, BMI)	3
24	24	IS IT REALLY OVER Jim Reeves, RCA Victor 8625 (Tuckahoe, BMI)	18
25	25	THE DJ CRIED Ernest Ashworth, Hickory 1325 (Acuff-Rose, BMI)	16

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
26	30	THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP Charlie Louvin, Capitol 5476 (Moss Rose, BMI)	5
27	28	SITTIN' ON A ROCK Warner Mack, Decca 31853 (Talent House, SESAC)	3
28	29	THE QUEEN OF DRAW POKER TOWN Hank Snow, RCA Victor 8655 (Robertson, ASCAP)	4
29	23	HURRY, MR. PETERS Justin Tubb & Lorene Mann, RCA Victor 8659 (Screen Gems-Columbia, BMI)	8
30	48	ONE MAN BAND Phil Baugh, Longhorn 563 (Saran & Deep Cross, BMI)	3
31	33	WHITE LIGHTNIN' EXPRESS Roy Drusky, Mercury 72471 (Moss Rose, BMI)	5
32	32	HANK WILLIAMS' GUITAR Freddie Hart, Kapp 694 (Laredo, BMI)	4
33	34	A-11 Johnny Paycheck, Hilltop 3007 (Pamper, BMI)	6
34	40	WALTZ ACROSS TEXAS Ernest Tubb and His Texas Troubadours, Decca 31824 (Corvair, BMI)	5
35	27	LIFE'S GONE AND SLIPPED AWAY Jerry Wallace, Mercury 72461 (Cedarwood, BMI)	7
36	39	WATCH WHERE YOU'RE GOING Don Gibson, RCA Victor 8678 (Acuff-Rose, BMI)	5
37	—	WHAT WE'RE FIGHTING FOR Dave Dudley, Mercury 72500 (New Keys, BMI)	1
38	38	BIG TENNESSEE Tex Williams, Boone 1032 (Richwell, BMI)	8
39	36	LET'S WALK AWAY STRANGERS Carl Smith, Columbia 43361 (Cedarwood, BMI)	6
40	35	HARVEST OF SUNSHINE Jimmy Dean, Columbia 43382 (Plainview, BMI)	4
41	49	LOVE LOOKS GOOD ON YOU Lefty Frizzell, Columbia 43364 (Sure-Fire, BMI)	2
42	44	TATER RAISIN' MAN Dick Curless, Tower 161 (Aroostook, BMI)	3
43	46	BRINGING MARY HOME Country Gentlemen, Rebel 250 (Starday, BMI)	4
44	47	POOR RED GEORGIA DIRT Stonewall Jackson, Columbia 43411 (Cedarwood, BMI)	3
45	—	GIDDYUP GO Red Sovine, Starday 737 (Starday, BMI)	1
46	—	ENGLAND SWINGS Roger Miller, Smash 2010 (Tree, BMI)	1
47	—	TALK ME SOME SENSE Bobby Bare, RCA Victor 8699 (4 Star, BMI)	1
48	—	I KEEP FORGETTIN' THAT I FORGOT ABOUT YOU Wynn Stewart, Capitol 5485 (Yonah, BMI)	5
49	—	HAPPY TO BE WITH YOU Johnny Cash, Columbia 43420 (Copper Creek & Gallico, BMI)	1
50	—	BIG JOB George & Gene, Musicor 1115 (Moss Rose, BMI)	1

HOT COUNTRY ALBUMS

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	THE FIRST THING EV'RY MORNING Jimmy Dean, Columbia CL 2401 (M); CS 9201 (S)	8
2	2	BEFORE YOU GO/NO ONE BUT YOU Buck Owens, Capitol T 2353 (M); ST 2353 (S)	14
3	3	MY WORLD Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S)	7
4	4	MORE OF THAT GUITAR COUNTRY Chet Atkins, RCA Victor LPM 3429 (M); LSP 3429 (S)	7
5	6	UP THROUGH THE YEARS Jim Reeves, RCA Victor LPM 3427 (M); LSP 3427 (S) (e)	13
6	7	THE OTHER WOMAN Ray Price, Columbia CL 2382 (M); CS 9182 (S)	8
7	5	THE INSTRUMENTAL HITS OF BUCK OWENS AND HIS BUCKAROOS Capitol T 2367 (M); ST 2367 (S)	9
8	8	TRUCK DRIVIN' SON-OF-A-GUN Dave Dudley, Mercury MG 21028 (M); SR 61028 (S)	9
9	10	CUTE 'N' COUNTRY Connie Smith, RCA Victor LPM 3444 (M); LSP 3444 (S)	4
10	9	STRANGERS Merle Haggard, Capitol T 2373 (M); ST 2373 (S)	4

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
11	11	THE 3rd TIME AROUND Roger Miller, Smash MGS 27068 (M); SRS 67068 (S)	18
12	14	LONESOME SAD AND BLUE Kitty Wells, Decca DL 4658 (M); DL 74658 (S)	17
13	13	FROM THIS PEN Bill Anderson, Decca DL 4646 (M); DL 74646 (S)	10
14	16	NEW COUNTRY HITS George Jones & the Jones Boys, Musicor MM 2060 (M); MS 3060 (S)	7
15	18	DON'T TAKE ADVANTAGE OF ME Bonnie Owens, Capitol T 2403 (M); ST 2403 (S)	4
16	15	CONNIE SMITH RCA Victor LPM 3341 (M); LSP 3341 (S)	30
17	—	THE BRIDGE WASHED OUT Warner Mack, Decca DL 4692 (M); DL 74692 (S)	1
18	12	DEL REEVES SINGS GIRL ON THE BILLBOARD United Artists UAL 3441 (M); UAS 6441 (S)	9
19	—	ROGER MILLER GOLDEN HITS Smash MGS 27073 (M); SRS 67073 (S)	1
20	20	STONEWALL JACKSON'S GREATEST HITS Columbia CL 2377 (M); CS 9177 (S)	2

YESTERYEAR'S COUNTRY HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES— 5 Years Ago November 21, 1960

1. On the Wings of a Dove, Ferlin Husky, Capitol
2. Excuse Me, Buck Owens, Capitol
3. Alabam, Cowboy Copas, Starday
4. Before This Day Ends, George Hamilton IV, ABC-Paramount
5. I Don't Believe I'll Fall in Love Today, Warren Smith, Liberty
6. I Missed Me, Jim Reeves, RCA Victor
7. I Wish I Could Fall in Love Today, Ray Price, Columbia
8. (I Can't Help You) I'm Falling Too, Skeeter Davis, RCA Victor
9. North to Alaska, Johnny Horton, Columbia
10. Ballad of Wild River, Gene Woods, Hap

COUNTRY SINGLES— 10 Years Ago November 19, 1955

1. Love, Love, Love, Webb Pierce, Decca
2. Just Call Me Lonesome, Eddy Arnold, RCA Victor
3. Sixteen Tons, Tennessee Ernie Ford, Capitol
4. Satisfied Mind, Porter Wagoner, RCA Victor
5. I Don't Care, Webb Pierce, Decca
6. I Forgot to Remember to Forget, Elvis Presley, Sun
7. All Right, Faron Young, Capitol
8. Beautiful Lies, Jean Shepard, Capitol
9. Cattle Call, Eddy Arnold & Hugo Winterhalter, RCA Victor
10. Satisfied Mind, Red & Betty Foley, Decca

NASHVILLE SCENE

By ELTON WHISENHUNT

TOUR TOPICS—Moeller Talent, Inc., has set tours of Germany, Italy and France for Carl Perkins and Red Sovine. Perkins will tour Nov. 30 to Dec. 19, and Sovine from April 1 to May 1. . . . The cast of the Canadian TV show, "Carl Smith Country Music Hall," will be booked in 1966 in every Canadian city where the TV show is seen.

TOWN AND COUNTRY—A new label, Ambassador Recording Co., has been formed at Columbia, S. C. President is David A. Katt, and general manager is Richard P. Mansuetto. . . . Country music continues to move uptown. When "The Jimmy Dean Show" is filmed at Carnegie Hall next month, Dean and guest stars (Continued on page 40)

COUNTRY MUSIC CORNER

By BILL SACHS

Veteran country music man Howard Vokes, who recently launched his own label, Vokes Records, with headquarters in New Kensington, Pa., invites country deejays to write in for a spot on the firm's mailing list. The new label will feature "real, down-to-earth country music," Vokes says.

His address: P. O. Box 1203, New Kensington 15068. . . . Pleasant Ray Hegwood and Carl Davis, new on the staff of WWBC, Cocoa, Fla., put in a bid for records from the artists and diskeries. . . . Jack Reno, who spins the country matter at KLLL, Lubbock, Tex., recently signed a recording pact with Banner Records and has a rush release called "The Biggest Man." Deejays missed in the original mailing may obtain copies by writing to Jack at the station.

Al (Flat Top) Daly, veteran deejay long active with Operation Leaky Arm (OLA) out of Jackson, Mich., is now holding down the (Continued on page 40)

Gayle in Action For Round-Up

HOLLYWOOD—Tim Gayle, veteran indie public relations man and writer's agent who has been headquartering here the last 10 months, has gone into action for Matt Furin's Round-Up Records, Nashville-based c&w diskery.

Round-Up's current releases include "Soul of a Child," by DJ Bill Clayborne; "Each Time," by April Clark, and "Quarreling," by Kenny B. Jones.

Another Gayle client, Galen Arrington, of El Dorado Records, Mesa, Ariz., has turned his entire operation over to Gayle for both national promotion and distribution. Charline Arthur, whose "Golden Record" is on El Dorado, has signed management-publicity pact with Gayle's office. Miss Arthur was formerly on RCA Victor and a member of "Grand Ole Opry" for a brief stint.

Neal Bookings

TORONTO—The Bob Neal Agency, Nashville, has set the following talent for the Edison Hotel here: Earl Scott, Nov. 15-20; Johnny Bond, Nov. 22-27; Tompall and the Glaser Brothers, Nov. 29-Dec. 4; Jimmy Martin and the Sunny Mountain Boys, Dec. 6-11, and Bill Carlisle, Dec. 13-18. Canadian artist Orvil Proffit will work the Edison the last two weeks of December. Country singer Johnny Sea is set for a two-week stint at the hungry i, San Francisco, early in the new year, in a deal arranged by his personal manager, Gene Nash, in co-operation with the Neal office.

WCLU Staff Set

CINCINNATI—Station WCLU, Covington, Ky., new country music outlet which bowed here Oct. 29 to cover the Cincy area, last week announced its staff as follows: Irving Schwartz, president, general manager and sole owner; Jimmy Logsdon, formerly for several years country disk squire on WCKY here, musical director and morning deejay; Roy Sheppard, weekend DJ; Sid Ten-Eyck, news and public affairs director, and Bob Scott, program director and afternoon deejay. Ten-Eyck's broadcasting experience dates back to 1929 and includes stints with WLW, WCKY and WKRC here.

Simpson, Hight Booking Talent

DURHAM, N. C.—Businessman Albert Simpson and country music DJ Mike Hight have formed A.&M. Promotions to book country music shows in Central North Carolina.

First package, set for the Dorton Arena in Raleigh, N. C., next week (26), consists of Warner Mack, the Wilburn Brothers, Don Helm, Harold Morrison, Ray Pillow, Linda Keaton, local TV personality Jim Thornton, and Hight, who is also a performer on the Thornton show. A.&M. plans a second show in January.



KITTY WELLS' "Meanwhile Down at Joe's" (Decca 31817), written by Harlan Howard, continues to move up in the charts. Kitty, who is one of the all-time c&w box office draws, is booked by The Moeller Talent Agency, Nashville. (Advertisement)

CMA Membership Hits 1,570 Mark

NASHVILLE—The Country Music Association continues to grow, with announcement of 87 new members by executive director Jo Walker, bringing total individual membership to 1,570.

The 87 members made application in September and October and were admitted by the CMA board at its meeting two weeks ago, Mrs. Walker said.

Already several dozen more applications for membership are pending for board approval, which is usually routine. These applications resulted from the recent Country Music Festival (Oct. 21-23).

The 87 new members by category:

Publishers, 5; advertising agencies, 7; trade publications, 7; managers, bookers and agents, 10; artists, 11; record company officials, 10; composers, 8; radio-TV executives, 7; disk jockeys, 4; non-affiliated, 18. The non-affiliated category covers persons in the country music industry who do not fit into one of the other nine categories.

Gemmill Named Shoestring Mgr.

RICHMOND, Va.—Country music promoter and booker Jim Gemmill, of this city, has been named general manager of Shoestring Records by the label's president, Steve Richardson Jr., local businessman. Gemmill says the label will concentrate chiefly on country music.

The Shoestring firm, Gemmill says, will also engage in custom pressing, with custom activity being divided between studios here and in Nashville. The Shoestring label will continue to use Columbia Records facilities for its own pressings.



BILL ANDERSON HONORED. Country music star Bill Anderson (right) got an ovation at a show in his native South Carolina recently when Gov. Robert E. McNair (left) proclaimed it "Bill Anderson Day." Anderson, most prominent country music star the State has produced, presented the Governor his latest single and album.

Peebles Sets Cincy Series; Adds 5 Midwestern Stands

CINCINNATI—Harry (Hap) Peebles, Wichita, Kan., promoter and producer of country music shows, has signed to present a series of monthly shows at Cincinnati Gardens, with the first package set to show here in two performances Sunday, Nov. 28. The Gardens has a capacity of 13,500 for stagershow.

Peebles' initial offering here will highlight Carl Smith, Faron Young, Martha Carson, Mac Wiseman, Jimmie Skinner, Redd Stewart, the Collins Sisters, along with Pee Wee King and the Golden West Cowboys.

The second show has been set for New Year's Eve, with Hank Snow and the Rainbow Ranch Boys, Minnie Pearl, Tex Ritter, Don Gibson, Bob Luman, along with Jerry Rivers and the Home-steaders.

Peebles is also adding five other Midwestern cities to his extensive promotional operation. All will play on a regular monthly basis. Stands and starting dates are Robinson Auditorium, Little Rock, Ark., Nov. 25; Memorial Building, Joplin, Mo., Nov. 26; Municipal Auditorium, Oklahoma City, Nov. 27; Municipal Theater, Tulsa,

Okla., Nov. 28, and Shrine Mosque, Springfield, Mo., Nov. 30. Featured on this tour will be Tex Ritter, Johnnie Lee Wills and His Western Swing Band, Stonewall Jackson, Marion Worth and Leon Douglas.

The 20th annual "Thanksgiving Spectacular" for the Peebles' regulars will play Convention Hall, Enid, Okla., Nov. 18; Municipal Auditorium, Topeka, Kan., Nov. 19; City Auditorium, St. Joseph, Mo., Nov. 20; Memorial Building, Kansas City, Kan., Nov. 21; Coliseum, Sioux Falls, S. D., Nov. 23; Municipal Auditorium, Sioux City, Ia., Nov. 24; Music Hall, Omaha, Nov. 25; Memorial Hall, Salina, Kan., Nov. 26, and Beech Activity Center, Wichita, Kan., Nov. 27.

Participating in the Thanksgiving tour will be Ernest Tubb and the Texas Troubadors, Jean Shepard, Roy Clark, Bobby Lewis, Joan Bon and the Coquettes, along with Gary Van and the Western caravan.

Say You Saw It in
Billboard

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NASHVILLE SCENE

• Continued from page 39

Don Gibson, Chet Atkins, Floyd Cramer and Boots Randolph will be in formal dress.

DIDJA KNOW that **LeRoy Van Dyke** studied journalism in college and worked for a trade magazine before becoming an entertainer?

CHART CHAT—A new record produced by singer **Jack Merlin** (who is also a policeman) on his own COR label was grabbed up on lease by MGM a&r man, **Jim Vienneau**. The disk, "He's Coming Home," by the **Indigos**, has been released on the Verve-Folkways label. . . . **Roy Orbison** cut another album last week, his third since signing with MGM in July. This one is for January release. . . . **Little Jimmy Dickens** is still flying high on the strength of his "May the Bird of Paradise Fly Up

Your Nose." He has already taped for "The Jimmy Dean Show" and "Hullabaloo." On Dec. 12, he tapes for "Hollywood A Go-Go" and "Ninth Street West" and next day for "The Lloyd Thaxton Show," all in Hollywood. . . . **Webb Pierce** has recorded his first Christmas season single, "Christmas at Home." . . . First American release by **Steff**, the young Swiss singer-actor-composer-musician-law student, is "Where Did She Go?" on Epic.

HOP-SCOTCH—Saw **Roy Acuff** recently. He had several boxes full of cards, letters, telegrams in his car. He received them during the summer while he was in the hospital with wreck injuries. He took them to his Roy Acuff's Exhibits and found a place for them, along with a sign explaining the collection. . . . **Tim Gayle**, 6376

Biweekly to Bow

NEW YORK—Record Beat, a biweekly music fan tabloid, begins publication Jan. 6. The publication, headquartered here, is a division of Dana/Phillips, a Los Angeles corporation. Publisher and editor in chief is Sam Chase, formerly editor in chief of Billboard and publisher and editor in chief of Music Business, which ceased operations earlier this year.

Yucca Street, Hollywood, has some deejay copies left of Charline Arthur's "Golden Record." . . . **Bill Brock**, composer, has formed his own publishing and record-producing business, Black Cloud Productions. . . . Cedarwood Publishing Co. opened Cedarwood Sound Studios this week (15). It will be available to the public for demo and master sessions. Studios are headed by Cedarwood PR director **Roger Sovine**.

Cameo's 'Boys' Out

NEW YORK—Cameo Records this week released "Boys," with Peter Best, after a Beatles recording of the same song had been withdrawn by Capitol Records.

The Capitol record was withdrawn under terms of an agreement with Brian Epstein, the Beatles manager. The agreement gives Epstein veto power over releases in this country of early Beatles material. Theory is that release of this material could hurt sale of current product.

Best, one of the original Beatles, has filed a suit against Brian Epstein and Ringo Starr charging libel. His first U. S. release was a single on Mr. Maestro two months ago.

COUNTRY MUSIC CORNER

• Continued from page 39

afternoon slot, Sunday through Friday, at WJCO-AM, Jackson, Mich. "I'm in need of c&w releases, both singles and albums," writes Flat Top, "to be featured on my portion of 'Country & Western Jubilee.' Would like to hear from all those who helped support OLA during the years that I was at the helm as the voice of Operation Leaky Arm."

Bill Springer, president of Faye Music & Publishing Co., White Plains, Ky., says he is preparing for December release a book entitled "A Course in Professional Songwriting," which carries a pre-release price of \$5. Springer says the book will also serve as the text for a correspondence course his firm plans to offer at a later date.

. . . **Mr. and Mrs. Bill Carlisle Jr.** announce a new spectacular in the form of a son born during the recent country music festival. . . . General Manager **James B. Holden** of WIOO Radio, Carlisle, Pa., sends out an S.O.S. for country singles and albums to build up a library that is virtually empty at the moment. WIOO is a new country music station.

Uncle John Brunell, who whirled the country stuff at WVTR, White River Junction, Vt., for quite a few years, is now serving in a similar capacity at WTSV-AM-FM, Claremont, N. H., part of a six-station chain in New England. WTSV is now programming country music for the first time, and Brunell's old "Country Corner" is now featured on two of the Knight Quality stations—WTSV and WTSL, Hanover, N. H. Uncle John says he drastically needs all country releases—new and old. . . . **Jimmy Kish**, after more than 18 years as an entertainer and leader of his own combo in the country field, has finally cut his first record, a thing called "It's My Lazy Day," written by **Smiley Burnette**, and released on the Nashville label. Flip is "I Dare to Dream," which Kish wrote in collaboration with **Lee Peterson**. "Lazy Day" was given to Jimmy by Burnette 15 years ago, when Smiley appeared as a guest on one of Kish's radio shows. Kish cut the session at the Starday Studios in Madison, Tenn., backed by Nashville musicians and the **Harden Trio**.

Amy-Mala to Handle Eskee

NEW YORK—Eskee Records has been formed by Escalator Productions, with Amy-Mala to handle the distribution. The new label is headed by Peggy Scarrone, with Sid Shaw creative director and a&r head, and Bill Downes, general manager and talent co-ordinator.

First release on label is "I'm Hip to You," backed with "You Don't Mean Me No Good," with the Jelly Beans. The group is promoting the record this month on a tour which takes them to Cleveland, Philadelphia, Pittsburgh, Buffalo, Detroit and Washington.

Other artists on the label are the Brotherly Lovers, the Four Evers, Beau Hannon and Mark Hopkins.

Lee Young Goes Independent Route

HOLLYWOOD—Lee Young, former Vee Jay a&r man, has formed his own independent production company, with the Driftwoods signed as his first instrumental group. Young has inactivated his own Melic label which was distributed by Vee Jay.

Producer plans working with an initial nucleus of five acts. His office is at 1607 El Centro Avenue.

Space contributed as a public service by this magazine.

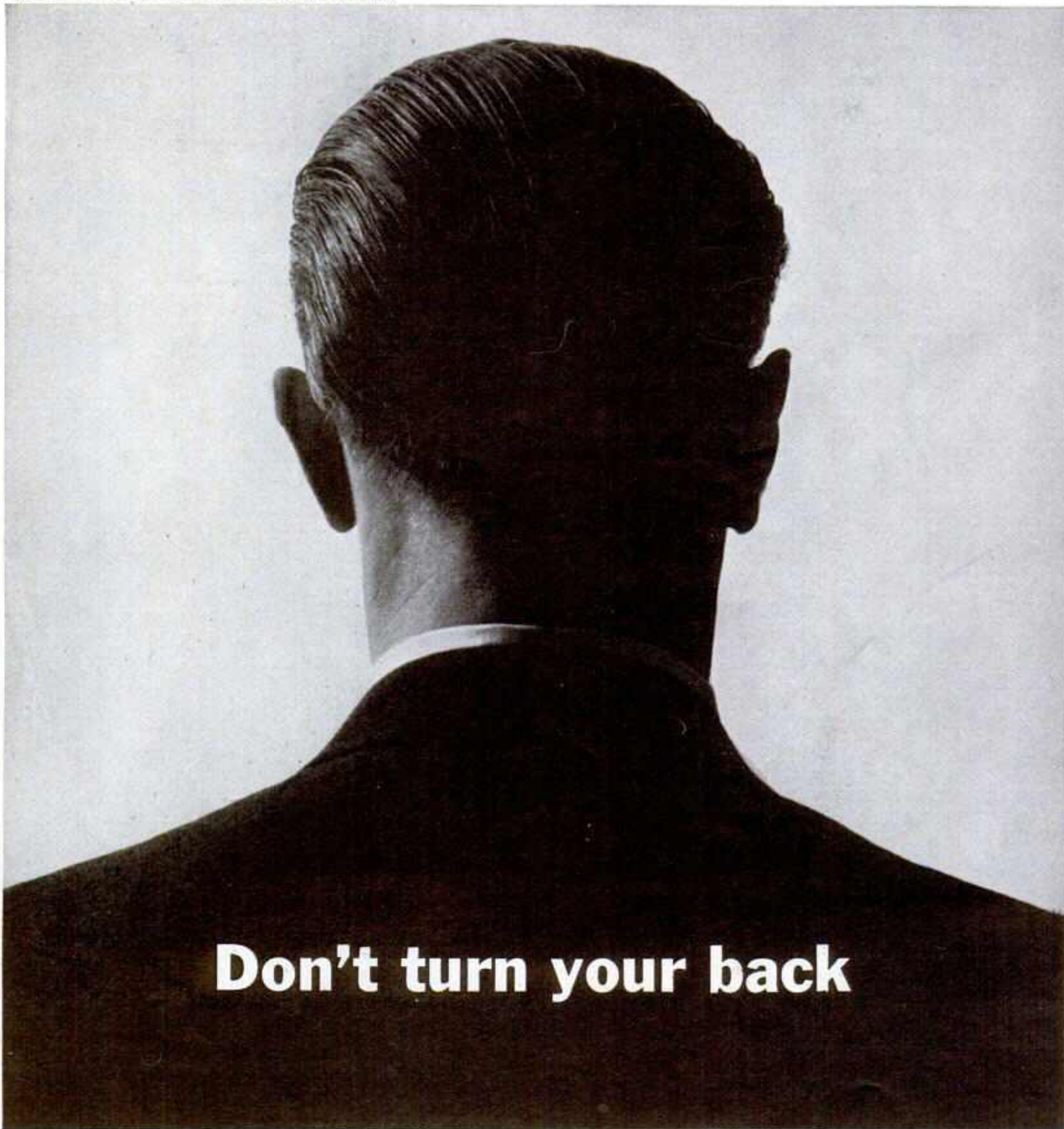


Photo contributed by Paul Duckworth.

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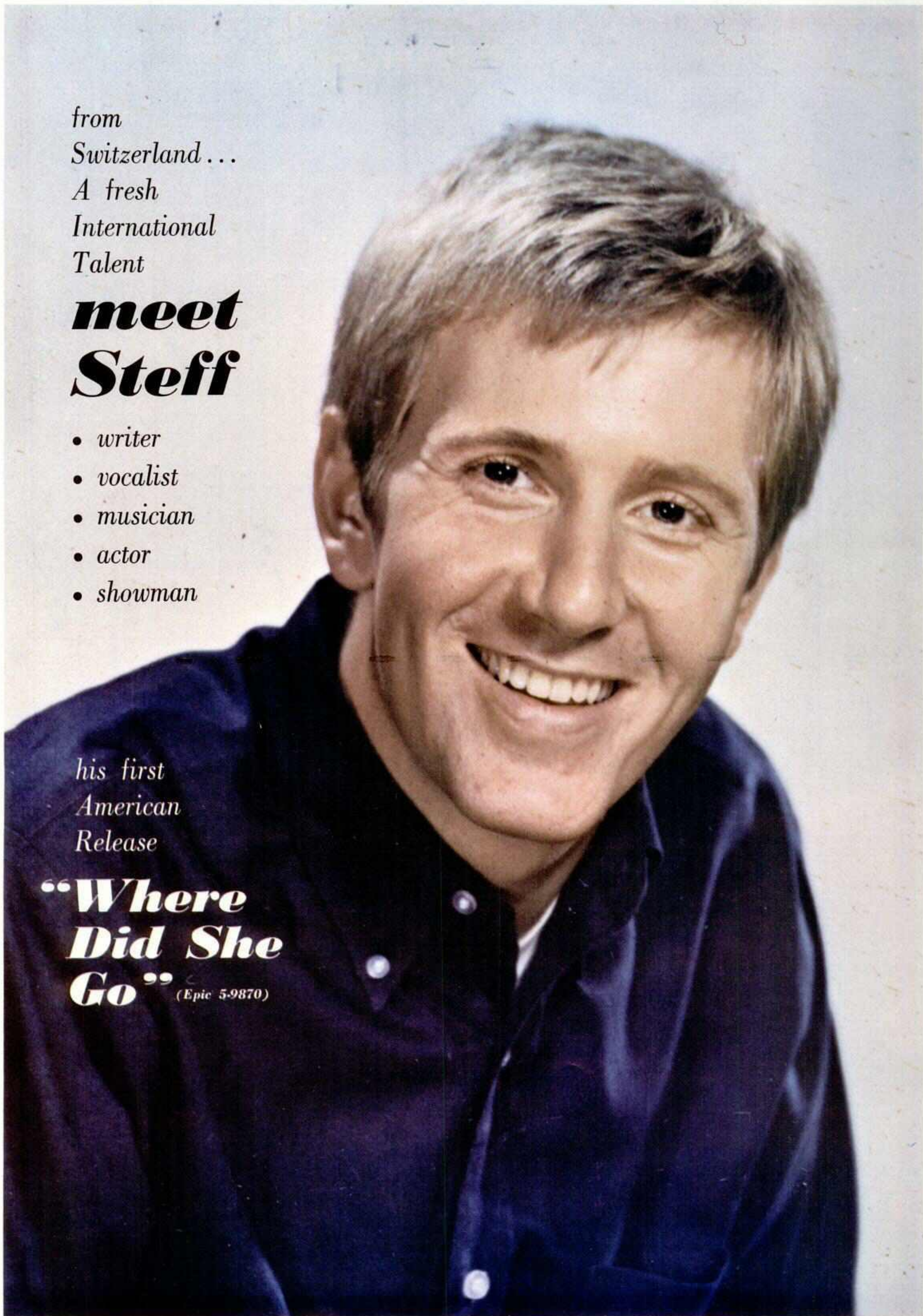
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Did She
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MUSIC CAPITALS OF THE WORLD

• Continued from page 29

nized. . . . President of Warner Bros. Records in the U. S., Mike Maitland, will have meetings with Viking Records director, Ron Dalton, here. Viking handles the Reprise label. . . . New find Ken Lemon, 20-year-old c&w artist from Auckland, is receiving respect from Viking by having a single, EP and LP released before Yule. LP title will be "This Hombre Called Lemon." . . . Australian publishing houses are receiving the offer of rights to New Zealand compositions controlled by Viking Records. Director Murdoch Riley has spent several days overseas to bring this about.

J. P. MONAGHAN

HOLLYWOOD

The Composers & Lyricists Guild's new pact with the Society of Independent Film Producers closely duplicates the contract between the musicians and the Association of Motion Picture and TV Producers, the older producers' organization.

Barney Weadock has formed Turntable Records, with his first artist Johnny White. Debut singles are "Come Rain or Come Shine"

Liberty Records Church Choir Of Van Nuys

HOLLYWOOD—The 138-voice First Baptist Choir of Van Nuys, Calif., has been recorded by Liberty for November release. The choir is backed by a 30-man orchestra playing Ralph Carmichael charts.

The project is the first attempted by the label. Producer Dave Pell said he planned releasing a single of the title, "Amen" which was featured in the film, "Lilies of the Field."

The church sponsors 11 choirs, utilizing more than 850 voices. Included in the album choir are the Christianaires Choir, Christianaires Choral and College Choral groups.

The package is timed for the Christmas holidays along with "The Ventures Christmas Album." The company enters the fall selling season on a hot streak which sees Liberty/Imperial chart singles by Gary Lewis and the Playboys, Johnny Rivers, the Gants, Jan and Dean, Jackie DeShannon, Cher and Jimmy McCracklin, and albums by the Ventures, Gary Lewis, Mel Carter, Johnny Rivers, Jan and Dean and Sandy Nelson.



COLUMBIA RECORDS promotion manager Russ Yerge, Detroit, talks with CKLW's Tom Shannon. Shannon helped make Columbia's Nini Rosso single, "Il Silenzio," a breakout in the area.

Say You Saw It in **Billboard**

and "Love Me." Weadock, a former DJ, is aiming at the adult market. Firm's address is P. O. Box 8273, Universal City, Calif.

New film assignments include: Gale Garnett doing the female voice for a new cartoon film, "Mad Monster Party." Vocalist

has been dubbing voices two years. Ferrante and Teicher scoring the music for "Big Lavender"; Tom Jones singing the title song in "Promise Her Anything," written by Bert Bacharach and Hal David, and Herman's Hermits completing a soundtrack LP from "No Place Like Space."

Year-end talent line-up for the Sands in Las Vegas showcases Dean Martin, Danny Thomas, Carol Burnett, Frank Sinatra and Sammy Davis. . . . Reprise is re-issuing the "Twelve Songs of Christmas" LP which stars Bing Crosby, Frank Sinatra and Fred Waring and the Pennsylvanians.

Disneyland's Tencennial summer celebration, spotlighting big band entertainment, drew 3,324,554 persons, an increase of 400,000 over last year. Talent buyer Tommy Walker's band line-up included Duke Ellington, Louis Armstrong, Stan Kenton, Woody Herman, Harry James, Si Zentner, Tex Beneke and Wayne King.

ELIOT TIEGEL

SAN FRANCISCO

Most disk jockeys here are plugging Tony Bennett's "Shadow of Your Smile" (or "Love Theme From the Sandpiper." His version,

sparked by Andy Williams' interpretation on his last show last spring, throws it into Academy Award stature, according to those in the record field here. . . . Radio KPEN's "Pick of the Week" is "Roses and Roses" LP by Johnny Mann Singers on Liberty. LP gets exposure 30 times a week. . . . Opinion of Bay Area dealers is that Capitol's "Hollyridge Strings Christmas Album" will be the great favorite this year, based on the success of all their other albums. . . . Steve O'Shea, radio KNBR, is asking for letters to send to the Armed Forces in Vietnam.

VIRGINIA CHARNOCK



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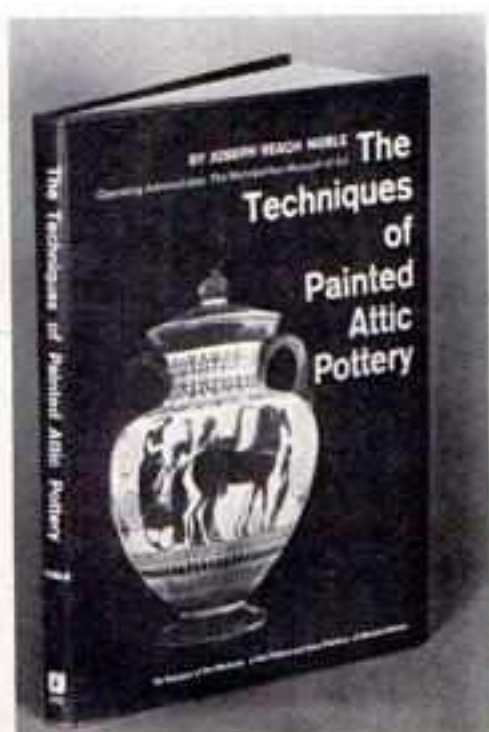


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192 pages. 9 x 12. 260 illustrations in halftone. Color frontispiece. Bibliography. Index \$17.50

By Joseph Veach Noble

This beautiful book, published in co-operation with The Metropolitan Museum of Art in New York, contains many lavish illustrations of Greek vases from European and American museums and tells the full story of how the ancient Athenian potters and vase-painters produced the greatest pottery in ancient European art. Breathtaking illustrations reveal examples of every major type of Attic vase. Here is a book that will give pleasure to all art lovers.

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RADIO RESPONSE RATING

Buffalo Market Leaders 'Steady as They Go' in Race

By CLAUDE HALL

BUFFALO, N. Y.—No sharp changes have taken place in this, the nation's 17th radio market during the past few months, though the leaders in the influencing of sales of pop singles, albums and country music records all lost a little group due to fierce competition. The most interesting change was in the deejay influence of albums, where the Radio Response Rating survey revealed Clint Buehlman of WBEN climbed to first place with 38 per cent of the votes from third position last February. Behind him were Rick Bennet of WYSL-AM-FM, 34 per cent, and Carroll Hardy of WEBR, 28 per cent. Hardy placed first last February in the RRR survey, which polls local promotion men, record distributors, dealers, rack jobbers, one-stops and national record executives. William Peters, program director of WBEN, attributed the

power of Buehlman to "the fact that he stands in a field almost by himself . . . he's been here at least 20 years; I remember listening to him in my grammar school days. He fits in this area . . . he is the area." Buehlman, on the air 6-9 a.m., has another thing going for him, according to Peters—the school principals in the area. Because they can telephone Buehlman direct with information about school closings, school principals post bulletins at school recommending students "listen to Buehlman for information." Thus Buehlman almost has a captive audience each morning during the school months and is able to reach the teen-age market with good music that the station programs.

The station over all, however, fared only third in the market with 19 per cent of the votes for influencing album sales. Tops was WEBR with 36 per cent of the votes (last February WEBR had 52 per cent

of the votes), followed by WYSL-AM-FM with 29 per cent (WYSL earned 26 per cent in the last survey). WBEN had only 12 per cent of the votes last February. (See RRR chart, page 48.)

WKBW again took big honors for influencing pop single record sales, though dropping in percentage of votes. This survey, the station received only 62 per cent as compared to 86 per cent last February. WNIA advanced from 14 per cent of the votes to 32 per cent, while remaining in second place.

Interesting to note is that WBLK-FM, a relatively new station in the market last February, is making a dent in the influencing of pop singles—largely through its split-type programming. The station is country in the daytime and r&b at night. It earned 6 per cent of the votes this survey.

The leading deejays for in-
(Continued on page 49)



WMCA GOOD GUY Jack Spector greets RCA Victor Records artists the Coronados at a recent record hop at Our Lady of Grace Church, New York. From left, Reuben Ortiz, Spector, Ginger Ortiz, and Steve Ortiz. Their latest release is "Cu Cu Ru Cu Cu Paloma."

KIMN Teen Festival Drawing Disk Execs

DENVER—Officials from at least 13 major record labels are flying in to attend the first annual KIMN Radio station's "Teen Music and Dance Festival" here Nov. 27. Viewing some of the local rock 'n' roll groups who'll be performing at the festival will be Billy James, West Coast director of talent acquisition for Columbia Records; Steve Douglas, a&r producer for Capitol Records; Al Schmitt, a&r producer for RCA Victor Records; George Sherlock, regional sales and promotion manager for Tower Records; Mike Curb, a&r for Mercury Productions, and James Bowen, director of a&r for Warner Bros.-Reprise Records.

Roger Gordon of London Records, Danny Davis of Phyllis Records, and Clive Fox of MGM Records are also slated to attend, according to Ted Adkins, program director of KIMN, plus representatives from Smash, Vee Jay, Philips and Liberty Records.

Headliner at the fest will be Johnny Rivers. Four local groups who'll perform are the Astronauts of RCA Victor Records, the Moon Rakers of Tower Records, the Soul-Survivors of Dot Records and Frankie Rino and the Squires. The record officials, however, are mostly flying in to witness (some will act as judges) a contest of rock 'n'
(Continued on page 52)

R&B Stations Giving Jazz Big Assist on New Products

NEW YORK — R&b radio stations have become an important factor in the exposure of new jazz records, according to Verve Records recording chief Creed Taylor. "Aside from a few major jazz deejays and a good music station or two, the r&b stations are now the primary key for introducing new jazz products. And jazz has never been more commercial than it is now."

R&b stations, he said, often intermix jazz records with r&b. "What happens, usually, is that a nighttime deejay on an r&b station will play a jazz record and receive good audience response for it; he then passes the word along to the daytime staff. Thus a hit jazz record comes about."

E. Rodney Jones of WVON, Chicago, was responsible for breaking "Soul Sauce," said Taylor. But Jones is only one of

the major r&b jockeys who've contributed to the growth of jazz-r&b, he said. "Pop stations won't touch a new jazz single and it's really difficult to break into a hard rock station's playlist at all."

The Negro market, he said, has grown in importance because the market reflects sales much faster on good new product than any other market. Taylor, who gathered Grammy Awards earlier this year for producing both the album of the year ("Getz-Gilberto") and record of the year ("The Girl From Ipanema"), said he was delighted to see jazz records appearing on the r&b chart. The "Organ Grinder Swing" LP by Jimmy Smith, he said, was already past 100,000 in sales, but that Verve has a problem with Smith. "Every time we release a single with an album, dealers suppress the single and

push the LP, on which there is a greater mark-up." The last Smith single, "Organ Grinder Swing," only sold around 70,000.
(Continued on page 49)

AFRTS: Victory by Airpower

By ELIOT TIEGEL

LOS ANGELES—The Armed Forces Radio & Television Service is in its 23d year of providing music and variety programs as the frosting for military commanders to baste their information and education programs around. AFRTS broadcasts 85 hours of radio programming and 50 hours of TV fare a week for use by 250 military radio stations and 33 television stations around the world.

The brunt of AFRTS' broadcasting work is done at its headquarters here, with a New York office handling liaison between the TV networks and putting out 8½ hours of short-wave broadcasting to regions not covered by the West Coast short-wave division's 19 hours of programming.

Every form of musical entertainment is beamed by the regular radio division. The over-all radio package is comprised of shows obtained from outside sources, the military branches and AFRTS personnel. Bud

Widom and George Church are the civilian employees who do disk jockey shows such as "Footlights and Soundtracks," "Music by Candlelight" and "Small World."

AFRTS obtains the latest albums from manufacturers and switches them onto its own transcriptions which are sent to
(Continued on page 52)

CHUM's Talent Feature Boost to Record Industry

TORONTO—CHUM, Toronto, whose tight playlist has generally been considered the toughest in the country for Canadian talent to break into, has given the growing Canadian record industry a vote of confidence by establishing a "Canadian Artist of the Week" feature. For the first time the station feels it can count on the industry to turn out at least 52 Canadian records a year that will meet high competitive standards.

The 50,000-watt station, the only pop outlet in the Toronto market, is considered a powerful influence on the record market, not only in the Toronto area but also to some extent across the country as other stations watch, and may be guided by, the CHUM chart.

"We recognize the responsi-

bilities that go with the influence we wield," said Allan Slaight, vice-president and program director, "and we feel we have a responsibility to Canadian talent. We have been playing more and more Canadian records in recent months, but this feature will draw special attention to Canadian artists with a big production intro, and biographical material, and so on."

Minimum exposure of the Canadian Artist of the Week disk will be played every evening on the "Brian Skinner Show," and it could also make play every afternoon on the "Bob McAdorey Show," with exposure every three hours on Saturdays and Sundays. Audience reaction will determine whether the disk moves onto the regular playlist and from there to the chart.

'Martin' Show Color Topper

NEW YORK — "The Dean Martin Show" on NBC-TV was rated the No. 1 color TV program in a four-week survey by Trendex. The survey was based on 200,000 phone calls in September and October. Two other music shows—prime exposure mediums for record talent—were in the top 10-rated shows: "The Andy Williams Show," third, and "Hullabaloo," eighth. "The Dean Martin Show" had a color TV home rating of 39.8 against competition from a color show on another network. "The Andy Williams Show" faced competition in color from two networks.

During the four-week study period, NBC-TV broadcast 87½ hours of color in prime time, CBS-TV 39, and ABC-TV 38½, the survey showed. TV usage in color TV homes was 27 per cent greater than in b&w TV homes.



WARNER BROS. RECORDS' PETULA CLARK paid a visit to the studios of WMEX, Boston, recently. From left, Arnie Ginsberg, Dan Donavon, Petula Clark, Bill Jones, and a regional director of the Coca-Cola Co.

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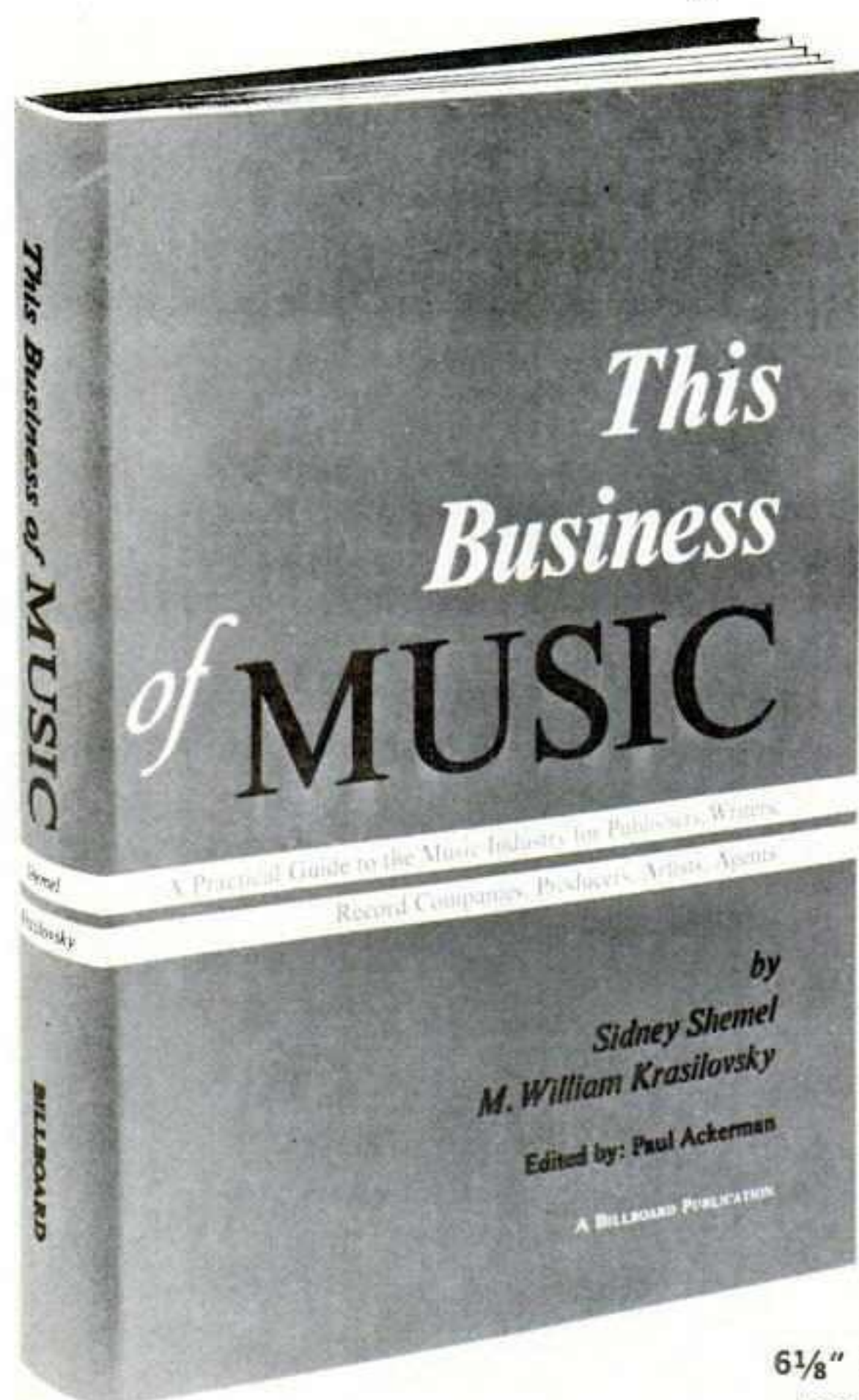
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Fordham Law Review

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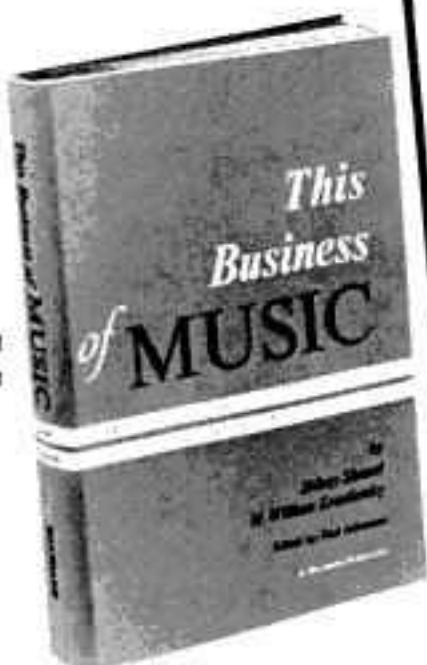
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VOX JOX



KAPP RECORDS PROMOTION man Marv Helfer, left, looks on as deejay Bill Randle of WERE, Cleveland, is fed from a platter of Jewish delicatessen delicacies. Naturally, they were listening to Kapp's "You Don't Have to Be Jewish" album, now high on the Top LP's chart.

Arlen Sanders has been appointed director of program operations at the newly countrified WWVA, Wheeling, W. Va.; he is former music director of KEZY, Disneyland, Calif. New man on the WWVA air staff is Gus Thomas, formerly of WTID, Newport News, Va. WWVA switched to a full time top 50 country format Nov. 8. . . . **Robin Seymour**, the host of CKLW-TV's "Swingin' Time" teen-age show has been running a record contest; any record that wins for five consecutive days is featured on the show for the next five days and then is featured on CKLW radio. The audience votes, and the competition is fierce — the

San Remo Golden Strings, the Kinks, Edwin Starr.

Bob Dean and **Jack Schmitt** are the latest additions to the deejay staff of KQUE - FM, Houston. . . . **Bob Sinclair**, a deejay on the staff of K TSA, San Antonio, has left the station to join a San Francisco outlet. . . . Thanks for the note, **Barney**. I'd like to hear about WITN-AM-FM every now and then (**Barney L. Conway** is assistant engineer with the Washington, N. C. station).

We're a little late, but would still like to get our congratulations to **Leonard H. Goldenson**, president of ABC, on his Pulse man of the year award. In his acceptance speech, Goldenson

brought out some interesting figures: "In a nation of roughly 190 million people, there are 228 million working radio sets — 171 million in homes and 57 million in automobiles."

Jim Nabors is now with WPTR, Albany - Schenectady-Troy; he was with WEAM, Washington. . . . **WSAI's Bob White** is a new father — his third daughter. That **WSAI** staff is sure prolific; **Charlie Murdock**, **Steve Kirk** and **Tom Kennington** have all had daughters in the past few weeks.

The new program director of KAKC-AM-FM, Tulsa, Okla., is **George Basil (Scooter) Seagraves**; he has been music director and assistant program director for more than a year and a half. **Dick Schmitz**, former program director, moves up to KAKC director of operations.

. . . New **KSFO** production co-ordinator is **Peter Scott**. **Scott** replaces **Mark Blinoff** at the San Francisco station. **Blinoff** has moved to **KEX**, Portland, Ore., to become program director. **Scott** was formerly program director at **KSJO**, San Jose.

Tom Whittaker, a deejay at **WFAS**, Westchester, has been named music director of the outlet. . . . **Lee Askervold** has joined the air staff at **KING**, Seattle. . . . New full-time staff man at **CHUM**, Toronto, is **Duff Roman**. . . . **Fred P. Shawn**, general manager of **WJKS-TV**, now under construction in Jacksonville, Fla.

Herb Oscar Anderson, **WABC** morning personality, was honored Friday (5) by the Advertising Club of New York at a luncheon. . . . **Elliot Nevins** has been upped to production manager at **WIOD**, Miami, Fla.

Joel Sebastian and **Barney Pip** have joined **WCFL**, Chicago. **Sebastian** was with **KLAC**, Los Angeles, and **Pip** was with **KDWB**, St. Paul. Program director **Ken Draper** is also planning another talent acquisition.

CLAUDE HALL

WEFM-FM to Stress Air Personalities

CHICAGO — **WEFM-FM**, a stereo outlet that features symphonic, semi-classical, and light music, is altering its format to feature strong air personalities. Newly appointed general manager **Jules Herbeuex** said last week that the staff would consist of "some of the best known names in Chicago broadcasting."

The basic music programming policy remain the same, though capsule news features and financial reports will be innovated. **Hope** is to make **WEFM-FM** "the most-advanced stereo operation in the country." **WEFM-FM** began transmitting experimental stereo FM broadcasts in 1959 and transmitted stereo FM broadcasts, using new national standards approved by the FCC, in June 1961.

The reason for the format expansion is "we have reached an FM saturation point in Chicago," **Herbeuex** said, "That makes our total of FM homes larger than that for total radio homes in five of the nation's top markets, including San Francisco, Pittsburgh and St. Louis." The station will carry advertising for the first time.

(Continued on page 49)

RADIO RESPONSE RATING

BUFFALO, N. Y. . . . 3rd Cycle
NOVEMBER 20, 1965

TOP STATIONS

Rank	Call Letters	% of Total Points
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★ POP Singles

1.	WKBW	62%
2.	WNIA	32%
3.	WBLK-FM	6%

★ POP LP's

1.	WEBR	36%
2.	WYSL-AM-FM	29%
3.	WBN	19%
4.	WADV-FM	10%
5.	WGR	4%
6.	WBUF-FM	2%

★ R&B

1.	WUFO	67%
2.	WBLK-FM (7 p.m.-midnight)	33%

★ COUNTRY

1.	WWOL	41%
2.	WBLK-FM	37%
3.	WMMJ (Lancaster)	22%

★ CONSERVATIVE

NOTE: Survey was unable to reflect station effectiveness in this category. The following stations feature this type of programming:
WEBR-AM-FM
WBN-FM

★ COMEDY

NOTE: The following stations program cuts from Comedy LP's occasionally:
WMMJ
WKBW
WYSL-AM-FM

★ CLASSICAL

NOTE: No 100% Classical station in Buffalo area.

THE RADIO RESPONSE RATINGS

of stations and individual air personalities have been determined by survey of local and national record promotion personnel, distributors and record manufacturers. Not a popularity poll, the ratings are strictly on the comparative ability of the stations and air personalities to influence their listeners to purchase the singles and albums played on the air. The ratings likewise point up the importance of music of all types in building audiences and creating the framework conducive to influencing the listener to purchase other products and services advertised on radio stations.

TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
------	-------------	--------------	-------------------

★ POP Singles

1.	Joey Reynolds	WKBW	38%
2.	Dan Neaverth	WKBW	35%
3.	Rod Roddy (tie)	WKBW	9%
3.	Fred Klestine (tie)	WKBW	9%
5.	Stan Roberts	WKBW	7%
6.	"Hound Dog" (George Lorenz)	WBLK-FM	2%

BY TIME SLOT

Morning Man	Stan Roberts	WKBW
Mid-Morning	Fred Klestine	WKBW
Early Afternoon	Rod Roddy	WKBW
Traffic Man	Dan Neaverth	WKBW
Early Evening	Joey Reynolds	WKBW
Late Evening	Joey Reynolds	WKBW
All Night	Lee Vogel	WKBW

★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN

(Most Co-Operative in Exposing New Records)
Mary Lounsbury, WNIA Program Director
Dan Neaverth, WKBW Music Director
George Lorenz, WBLK-FM Station President

★ TOP TV BANDSTAND SHOW

(Exposing Artists & Records)
The Stan Roberts Show, WKBW-TV
Sat. 2:30-3:30 p.m.

★ POP LP's

1.	Clint Buehman	WBN	38%
2.	Rick Bennett	WYSL-AM-FM	34%
3.	Carroll Hardy	WEBR	28%

★ PROGRAM DIR., MUSIC DIR. OR LIBRARIAN

(Most Co-Operative in Exposing New LP's)
Mary Louise Brady, WEBR Librarian
Rick Bennett, WYSL-AM-FM Music Director
Mrs. Kay Lapping, WBN Librarian

★ R&B

1.	"Wild" Bill Curtis	WUFO	65%
2.	"Hound Dog" (George Lorenz)	WBLK-FM	35%

★ JAZZ

1.	Carroll Hardy	WEBR	100%
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★ COUNTRY

1.	Ramblin' Lou	WWOL	67%
2.	Jack Kelly	WMMJ	22%
3.	Lee Forster	WMMJ	11%

★ FOLK

NOTE: No Folk show in Buffalo area.

STATIONS BY FORMAT

AM RADIO FREQUENCIES

WGR	550	WUFO	1080	WMMJ	1300
WBN	930	WWOL	1120	WYSL	1400
WEBR	970	WNIA	1230	WKBW	1520

FM RADIO FREQUENCIES

WBUF-FM	92.9	WGR-FM	96.9	WYSL-FM	103.3
WBLK-FM	93.7	WDCX-FM	99.5	WWOL-FM	104.1
WEBR-FM	94.5	WBN-FM	102.5	WADV-FM	106.5

BUFFALO, N. Y. (Including Cheektowago, Amherst): Country's 17th Radio Market (8 AM; 9 FM)

WADV-FM: ERP 17,600 watts. Independent. On the air 9-12:30 a.m. Music format: Standard (90%) - Polka (10%). Special programming: "America's Search for Security in the Nuclear Age," a factual & analytical discussion of our survival as a nation, with Dr. Donald Clark, 2:05 p.m. Sun. "Dixieland in Stereo," with Ken Rouf, 8:05-9 p.m. Sun. "Notes From Underground," featuring discussion of controversial subjects with Fred Keller, 10:05-11 p.m. Sun. 5-min. news on the hr. extended newcasts at 8 a.m. & noon daily. Folk Music featured on "Campus Profile," 7:05-8 p.m. Sun. New records are selected for air-play by prog. dir. Record promotion people are seen M-F. Gen'l mgr., Daniel J. Lesniak. Prog. dir., Nancy Lee Lesniak. Send 1 stereo copy of LP's to Nancy Lesniak, 126 Pearl St., Buffalo, N. Y. 14202. Phone: (716) 856-6082.

WBN: 5,000 watts. CBS affiliate. On the air 24 hrs. a day. Music format: Pop-Standard (100%). Special programming: New York Yankee baseball, Buffalo Bills football, Niagara Univ. & Univ. of Buffalo basketball in season. "Breakfast Show," featuring live music, guest interviews and audience participation, hosted by John Corbett, 9:15-10 a.m. M-Sat. "Luncheon Club," audience participation and guest interviews with Mike Mearian, 12:15-1 p.m. M-F. Television outlet is **WBN-TV**, channel 4. Vaun Wilmott is director of 8-man news dept. Special equipment: 6 two-way radio cars. Extended newcasts at 6, 7, 8, 9 a.m., noon, 6 & 11 p.m. daily. New records are selected for air-play by prog. dir. & librarian. Record promotion people are seen M-F. Gen'l mgr., C. Robert Thompson. Send 2 copies of 45's and 2 copies of LP's to librarian Mrs. Kay Lapping, 2077 Elmwood Ave., Buffalo, N. Y. 14207. Phone: (716) 876-0930.

WBN-FM: ERP 110,000 watts. Music format: Conservative (100%). Special programming: "The Casper Citron Show," featuring guest interviews, 11:15 p.m.-12:15 a.m. M-F. "Boston Symphony," 8 p.m. Wed. "Boston Pops," 8 p.m. Fri. Simulcast with **WBN** 6-9 a.m. and all newcasts. New records are selected for air-play by prog. dir. and librarian. Record promotion people are seen M-F. Gen'l mgr., C. Robert Thompson. Prog. dir., Frank Kelly. Send copies of 45's and copies of LP's to librarian, Mrs. Kay Lapping, 2077 Elmwood Ave., Buffalo, N. Y. 14207. Phone: (716) 876-0930.

WBLK-FM: ERP 50,000 watts. Independent. On the air 24 hrs. a day. Music format: Country (30%) - Rhythm & Blues (30%) - Jazz (30%) - Polish language (10%). Special programming: "Mr. Blues From Johnny's Elecotte Grille," featuring music, interviews, teen commentary, 10 p.m.-midnight Fri. & Sat. and 3-6 p.m. Sun. **Dick Spaulding** is director of news dept. 5-min. news at 15 & 45 past the hr. New records are selected for air-play by **George Lorenz**. Approx. 10 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Lew Platt. Pres., **George Lorenz**. Prog. dir., **Dick Spaulding**. Send 3 copies of 45's and 2 stereo copies of LP's to Mr. Lorenz, 814 Rand Bldg., Buffalo, N. Y. Phone: (716) 852-3500.

WBUF-FM: ERP 100,000 watts. Functional Broadcasting, Inc. On the air 24 hrs. a day. Music format: Standard (100%). 4-man news dept. 5-min. news at 55 past the hr. Folk Music programmed occasionally. New records are selected for air-play by music dir. Station publishes play-list monthly. Approx. 25 new records are programmed each week. Record promotion people are seen by appointment. Gen'l mgr. & prog. dir., Carl J. Spavento. Send 1 copy each of 45's and LP's to Mr. Spavento, 1233 Main St., Buffalo, N. Y. 14209. Phone: (716) 882-4300.

WDCX-FM: ERP 110,000 watts. Independent. On the air 6 a.m.-midnight. Music format: Religious (100%). Milton Allis is director of 3-man news dept. Headlines on the hr. Gen'l mgr., Neale Carr. Prog. dir., Milton Allis. Send 2 stereo copies of LP's to Mr. Allis, 23 North St., Buffalo, N. Y. 14202. Phone: (716) 883-3010.

WEBR: 5,000 watts. Buffalo Courier-Express Station. MBS affiliate. On the air 5:30 a.m.-2 a.m. Music format: Pop-Standard (60%) - Conservative (40%). Editorializes occasionally. Special programming: Bisons hockey and Canisius College basketball in season. "Charlie Bailey Sports," sports commentary, 6:15 p.m. M-F. "Darryl Lamonica Talks Football," 5:30 p.m. M-F. "Kegler's Korner," bowling news and interviews with Ray Hoemke, 6:15 p.m. Sat. "Outdoorsman," with news and commentary on hunting & fishing, etc., with Clare Allen, 6:30 p.m. Tues. & Thurs. Ron Arnold is director of 5-man news dept. Special equipment: 1 mobile unit, 1 Bell Helicopter. 5-min. news on the hr. headlines on the half hr. 15-min. newcasts at noon, 6, 11 p.m. 10-min. newcasts at 7, 8, 9 a.m. daily. Folk Music programmed occasionally. New records are selected for air-play by prog. dir. Approx. 5 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., David F. Leopold. Prog. dir., Jack Easo. Send 2 copies of 45's and 3 copies of LP's to librarian, Mary Louise Brady, 23 North St., Buffalo, N. Y. 14202. Phone: (716) TT 6-0970.

WEBR-FM: ERP 105,000 watts. Music format: Pop-Standard (60%) - Conservative (40%). Simulcast with **WEBR** 6 a.m.-11:15 p.m.

WGR: 5,000 watts. Taft Broadcasting. NBC affiliate. On the air 6 a.m.-midnight. Music format: Pop-Standard (100%). Editorializes occasionally. Special programming: "Extension 55," audience call-in and guest interviews with John Otto, 11-noon. Bob Lawrence, noon-1 p.m. M-F. "Extension 55," with Chuck Poth, Wed. & Thurs. and Phil Solsson, Fri.-Tues. 9-midnight. Television outlet is **WSR-TV**, channel 2. 3-man news dept. Special equipment: mobile units and walkie-talkie. 5-min. news on the hr. and half hr. Extended newcasts at 7:30, 8:30 a.m. & 7:30 p.m. Pop-Folk Music included in regular programming. New records are selected for air-play by prog. dir. & librarian. Approx. 10 singles are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Leon Loventhal. Prog. dir., Paul Murphy. Send 2 copies of 45's and 2 copies of LP's to Music Librarian, 2045 Elmwood Ave., Buffalo, N. Y. 14207. Phone: (716) 873-8550.

RADIO-TV PROGRAMMING

Buffalo Market Leaders Steady

• Continued from page 44

fluencing pop single sales were still Joey Reynolds and Dan Neaverth, both of WKBW. Reynolds, on the air 7-midnight, has a "heck of a following," said program director David A. Sennett, and "goes after the teen-agers."

WKBW admittedly has a tremendous power advantage—50,000 watts—but Sennett felt that didn't tell the whole story. "We care about the area, the music . . . and we appreciate the opportunity we've had to build up a very enviable and solid foundation. Before, when we first bought this station a few years ago, everybody listened. Now everybody still listens, but they like the music

we're playing." Sennett said that during daytime WKBW aims toward the young adult market and has continuously upgraded this image in the market.

The WKBW playlist is directed toward 31 records on the front side on the play sheet. The 31st record is the pick of the week and this gets played at least once every two hours. The back side of the playlist sheet features anywhere from 50 to 60 records—all of them new records. "We've a fast list," said Sennett. "So records on the back side of the sheet get exposure. After a record drops off the 30 listed on the front of the sheet, however, it's out, period. This keeps the mu-

sic we play fresh and gives exposure to new records." He said that the 30 records on the front of the playlist accounted for about 60 per cent of the airplay.

"Happily, we've been able to be a lot of things to a lot of people. We think of ourselves as young swingers," Sennett said.

WUFO Influence

In the r&b field, WUFO again accounted for most of the influence on record sales, gaining 67 per cent of the votes as it did last February. WBLK-FM, playing r&b 7 p.m. to midnight, had 33 per cent of the votes. (Wild Bill) Curtis of WUFO was the major deejay.

WEBR's Carroll Hardy, a contender for influencing sales of albums, was the market's major power in also influencing jazz record sales.

Ramblin' Lou of WWOL, who constantly promotes live country music talent shows in the area, was once again the major influence on sales of country music records. This time, he earned 67 per cent of the votes as compared to 50 per cent last February. WWOL was also the leading station again, followed fairly close by WBLK - FM. WWOL - FM started programming all country music on Nov. 1. WMMJ, located in nearby Lancaster, came in third. However, WMMJ has just switched to a top 40 country music format and could show stronger influence in time to come. Both Jack Kelly and Lee Forster of WMMJ were noted as influencing country music record sales already, according to the RRR survey.

The Sound of Country Music or Here Comes Another Bandwagon by Joe Allison

I've seen a few bandwagons in my time. My Bandwagon experience began with Big Little Books, Secret Decoder Rings, and the Lambeth Walk . . . extended through the Hula Hoop, Dagmar, and wide lapels . . . and more recently, the Beatles, Camp, and Discotheque. So I have become well acquainted with the signs and portents preceding a Bandwagon. The one parading by right now is the Country Music Bandwagon.

I've been riding it for years. I can even remember when we folks riding the Country Music Bandwagon had to play Casino instead of Pinocchio, cause we couldn't find enough passengers for a three-seated game. We had lots of them handed on our wagon in those days. It's filling up rapidly now, however. Almost every issue of our trade papers carry an item reporting the change of format at some radio station. They are converting to All Country Music. We welcome them aboard with open arms. It's great to see so many prestige markets realize the economic value of Country Music. About the only ones who ever fall off the wagon do so because of inexperience.

When the parade first started (about 30 years back) if a station wanted to convert to Country Music, the station manager simply renamed his disc jockeys "Cactus Bill," "Handsome Happy Harry" and etc., and then called a staff meeting at which he instructed the Announcers to say "ain't never" and "Howdy, Neighbors" and presented each Salesman with a string tie and a cowboy hat. And oddly enough, at that time, this usually worked.

Today, it just isn't enough. It's been my lot to serve as consultant to the Management of several stations on the "right" way to program Country Music among them. Such successful stations as KAYO, Seattle (now rated number two in the market), and KRAK (number one in Sacramento). Just recently I had the pleasure of installing the Metropolitan New York Area's first full time Country Music Station, WJRL.

My firm, Allison-Nixon* recently signed a contract to handle the programming switch at WWVA, Wheeling, W. Va. It's great to be able to help these wonderful people up on to the Country Music Bandwagon. Getting on requires a rather specialized knowledge of the field. Joe Nixon, my associate, is working under a handicap in this respect. He has only 20 years' experience in Country Music Radio Programming and Sales. However, he makes up for this lack of experience with lots of enthusiasm. My 22 years in all phases of Country Music give me the edge on Joe, and between us we have been able to solve the problems involved in a format switch to Country Music. We do this with an on-the-scene personal relationship with each station. Our services also encompass the revamping of programming for existing Country Music stations. We do it all for two reasons. We love, honor, respect and admire the Country Music Industry. It's our business.

So give us a call. We'll help you on to the Country Music Bandwagon. There are good seats still available, some right up front. Don't wait too long. The Bandwagon's moving, you know. Call us now. Get on the Bandwagon. It's nice up here.

*ALLISON-NIXON, INC. — (all-i-sun nick's 'sun) A business firm name composed of the surnames of the principals, being a most unique Corporation engaged in the business of highly personalized consultation in the field of Country Music Radio Programming.

STATIONS BY FORMAT

• Continued from page 48

WGR-FM: ERP 16,000 watts. Simulcast with WGR.

WKBW: 50,000 watts. Capital Cities Broadcasting Corp. On the air 24 hrs. a day. Music format: Contemporary (100%). Special programming: "Panorama," 3-hr. block of Public Service, Educational News and Public Affairs, 7-10 p.m. Sun. Television outlet is WKBW-TV, channel 7. Tony de Haro is director of 5-man news dept. Special equipment: 3 mobile units. 5-min. news at 45 and headlines at 15 past the hr. Comedy LP's programmed occasionally. New records are selected for air-play by prog. dir. & music dir. Approx. 5 new records are programmed each week. Record promotion people are seen Fri. Gen'l mgr., Louis Faust. Prog. dir., David A. Sennett. Send 2 copies of 45's to music dir., Dan Neaverth, 1430 Main St., Buffalo, N. Y. 14209. Phone: (716) 884-5101.

WMMJ: 1,000 watts. Independent. Daytimer. Music format: Country (100%). Special programming: "MJ Sports," with Mickey Walter, 4-4:05 p.m. Sat. Gary Deeb is director of 4-man news dept. Special equipment: 1 mobile unit. 5-min. news at 55, headlines at 28 past the hr. Comedy LP's featured in regular programming. New records are selected for air-play by prog. dir. Station publishes play-list weekly. Approx. 8 new records programmed each week. Record promotion people are seen M-F. Gen'l mgr., Stan Jasinski. Prog. dir., Jack Kelly. Send 3 copies of 45's and 1 copy of LP's to Mr. Kelly, 5360 Williams St., Lancaster, N. Y. 14086. Phone: (716) 684-4142.

WNIA: 500 watts. Federal Broadcasting System, Inc. On the air 24 hrs. a day. Music format: Contemporary (100%). Gordon P. Brown is director of news dept. Newscasts every 15 min. through out the day. Folk Music programmed occasionally. New records are selected for air-play by prog. dir. and research of local retailers. Approx. 35 new records are programmed each week. Gen'l mgr., Gordon P. Brown. Prog. dir., Mary Lounsbury, 2900 Genesee St., Buffalo, N. Y. 14225. Phone: (716) 894-1230.

WUFO: 1,000 watts. Dynamic Broad-

casting, Inc. Daytimer. Music format: Rhythm & Blues (90%)-Jazz (5%)-Spirited (5%). Editorializes daily. Special programming: "Buffalo Sings," live Gospel Music with Rev. Lewis, 10-10:30 a.m. Sat. "Buffalo Roundtable," community discussion show with Raphael Dubard, 1-1:30 p.m. Sun. "NAACP Speaks," featuring news of NAACP activities with Pres., Donald Lee, 10-10:15 a.m. Sun. Don Mullins is director of 2-man news dept. 5-min. news at 55, headlines at 25 past the hr. "WUFO News Roundup," featuring news of the preceding week, 9:45-10 a.m. Sun. Comedy LP's programmed occasionally. New records are selected for air-play by prog. dir., research of local retailers and on-the-air contest with call-in & phone-in votes. Station publishes play-list weekly. Approx. 5 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., James Corrin. Prog. dir., Bill Curtis. Send 4 copies of 45's and 2 copies of LP's to Mr. Curtis, 13 So. Cayuga Rd., Buffalo, N. Y. 14221. Phone: (716) 632-1080.

WWOL: 1,000 watts. Rustcraft Broadcasting Co. Daytimer. Music format: Country (80%)-Foreign Language (20%). Editorializes occasionally. Special programming: German, Italian, Polish and religious shows. 5-min. news on the hr. New records are selected for air-play by prog. dir. Station publishes play-list weekly. Approx. 15 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Gene Klein. Prog. dir., Ramblin' Lou. Send 3 copies of 45's and 3 copies of LP's to Ramblin' Lou, Hotel Lafayette, Buffalo, N. Y. 14202. Phone: (716) TL 4-1120.

WWOL-FM: ERP 13,000 watts. Simulcast with WWOL.

WYSL: 5,000 watts. McLendon Corp. ABC affiliate. On the air 24 hrs. a day. Music format: Pop-Standard (83%)-News (17%). Editorializes monthly. Special programming: Univ. of Buffalo & N. Y. State Univ. basketball and Notre Dame Univ. football in season. Williard D. Jenkins is director of 6-man news dept. 5-min. news at 55, headlines on the half hr. "WYSL News Block," continuous news from 6-9 a.m. M-Sat. Comedy LP's aired in regular program-

ing. New records are selected for air-play by prog. dir. & individual DJ. New records programmed each week. Record promotion people are seen M-F. Gen'l mgr., Robert Luther. Prog. dir., Bill Jenkins. Send 2 copies of 45's and

1 copy of LP's to Mr. Jenkins, Statler-Hilton Hotel, Buffalo, N. Y. 14202. Phone: (716) 856-1400.

WYSL-FM: ERP 100,000 watts. Simulcast with WYSL.

YESTERYEAR'S HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time:

POP SINGLES—5 Years Ago November 21, 1960

1. Stay, Maurice Williams and the Zodiacs, Herald
2. Are You Lonesome Tonight, Elvis Presley, RCA Victor
3. Poetry in Motion, Johnny Tillotson, Cadence
4. Last Date, Floyd Cramer, RCA Victor
5. Georgia on My Mind, Ray Charles, ABC-Paramount
6. Let's Go, Let's Go, Let's Go, Hank Ballard and the Midnighters, King
7. A Thousand Stars, Kathy Young and the Innocents, Ind'go
8. New Orleans, U. S. Bonds, Legrand
9. You Talk Too Much, Joe Jones, Roulette
10. Save the Last Dance for Me, Drifters, Atlantic

POP SINGLES—10 Years Ago November 19, 1955

1. Autumn Leaves, Roger Williams, Kapp
2. Love Is a Many Splendored Thing, Four Aces, Decca
3. Sixteen Tons, Tennessee Ernie Ford, Capitol
4. Moments to Remember, Four Lads, Columbia
5. Yellow Rose of Texas, Mitch Miller, Columbia
6. I Hear You Knockin', Gale Storm, Dot
7. Only You, Platters, Mercury
8. Shifting, Whispering Sands, Rusty Draper, Mercury
9. At My Front Door, Pat Boone, Dot
10. He, Al Hibbler, Decca

R&B SINGLES—5 Years Ago November 21, 1960

1. Let's Go, Let's Go, Let's Go, Hank Ballard and the Midnighters, King
2. He Will Break Your Heart, Jerry Butler, Vee Jay
3. Save the Last Dance for Me, Drifters, Atlantic
4. Georgia on My Mind, Ray Charles, ABC-Paramount
5. Last Date, Floyd Cramer, RCA Victor
6. My Dearest Darling, Etta James, Argo
7. Stay, Maurice Williams, Herald
8. New Orleans, U. S. Bonds, Legrand
9. Cry, Cry, Cry, Bobby (Blue) Bland, Duke
10. Am I the Man, Jackie Wilson, Brunswick

R&B Stations Give Jazz Assist

• Continued from page 44

000, he said, "but we could have done better." From now on, Smith's single and LP product will not conflict.

Verve Blue Label

But one of the reasons Verve launched its Verve Blue Label last week is to create a stronger identity with r&b stations, which will be the principal breakout tools. There will be no albums by a Verve Blue artist unless it rides the selling crest of a hit single record. LP artists on Verve will still be on the Verve Black Label for singles.

Jazz-r&b, he said, was jazz product with soul feeling. Some of the records he considered in this category were "Soul

Sauce," by Cal Tjader, "The Cat" and "Organ Grinder Swing," by Jimmy Smith, and "The 'In' Crowd," by Ramsey Lewis Trio on Cadet Records. He said he felt "Papa's Got a Brand New Bag," by James Brown on King Records was a record that could be classified as jazz-r&b.

Another interesting development in jazz that has made it more commercial, Taylor said, was the jazz-rock trend. Part of the effect in jazz-rock is supplied by electric guitar. "I don't feel it should be an alien instrument to jazz." He said a good many of the sessions he produces featuring such artists as Jimmy Smith and Gary McFarland use electric bass to give it a more-commercial beat.

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This Week	Last Week	Title, Artist, Label	Wks. on Chart
1	1	THE SOUND OF MUSIC Soundtrack, RCA Victor LSCD 2005 (M); LSCD 2005 (S)	36
2	4	WHIPPED CREAM & OTHER DELIGHTS Herb Alpert's Tijuana Brass, AAM LP 110 (M); SP 4110 (S)	28
3	2	HELP Beatles, Capitol MAS 2386 (M); SMAS 2386 (S)	13
4	3	THE IN CROWD Ramsey Lewis Trio, Cadet CLP 757 (M); CLPS 757 (S)	15
5	6	LOOK AT US Sonny & Cher, Atco 177 (M); SD 177 (S)	14
6	5	HIGHWAY 61 REVISITED Bob Dylan, Columbia CL 2389 (M); CS 9189 (S)	8
39	39	MY NAME IS BARBRA, TWO Barbra Streisand, Columbia CL 2409 (M); CS 9209 (S)	3
19	19	GOING PLACES Herb Alpert & His Tijuana Brass, AAM LP 112 (M); SP 4112 (S)	6
9	7	OUT OF OUR HEADS Rolling Stones, London LL 3429 (M); PS 429 (S)	16
10	11	YOU DON'T HAVE TO BE JEWISH Various Artists, Kapp KRL 4503 (M); (No Stereo)	10
11	9	MY NAME IS BARBRA Barbra Streisand, Columbia CL 2336 (M); CS 9136 (S)	27
12	8	MARY POPPINS Soundtrack, Vista BV 4024 (M); STER 4024 (S)	60
13	14	BRINGING IT ALL BACK HOME Bob Dylan, Columbia CL 2328 (M); CS 9128 (S)	30
14	10	HERMAN'S HERMITS ON TOUR MGM E 4295 (M); SE 4295 (S)	23
15	15	MORE HITS BY THE SUPREMES Motown 627 (M); S 627 (S)	14
16	20	ORGAN GRINDER SWING Jimmy Smith, Verve V 8628 (M); V6-8628 (S)	10
17	15	SUMMER DAYS (And Summer Nights) Beach Boys, Capitol T 2354 (M); DT 2354 (S)	18
18	18	A SESSION WITH GARY LEWIS AND THE PLAYBOYS Liberty LRP 3419 (M); LST 7419 (S)	10
19	12	I'M THE ONE WHO LOVES YOU Dean Martin, Reprise R 6170 (M); RS 6170 (S)	13
20	23	THE VENTURES A GO-GO Dolton BLP 2037 (M); BST 8037 (S)	9
21	24	DEAR HEART Andy Williams, Columbia CL 2338 (M); CS 9138 (S)	33
22	32	FAREWELL, ANGELINA Joan Baez, Vanguard VRS 9200 (M); VSD 79200 (S)	5
23	16	ALL I REALLY WANT TO DO Cher, Imperial LP 9292 (M); LP 12292 (S)	10
24	21	SINATRA '65 Frank Sinatra, Reprise R 6167 (M); RS 6167 (S)	21
25	22	MY FAIR LADY Soundtrack, Columbia KOL 8000 (M); KOS 2600 (S)	59
26	25	BEATLES VI Capitol T 2358 (M); ST 2358 (S)	22
27	27	TONY BENNETT'S GREATEST HITS, VOL. III Columbia CL 2373 (M); CS 9173 (S)	14
28	17	ELVIS FOR EVERYONE! Elvis Presley, RCA Victor LPM 3450 (M); LSP 3450 (S)	15
29	26	GENTLE IS MY LOVE Nancy Wilson, Capitol T 2351 (M); ST 2351 (S)	13
30	33	CATCH THE WIND Donovan, Hickory LPM 123 (M); (No Stereo)	19
31	31	SEPTEMBER OF MY YEARS Frank Sinatra, Reprise F 1014 (M); FS 1014 (S)	14
32	30	HAVING A WILD WEEKEND Dave Clark Five, Epic LN 24162 (M); BN 24162 (S)	15
33	29	THE MAGIC MUSIC OF FAR AWAY PLACES Bert Kaempfert & His Ork, Decca DL 4616 (M); DL 74616 (S)	12
34	28	WHY IS THERE AIR? Bill Cosby, Warner Bros. W 1606 (M); (No Stereo)	13
35	37	THE HIT SOUNDS OF THE LETTERMEN Capitol T 2359 (M); ST 2359 (S)	14
36	36	TOO MANY RIVERS Brenda Lee, Decca DL 4569 (M); DL 74569 (S)	9
37	42	PEOPLE Barbra Streisand, Columbia CL 2215 (M); CS 9015 (S)	60
38	34	MARIANNE FAITHFULL London LL 3423 (M); PS 423 (S)	25
39	49	MOON OVER NAPLES Billy Vaughn, Dot DLP 3654 (M); DLP 25654 (S)	7
40	35	RAMBLIN' ROSE Nat King Cole, Capitol T 1793 (M); ST 1793 (S)	129
41	41	ZORBA THE GREEK Soundtrack, 20th Century-Fox TFM 2167 (M); TFS 4167 (S)	30
42	40	FIDDLER ON THE ROOF Original Cast, RCA Victor LOC 1093 (M); LSO 1093 (S)	56
43	38	JUST ONCE IN MY LIFE Righteous Brothers, Philips PHLP 4008 (M); PHLP 4008 (S)	26
44	47	PAPA'S GOT A BRAND NEW BAG James Brown, King 938 (M); (No Stereo)	11
45	51	EVE OF DESTRUCTION Barry McGuire, Dunhill D 50003 (M); DS 50003 (S)	9
46	52	LOOKING THROUGH THE EYES OF LOVE Gene Pitney, Musicor MM 2049 (M); MS 2049 (S)	10
47	63	SEE WHAT TOMORROW BRINGS Peter, Paul & Mary, Warner Bros. W 1615 (M); WS 1615 (S)	4
48	45	SUMMER SOUNDS Robert Goulet, Columbia CL 2380 (M); CS 9180 (S)	15
49	44	THE NEARNESS OF YOU John Gary, RCA Victor LPM 3349 (M); LSP 3349 (S)	18
50	74	YOU WERE ON MY MIND We Five, AAM LP 111 (M); SP 4111 (S)	6

This Week	Last Week	Title, Artist, Label	Wks. on Chart
51	55	I'M A FOOL Dino, Dool & Billy, Reprise R 6176 (M); RS 6176 (S)	9
52	53	JOAN BAEZ/5 Vanguard VRS 9160 (M); VSD 79160 (S)	53
53	70	MANTOVANI OLE Mantovani & His Ork, London LL 3422 (M); PS 422 (S)	5
54	65	MY WORLD Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S)	6
55	48	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN Vladimir Horowitz, Columbia MSL 328 (M); MSS 738 (S)	18
56	43	THE 3rd TIME AROUND Roger Miller, Smash MGS 27068 (M); SRS 67068 (S)	18
57	59	THE WONDERFUL WORLD OF ANTONIO CARLOS JOBIM Warner Bros. W 1611 (M); WS 1611 (S)	11
58	60	THERE IS ONLY ONE ROY ORBISON MGM E 4308 (M); SE 4308 (S)	12
59	64	ANIMAL TRACKS Animals, MGM E 4305 (M); SE 4305 (S)	10
60	54	LOVE AFFAIR Ray Conniff & The Singers, Columbia CL 2332 (M); CS 9132 (S)	10
61	58	THE BEACH BOYS TODAY! Capitol T 2369 (M); ST 2369 (S)	35
62	56	BLUE MIDNIGHT Bert Kaempfert & His Ork, Decca DL 4569 (M); DL 74569 (S)	44
63	61	THE ROLLING STONES, NOW! London LL 3420 (M); PS 420 (S)	36
64	46	JUDY GARLAND & LIZA MINELLI "LIVE" AT THE LONDON PALLADIUM Capitol WBO 2295 (M); SWBO 2295 (S)	12
65	62	ANOTHER SIDE OF BOB DYLAN Columbia CL 2193 (M); CS 8993 (S)	30
66	57	THE PINK PANTHER Henry Mancini & His Ork, RCA Victor LPM 2795 (M); LSP 2795 (S)	85
67	50	ONLY THE BEST Ferrante & Teicher, United Artists UAL 3434 (M); UAS 6434 (S)	11
68	69	THE VENTURES ON STAGE Dolton BLP 2035 (M); BST 8035 (S)	23
69	66	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers, Philips PHLP 4007 (M); PHLP 4007 (S)	44
70	75	JUDY COLLINS' FIFTH ALBUM Elektra EKL 300 (M); EKS 7300 (S)	8
71	72	THERE GOES MY HEART Jerry Vale, Columbia CL 2387 (M); CS 9187 (S)	6
72	78	THE SWEETHEART TREE Johnny Mathis, Mercury MG 21041 (M); SR 61041 (S)	6
73	85	THE GREAT RACE Henry Mancini & His Ork, RCA Victor LPM 3402 (M); LSP 3402 (S)	8
74	107	JOHN GARY SINGS YOUR ALL-TIME FAVORITE SONGS RCA Victor LPM 3411 (M); LSP 3411 (S)	4
75	67	LOOKING BACK Nat King Cole, Capitol T 2361 (M); ST 2361 (S)	12
76	77	UNFORGETTABLE Nat King Cole, Capitol T 2357 (M); DT 2357 (S)	36
77	68	A SONG WILL RISE Peter, Paul & Mary, Warner Bros. W 1589 (M); WS 1589 (S)	33
78	80	GOLDFINGER Soundtrack, United Artists UAL 4117 (M); UAS 5117 (S)	50
79	71	HOLD ME, THRILL ME, KISS ME Mel Carter, Imperial LP 9289 (M); LP 12289 (S)	10
80	73	THE RETURN OF ROGER MILLER Smash MGS 27061 (M); SRS 67061 (S)	42
81	81	BABY DON'T GO Sonny & Cher, and Friends, Reprise R 6177 (M); RS 6177 (S)	5
82	79	LA BAMBA Mongo Santamaria, Columbia CL 2375 (M); CS 9175 (S)	13
83	86	WHERE DID OUR LOVE GO Supremes, Motown MT 621 (M); S 621 (S)	62
84	88	MOM ALWAYS LIKED YOU BEST! Smothers Brothers, Mercury MG 21051 (M); SR 61051 (S)	6
85	97	OTIS BLUE/OTIS REDDING SINGS SOUL Valt LP 412 (M); SD 412 (S)	6
86	76	BEATLES '65 Capitol T 2228 (M); ST 2228 (S)	47
87	103	THAT WAS THE YEAR THAT WAS Tom Lehrer, Reprise R 6179 (M); RS 6179 (S)	3
88	91	THERE'S LOVE & THERE'S LOVE & THERE'S LOVE Jack Jones, Kapp KL 1435 (M); KS 3435 (S)	10
89	90	SUMMER WIND Roger Williams, Kapp KL 1434 (M); KS 3434 (S)	7
90	92	DON'T JUST STAND THERE Patty Duke, United Artists UAL 3452 (M); UAS 6452 (S)	10
91	101	THREE O'CLOCK IN THE MORNING Bert Kaempfert & His Ork, Decca DL 4670 (M); DL	20
92	93	THE SANDPIPER Soundtrack, Mercury MG 21032 (M); SR 61032 (S)	5
93	83	LOUIE LOUIE Kingsmen, Wand 657 (M); (No Stereo)	97
94	122	HAREM SCARUM Elvis Presley, RCA Victor LPM 3468 (M); LSP 3468 (S)	2
95	123	ROGER MILLER/GOLDEN HITS Smash MGS 27073 (M); SRS 67073 (S)	2
96	—	THE BEST OF HERMAN'S HERMITS MGM E 4315 (M); SE 4315 (S)	1
97	116	SOUTH OF THE BORDER Herb Alpert's Tijuana Brass, AAM LP 108 (M); SP 4108 (S)	20
98	98	JOHNNY RIVERS ROCKS THE FOLK Imperial LP 9293 (M); LP 12293 (S)	9
99	111	THE GOLDEN HITS OF LESLEY CORE Mercury MG 21024 (M); SR 61024 (S)	19
100	96	AL HIRT LIVE AT CARNEGIE HALL RCA Victor LPM-3416 (M); LSP 3416 (S)	18

This Week	Last Week	Title, Artist, Label	Wks. on Chart
101	124	MY CHERIE Al Martino, Capitol T 2362 (M); ST 2362 (S)	11
102	95	CHIM CHIM CHEREE New Christy Minstrels, Columbia CL 2369 (M); CS 9169 (S)	22
103	89	THEM Parrot PAL 41005 (M); PAS 71005 (S)	18
104	99	THE GENIUS OF JANKOWSKI! Herb Alpert's Tijuana Brass, Mercury MG 20993 (M); SR 60993 (S)	27
105	113	THE SHADOW OF YOUR SMILE Astrod Gilberto, Verve V 8629 (M); V6-8629 (S)	7
106	115	KINGSMEN ON CAMPUS Wand WDM 470 (M); WDS 670 (S)	4
107	108	IN THE MIDNIGHT HOUR Wilson Pickett, Atlantic LP 8114 (M); SD 8114 (S)	4
108	94	JOHNNY'S GREATEST HITS Johnny Mathis, Columbia CL 1133 (M); CS 8634 (S)	372
109	112	IT AIN'T ME BABE Turtles, White Whale W 111 (M); S 111 (S)	5
110	127	IT'S GONNA BE FINE Glen Yarborough, RCA Victor LPM 3472 (M); LSP 3472 (S)	3
111	82	THE BEACH BOYS CONCERT Capitol TAO 2198 (M); STAO 2198 (S)	55
112	117	NERO GOES "POPS" Peter Nero/Sonata Pops Ork. (Fidelity), RCA Victor LM 2821 (M); LSC 2821 (S)	5
113	125	TRY TO REMEMBER Brothers Four, Columbia CL 2379 (M); CS 9179 (S)	2
114	109	THE BEST OF AL HIRT RCA Victor LPM 3309 (M); LSP 3309 (S)	43
115	84	INTRODUCING HERMAN'S HERMITS MGM E 4282 (M); SE 4282 (S)	40
116	102	MR. TAMBOURINE MAN Byrds, Columbia CL 2372 (M); CS 9172 (S)	22
117	87	WHAT'S NEW PUSSYCAT? Soundtrack, United Artists UAL 4128 (M); UAS 5128 (S)	16
118	120	YOU'LL NEVER WALK ALONE Lettermen, Capitol T 2213 (M); ST 2213 (S)	4
119	110	GETZ/GILBERTO Stan Getz & Joao Gilberto, Verve V 8545 (M); V6-8545 (S)	77
120	100	CAST YOUR FATE TO THE WIND Sounds Orchestral, Parkway P 7046 (M); SP 7046 (S)	26
121	121	THE EARLY BEATLES Capitol T 2309 (M); ST 2309 (S)	31
122	126	JR. WALKER & THE ALL STARS PLAY SHOTGUN Soul 701 (M); S 701 (S)	14
123	—	HOUSTON Dean Martin, Reprise R 6181 (M); RS 6181 (S)	1
124	135	BOOTS RANDOLPH PLAYS MORE YAKETY SAX! Monument MLP 8037 (M); SLP 18037 (S)	2
125	128	SKITCH . . . TONIGHT Skitch Henderson, Columbia CL 2367 (M); CS 9167 (S)	7
126	130	SUPREMES LIVE AT THE COPA Motown 636 (M); ST 636 (S)	2
127	134	TRY A LITTLE LOVE Sam Cooke, RCA Victor LPM 3435 (M); LSP 3435 (S)	4
128	114	SUMMER WIND Wayne Newton, Capitol T 2389 (M); ST 2389 (S)	5
129	143	I DON'T WANT TO LOSE YOU BABY Chad & Jeremy, Columbia CL 2398 (M); CS 9198 (S)	3
130	—	JAMES BROWN PLAYS JAMES BROWN TODAY & YESTERDAY Smash MGS 27072 (M); SRS 67072 (S)	1
131	131	THE FOUR TOPS, VOLUME 2 Motown 634 (M); ST 634 (S)	2
132	118	DRUMS A GO-GO Sandy Nelson, Imperial LP 9287 (M); LP 12287 (S)	8
133	137	NOW HEAR THIS Moons Mabley, Mercury MG 21012 (M); SR 61012 (S)	2
134	—	1-2-3 Len Barry, Decca DL 4720 (M); DL 74720 (S)	1
135	—	JAY AND THE AMERICANS GREATEST HITS United Artists, UAL 3453 (M); UAS 6453 (S)	1
136	133	THE IPRESS FILE Soundtrack, Decca DL 9124 (M); DL 79124 (S)	2
137	139	THE BEST OF THE RAMSEY LEWIS TRIO Cadet CLP 755 (M); CLPS 755 (S)	3
138	136	MY FAIR LADY Original Cast, Columbia OL 5090 (M); OS 2015 (S)	472
139	140	ORBISONGS Roy Orbison, Monument MLP 8035 (M); SLP 18035 (S)	3
140	—	HANG ON SLOOPY McCoy, Bang BLP 212 (M); BLP 212 (S)	1
141	141	I WANT CANDY Strangeloves, Bang BLP 211 (M); (No Stereo)	2
142	132	YES, I'M READY Barbara Mason, Arctic ALPM 1000 (M); ALPS 1000 (S)	8
143	142	THE WANDERING MINSTRELS New Christy Minstrels, Columbia CL 2384 (M); CS 9184 (S)	6
144	146	HERE THEY COME Paul Revere & The Raiders, Columbia CL 2307 (M); CS 9107 (S)	12
145	149	THE WORLD'S GREATEST INTERNATIONAL HITS Patsy Clark, Warner Bros. W 1608 (M); WS 1608 (S)	5
146	145	THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD Original Cast, RCA Victor LOC 1109 (M); LSO 1109 (S)	33
147	147	PASTEL BLUES Nina Simone, Philips PHM 200-187 (M); PHS 400-187 (S)	6
148	148	BABY THE RAIN MUST FALL Glen Yarborough, RCA Victor LPM 3422 (M); LSP 3422 (S)	24
149	150	CLASS OF '65 Floyd Cramer, RCA Victor LPM 3045 (M); LSP 3045 (S)	5
150	—	THE ARTHUR SOUND Wild One, United Artists UAL 3450 (M); UAS 6450 (S)	1



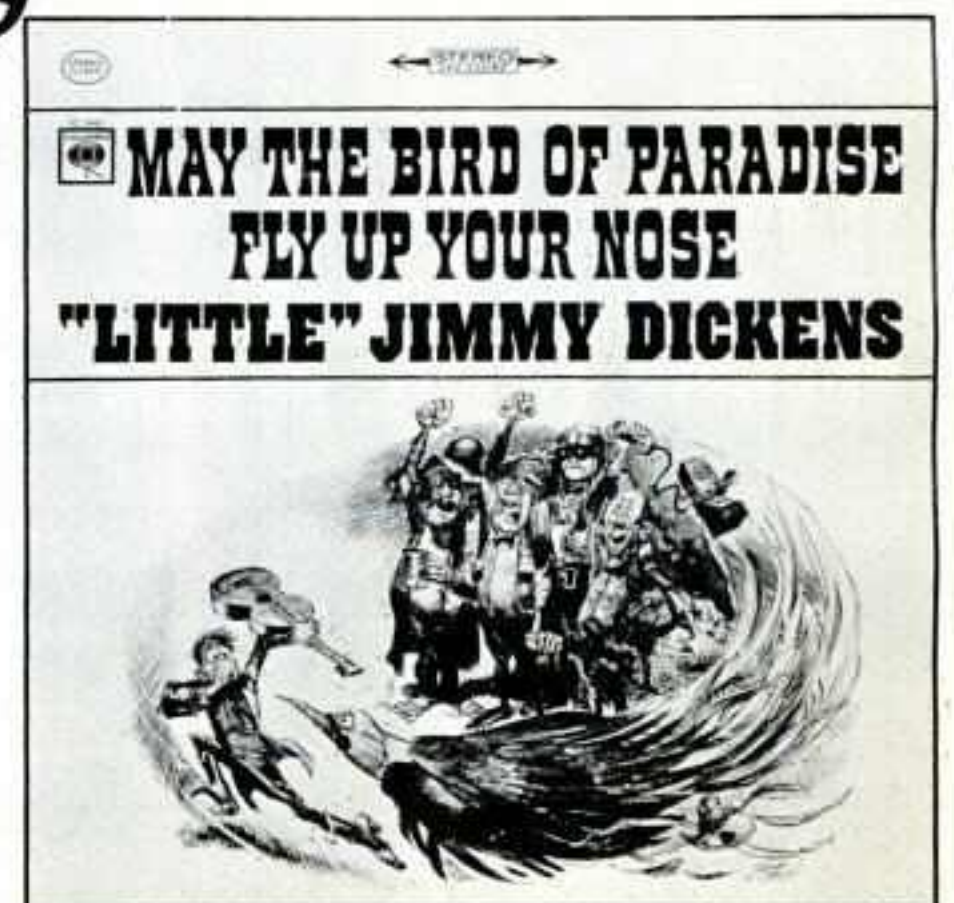
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Dickens**

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a hit album.**

**“May the Bird of Paradise
Fly Up Your Nose”**

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TOP SELLING RHYTHM & BLUES SINGLES

SPECIAL SURVEY for Week Ending 11/20/65

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	RESCUE ME Fontella Bass, Checker 1120 (Chevis, BMI)	9	21	—	I DON'T KNOW WHAT YOU'VE GOT BUT IT'S GOT ME Little Richard, Vee Jay 698 (Covay, BMI)	1
2	2	AIN'T THAT PECULIAR Marvin Gaye, Tamla 54122 (Jobete, BMI)	7	22	13	I WANT TO (Do Everything for You) Joe Tex, Dial 4016 (Tree, BMI)	13
3	3	MY GIRL HAS GONE Miracles, Tamla 54123 (Jobete, BMI)	6	23	23	I MISS YOU SO Little Anthony & the Imperials, DCP 1149 (Leeds, ASCAP)	3
4	5	MY BABY Temptations, Gordy 7047 (Jobete, BMI)	4	24	17	TREAT HER RIGHT Roy Head, Back Beat 546 (Don, BMI)	9
5	6	A LOVER'S CONCERTO Toys, DynoVoice 209 (Saturday, BMI)	5	25	15	LET'S MOVE & GROOVE (Together) Johnny Nash, Joda 102 (And, BMI)	9
6	4	TAKE ME IN YOUR ARMS Kim Weston, Gordy 7046 (Jobete, BMI)	7	26	30	MISTY Vibrations, Okeh 7230 (Vernon, ASCAP)	4
7	7	THINK Jimmy McCracklin, Imperial 66129 (Metric, BMI)	6	27	20	IN THE MIDNIGHT HOUR Wilson Pickett, Atlantic 2289 (Cotillion-East, BMI)	22
8	8	CLEO'S BACK Jr. Walker & the All Stars, Soul 35013 (Jobete, BMI)	9	28	21	FOR YOUR LOVE Sam & Bill, Joda 100 (Beechwood, BMI)	14
9	33	I GOT YOU (I Feel Good) James Brown, King 6015 (Lois-Try Me, BMI)	2	29	31	DON'T LOOK BACK Temptations, Gordy 7047 (Jobete, BMI)	3
10	10	MAKE ME YOUR BABY Barbara Lewis, Atlantic 2300 (Screen Gems-Columbia, BMI)	5	30	22	YOU CAN'T TAKE IT AWAY Fred Hughes, Vee Jay 703 (Customa, BMI)	11
11	19	I HEAR A SYMPHONY Supremes, Motown 1083 (Jobete, BMI)	3	31	—	SOMETHING ABOUT YOU Four Tops, Motown 1084 (Jobete, BMI)	1
12	9	RESPECT Otis Redding, Volt 128 (East-Time-Redwal, BMI)	12	32	24	THESE HANDS (Small But Mighty) Bobby Bland, Duke 385 (Don, BMI)	10
13	14	LET'S DO IT OVER Joe Simon, Vee Jay 694 (Fame, BMI)	14	33	37	HOLE IN THE WALL Packers, Pure Soul 1107 (Pure Soul, BMI)	2
14	11	DON'T HAVE TO SHOP AROUND Mad Lads, Volt 127 (Makmillon, BMI)	6	34	36	C. C. RIDER Bobby Powell, Whit 714 (Su Ma, BMI)	2
15	16	1-2-3 Len Barry, Decca 31827 (Champion & Double Diamond, BMI)	9	35	29	LOVE (Makes Me Do Foolish Things) Martha & the Vandellas, Gordy 7045 (Jobete, BMI)	5
16	12	I'M SO THANKFUL Ikettes, Modern 1011 (Jobete, BMI)	8	36	34	I BELIEVE I'LL LOVE ON Jackie Wilson, Brunswick 55283 (BRC & Ramitary, BMI)	3
17	28	SEESAW Don Covay, Atlantic 2301 (East-Cotillion, BMI)	3	37	25	I DIG YOU BABY Lorraine Ellison, Mercury 72472 (Merpine, BMI)	6
18	18	SHOTGUN WEDDING Roy "C." Black Hawk 12101 (Flying Hawk, Cliff-Tone, BMI)	4	38	40	LOOKING WITH MY EYES Dionne Warwick, Scepter 12111 (Blue Seas-Jac, BMI)	2
19	26	SHE'S WITH HER OTHER LOVE Leon Hayward, Imperial 66123 (Rose, BMI)	4	39	32	THE "IN" CROWD Ramsey Lewis Trio, Cadet 5506 (American, BMI)	14
20	27	NEVER HAD IT SO GOOD Ronnie Milsap, Scepter 12109 (Flomar, BMI)	4	40	—	DON'T FIGHT IT Wilson Pickett, Atlantic 2306 (East-Web IV, BMI)	1

NEW ACTION R&B SINGLES

Other records registering solid sales in certain markets and appearing to be a week away from meriting a listing on the national Hot R&B Singles chart above. All records on the chart are not eligible for a listing here.

THE DUCK . . .
Jackie Lee, Mirwood 5502

I TAKE WHAT I WANT . . .
Sam & Dave, Stax 175

I KNOW IT'S ALL RIGHT . . .
Sam Hawkins, Blue Cat 121

IT'S ALL OVER . . .
Wilson Pickett, Atlantic 2306

SOMETIMES YOU HAVE TO CRY . . .
Sam Baker, Sound Stage 7 2550

AFRTS: Victory by Airpower

Continued from page 44

Armed Forces Network stations. Each week AFRTS sends out five hours of new music in the 85-hour programming package. Supplementing this hefty amount of repertoire, AFRTS offers the following music programs, hosted by outside professionals: "America's Popular Music," Andy Mansfield; "Continental Varieties," Dick Crawford; "Sounds of the Sixties," a pop singles show by Jerry Thomas, Liberty Records international director; "Bolero Time," Vance Graham; "Country Corner," Joe Allison; "The Grand Ole Opry" from WSM, Nashville; "Hawaii Calls," Webley Edwards; "Polka Time," Dick Sinclair of KFI (L.A.); "Music From America" ("The Bell Telephone Hour"), the soundtrack off the "Shindig" TV show, and "Silver Platter," Jack Marshall and his Capitol Records show.

The radio division also handles the "Jim Ameche" syndicated feature, "Ira Cook Show," he of KMPC (L.A.) and his cohort, Johnny Magnus, with AFRTS taping this evening show off the phone line as it does John Wilson's WQXR (N.Y.) feature, "World of Jazz." Jazz is also represented by "George Shearing at Home," a former KNX (L.A.) feature.

Classical music is covered by

"Best From Interlochen"; "Music, Passport to the World," and "Our Musical Heritage." "Folk Music of the World" and "Salt Lake City Tabernacle Choir" covers two additional areas.

These are the key radio programs which offer exposure for artists and repertoire. The military programs which boost publisher's works are the "Army Hour," "Navy Hour," "Navy Swings" and "Serenade in Blue."

Variety programs which rely on visiting entertainment guests are "Arthur Godfrey Time" from CBS; "The Breakfast Club" from ABC and "Monitor" from NBC. Soundtrack material from the "Tonight" TV show is prepared in radio form.

TV Shows

Variety TV shows kinescoped for overseas showing are the past Al Hirt summer feature, "The King Family," "Lawrence Welk"; "Where the Action Is," a teen-age disk program; "Jimmy Dean," "Danny Kaye" and "Hollywood Palace."

Col. Robert Eby, AFRTS' current officer-in-charge, says he's amazed at the co-operation the organization gets from show business concerns. The main programming problem is getting enough variety off American radio other than rock 'n' roll.

Eby explains that the AFN stations do their own programming, using the AFRTS material

as their basic tools. Local radio stations program three hours a day of music which fits their audience requirements. A good many of the AFN stations are 24-hour operations.

For servicemen in 170 locations, AFN radio is their only entertainment outlet. In small population areas, automated stations play six-hour tapes which are then passed along a circuit of other automated locations. AFN has networks in the Far East, Korea, Central Pacific, Alaska, North Atlantic, Caribbean, Europe and the Middle East. The TV stations are broken into five networks.

According to AFRTS, its audience potential can be judged by the following figures: there are 1 1/2 million American servicemen overseas, including ships at sea, and 400,000 persons can watch the military's closed-circuit TV operations.

Colonel Eby says the local stations conduct audience surveys to get a fix on reception and programming balance. "We must depend on the regional networks letting us know if the percentage of shows is correct in meeting their needs."

AFRTS' Coast short-wave division beams a heavy diet of actualities and news programs interspersed with pop, jazz and country music features. There are 122 stations alone picking

TOP SELLING R&B LP'S

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	THE IN CROWD, Ramsey Lewis Trio, Cadet CLP 757 (M); CLPS 757 (S)	15
2	7	OTIS BLUE/OTIS REDDING SINGS SOUL, Volt LP 412 (M); SD 412 (S)	8
3	4	IN THE MIDNIGHT HOUR, Wilson Pickett, Atlantic LP 8114 (M); SD 8114 (S)	4
4	6	JR. WALKER & THE ALL STARS PLAY SHOTGUN, Soul 701 (M); S 701 (S)	21
5	3	ORGAN GRINDER SWING, Jimmy Smith, Verve V 8628 (M); V6-8628 (S)	10
6	2	MORE HITS BY THE SUPREMES, Motown 627 (M); S 627 (S)	14
7	5	IMPRESSIONS—ONE BY ONE, ABC-Paramount ABC 523 (M); ABCS 523 (S)	11
8	8	PAPA'S GOT A BRAND NEW BAG, James Brown, King 938 (M); (No Stereo)	11
9	10	PASTEL BLUES, Nina Simone, Philips PHM 200-187 (M); PHS 600-187	6
10	—	THE NEW BOSS, Joe Tex, Atlantic 8115 (M); SD 8115 (S)	1

THE JAZZ BEAT

Continued from page 10

shapes up Feb. 25-26. The ABC radio network plans covering the finals as well as the Mobile Jazz Festival. . . . The Left Bank Jazz Society has been holding Sunday jazz sessions in the Baltimore area. . . . Woody Herman may play the Los Angeles Playboy club. . . . Kansas City, Mo., jazz disk jockey Dave Butler has been on the air 13 years over KPRS. . . . The Inner Circle is a new jazz room in Cincinnati. . . . Louie Armstrong returned home to New Orleans on Oct. 31 after 13 years for a New Orleans Jazz Club concert. Satchmo, 65, had a reunion with his original teacher, Peter Davis, during the visit. . . . The State Department is reportedly planning to send Woody Herman and his band to Russia next April as part of the cultural exchange program, with Duke Ellington being sent to the World Festival of Negro Arts and Music at Dakar in the spring.

Tenor-flutist Charles Lloyd's new group includes guitarist Gabor Szabo, drummer Pete LaRocca and bassist Albert Stinson, writes Columbia's John Simon. . . . New York's Village Vanguard is running Monday night jam sessions inaugurated by WABC-FM's Alan Grant and Limelight artist Roland Kirk. . . . Stanford University's ambitious jazz year program consists of 15 concerts and lectures and is being sparked by over 70 undergrads. Lectures have included jazz and American society, origins and definitions and the music of the 20's and the swing era. The students have a \$55,000 budget with programs held in Tressider Union. Student Richard Bale says the master plan plus appraisal reports will be made available to other schools. Scheduled for concerts are Dizzy Gillespie, Thelonious Monk, the MJQ, Miles Davis, John Coltrane and a program of the avant-garde.

Items for the column should be sent to 1520 N. Gower Street, Hollywood.

NEW ALBUM RELEASES

Continued from page 36

VARIOUS ARTISTS—Country Music Hall of Fame, Vol. 5; SLP 9 360
CHARLIE MONROE—Lord Build Me a Cabin; SLP 361
BOB KAMES—All Time Country Favorites; HLP 506

TCF HALL

The Cool Sound of ALBERT COLLINS; TCF 8002

TIARA

DON BARRIE Sings; MP LP 150M

UNITED ARTISTS

JIMMY ROSELLI—Saloon Songs; UAL 3451, UAS 6451
MARGIE SINGLETON—Crying Time; UAL 3459, UAS 6459

VERVE

ELLA FITZGERALD—Ella in Hamburg; V 4069, V6 4069
JOHNNY HODGES & WILD BILL DAVIS—Wings & Things; V 8630, V6 8630
GARY McFARLAND—The In Sound; V 8632, V6 8632
CAL TJADER—Soul Bird; Whiffenpoof; V 8626, V6 8626

WILLIE BOBO—Spanish Grease; V 8631, V6 8631

WORLD PACIFIC

LARRY NELSON—The "In" Harmonica; WP 1836, WPS 21836
CLARE FISCHER—Manteca; PJ 10096, ST 20096

KIMN Teen Fest

Continued from page 44

roll groups. KIMN asked for applications to the contest and received 175. Ten finalist groups will compete for first place.

Two hours of the event will be broadcast live on KIMN. The six-hour fest is being held in the local Auditorium Arena, which normally seats 7,000. Adkins said that 2,500 dance tickets had been made available along with 5,000 tickets just for seats. A special stage has been constructed and go-go dancers will be featured along with lighting effects.

"We feel there are so many bands in this area who're good, but have never had a chance for exposure—especially before record scouts. That's why we came up with this idea for the festival," Adkins said.

up this western programming. There is no shirking the fact that AFRTS and AFN are valuable assets in bringing the world and its entertainers close together.

audio / video retailer

PHONOGRAPHS • RADIO • TELEVISION • TAPE • HI-FI COMPONENTS • ACCESSORIES

Ford Tape-Player



MOTOROLA'S OSCAR P. KUSISTO, vice-president and general manager automotive parts division, displays Ford radio-tape player which his company built around the Lear-Jet developed eight-track stereo cartridge and playback system. Kusisto said the eight-track system consists of four stereo channels providing up to 80 minutes of programming. "The system has both automatic and manual operation," he said. "Each dual channel plays in sequence, then automatically starts over. The listener, however, can switch channels at any time by simply pushing a button." Kusisto said the system was "designed, built, tested, set up for production and began producing stereo tape players all in a period of nine months." Kusisto mentioned a "cam-operated head," an all-transistorized system and a vibration resistant mechanism as special features of the Motorola-built product.

Dept. Stores Sell Music

CHICAGO—A comprehensive survey by the National Association of Music Merchants has disclosed that 75 per cent of the nation's department stores sell phonograph records.

Based on information provided by buyers attending the 1965 Music Show, NAMM figures further indicated department store interest in musical equipment by pointing out that 95 per cent of the stores sold phonographs, 93 per cent sold radios and tape recorders, 90 per cent sold TV sets and 49 per cent sold hi-fi components.

The Music Show, which broke all previous attendance records, was visited primarily by music oriented firms. Music stores (66 per cent) and combination music-radio-TV shops (22 per cent) were the attendance leaders. Department stores made up 6 per cent of the total attendance at the show.

"What particularly stands out in the tabulated results of this exhaustive survey of buyers who attended the Music Show is the tremendous diversity of products which they sell," noted William R. Gard, executive vice-president of the NAMM which sponsors the annual Music Show.

The 1966 Music Show will be held again at Chicago's Conrad

Hilton Hotel and will open on Sunday, July 10.

FTC Initiates Imports Probe

WASHINGTON—The Federal Trade Commission is wondering whether there should be full disclosure of foreign origin in sales of phonographs, tape recorders, radios and TV sets, and components, in this country. The commission will hold an oral hearing Dec. 6 for comment on effects of imported electronic entertainment items on the home market.

Also on the agenda for comment: extent of market penetration by the imports; volume of imports, and production of American brand-name sets by domestic manufacturers in foreign countries—and the effect on employment here. FTC asks if the public prefers domestic makes, and whether failure to disclose foreign origins constitutes a deception of consumers.

Written comment, and/or notice of intent to testify at oral hearing must be filed with the Secretary of the Federal Trade Commission in Washington by Nov. 29, 1965. Hearing will be held before the full commission.

Plan Emerson Ad Campaign

NEW YORK—Emerson Radio, Inc., has announced a special holiday advertising and sales promotion program designed to increase its share of the national radio, television, phonograph and tape recorder market.

Gene Van Cleve, Emerson's promotion manager, said that a series of ads utilizing Emerson's 50th anniversary theme by featuring the old and the modern in people as well as products, will appear in Look Magazine and other national publications.

The national program, said Van Cleve, will be backed up with extensive local advertising in newspapers throughout the country.

3M Displays New Recording Tape

WASHINGTON—The 3M Company demonstrated its most advanced Dynarange Series sound recording tapes at the National Association of Educational Broadcasters convention which was held here on Nov. 1-3. The tapes are manufactured

Hospe's Opens Third Outlet

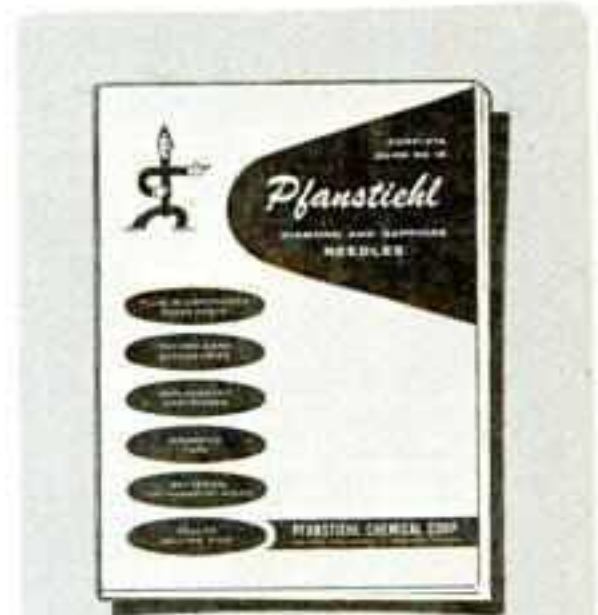
OMAHA — Hospe's Music Co., which has two stores—one in Bellevue and one downtown—is opening a third store and studios in two remodeled buildings at 74th and Dodge streets.

One structure, called the Combo Shack, will feature guitars, drums and band instruments. The other building will house piano and organ showrooms, studios and sales offices.

The facilities will be managed by Keith Power, who plans to eventually build an arts center and new store on the site.

with a special low-noise oxide which allows users to cut recording and playback speed by half without a loss of sound quality, resulting in twice the playing time per foot.

3M also announced that it is making available to educational telecasters a filmstrip entitled "Television and Television Tape—How They Work." The filmstrip provides a simplified version of the workings of television and video tape.



The Pfanstiehl needle catalog is cross indexed in every possible way for quick identification of a customer's needle . . . by brand number, cartridge or needle number, or by picture . . . for exact replacement with a new Pfanstiehl diamond or sapphire needle. Write for your free catalog and a supply of self-mailer order forms today.

Your order shipped same day it's received.



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DECCA PHONOGRAPH PRICED RIGHT FOR PROFIT!



THE CONWAY II DP-562

FOUR SPEED HIGH FIDELITY AUTOMATIC PORTABLE. SEPARATE VOLUME AND TONE CONTROLS. PLAYS WITH THE LID CLOSED.

\$39⁹⁵

All prices are suggested list, plus 45 RPM spindle, and are slightly higher in South, Southwest and West.

Billboard Buyers & Sellers

CLASSIFIED MART

A convenient market place for the best sources of equipment, supplies, services and personnel . . . serving more than 20,000 buyers, sellers, and users of music, records, tapes, home entertainment equipment, coin machines and many other related products throughout the entire world.

EMPLOYMENT SECTION

SITUATIONS WANTED

ANNOUNCING a new low rate for SITUATIONS WANTED ADS

to help people in the allied fields of MUSIC, RECORD, COIN, PROMOTION, ENTERTAINMENT

to make the right, best paying connections. THIS IS THE PERFECT MEDIA FOR SELLING YOURSELF TO PROSPECTIVE EMPLOYERS.

\$2.00 will do the trick for a 1/2" ad in one issue . . . maximum 35 words, plus name and address.

MAIL COPY AND PAYMENT TO:
Billboard Classified Mart
165 W. 46th St.
New York, N. Y. 10036

COLLEGE GRADUATE WITH BROADCASTING and business experience desires position in any phase of recording industry. Willing to work hard to learn. Will answer all correspondence. Contact: Ronald Heames, 507 S. Logan, Carbondale, Ill. no20

MAIL ORDER RECORD PRO. GO ANYWHERE. Top label work U. S., abroad; Fr.-Sp.; 1-12 months. Box 217, Billboard, 165 W. 46th St., New York, N. Y. 10036.

PRESENTLY WITH MAJOR RECORD company. Have held responsible administrative positions in credit, distributors, inventory control, but present circumstances leave no opportunity for advancement. College grad., 13 years' business experience. Interested in challenging position within field. Box 219, Billboard, 165 W. 46th St., New York, New York 10036.

HELP WANTED

DISTRICT SALES MANAGER: LEADING record company requires top-flight Southern Representative with knowledge all leading racks and indies. Excellent opportunity. Box 218, Billboard, 165 W. 46th St., New York, N. Y. 10036.

NEED TWO MUSICIANS: PEDAL STEEL and electric lead and sing. Top salary for right person. Appearance and character a must. At present doing 5 1/2 hours on TV (country music) a week, show dates, etc. If you want to work with a top band and be home every day, send picture, tape, etc., and expected salary to Slim Uncle Ugly Mims, the Flying Comedian, WBTW-TV, Florence, S. C. no20

PIANO PLAYER, WEEKENDS. KING Inn, BU 4-9606, 1053 Flatbush Ave., Brooklyn, N. Y. 11226.

VOCAL GROUP WANTED FOR RECORD. 4 Seasons style. Call immediately: 516; HU 7-6645, or 516; HU 2-8496, 6-8 p.m. any evening. no20

DISTRIBUTING SERVICES

RECORD DISTRIBUTORS

RECORDS

We still have many Cadence L.P.s from the entire stock which we purchased priced right. We also have assorted major label L.P.s in assortments of 25 priced as follows:
Group 1—25 to Box, \$18.00
Group 2—25 to Box, \$20.00
Group 3—25 to Box \$24.50

We specialize in 45 rpm cutouts top hits and we also sell giveaway or inside package records, the latter at \$4 per hundred. No quantity too small or too large. We also will package for you or we can sell you packages as follows: 3 for 59c, cost 35c, or 5 for 88c, cost 50c. We also have two special packages: 5 records to sell at 49c, cost 33c, and 10 records to sell at 99c, cost 67c. Our pride is our cream top hit single 45 rpm in prepriced poly bags, cost 15c, prepriced to sell in following price brackets: 25c, 29c or 35c—3 for \$1. You have the choice of the selling price bracket. For information write or call

COAST TO COAST HIT RECORD CO.

Main Office: 5545-5547 Baltimore Ave., Philadelphia 43, Pa.
Ph. GRanite 6-7065 or GRanite 6-7066
Cincinnati, Ohio, Office:
1919 Central Ave. Phone 241-8242

RECORD RIOT—45'S BRAND NEW, SOME LATE HITS!

\$6.80 PER HUNDRED
\$65 PER THOUSAND

Send check with order for prepaid postage. No overseas orders.

RELIABLE RECORD CO.

Box 136, Glen Oaks Post Office,
Glen Oaks, New York
Phone: Area Code 212—343-5881

CHRISTMAS SPECIAL—100 ASSORTED new recent hit 45's, 100 assorted new 45's, plus 5 rare oldies, all \$19.99 p.p.; save \$4.01. Offer limited 400 records, expires 12/28/65. Send for our list. Kaco Enterprises, 2444 Throop Ave., Bronx, N. Y. 10469.

DEALERS . . . ONE-STOPS . . . RACK JOBBERS

Order Your Supply of the Christmas Gift Issue of

Record Preview

BILLBOARD'S GREAT FULL COLOR CONSUMER LP MAGAZINE-CATALOG DIRECT FROM:

BILLBOARD

165 W. 46th St.
NEW YORK, N. Y. 10036
PHONE: AREA CODE 212; PL 7-2800

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PRESSING

No job too small
CONSULTATION
All questions answered about Recording, Distribution, Printing, Shipping, Music Publishing, etc.

NATIONAL RECORD PROMOTION & PUBLICITY

National disc jockey coverage . . .
Trade paper publicity . . . etc.
DISTRIBUTION ARRANGED

MORTY WAX PROMOTIONS
1650 Broadway
N. Y., N. Y. 10019
CI 7-2159

RECORD PROMOTION & PUBLICITY

National Record Promotion

(You Record It—We'll Plug It)

Music Makers Promotion Network
New York City
20 Years' Dependable Service
Brite Star, Cleveland, Ohio
Covering All Major Cities, Nashville, Chicago, Hollywood, Etc.

• DISTRIBUTION ARRANGED
• MAJOR RECORD LABEL CONTACTS
• NATIONAL RADIO & T.V. COVERAGE
• BOOKING AGENT CONTACTS
• NASHVILLE NEWSPAPER PUBLICITY
Call Collect: CLEVELAND 261-JO 4-2211
DIST. OFFICE

★ ★ ★ BRITE STAR ★ ★ ★
14881 Overlook Drive Newbury, Ohio

DON'T BE MISLEAD IN NAT'L RECORD promo. Ask for references!!! Call Geo. Jay, Nat'l Promo, 6290 Sunset, Hollywood, Calif. Don't be taken.

when answering ads . . .

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RECORD PROMOTION COVERING THE DETROIT MARKET

BEL-MAR PROMOTION

18450 Livernois
Detroit, Michigan 48221
Tel.: 313—861-8873

Promotion Mgr.: J. Heath

USED COIN MACH. EQUIP., PARTS & SUPPLIES

FOR SALE

FOR SALE

CUE STICKS MFG.
ALL PRECISION LATHE INFORMATION WRITE OR CALL

WOOD FORM SALES CORP.

PETE CARRICO

2810 Tidewater Drive
Norfolk, Virginia
Phone: MA 7-9967
Area Code 703

when answering ads . . .
Say You Saw It in Billboard

MISCELLANEOUS

WANTED NATIONWIDE INFO.

1. Rate and response data of all U. S. and foreign regularly skedded established Dixieland radio (and TV) shows, AM and FM.
2. PROVEN mailing lists of Dixieland record and book buyers.
3. Names and addresses of Dixieland jazz clubs, organizations, publications, etc.

Contact: MR. ARMSTRONG
1813 S. Manchester
Anaheim, Calif. 92802

500 NAME AND ADDRESS LABELS IN handy pad form with name and address printed, \$1. A hit record, "Cha-Cha," by the Nat Story Organ Trio, \$1. Story Records, 651 Judson St., Evansville, Ind. 47713. ja1

30,000 PROFESSIONAL COMEDY LINES! Monthly topical gag service too! Free catalog. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. ch-my7-66

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. Beatles "Help," "Beatles for Sale," U.K. versions. Manfred Mann & Stones new L.P.s all \$6.15 inc. airmail. Complete pop catalog, \$1; surface mailed. John Lever, Gold St., Northampton, England. ja15-66

ANY ENGLISH RECORD AIRMAILED Beatles albums "Help" and "Beatles for Sale," Dave Clark Five new LP, Stones, Animals, all English groups. LP's, \$6 each post inclusive. Berkeley Records, 6, Lansdowne Row, Berkeley Sq., London W.1, England. no27

SONGWRITERS-PUBLISHERS FOR MUSIC to song poems, lead sheets, piano scores, group, band, choral, orchestral orchestrations, manuscripts. Reproduction 10, 1,000 copies. City Music, 8 Radnor House, 93-97 Regent St., London, W1. no20

FRANCE

RECORD COMPANIES-PUBLISHERS-Distributors: You can find a world hit in our new French songs and original music by pop artists. 3 HIFI records sent postpaid for \$2. Order with check to: R. O. G. Records, 7 Rue St. Lazare, Paris 9, France.

Say You Saw It in Billboard

CLASSIFIED RATES Per Insertion

	1/2"	1"	2"	Each Additional Inch
Manufacturer Advertisers	\$9	\$15	\$25	\$9
Distributors (Regional) & Employment Advertisers	\$5	\$9	\$15	\$5
Distributors (National)	\$9	\$15	\$25	\$9
Situations Wanted for Individuals	\$2	\$5	\$9	\$5

- Minimum size sold is 1/2", approximately 35 words; 1" 70 words.
- All rates are for EACH insertion. PAYMENT MUST BE IN ADVANCE!
- Advertisements 2" or larger are set in boxed style.
- If Box Number is used, allow 10 words for number and address. Box number service charge is 50c per insertion.

USE THIS HANDY ORDER FORM

Please insert the following ad for _____ consecutive issues.

Heading: _____ Size: _____

Set regular classified style. Set boxed classified style.

Amount enclosed _____

Copy: _____

Company Name _____ Authorized by _____

Address _____

City _____ State & Zip Code _____

PLEASE ENCLOSE YOUR PAYMENT. WE DO NOT BILL FOR CLASSIFIED ADS.

FOR ADDITIONAL INFORMATION AND/OR ASSISTANCE CONTACT: CLASSIFIED ADVERTISING MANAGER, Billboard, 165 West 46th St., New York City 10036.
ADVERTISING RATES INTERNATIONAL EXCHANGE
Classified: Per line \$1. Minimum 4 lines per insertion.
DISPLAY: Per inch \$14. Minimum 1 inch.

Above prices are for one insertion in one issue. Cash or check with order. Lower rates for 12, 26, 52 insertions in a one-year period.

FOR FURTHER INFORMATION CONTACT: Peter Heine, International Advertising Director, Billboard, 165 West 46th Street, New York City 10036 or Andre de Vekey, European Director, 15 Manover Square, W. 1, England.

NEW PRODUCTS

The following new products were selected by Billboard because of the special interest they may have for record dealers. For more information write Audio-Video Editor, Billboard, 188 West Randolph, Chicago 1, Ill.

Estey



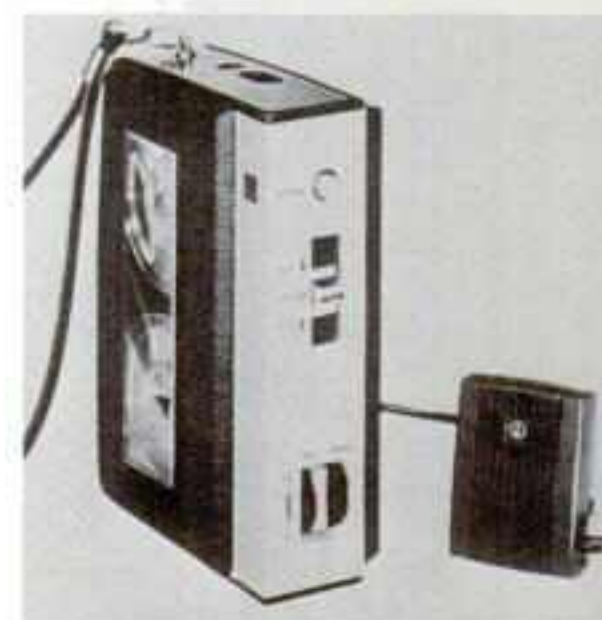
MAGNATONE amplifier stand by Estey. Personalized imprinting on translucent panel. Tubular steel frame, 42 inches high, 28 inches wide. Shipped direct to purchaser. Price: \$30 to dealer; free with Magnatone M-20 DL or M-20 amplifier.

Electro-Voice



TRANSISTORIZED stereo control amplifier. 50 watts IHF power, color coded volume control, indicator lights show program source. Headphone jacks, five controls. Walnut end panels. Price: \$124.50. Companion tuner, \$160.

Concord Electronics



CONCORD F-20 "sound camera" tape recorder. Peripheral drive system permits exchange of tapes with other recorders on same system. Remote-control microphone, recording interlock, 30-minute recording time. Start/stop foot control optional accessory. Uses standard tape and reels. Under \$30.

New Cartridges

NEW YORK — Pre-recorded tape cartridges to fit all machines using the fidelipac cartridge will be manufactured by Vidare Electronics. Empire Recording Company, subsidiary of Vidare, will initially distribute six mono and six stereo releases pre-packed for counter display boxes holding six tapes.

Sid Bloom—'Mr. Vending'—Dies at 58

LOS ANGELES—Sid Bloom, 58, founder of Oak Manufacturing Co. and active participant in the formation of the National Vendors Assn., died in Hawaii last Sunday (7).

Bloom had gone to Hawaii Friday with his wife and daughter for a two-week vacation. Doctors termed a heart attack the cause of death.

Nearly 500 persons attended the funeral services held at the Beth Olam Cemetery chapel in Hollywood on Thursday at 10 a.m. Those paying last respects to Bloom included bulk vending operators, distributors and manufacturing firm representatives from throughout the country.

Bloom is survived by his widow, Velma, and three daughters, Leslie, Mrs. Marilyn Sherman and Mrs. Frances Richer. There are six grandchildren.

To many in the industry, Sid Bloom was "Mr. Vending." A 40-year resident of Los Angeles, Bloom founded a distrib-

uting firm, Operators Vending Machine Co., in 1930.

In 1948 he founded Oak Manufacturing Co., manufacturing a full line of bulk vending machines. Bloom became known in the greater Los Angeles business community as an industrial and financial wizard. Of late Bloom was devoting considerable time to expanding the international scope of the company and had recently opened a distribution branch in Mexico City.

Known among his business associates as a generous man, Bloom on occasion made anonymous donations to needy employees—or even total strangers whose financial problems came to his attention.

The family requested that in lieu of flowers, donations to the Hadassah Medical Center may be sent in care of Oak Manufacturing Co., 650 S. Avenue 21 here.

Saw the Need

Bloom was one of the knot of bulk vending industry leaders who nurtured the idea of a national trade association into reality a little more than 15 years ago.

"Sid Bloom was one of the first persons who saw the need for the NVA and rallied support for it," association founding

President Bob Kantor, Chicago, recalled.

"He talked NVA up, recruited members. He didn't miss a meeting from the first gathering in Cleveland.

"Sid Bloom had the faculty for bringing opposing viewpoints to a meeting of the minds.

"He was a gentleman and conciliatory. Where the interests of NVA were at stake, he would go against the interests of his own business," Kantor said, adding, "Sid Bloom's passing is a great loss to the industry."

Booster

Bloom served continuously on the NVA board of directors and personally and financially supported the association's national conventions. He was also a great booster, morally and financially, of the Western Bulk Vending Association here.

Said Paul Crisman, current president of NVA, "Sid Bloom was a dynamo. He was always the first to come up with new ideas to benefit the industry. His loss will be felt deeply."



SID BLOOM: "Mr. Vending," 1907-1965.

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢	\$14.50
N.W. Deluxe, 1¢ or 5¢ Comb.	12.00
N.W. 10-Col. 1¢ Tab Gum Mach.	18.00
N.W. Model #33, 1¢ Porc. Converter for 100 ct. B.G.	6.50
Atlas 1¢ & 5¢ 100 Ct. Ball Gum	12.00
Mills 1¢ Tab Gum	12.00
Acorn 8 lb. Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	.89
Pistachio Nuts, Jumbo Queen, White	.82
Cashew, Whole	.80
Cashew, Butts	.76
Peanuts, Jumbo	.45
Spanish	.57
Mixed Nuts	.52
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Hershey-ets	.47

Rain-Blo Gum, 72 ct. \$.32
Malt-ette, 100 ct., per 100 .35
Rain-Blo Ball Gum, 140 ct., 170 ct., 210 ct. .32
Rain-Blo Ball Gum, 100 ct. .34
300 lb. minimum prepaid on all Rain-Blo Ball Gum.

Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct. .45
Hershey's Chocolate, 200 ct. 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.
Everything for the operator.
One-third Deposit, Balance C.O.D.



NEW MODEL 60 BULK-PAK

The BULK-PAK will not skip or jam because of a specially designed wheel and housing.

Model 60 BULK-PAK delivers the dependability, high quality and low cost that you've grown to expect from all Northwestern vendors. BULK-PAK holds one box (1,000 pieces of individually wrapped gum.) BULK-PAK priced at \$18.95 ea.

Wire, Write or Phone for Complete Details.

Northwestern
CORPORATION
2513 Armstrong St., Morris, Ill.
Phone: WHITNEY 2-1300



Eulogy to Sid Bloom

The following eulogy was written by National Vendors Association Paul Crisman, of Chicago, on behalf of the bulk vending industry following the death of Sid Bloom Nov. 7.

The great personal loss of the bereaved family of Sid Bloom is shared in great measure by all of us in the bulk vending industry. Sid Bloom gave of himself unselfishly—sometimes against his own best business interests—to help bring into existence the industry's national trade association. And he continually worked to see that the association flourished. For he believed in our business and was convinced that through co-operation all of us could prosper. The past 15 years have borne out the accuracy of his conviction. Colleagues and competitors alike admired Sid Bloom for his ability to weld all industry factions into a strong association instrument. And we all loved Sid Bloom for his genuine concern for his fellow man. We'll miss Sid—in the association and in the business.

Koritz Elected To Kiwanis Post

ST. LOUIS—Jason Koritz, a bulk operator here for the past 12 years, was elected president of the Clayton (Mo.) Kiwanis Club recently.

Koritz's active participation in community and civic organizations dates back to his entry into bulk vending some twelve years ago. For over five years he has served on the Auxiliary Police Unit of University City, Mo.

Recalling Koritz's achievements in civic affairs, Victor A.

Ellman, director of civil defense for the St. Louis suburb community, noted that Koritz was granted a leave of absence from the Auxiliary Police Unit so that he could accept a post as member of the board on the Advisory Committee of Civil Defense and Disaster Relief at University City. "The city council commended Mr. Koritz for his work here," Ellman said, "and we were very sorry to lose him when he moved to Creve Coeur."

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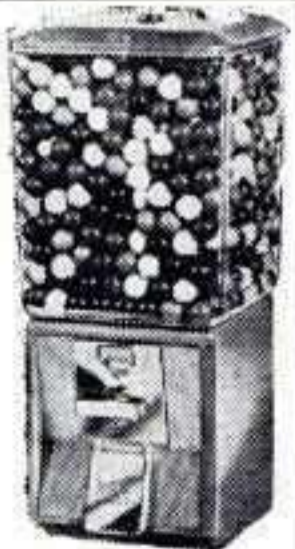
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BULK BANTER

CHICAGO

Several members of the Billboard staff dropped in at Logan Distributing Co. the other day to help H. A. (Whitey) Lehrter celebrate his 81st birthday. Jack Nelson and Dick Boylan had brought a big cake into the shop and the traditional candle-blowing-out ceremony went off with much gaiety. Lehrter, who has been with Logan since right after the war, is much better known in the outdoor amusement industry than in the bulk vending industry. He's been with nearly every show that has toured the Midwest, beginning with the Cole Bros. Circus in 1907. (It was originally Sells & Downs, Whitey explained, and later took on the Cole Bros. identity.) When Morton Downs died in 1909, Whitey took time off from



H. A. (WHITEY) LEHRTER blows out 81 candles on cake at recent birthday celebration at Logan Distributing Co. in Chicago (see Bulk Banter). Looking on with the Logan staff are Dick Boylan (left background) and Jack Nelson (behind Lehrter).

the circus to help build the Shoshone Dam.

He landed a job with the Camel Bros. outfit in Fairbury, Neb., in 1911, and in 1912 joined the troupe of Buffalo Bill Jr., Annie Oakley and Frank Butler. ("Annie didn't use scatter shot," Whitey insists.) With the troupe at that time, Whitey remembers, were two \$75-a-month cowboys named Tom Mix and Will Rogers.

In 1913 Whitey was back with Cole Bros. In 1914 he joined the Mighty Haag. And in 1915 he hooked up with J. Augustus Jones. Came 1916 and Whitey was with the Sells-Floto organization. The years 1917-1918 found Lehrter with the Hagenbeck-Wallace Show. He quit the show just two weeks before the show train was involved in the famous wreck that led to the formation of the Showmen's League.

The year 1919 found Whitey with the Walter L. Main Show. In 1921 he joined Jake Newman and the Gentry Bros. He re-joined the Walter L. Main Show in 1922 and stayed until 1929. He rejoined Sells-Floto that year and recalls contracting a severe case of pneumonia. ("Tom Mix saved my life by buying the medicine I needed.")

In 1930 he left the circuit and joined the U. S. Tent & Awning Co. This was followed by a period with the Ford Motor Co. preceding his joining the elder Jack Nelson in Chicago in 1946.

RAY BRACK

LOS ANGELES

Arnold Provisor, counsel for Oak Manufacturing Co., is back on the job following an illness that confined him to the University of California, Los Angeles, medical center. . . . Bob Feldman of Acme Vending is expanding his business and recently returned from Miami where he attended a distributors meeting staged by Leaf Gum. He is looking forward to shipments of some of the new items that were previewed. The Feldmans moved into their new home in Ladera Heights. Bob is enjoying the pool that came in handy during the recent extremely hot weather that hit the Los Angeles area.

Dave Slivkoff made his usual Monday morning buying stop at Acme. . . . John Clem was in from Vista, where he now makes his home, for supplies at Acme. . . . Bob Feldman had an interesting order when Smith Smithyson came into Acme for a number of Northwestern machines for an operation in Thailand. The mechanisms had to

be adjusted to take Thailand coins. . . . Tomas Garcia came up from Tijuana in Baja California, Mexico, for a truck load of merchandise and parts. He brought along Antonio Guerreo to help him load and unload. . . . Lester Fishman has purchased a new van for servicing his route from his headquarters in Pacoima. While in Los Angeles, he stopped off at Acme. . . . Clarence and Bernice Kettles were buyers from Port Hueneme.

Herb Goldstein, merchandising director for Oak, is off on a business trip. . . . Vicki Burnham, auditor at Oak, expects to be back on the job following a stay in the hospital in Encino. . . . Sam Weitzman, principal in Oak Manufacturing, is giving the boys a play-by-play description of the World Series played in the Twin Cities. He was there. . . . Personnel at Oak have dispatched congratulatory messages to Les Smith, Acorn distributor at his Southern Acorn Sales at Charlotte, N.C., upon the arrival of his daughter, Sandra. The fellows at Oak are now expecting cigars, of course. . . . Oscar Johnson of Operators Vending Machine Supply Company is enjoying a brief stay in Mexico City. SAM ABBOTT

Torrance Ups License Fees

LOS ANGELES—The Torrance, Calif., city council passed an ordinance amendment last week doubling—and in some cases more than tripling—the city's license fees on vending and amusement machines.

Approval of the amendment, effective Nov. 26, followed protest from operators that the increases were exorbitant.

The new schedule calls for fees of \$2 annually for 1-5 cent machines; \$5 for 6-10 cent machines; \$10 for 11 cents and over.

Also, fees for music machines will go up to \$20 annually; \$36 annually for amusement machines and \$10 per year on cigaret vending machines.

Torrance is the third largest city in Los Angeles County with a population of more than 130,000.

The tax increase measure was approved for introduction by members of the Torrance city government on Sept. 14 but was held over for 30 days' study after complaints from machine owners at the city council's final reading on Sept. 21.

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Say You Saw It in
Billboard

A SPECIAL REPORT

Continued Confusion Over Pinball Games

Editor's Note: Although *Billboard* has covered the big pinball stories of the year, such as the unsuccessful ban attempt in Puerto Rico, the licensing legislation veto in New York and the Italian prohibition, much of the jockeying around amusement game issues by lawmakers and law enforcement officials at the local level has gone unmentioned. We take a look at the local pinball panoply this week in this round-up and the adjoining report by Paul Zakaras on one of the more animated pinball debates of the year.

By RAY BRACK

CHICAGO—The question of what constitutes gambling and/or a gambling device has troubled city councils and lower courts throughout the country again this year.

The frequently bumbling and erratic deliberations of these august bodies have left the local operator of legitimate, skill-only, coin-operated amusement equipment in limbo.

As in the past, much of the confusion has resulted from failure to carefully differentiate between types of equipment. In other cases officials have elected to brand everything with a coin aperture as inherently a wagering device.

Vancouver

Billboard followed an interesting case, for example, in Vancouver. Last May, Snohomish County Superior Judge Edward Nollmeyer ordered five skill-type pinball machines confiscated from a bowling alley. Early this month he explained his action by ruling that "pinball machines are all inherently gambling devices and are therefore illegal."

In nearby Clark County, however, Prosecuting Attorney R. DeWitt Jones said: "What a judge rules in one county upon a matter of this kind is not controlling in another country. I don't know if a pinball machine should be regarded as a gambling device any more than a deck of cards that is used for a game of fun."

The Washington Supreme Court has never ruled on whether one or two free plays on a pinball game constitutes a payoff. Cash awards are prohibited by State law.

Maine

Meanwhile, as the debate went on in the Northwest, a juvenile officer in the Northeast was reported to have declared
(Continued on page 63)

Pin Game Debate Aired By Chicago Radio Station

By PAUL ZAKARAS



SHERIFF RICHARD B. OGILVIE (left), commentator John Dreiske (center) and attorney Rufus King debate pin games in WIND studio, Chicago.

CHICAGO—Richard B. Ogilvie, sheriff of Cook County (Chicago and suburbs), told a radio audience here recently why he is demanding prohibition of all pinball games in the unincorporated areas of the county. Ogilvie admitted that such a law would force some legitimate businessmen out of operation, but said that the action was necessary "for solving a law enforcement problem."

Rufus King, Washington, D. C., lawyer, who argued the point with Ogilvie on a WIND radio program, said "the sheriff's plan is equivalent to throwing out the baby with the wash."

John Dreiske, noted Illinois political commentator, who moderated the show, asked King if the coin industry would agree to such a prohibition if there were no other way of eliminating gambling machines. King said "such an all-or-nothing proposition would hardly be necessary. I am not spokesman for the industry, but if such a radical situation did exist, I believe the industry would agree to sacrifice loss of some business in order to help eliminate gambling."

Two Types

King said "There are two distinct types of pinball machines: one for gambling, the other for amusement. Such a distinction has been made by officials in many other areas of the country, and I can see no reason for the sheriff of Cook County to ignore this differentiation."

"Gambling machines are undesirable to legitimate game manufacturers," said King. "They tend to give the whole industry a bad name. Wherever gambling machines are widespread, we have great difficulty in keeping our amusement locations; they become unprofitable. Therefore, we are just as interested in the elimination of gambling machines as is the sheriff."

Ogilvie argued that amusement pin games are also conducive to gambling. But King contended that these devices are not set up for gambling and are, therefore, no more conducive to gambling than billiard games, bowling, or practically any other event that has a final score. "The facet of human nature which urges people to bet on the outcome of events cannot be considered a rational argument against non-gambling type pinball machines," said King.

King added that licenses for gambling equipment must be purchased from the Federal Government and these licenses are recorded by state and county officials, thus making it easy for law enforcement agencies to discover just who has the gambling machines.

Penalties

Ogilvie answered that "penalties for possession of the gambling games are too minor to deter violators. We have to catch them in the act of the payoff. And, because my staff is limited, they soon recognize all of my men and will not make
(Continued on page 65)

TO ST. JOE OPERATORS

Granger Announces New MOA 'Link-Letter' Assn. Service

SOUTH BEND, Ind.—Speaking to members of the Music Operators Society of St. Joseph Valley at their annual banquet here last week, Music Operators of America Executive Vice-President Fred Granger announced that the MOA will soon begin publishing a "link-letter" to improve the flow of ideas and information between regional trade associations.

"We'll begin publishing the letter right after the first of the year," Granger said. "It will link the different associations with each other and with the MOA for the purpose of circulating effective ideas. The letter will appear about five or six times a year."

Speaking to over 100 St. Joe Valley operators, wives and

guests at the Sherry Ann Restaurant, Granger said, "In all my travels around the country, I find your association meetings among the best attended."

Progress

The new "link-letter," he suggested, might aid in passing around successful meeting formulas such as that of the St. Joe group to less active associations in the industry.

Commenting that the industry needs more regional associations such as the St. Joe group, "to give the industry strength and unity," Granger pledged to help establish new local associations anywhere. "I'll address any size group anywhere in the country," he promised.

Granger, who will have completed two years in his MOA post in January, also gave the Indiana and Michigan operators a progress report on the national association activities, laying stress on the newly formed MOA committee on record company communication and programming, headed by William Cannon of New Jersey.

"Some of the record companies feel the operator is not

too important," he said. "This we plan to change—and before the next national convention."

MOA will soon begin providing special supplementary industry reports exclusively to record companies on the subject of record programming on juke boxes, Granger said.

Letter

Touching on the mechanic shortage problem, the MOA official said that MOA has begun investigating various routeman training concepts. He said that soon MOA officials will visit the Institute of Coin Machine Operations, founded by ex-operator Jack Moran in Denver, to evaluate the effectiveness of the operation. The MOA board recently approved the issuance of a letter to Moran describing the pressing need for apprentice technicians in the coin machine industry. Moran subsequently obtained approval of the Department of Health, Education and Welfare in Washington for subsidization of his Denver school.

Granger also reminded the group that although the first
(Continued on page 63)

Art Daddis Founds Own Billiard Firm



ART DADDIS: "I've always felt a pool table could be improved."

NEWARK, N. J.—Industry veteran Art Daddis has founded a full-line, coin-operated billiard table manufacturing firm for the production of what he described as "a better table at the right price."

Under the name United Billiards, Inc., the company is located in two adjacent buildings providing 50,000 square feet here. Prototype models will be ready, according to Daddis, "in a week to 10 days, and we'll be delivering to distributors by the middle of December."

The plant is located at 9-17 Loretto Street.

"Every new billiard feature will be included in our tables," Daddis said, "with some new developments to be announced later. Our tables will be well built—all of formica—and will be beautifully designed."

Daddis, who has been involved
(Continued on page 63)

Seeburg Releases 100 COPPS Stereo Singles

CHICAGO — The Seeburg Corp. is releasing a catalog of 100 45-r.p.m. stereo singles this week under a liberalized lease program for juke box operators.

Called "Catalog No. 1," the release incorporates six musical categories with a curious array of artist identifications.

Much of the music in the release is drawn from Seeburg's own collection of some 4,500 music copyrights in its Coin Operated Phonograph Performance Society (COPPS).

In May Seeburg began releasing seven-inch, 33 1/3-r.p.m. stereo disks utilizing COPPS

music. A few 45-r.p.m. stereo singles were released several weeks later.

This week's massive release, according to Seeburg president J. Cameron Gordon, "is designed to fill the void caused by the complete lack of stereo singles for at least half of the nation's estimated 500,000 coin phonographs that can play stereophonic records."

Not for Sale

Gordon explained that the records are not for sale and may not be broadcast.

The six categories of music
(Continued on page 63)

Keen Competition Cutting Export Profits—Distributors

By BRUCE WEBER

LOS ANGELES—American coin machine distributors here enjoy doing business with foreign buyers, but admit that the export business is not booming. All concerned agree that the reason for the "shopper's but not buyer's market" is because competition among American exporters is too keen.

The unhealthy but still slightly profitable business does not prevent most Los Angeles distributors from maintaining business relations with foreign markets, however cautious the link may be.

It is no secret that the Germans and Japanese especially have crowded the American export market. A promising market for German equipment is

being developed in Africa, Asia and Latin America, local observers report.

Competitive

Marvin Miller, of the Coin Machine Service Company, Los Angeles, puts the export problem in simple but harsh terms. "It's too competitive," he says, "and the export market is becoming even harder for an American businessman to deal with. Industrial interests both in Germany and Japan have made it even more difficult for the American exporter to make a suitable profit. Foreign coin machine operators are thriving, and we're feeling the pinch here in the States."

Although Miller feels a somewhat bleak picture exists today in juke box trade with foreign nations, he is confident that the market, which several years ago harvested a plentiful profit for the American exporter, will return.

"Used machines (juke boxes) still go well, especially in the Far East, and that makes it worthwhile for a company to

dabble in the export business," Miller said.

Another problem also exists, he said, that tends to hamper export sales. If foreign governments are not stable, this, too, can curtail sales in those countries.

Flooded

Leo Simone, sales manager, Badger Sales & Vending Co., Los Angeles, feels the export market is being flooded by competition. He makes it clear, too, that foreign buyers are wiser and are being very selective.

"It seems there is a need for used merchandise," Simone said, "but there remains a definite trend for foreign buyers to turn to the German and Japanese distributors for parts and juke boxes. And that's hurting U. S. business."

Both George Muraoka, Simon Distributing Co., and Stan Larsen, Struve Distributing Co., both of Los Angeles, agree that it is worth exporting products today but say the profits are not handsome because of the keen competition among Americans for the export dollar.

Bergmann Moves Into New Hamburg Plant

HAMBURG—Th. Bergmann & Co., one of Europe's largest diversified coin manufacturers, is moving into an ultramodern new plant on the edge of Hamburg.

The move will enable Bergmann to expand production of phonographs and games for export markets, primarily Britain and the United States. Production of its Symphonie phonograph is to be increased for the British market, and shipments of games, particularly target games, will be expanded to the United States.

Bergmann's new plant is glass and stainless steel sheathed in aluminum. It cost \$1 million and it occupies 56,000 square meters on a site with 150,000 square meters.

It is Europe's most modern coin machine manufacturing plant. Special attention has been given to shipping facilities, because of the emphasis Bergmann places on the world export market. The plant is situated on the Hamburg-Kiel autobahn about eight miles from the center of Hamburg.

The plant is adjacent to main

highway and rail routes and is near Hamburg harbor.

Labor Shortage

Ironically, Bergmann is being hampered in putting its new facilities into full operation by the critical German labor shortage. The firm, in common with other German companies, is unable to recruit sufficient labor to put the new plant into full use. Bergmann, moreover, is forced to transport workers daily from Hamburg to the plant and return.

The new plant is producing Bergmann's Safari target game, which is the firm's major export to the U. S. Bergmann products are distributed in the U. S. through L. T. Patterson company of Cincinnati.

The Safari game is a fully electronic successor to Arizona, a manual target game which had large sales in the U. S.

Planning Pinballs

Bergmann is concentrating now on pinball development, its aim being to build pinballs for the European and export markets which are competitive with U. S. product. Under development at the moment is a two-player pinball tentatively named Las Vegas, which has a polyester surface.

The Hamburg firm operates in Britain through its Symplay Limited affiliate with headquarters at 18-19 Bellevue Road, London. Symplay has expanded steadily over the last five years and now is one of the biggest phonograph distributors in Britain.

Air Freight

Bergmann has pioneered the air freighting of phonographs and parts to Britain and other Continental points. The company has used air shipment as a competitive weapon against U. S. producers.

The new factory, near Hamburg airport, will enable Bergmann to continue expansion of its air freight shipments.

The Bergmann management says the new plant is the best proof of German manufacturers' ability to compete with U. S. producers and thrive. The plant is evidence that the German coin machine boom is no longer merely a phenomenon encouraged by the U. S. occupation after the war, but is now a solidly based economic activity of steadily expanding significance.

U. S. Coinmen Impress German

MUNICH—Pity the poor American operator!

A German coin machine distributor has returned from a visit to U. S. coin centers impressed by the stiff competition and enormous energy which characterizes the American industry.

H. M. Dieckhaus, manager of Bayerischer Automatengrosshandel H. Menke, visited U. S. coin machine factories, distributors, and operating firms.

He believes, on the basis of what he observed in the U. S., that the European operator has it soft compared with his American counterpart. Dieckhaus said in an interview that it is inconceivable to a European operator how hard U. S. operators must work merely to remain abreast the competition.

Fierce Competition

"The competition is fierce. We have no idea over here what competition really is. In the United States, the small and medium operating firms are locked in an unending struggle

with big firms able to offer better service because they have more money behind them," Dieckhaus said.

Dieckhaus, over-all, was impressed by American technology and scientific management applied to coin machine production, distribution and operation.

In Chicago, he visited the Seeburg complex—Seeburg, Williams and United plants. "I was flabbergasted at the vastness of the main Seeburg plant in Chicago," Dieckhaus said. "The main factory is breathtaking because of its enormous size and the fact there isn't a single window—all work is done by air conditioned, artificial daylight."

Good Public Relations

U. S. manufacturers are inviting an increasing number of prominent German trade figures to their plants, and such visits appear to have incalculable public relations value. Nearly every German, after such a visit, returns home with high praise of U. S. technology and methods.

This is the case with Dieckhaus, who marvels at the quali-

ty control achieved by Seeburg. "I was tremendously impressed," he said, "by the constant quality control over all individual components and by the thorough testing of every machine."

"The Discotheque program involves a staggering amount of minute quality control. In the pressing department, every disk is tested along with every tape, and disks and tapes are then tested in relation to the discotheque speaker."

Germans Can Learn

Dieckhaus also believes that German distributors could learn from the extensive service rendered by Seeburg distributors. He was impressed by the extensive service facilities maintained by every distributor.

He believes, finally, there is much German operators can learn from their American counterparts in music programming. Disk changing, Dieckhaus observed, has been placed on a scientific basis by the most successful American operators.

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Rosen Signs Italian Co.

PHILADELPHIA — Dave Rosen last week announced he has found a manufacturer for his two-in-one entertainment concept called Filmotheque-Discotheque.

The manufacturer, Innocenti of Milan, Italy, will make a newly designed version of the Cinebox film machine which Rosen will combine with a juke box mechanism to make his Filmotheque-Discotheque product. This combination will allow customers to choose from 40 movies and 200 records on each machine.

Rosen made the announcement jointly with Angelo Bottani, president of International Phonovision Society of Milan, which created the Cinebox.

Rosen, who has exclusive distribution rights for Cinebox in the United States and Canada, will start importing limited

quantities of the new movie machine before the first of the year.

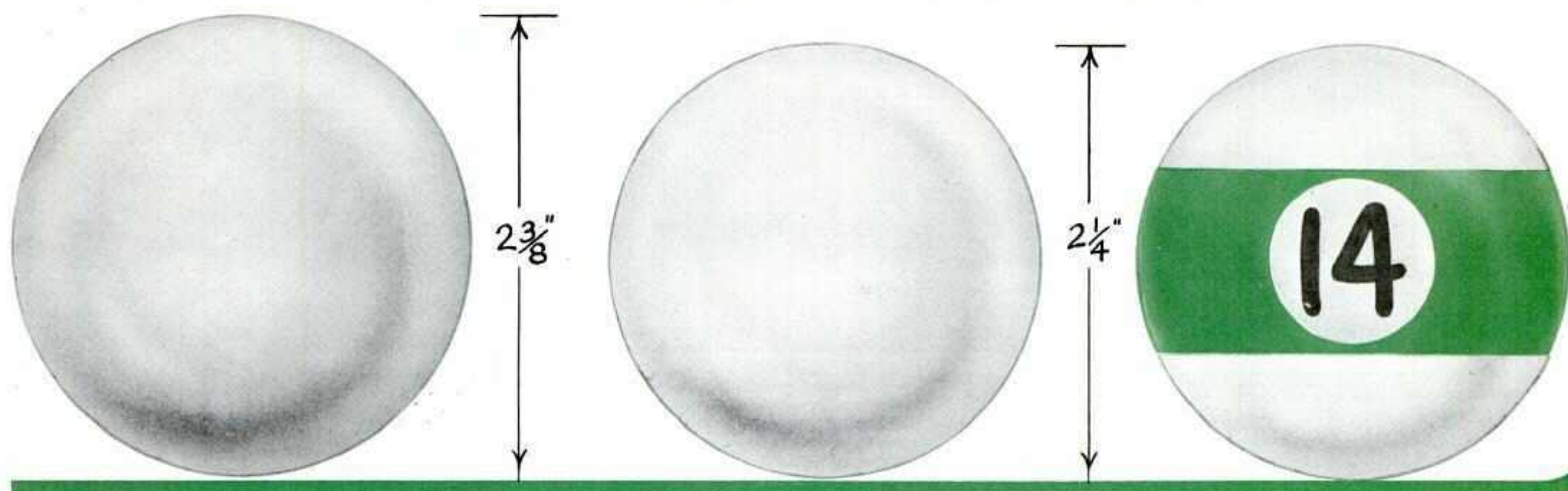
Motor Scooter

The new Cinebox model will be more compact and will have a larger screen than the previous version. It will be the first machine to make the screen an integral part of the unit rather than placing it on the top.

Innocenti is one of Italy's larger manufacturing companies. The company makes various products, including heavy machinery and automobiles. The popular Lambretta motor scooter is one of Innocenti's best known products.

A spokesman for Rosen declined to say what sort of sales volume and market potential the company expects for their entry into the audio-visual coin-operated field.

the innovation that
CHANGES THE COIN-OPERATED INDUSTRY



the **Valley**[®] 2 1/4"

MAGNETIC CUE BALL

patent pending

New cue ball shown actual size and compared to regulation billiard ball and oversized cue ball, used on other coin-operated pool tables.

ALL 16 BALLS NOW SAME SIZE

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

NEW PLAYERS • NEW GAME INTEREST • GREATER PROFITS

Here's why Valley[®] Magnetic Cue Ball will add profits for you!

- The home and professional player will now play coin-operated pool without the larger size cue ball affecting their game
- Magnetic Cue Ball will not become trapped as it separates itself from other balls
- Regulation size and weight assures player more accuracy
- Player realizes more "english" and "draw" on the ball
- Magnetic Cue Ball hits balls "dead center" instead of off center
- Hits cushions at proper height for greater accuracy

P.S. 2 3/8" cue ball can be used without any change in operating mechanism

for information write or call

Valley[®] manufacturing & sales company

333 Morton Street • Bay City, Michigan • TWinbrook 5-8587

DISCOTHEQUE RECORDS

The following single records have been selected by the Billboard Review Panel and are recommended to operators for discotheque programming.

HOT 100

TITLE	TYPE OF DANCE	ARTIST	LABEL
GET OFF OF MY CLOUD	Jerk	Rolling Stones	London 9792
A LOVER'S CONCERTO	Slop	Toys	DynoVoice 209
1-2-3	Mashed Potato	Len Barry	Decca 31827
YOU'RE THE ONE	Jerk	Vogues	Co & Ce 229
I HEAR A SYMPHONY	Jerk	Supremes	Motown 1083
LET'S HANG ON	Jerk	4 Seasons	Philips 40317
A TASTE OF HONEY	Shake	Herb Alpert & Tijuana Brass	A&M 775
AIN'T THAT PECULIAR	Jerk-Monkey	Marvin Gaye	Tamla 54122
TURN! TURN! TURN!	Frug	Byrds	Columbia 43424
I KNEW YOU WHEN MY BABY	Slow Dance	Billy Joe Royal	Columbia 43390
I FOUND A GIRL	Slop	Temptations	Gordy 7047
RING DANG DOO	Monkey	Jan & Dean	Liberty 55833
	Jerk	Sam the Sham & the Pharaohs	MGM 13397
JUST A LITTLE BIT	Jerk	Roy Head	Scepter 12116
OVER AND OVER	Slop	Dave Clark Five	Epic 9863

SPOTLIGHTS

APPLE OF MY EYE	Jerk-Monkey	Roy Head	Back Beat 555
HANG ON SLOOPY	Slop	Ramsey Lewis Trio	Cadet 5522
LITTLE BITTY CORRINE	Jerk	Freddy Cannon	Warner Bros. 5673
I GOT YOU (I Feel Good)	Slop	James Brown	King 6015
PRINCESS IN RAGS	Slop	Gene Pitney	Musicor 1130



Straight From the HORSE'S MOUTH

The favorite and running way ahead of all others in audio-visual play is this 2-in-1 combination machine of movies and records in a single unit. Play the winner—

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DISCOTHEQUE

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Phone: (215) Center 2-2900

Coming Soon:

- Nov. 14—Amusement Machine Association of Philadelphia, Inc.; 36th annual association dinner, Latin Casino, Cherry Hill, N. J.
- Nov. 14—North Carolina Music Operators Association annual convention, Charlotte, N. C.
- Nov. 14-15—Music & Vending Association of South Dakota, fall meeting, Huron, S. D.
- Nov. 19-21—NAMA Western Conference & Exhibit, Ambassador Hotel, Los Angeles.
- Dec. 7—Missouri Coin Machine Council quarterly meeting, Bothwell Hotel, Sedalia, Mo.
- Jan. 29-30—Illinois Coin Machine Operators Association quarterly meeting; Springfield, Ill.



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Type of Business _____ Title _____

Weikel Named U. S. Billiard Sales Manager



BILL WEIKEL, coin machine industry sales veteran, has been appointed sales manager for U. S. Billiards, Inc., of Amityville, N. Y., company president Al Simon announced last week. "Bill is oft-times referred to as 'Mr. Pool Table' of the coin industry," Simon said, "and he brings a vast amount of experience, know-how and an enviable reputation to the firm." Reached at his McHenry, Ill., offices, Weikel said: "Some very exciting things are brewing at Amityville and I am extremely well pleased to become a member of their team." He said he expected to be on the road extensively during the next four months and will divide his time between McHenry and the Amityville home offices.

Culp Displays New Models

OKLAHOMA CITY—Using theatrical staging, lighting, and live Arthur Murray dancers, Culp Distribution Company of Oklahoma City, kicked off the new phonograph sales season with a special presentation for area operators.

Curtains were closed and the lights dimmed as sound filled the room. Then the curtain parted to reveal two Wurlitzer 3000 phonographs at each side of the room and four more Model 3000's on a large turntable at center stage. All six phonographs were played in sequence, and each was equipped with different colored fluorescent lights.

Next, a 3000-8 Discotheque model was turned on, black light played on the full set of nine Wurlitzer Discotheque Banners, and a team of Arthur Murray dancers launched a demonstration of the various "Go-Go" dances.

The demonstration, set up by owner "Shorty" Culp, was intended to give the operators a good idea of the hi-fi sound of the new Wurlitzer.

Completely Reconditioned Guns and Baseballs

Bally Ball Park	\$195.00
Bally Heavy Hitter	150.00
CC All Star Baseball	275.00
Midway Slugger	275.00
United Yankee	195.00
Williams Official B.B.	225.00
Bally Bull's-Eye Gun	195.00
Dale Desert Hunter	225.00
Genco Big Top	225.00
Genco State Fair	225.00
Midway Bazoooka	195.00
Midway Shooting Gallery	175.00
United Pirate Gun	225.00
Williams Crossfire	225.00
Williams Vanguard	225.00
2 TAYLOR TOP GUNS, each	750.00

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New York, N. Y. 10036
Phone (212) BR 9-6677

NEW EQUIPMENT



TRIO. Single-player flipper game manufactured by Bally Manufacturing Co., Chicago. "Leftover bonus scores" on the playfield and "leftover advances" on the backglass are designed to stimulate repeat play by the same player or a bystander. A "build-up bonus" will score up to 290 points when ball is directed into a "bonus kick-out hole." "Specials" are scored when musical notes on the backglass advance to the number 10. All advances require maneuvering the ball to strike a trio of red, white and blue bumpers—which are lighted by balls crossing correspondingly colored buttons at the top and bottom of the panel. Striking lighted targets awards 10 bonus points. One hundred bonus points opens the free-ball gate, and each ball escaping therefrom advances the backglass lights one step.



PARADISE. Two-player flipper game manufactured by D. Gottlieb & Co., Chicago. Adjustable for three or five-ball play, the new product carries out a South Seas motif throughout highlighted by what the company describes as an "eye-catching animated hula dancer" in the light box. Other features of the new product emphasized by the manufacturer are "popular relay-action knockout holes"; "roto-lights," which indicate the values of the relay holes; four rollovers, with four targets which increase the value of the holes and spin the "rotolights"; six rollovers which turn the pop-bumpers on and off "for a super high score"; "new diagonal rollovers" which guide ball "directly in front of flippers"; and "new color disc targets." The unit also incorporates a "match feature."

More Film-Jukes

HAMBURG — At least two major West German coin machine manufacturers are considering the production of a combination film projector and juke box such as has been proposed by David Rosen, U.S. distributor.

Executives of the firms said study is being given both to Rosen's idea for a so-called "Filmotheque-Discotheque" machine and for original machines in the same field.

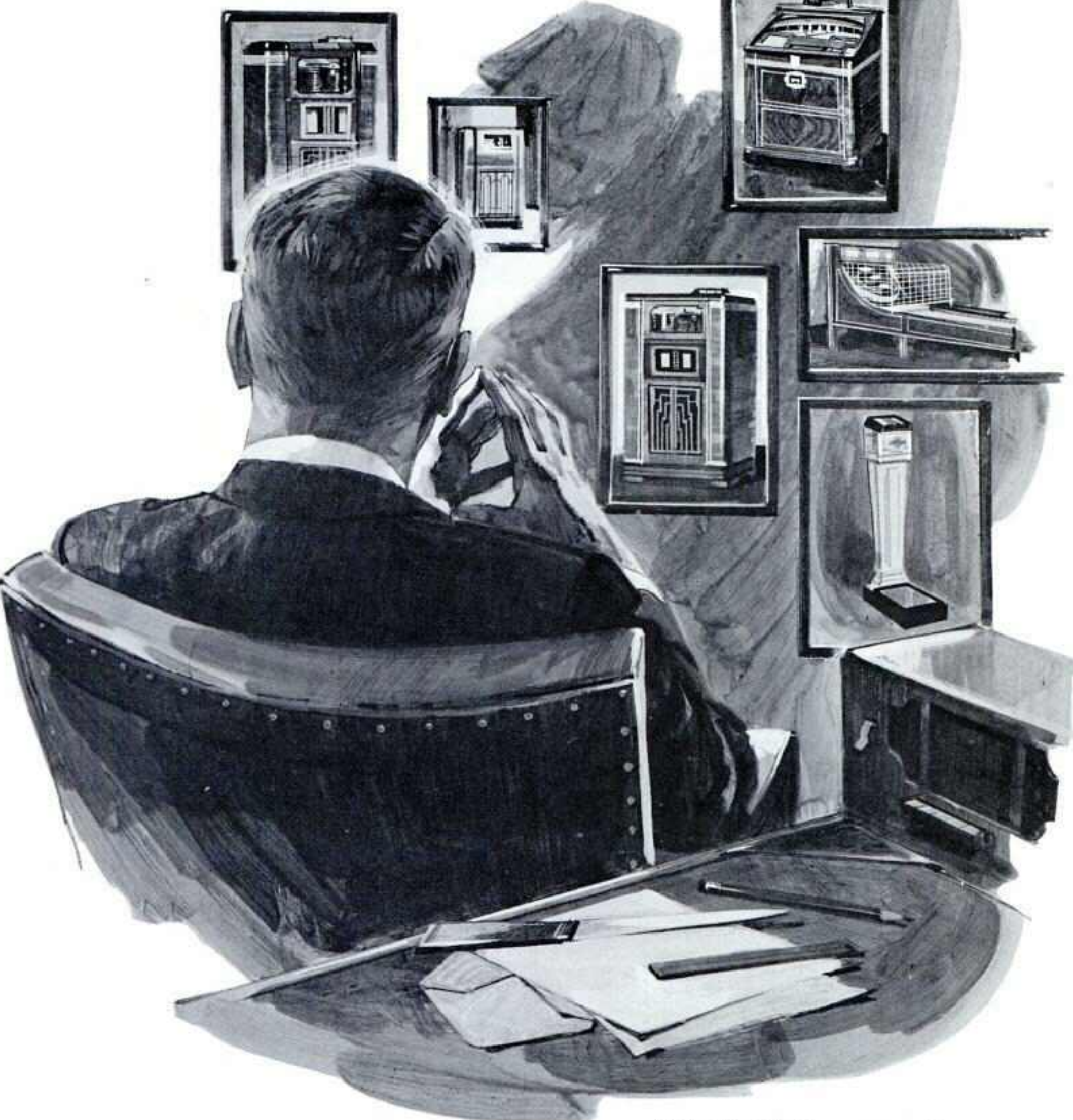
In general, however, the effort is being made to develop a

combination see-it, hear-it machine which will not infringe on Rosen's conception.

An executive of one of the German firms said, "A production tieup with Rosen would seem remote. However, we think he has a good idea there and we would like to develop something in the same general field.

"This whole field of juke boxes with films is in its infancy, and nobody can say what will evolve. We think the situation is roughly similar to the early days of television when radio had to fight for its life."

Number Five of a Series



*"Build a better mousetrap
and the world will beat a
path to your door."*

A Better Mousetrap

Ralph Waldo Emerson said it in 1871.

David C. Rockola did it in 1927.

Mr. Emerson didn't say it just like that, and Mr. Rockola didn't do it just like that . . . but one has the feeling that they both had the same thing in mind.

By the time 1937 had rolled around, David C. Rockola had built better penny weighing scales, better counter games, better pin games, better amusement games, better furniture, better parking meters and better coin operated phonographs.



And, as Mr. Emerson had predicted, there was indeed a path to his door . . . it was well worn, and getting more and more crowded every day with enthusiastic coin operators.

By 1937, the name of Rock-Ola had become a standard of quality in the music business . . . the 16 selection Rhythm Master introduced that year was an outstanding success . . . initial orders set new industry records and production was at an all time high.

Later that same year, the Imperial 20-selection phonograph was added to the line as an answer to the operators' need for a larger unit.

While the nation was playing hit records like "Pennies From Heaven" and "In The Chapel, In The Moonlight" on the popular

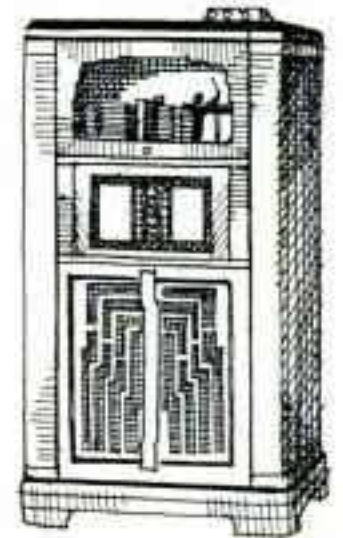
Rhythm Master, the economic recovery of the country continued with the unemployment army being cut from 11,000,000 to 9,000,000.

Features of Rock-Ola's 1937 line were the introduction of the first visible coin chute showing the last six coins played, and a double-hinged front that enabled operators to get at all components without moving the machine.

Amplifier output was boosted to 25 watts with the use of four tubes . . . half of the normal amount . . . and speaker size increased to 15" with full floating baffle.

Cabinets were the most beautiful ever produced and featured a full orchestra cutout scene in brilliant color.

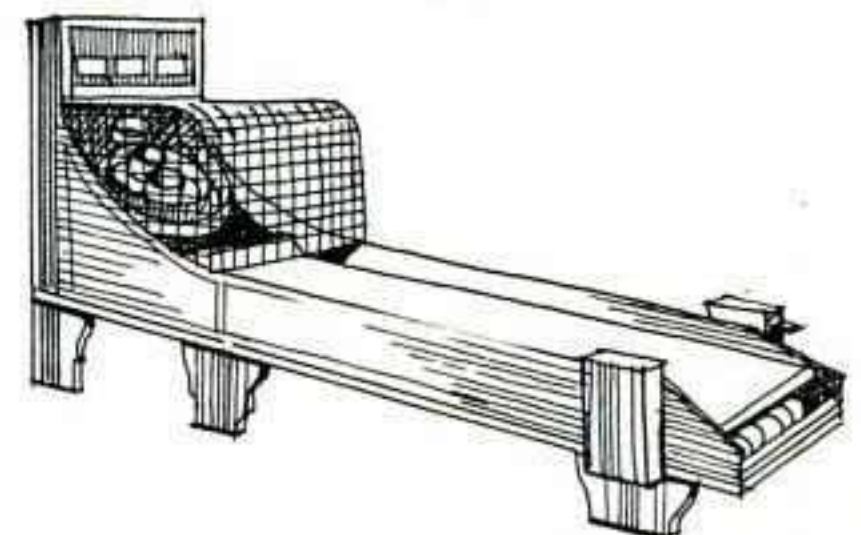
This was Rock-Ola's year . . . their phonographs were being sent abroad to open up a vast export market, and at the University of Colorado, a student won an award for an essay on the Rhythm Master.



Meanwhile, an unplanned testimonial took place in Pittsburgh when a Rhythm Master phonograph fell off of a moving truck in transit. After recovery it was plugged in and immediately played all records in perfect sequence.

With all of this bustling phonograph activity, you wouldn't expect much else to be happening at the Rock-Ola plant, right? Wrong.

Mr. Rockola was mixing his punches pretty well in those days . . . he scored big with a new version of his famous World Series game . . . started a new craze with Rock-O-Ball . . . and then introduced a revolutionary new game with the Tom Mix Radio Rifle . . . and continued setting records with his famous LoBoy scales.



Rock-Ola entered a new field in designing and building municipal parking meters, and continued producing a full line of fine occasional and upholstered furniture.

Yes sir, Mr. Emerson would have been proud of Mr. Rockola and his 'mousetraps.'

Throughout the continuing years, the practice of advanced engineering by Rock-Ola has produced a lineup of ever-increasing perfection in coin operated phonographs resulting in more take and less trouble for operators.

Rock-Ola Manufacturing Corporation
800 N. Kedzie Avenue • Chicago, Illinois 60651



STARLET
Model 429



GRAND PRIX II
Model 426



PRINCESS
ROYAL
Model 424



music products for profit for 30 years

Seeburg Graduates 1,000th Technician

CHICAGO—A former super-market manager from Norway last week became the 1,000th operating firm and distributor employee to graduate under the Seeburg Corp.'s two-year-old service school program.

The 1,000th trainee, 30-year-old Einar Tenold of the Pro-Vend Co. in Chicago, was one of 14 students enrolled in Class No. 76 conducted by the Seeburg Field Engineering and Training Department. The five-day school was devoted to the Seeburg M-454 cold drink vender.

Tenold's 999 predecessors in the school, held in a building adjacent to Seeburg's massive new plant on Chicago's near North

Side, received training on all types of music and vending equipment—with organ classes a recent addition. The classes will soon be moved to the new plant facility.

The school is under the direct supervision of Freeman E. (Woody) Woodhull, manager of the training division. The entire division is headed by John T. Chapin, director of the department of field engineering and training. Woodhull moved into the training branch from the company's field engineering staff.

Schematics

Instruction in the training program is handled alternately by one of the 10 Seeburg field engineers in the areas of vending or music. The 76th school was taught by John Fulton, a West Coast field engineer.

Tenold is typical of the routemen who have received specialized training at the Seeburg school. He came to the U. S. from Norway in 1958, coming directly to Chicago. He worked for National Rejectors until 1962, when he joined Pro-Vend, a division of the Macke Co.

"This school was of greatest over-all value to me because of the instruction in how to read schematic drawings," Tenold said. "This knowledge can be applied to any machine and makes repair work much easier."

Tenold praised the Seeburg school's traditional pedagogical method of "bugging" machines. "It gave me a great deal of satisfaction to actually fix the machines by applying all the things that had been put into my head." He said he wished only "that the school could be longer."

The school curriculum took the students through two days of theoretical and functional familiarization with the vending equipment, including disassembly and assembly.

The third morning was devoted to instruction in reading schematics, followed by an afternoon of trouble-shooting. (Fulton sent the men out of the classroom for coffee and when they returned they found each machine thoroughly goofed up.)

Refrigeration was the subject of the fourth day's instruction, with simplified explanations of refrigeration theory followed by follow-up application of principles. There was "bugging" of this equipment as well.

On the fifth day the students toured the new Seeburg factory and were awarded diplomas in a brief afternoon ceremony.

The format for music schools is similar, with course outline adapted to the different type of equipment.

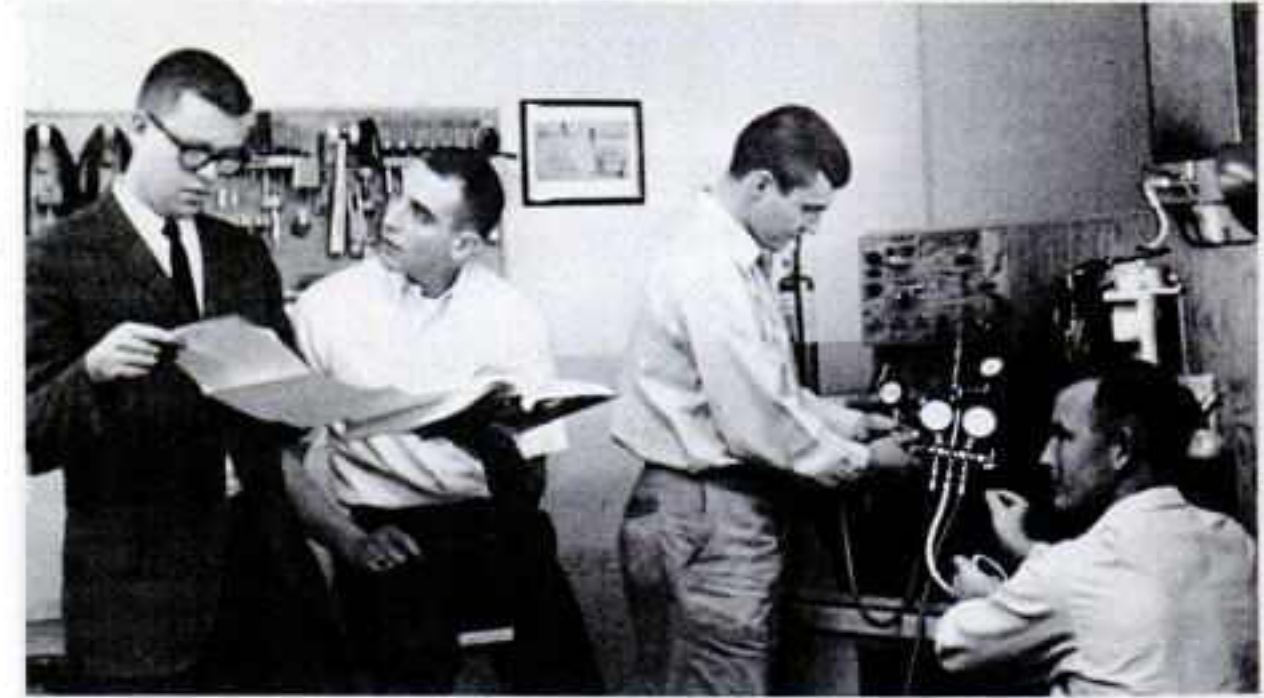
Applications for admittance to the school are processed by Seeburg distributors. Accepted students are provided with a daily allowance to pay for hotel, meals and cab fare to and from the airport and their Chicago hotel. The Seeburg distributor who processed the application reimburses the operating firm for half the round-trip transportation cost.

Students enrolled in the 76th meeting of the school were: Edward J. Bonville, Farmington, Mich.; Roger Klein, Cleveland, Mich.; John McMillan, DeSoto, Kan.; Philip F. Keidash, Goshen, Ind.;

(Continued on page 66)



EINAR TENOLD, unaware he is to be honored as 1,000th student of Seeburg maintenance school, listens to Seeburg instructor John Fulton.



INSTRUCTOR FULTON explains schematic chart to Phil Keidash as Ross Heath and John McMillan test Seeburg equipment for "planted" flaws.



ONE THOUSANDTH STUDENT TENOLD (second from left) and Roger Klein make adjustment on a cooling system. In the foreground Freeman Woodhull, manager of Seeburg's training division, explains the workings of a mechanism to Ed Bonville (right).



SEEBURG PRESIDENT J. CAMERON GORDON presents diploma to Einar Tenold. John Chapin, director of field engineering and training; Freeman Woodhull, manager of the training division, and William F. Adair (right), executive vice-president of Seeburg, await their turn to shake Tenold's hand.



MEETING THE PRESS. After the ceremonies Tenold answers questions of Billboard reporter Paul Zakaras.

ALL MACHINES READY FOR LOCATION

CC Princess Bowler	.....	\$285.00
AMI C-200	.....	195.00
Seeburg B	.....	75.00
Seeburg C	.....	95.00
Seeburg Q	.....	395.00
Wurlitzer 2204	.....	265.00
Wurlitzer 2404	.....	345.00
Wurlitzer 2510	445.00
Wurlitzer 2600	645.00
Seeburg 3W1	9.95
Wurlitzer 5210 Wall Box	..	35.00

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NEW!
SIDE-MOUNT
MODEL . . .

- Scores 15-21 points only.
- Cabinet finished in walnut formica—easy to clean.
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- Meter in coin box.



\$249.50

FOB Chicago

1/2 Dep. With Orders,
Bal. C.O.D. or S.D.

- EACH UNIT has these features:
- "Game Over" light flashes on at completion of game.
 - Easily serviced.
 - Large coin box holds \$500.00 in dimes.
 - 10¢ 1-player or 10¢ 2-player by simple plug switch-over.
 - Completely equipped with chrome stands and scoring buttons for each end of shuffleboard.

OVERHEAD
MODEL

\$169.50

FOB Chicago

- Two-faced — scores 15-21 and/or 50 pts.
- Natural finished hardwood cabinet.

MARVEL Mfg. Company

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Phone: Dickens 2-2424



WHAT A MESS! Seeburg cold drink machine maintenance students Dave Poole (left), James Grohall (center) and Jim Allen look with dismay at machine parts they are to reassemble.



BY THE BOOK. Allen, Grohall and Poole study Seeburg maintenance manual to find proper methods of solving the problem.



NOTHING TO IT. Three proud repairmen prove that they have benefited from Seeburg training.

Ad Deadline Moves Up

1 Day

For the December 4 issue

Because of Thanksgiving, the advertising deadline for the December 4th issue (distributed Monday, November 29) will be Tuesday, November 23, rather than Wednesday, November 24.

Billboard wishes you and yours a most pleasant holiday.

Continued Confusion Over Pinball Games

• Continued from page 57

that pinball machines "very definitely encourage some youngsters to steal money."

Lieut. Paul F. Martin of Lewiston, Me., said that if young people under 16 are permitted to play pinball machines, they may be tempted to steal money to engage in the pastime.

Martin declined comment when asked if the typical teenage penchant for rock 'n' roll records might not, according to his logic, also contribute to juvenile stealing.

Illinois

Late in September, during an investigation into gambling in the southern tip of Illinois, Illinois Crime Commission Executive Director Charles Siragusa gave a reporter for The St. Louis Post-Dispatch a basic introduction to the manufacture of coin-operated amusement amusement games.

"Chicago is the gaming device capital of the United States," Siragusa explained, "which accounts for the heavy traffic in these machines in Illinois.

"The three big Chicago manufacturers are Bally Manufacturing Co., Gottlieb & Co. and the Keeney Co. Keeney and Bally make electronic slots. Bally and Gottlieb make pinball machines. These two seem to be the two biggest pinball machine manufacturers in the country," he said.

Siragusa was not asked for and did not volunteer any explanation of differences between the types of equipment. He did assure the reporter that "all these manufacturers are in compliance with State and federal statutes."

Milwaukee

Late in September another chapter was written in Milwaukee's famous Mitchell Novelty case. Joseph E. Beck, owner of the Mitchell Novelty Co., operating firm, was freed from charges of conspiracy to set up pinball machines for gambling purposes.

Wauwasha County Judge Boyd A. Clark ruled that evidence against Beck was "too skimpy to require that he be made to defend a criminal felony charge. . . ."

The alleged conspiracy was to have transpired between March 1, 1958, and March 1, 1963.

Kentucky

In April of this year Gov. Edward T. Breathitt of Kentucky ordered a crackdown on what he termed "multiple coin pinball machines used as gambling devices." As the Governor's crackdown proceeded, however, uncertainty arose as to the lap-over effect of the vendetta on the operation of strictly skill games.

There was considerable tension among operators until State Alcohol Beverage Control Board chief agent Porter Collier gave the pinball industry a clean bill of health.

Alaska

In Alaska recently two courts clashed on the interpretation of free games. This conflict was followed by a State Supreme Court ruling that pinball machines which provide players with free games "are still gambling devices within the meaning of State law."

Earlier the Fourth District Superior Court had held that a

pinball machine was a gambling device per se. However, the Third District Superior Court ruled at about the same time that pinball machines which award free games only "are not gambling devices."

The high court opinion, written by Associated Justice Diamond, declared:

"A pinball machine that costs money to operate and which, through the element of chance, awards free games, cannot be operated without the three elements of price, chance and prize being present.

"Those three elements are inherent in the make-up and operation of the machine, and since they are the elements that constitute gambling, a pinball machine is in itself a gambling device."

Industry spokesmen pointed out, to no avail, that the State Legislature, in enacting a tax on pinball machines, was in effect declaring that they were not gambling devices. The spokesmen also contended that free games do not constitute a prize because they have no monetary value.

Sales Adjunct

COLOGNE—West German coin machine manufacturers have promoted an ownership certificate—Automatenbrief—into a valuable sales adjunct.

Gerhard W. Schulze said the manufacturers' association—Verband der deutschen Automaten Industrie (VDAI)—has issued more than 60,000 equipment certificates since the idea was put in force several years ago.

The certificate corresponds to automobile title papers and serves the same purpose. It provides a complete record of the equipment and proof of ownership.

Seeburg Releases 100 COPPS Stereo Singles

• Continued from page 57

identified by Seeburg in its 45-r.p.m. stereo single catalog—which is being circulated in quantity to distributors throughout the country this week—are "adult," "Discoteen," "rhythm and blues," "country and western," "specialty music" (Dixieland, Latin, Hawaiian and waltzes) and "international," (Italian, French and Mexican).

Artists are identified in the new catalog, but with the exception of a handful of newcomers in the c&w category, the groups and single artists appear under apparent *nom de plumes*. For example, record No. 1013 under the "adult" listing is "That Old Black Magic" b/w "Margarita." The artist is listed as the "Dave Carl Orchestra."

Tuff Sachs

The catalog's r&b listings feature, among others, an unknown artist called Tuff Sachs and a group named Tommy Wills Combo. Tuff Sachs is featured on records numbered 5018, 5019, 5020 ("Red Sails in the Sunset," "People," "The Man I Love," among others). These are reported the work of the late saxophonist Earl Bostic and were selected from 25 sides cut by Bostic at Bell Sound Studios in New York for Seeburg.

Signing

In the c&w category Seeburg lists the names of such new artists as Fred Boyd, Mel Stover and Joan Hager.

Referring to these names, Gordon said, "Artists names appear for the first time on many of the new stereo singles

releases, an indication that Seeburg has been actively signing artists."

Music in the 45 singles release was recorded for Seeburg at Universal Recording Corp. here, Bell Sound Studios in New York, Bradley Studios in Nashville, Sunset Sound Studios in Los Angeles and in the excellent studios of Hamburg, Munich and Brussels.

With the massive release, Seeburg has liberalized the rigid lease arrangement which was introduced with the COPPS concept. Original contracts ensured that the leased records were to be played only on equipment which met high sound specifications. The records were to be leased from Seeburg by the distributor, with the operator and eventually the location paying a rental fee.

Relaxed

The original contract stipulated that the operator rent a prescribed set of 10 singles (called a "library") without variation, with an additional 30 singles available as replacement "libraries" during the period of a year.

Under the relaxed plan, the operator may pick any of the 10 singles to make up his original set of 10 and may exchange any one or more titles at any time. An exchange is required at all times.

Seeburg vice-president Bill Prutting and national promotion manager Stanley Jarocki have been familiarizing Seeburg distributors with the new catalog and lease plan.

The company plans to issue a new catalog every 90 days.

Granger Announces 'Link-Letter' Service

• Continued from page 57

session of the U. S. Congress ended with the industry's juke box royalty exemption still intact, legislative action toward repeal is certain to resume shortly after Congress reconvenes in the second week of January.

Complimented

MOA witnesses will probably be called before the Senate committee on copyrights some time in February, he said, to repeat testimony they presented last June before a counterpart House committee.

"At that time," Granger reported, "our six MOA witnesses

were extremely effective and were not only complimented by the committee—they were complimented by this opposition as well."

Granger closed his talk with a prediction that 1966 will see the MOA grow in prestige. "And we expect to have the biggest trade show ever next October in Chicago."

Entertaining the operators at the party were recording artists Maria Fay and Dale Van Orman, backed by a group called the Drifters.

Among the guests at the annual event were representatives from one-stops, suppliers and distributors in Chicago and Indianapolis.

Daddis Founds Billiard Firm

• Continued from page 57

in billiard engineering and sales since 1960, conceived many of the new features for his line of products.

"I've always felt a table could be improved from a service standpoint," he said, "even though the typical table has few points of service."

He announced that his products will be aimed for the quality market. "There's plenty of room for a better table—in spite of the fact that the coin-operated pool table market has slowed down a bit."

Included in the United line will be a 4½-foot by 9-foot

model intended for the non-coin-operated billiard lounge market.

Distribution of United Billiards products, Daddis said, will be handled by outlets now being appointed. He expressed confidence that up to a dozen distributors will be signed very soon.

Daddis entered the coin machine industry in 1933 and has been involved in every phase of the business and employed by every major juke box manufacturer. Moving to the billiard business in 1960, he joined the Irving Kaye Co., moved to National Billiards, and was most recently affiliated with U. S. Billiards, Amityville, N. Y.

Williams' BIG 3 FOR BIG PROFITS!

New 4-PLAYER



BIG CHIEF



**United's
KICKAPOO**

**6 PLAYER
TARGETTE GAME**



**OASIS
BOWLING
ALLEY**



Williams ELECTRONIC MANUFACTURING CORP.
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Cable Address: WILCOIN, CHICAGO

AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR

Rosen Launches Audio-Video Unit Merchandising Drive

PHILADELPHIA — With manufacturing of the Filmotheque-Discotheque combination movies and record machine under way, David Rosen, innovator of the new concept in coin-operated entertainment, has announced the appointment of Malcolm N. Bricklin to head up a new merchandising department for the equipment.

Bricklin, who came to Philadelphia from Florida last October when Rosen first introduced the Filmotheque-Discotheque machine, has followed its development from the first test installation. He will develop "a team of young men with vision and know-how to merchandise the product," said Rosen.

"The future of our industry," Rosen commented, "lies in being able to develop young men with strong business and community backgrounds to bring modern methods of merchandising and marketing to the coin-operated field."

Rosen also announced that Kenneth Keyes, president of Florida Amusement Machines,

Inc., in Miami, has also been appointed to the merchandising "team" being developed by

Bricklin. Keyes, who also fits the "youth image" being cre-

(Continued on page 66)



DAVID ROSEN (right) discusses plans for promoting Filmotheque-Discotheque nationwide with Malcolm N. Bricklin (left), head of Rosen's newly formed merchandising division, and Kenneth Keyes, president of Florida Automatic Machines, Inc., newly named representative for the product in Florida.

NAMA Opens Office in East

CHICAGO—Plans to establish an Eastern office of the National Automatic Merchandising Association Jan. 1, 1966, were announced last week by Thomas B. Hungerford, executive director.

Herbert M. Beitel, former legislative counsel of the association, will be in charge of the new office on a full-time basis with headquarters in Philadelphia, Hungerford said. The association opened a similar branch office in Los Angeles in 1959.

"We are indeed fortunate to obtain the ability and experience of Herb Beitel in this important new move toward improved member services," said Hungerford. "As NAMA legislative counsel from 1955 to 1961, he knows the vending industry and association work better than any other person we could have added to our staff from the outside."

Advantages

Hungerford said that the new Eastern office will give members along the seaboard the same ad-



HERBERT M. BEITEL, secretary of the Pennsylvania Council of Automatic Merchandising, will head the new NAMA Eastern regional office.

vantages which have proved helpful to Western members since the opening of the Los Angeles branch.

He added that specialized NAMA services furnished to members from the Chicago office will continue as before, with Beitel handling local matters in 12 States and in the District of Columbia under co-ordination from the association's main office. This co-ordination will apply to legislative matters, public health, public relations and similar programs.

Beitel's new Philadelphia headquarters will cover the following States:

Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Virginia and the District of Columbia.

Cardonicks In Tax Suit

PHILADELPHIA—The Federal Government this week filed two civil suits to recover nearly \$400,000 in income taxes, penalties and interest allegedly owed by the Cardonick brothers, David and Leon. The brothers are former executives of the defunct Arrow Vending Corp. which had corporate income tax troubles three years ago.

The suit against David Cardonick is for \$247,329. That against Leon Cardonick is for \$151,690. Also named are their wives, other members of their families and various firms in which they hold stock or have other interests.

David Cardonick was president of Arrow Vending in 1962 when he and a third brother, Reuben, pleaded guilty to corporate income tax evasion. Reuben was secretary of the company and Leon was treasurer. The charges against Leon were dropped when the other brothers pleaded guilty. David admitted trying to evade \$113,340 in 1957, and Reuben, \$111,051 in 1958. They were placed on probation and fined, but were sentenced to Federal prison in 1963 for violation of their probation in failing to pay their fines at the rate of \$1,000 a month.

A spokesman for the U. S. attorney's office here said the government will seek temporary restraining orders against the defendants in an attempt to freeze their assets.

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Torrance, Calif., Raises All Annual License Fees

By BRUCE WEBER

LOS ANGELES—The Torrance, Calif., city council has approved an ordinance amendment which will double and in some cases more than triple the city's license fees on vending and amusement machines.

Torrance is the third largest city in Los Angeles County with a population of more than 130,000.

Approval of the amendment, which becomes effective Nov. 26, followed protests from operators that the increases were exorbitant.

The license fee increase will provide for fees of \$20 per year on music machines, \$35 per year on amusement machines and \$10 per year on cigarette vending machines. The boost also will see revised taxes on stamp machines, \$2; for machines which require 11 cents and over to operate, \$10; for machines which require 1 cent to 5 cents to operate, \$2, and for machines which require 6 cents to 10 cents to operate, \$5.

At present, the fees are \$10 for music and amusement ma-

chines and \$5 for cigarette vending machines. Vending machine fees were last raised in Torrance in 1956.

A survey of vending machine rates in surrounding cities showed that the new Torrance rates were higher than that of Long Beach, the second largest city in Los Angeles County, with more than

400,000 population; the City of Los Angeles and the County of Los Angeles.

Fees in Long Beach are \$12.50 per year for both music machines and amusement machines and \$7.50 for cigarette machines. The County of Los Angeles charges \$7 per year for both music machines and amusement machines and has no charge for cigarette machines. The City of Los Angeles charges \$12 per year for music machines and \$19.20 per year for pool halls and \$35 per table.

Out of Line

Louis H. Zeiden, a director of the California Music Merchants Association, told Torrance City Councilmen the license increases are out of line with fees charged by both city and county of Los Angeles.

In a letter submitted to councilmen, Zeiden and Edward J. Schneider, managing director of the Music Merchants Association, southern division, said the organization further objected that fees for phonograph machines have increased 400 per

cent since 1952 in Torrance.

Edward Ferraro, city manager of Torrance, said the increase in license fees will bring the city an additional \$8,500 in revenue this year.

The tax increase measure was approved for introduction by members of the Torrance city government on Sept. 14, but was held over for 30 days' study after complaints from machine owners at the city council's final reading on Sept. 21.

Ferraro said the ordinance

(Continued on page 66)

Pin Debate Aired by Chi Station

Continued from page 67

payoffs while undercover officers are present."

Ogilvie said the only reason he has decided such a drastic control measure is necessary is because he had earlier supported passage of a State law that the coin industry wanted. "The State legislature passed a law which included the distinction between gambling and amusement. After we had attempted to enforce this law, at a great cost of time and money involving the storage of confiscated machines, the courts decided the law was not enforceable, and efforts proved futile. We need a stronger law."

Ogilvie said that pressure from his office had greatly cut down the number of gambling machines in Cook County, but that 158 machines still carry gambling tax stamps. He added that "the syndicate controls these machines and its purposes are being served by allowing the machines to remain in the area."

Syndicate

King pointed out that the gambling machines net \$300 to \$500 per week compared with approximately \$15 weekly by the amusement machines. He said this made it obvious the syndicate would be interested only in the gambling devices, "because the return on the amusement games is too small to bother with. The elimination of amusement machines would not hurt the syndicate, only the small businessman."

Ogilvie wants the Cook County Board of Commissioners to prohibit all pin games in the 300 square miles of unincorporated areas of the county. The measure he is promoting is modeled on an existing Chicago statute which prohibits all pinball machines from the city that is the home of the world's five largest manufacturers of coin games.

King has often represented coin machine interests throughout the country and has been associated with that segment of the industry which eschews gambling and gambling devices, and seeks to establish legal differentiations between amusement devices and gambling machines.

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Country Juke Boxes

NASHVILLE — Eight new Seeburg phonographs were provided to music and record industry hospitality rooms during the Country Music Festival held here.

The phonographs, 1966 Electras, were furnished by the

Nashville branch of Seeburg distributor Sammons-Pennington Co.

Ron Thomas, Nashville manager of the Memphis-based firm, donated use of the machines to Herb Shucher, Seeburg record producer, SESAC, and to the following record labels: RCA Victor, Columbia, Mercury, Epic and Bragg.

MUSIC		ROYAL CROWN	
426 Grand Prix II	Write	Royal Crown	495
424 Princess Royal	Write	Gold Crown	445
429 Starlet	Write	Continental	395
425 Grand Prix I	\$945	UNITED	
418 Rhapsody II	795	Tornado (like new)	\$745
414 Capri II	695	FIVE BALLS	
404 Capri I	595	BALLY	
1496	375	Discotek	Write
1488	295	50/50	Write
1458	225	Grand Tour	\$295
1454	150	Mad World 2P	345
AMI		Big Day 4P	445
JBJ	\$225	Monte Carlo	245
SEEBURG		Band Wagon 4P	495
DS-160	\$495	Sky Diver	245
BOWLERS		Three-in-Line 4P	350
BALLY		Star Jet 2P	245
Challenger	\$175	Bongo 2P	275
CHICAGO COIN		CHICAGO COIN	
Preview	Write	Bronco 2P	\$225
Supersonic	\$925	Royal Flush 2P	275
Majestic	845	GOTTLIEB	
Tournament	845	Slick Chick	\$195
Official Sparelite	765	North Star	325
Cadillac	765	Bonanza 2P	375
Grand Prize	645	Rock-a-Ball	195
		WILLIAMS	
		Four Roses	\$195

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PIN BALLS—BOWLERS

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HOOTNANNY	\$190
SHEBA, 2-PI.	405
CROSS COUNTRY	160
CUE-TEASE, 2-PI.	215
STAR-JET, 2-PI.	265
SKY DIVER	240
MAD WORLD, 2-PI.	350
GRAND TOUR	285
2-IN-1, 2-PI.	350
HARVEST	305
BULL FIGHT	320
BUS STOP, 2-PI.	365
BIG DAY, 4-PI.	425
3-IN-LINE, 4-PI.	290
BONGO, 2-PI.	295

WILLIAMS

METRO, 2-PI.	\$210
MARDI GRAS, 4-PI.	290
4 ROSES	165
BIG DEAL	190
SKILL POOL	195

UNITED BALL BOWLERS

FALCON	\$295
SAVOY	295
TIP TOP	295
DIXIE	250
CLASSIC	350
7 STAR	425
CYPRESS	495
ALAMO	475
TORNADO	650

BALLY

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Ad Deadline Moves Up 1 Day For the December 4 issue

Because of Thanksgiving, the advertising deadline for the December 4th issue (distributed Monday, November 29) will be Tuesday, November 23, rather than Wednesday, November 24.

Billboard wishes you and yours a most pleasant holiday.

COINMEN IN THE NEWS

DETROIT

Frank's Music, operated by the Frank Alluvots Sr. and Jr., long established as one of the largest juke box operations in the area, have been forced by the Highway Department from their McNichols Road headquarters to make room for new freeway construction, and are temporarily "camping out" in their still unfinished new building in Hazel Park, northern suburb. . . . Philip Berman, one of the real old-timers, who last headed the Coolidge Vending Co., a juke box operating firm, has retired from the coin machine field and gone into the insurance business, and is very pleased with the results. He was in the business for 35 years, starting in the East with coin-operated pianos in the pre-Repeal days, and came to Detroit 28 years ago to go into the field. His brother, Louis D. Berman, associated with him during most of this period, has established the Cook Vending Co. on Wyoming Avenue and continues active as a juke box operator. . . . John K. Dandas, an old-timer formerly with the old G & D Music Co. died recently. He formed the Dandas' Music Co. in 1946, with the business continuing under this name. . . . Pat White, operating a route under the name of Better Music Co., has sold out his business to Norman LaFleur, operating a music and games route as the Norwest Coin Co. White is the son of a veteran Detroit operator, Harry J. White, who has now moved to northern Michigan and established a large music operation there, based at Oscoda. . . . Pat White took over his father's business 10 years ago in Detroit and continued to operate for some time as the White Music Co.

Joseph C. Perry, who operated as the J. Perry Music Co., is selling out his route to the Macomb Music and Service of St. Clair Shores, headed by Dominic Mazzara. Perry entered the business about six years ago, taking over a portion of the former Trio Vending routes. . . . Trio Vending, now headed by Gordon Fruitman of Oak Park, has moved headquarters from the suburb of Berkley to Southfield. Mrs. Belle Fruitman, who functions as secretary and office manager, is also very hep on record selection and programming. . . . Dale Sauve has changed the name of A. P. Sauve & Co., major distributor as well as operator

of games and music, to The Sauve Co. The business was established by his father, the late Arthur P. Sauve, who died two years ago, and dates back some 40 years in this city. . . . Harold Christensen, sales manager of Angott Distributing, is enthused because "sales have been very good. The new 3000 Series Wurlitzer is going out faster than it is coming in. I'm even having trouble holding a unit for display. Operators are definitely upgrading their routes." HAL REVES

MILWAUKEE

No current plans are being made for resuming the monthly meeting schedule of the Milwaukee Phonograph Operators Association, according to president, Sam Hastings, Hastings Distributing Co. A tentative plan is being considered, however, to organize some sort of Christmas gathering for the trade group. Hastings, incidentally, reports that he has recuperated nicely from an injury that resulted in the loss of one of his eyes. . . . Bob Puccio, P. & P. Distributing Co., is trying to shake off ill effects from a whiplash sustained recently on a freeway ramp access collision. . . . Not much more than a week or two remains before Milwaukee Amusement Co. moves into its new 13,000-square-foot headquarters at 3834 W. Vliet Street, reports Clarence Smith. This will probably be the best equipped operator's headquarters in the Milwaukee area, says Clarence Smith. . . . Dennis Smith, the boss's son, has taken charge of the record buying chores and collections at Milwaukee Amusement. Newcomer to the route staff is Chuck McComber, an old-timer in Beer City operating circles. . . . Sam Cooper, sales manager, Pioneer Sales & Service, is able to report the biggest fish story of the year. He caught a 7-foot sailfish while at the NAMA show in Miami, Fla. "And I'm not a fisherman," says beaming Sam. Recent additions to the Pioneer sales staff include Vic Kobylarz, formerly with Milwaukee Amusement; Don Leister, in the parts department, and shop man Harry Gamm. In addition to taking on this new job, Harry Gamm is also getting married. . . . Ken Zastrow, after nine years with Milwaukee Amusement, has gone into his own business. He operates the Dinner Bell in-plant catering service.

BENN OLLMAN

Torrance Fees

Continued from page 65

fee schedule is based on those enacted in Torrance's neighboring cities. The neighboring cities, all smaller than Torrance, have license fees higher or at least equal to those of Torrance.

However, Schneider said his sampling of Southern California cities, excluding several neighboring cities to Torrance, showed license fees considerably less than called for in the Torrance ordinance.

Seeburg Graduates

Continued from page 62

Robert Swe, Elmhurst, Ill.; Gilbert Feldstein, Melrose Park, Ill.; David M. Poole, Clayton, N. C.; James Grohall, Milwaukee; Douglas Hopkins, Oklahoma City; Ross C. Heath, Emporia, Kan.; Russell Witt, Streamwood, Ill.; Lee Niewerth, Mundelein, Ill., and Einer Tenold of Chicago.



MRS. LES PRINE, of Lewiston, Idaho, laughs with glee at being awarded free trip to Hawaii as door prize for attending Northwest Sales Co. showing of Wurlitzer products in Portland, Ore.

Rosen in Merchandising Drive

Continued from page 64

ated by Rosen; has been named representative for Filmotheque-Discotheque in the State of Florida.

Rosen said that the nationwide merchandising program calls for setting up nationwide representation for Filmotheque-Discotheque and its affiliations, including the film library that has now grown to almost 650 film subjects.

Prior to his entering the coin machine field 13 months ago, Bricklin was president of Handyman America, Inc., a national chain of hardware stores with its home base in Orlando, Fla. He sold the chain upon joining

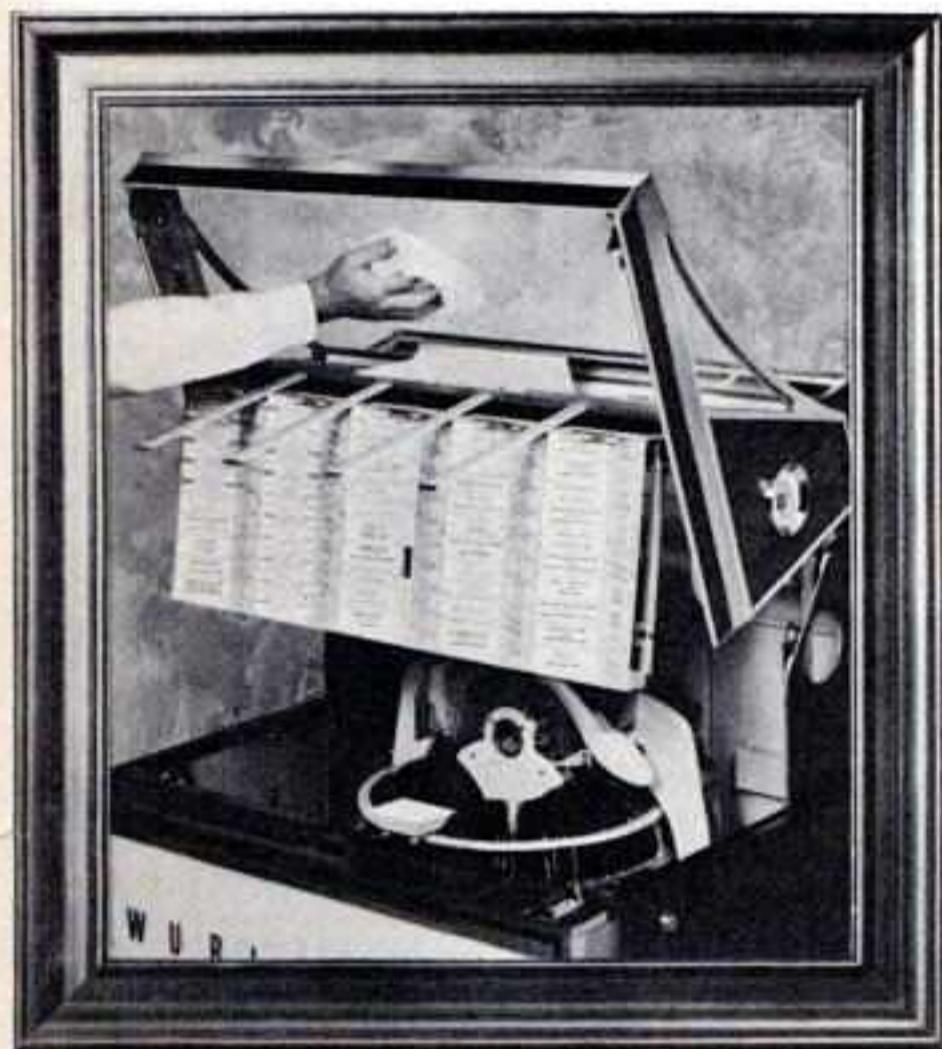
the Rosen organization. Earlier he was president of Cranis-Bricklin, Inc., a building supplies firm based in Orlando, Fla.

In addition to Keyes, Bricklin's "youth image" program includes the talents of Elliot Rosen and Lewis Rosen, sons of David Rosen. They have been active in executive capacities with David Rosen, Inc., a Rowe AMI music, vending, amusement machines and records distributing firm.

Before the end of the year, Bricklin said he expects to have completed all the appointments of representatives in key areas to promote Filmotheque-Discotheque from coast to coast.



NORTH CAROLINA Music Operators Association President Fred Ayers (second from right) is introduced to the Seeburg Electra phonograph by Phil Bailey (second from left) of Southeastern Vending Distributors, Raleigh, N. C. Southeastern's Herb Hackler (left) and Glenn Daughtry looks on in the firm's Discotheque Lounge. The phonograph was exhibited last weekend at the North Carolina association's convention in Charlotte.



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• Wurlitzer pays attention to convenience features that pay off to the operator. One example . . . the single lock, spring-loaded dome, the absolute ultimate in record changer compartment accessibility. Makes title strip changing a cinch. Another example . . . new program separators that lift up so you can clean the inside dome glass in a jiffy. Many more of these "little" things all add up to BIG differences in favor of the Wurlitzer Model 3000. It costs less money to service. Add that to the greater income and what have you got? A TOTALLY NEW PROFIT PICTURE!



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POP SPOTLIGHTS & COUNTRY SPOTLIGHTS



Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

SPOTLIGHT

THE SUPREMES AT THE COPA
Motown 636 (M)

Marking their New York nightclub debut at the Copa, the trio whipped the audience into an enthusiastic frenzy and the excitement is captured in this live performance album. Featuring their record hits such as "Baby Love" and "Stop in the Name of Love," plus standards such as "You're Nobody 'Til Somebody Loves You," the girls show their versatility for material. An LP sales giant.



POP SPOTLIGHT

THE FERRANTE AND TEICHER CONCERT
United Artists. UAL 3444 (M); UAS 6444 (S)

The Ferrante and Teicher piano magic continues to captivate. Their artistry here is once again sure and stylish, and the wide-ranged repertoire that covers such diversified composers as Borodin and Stephen Foster benefits from their delineation. A definite winner.



POP SPOTLIGHT

THE BEST OF HERMAN'S HERMITS
MGM E 4315 (M); SE 4315 (S)

Destined to be a sales giant! Combining a dozen of the group's top singles hits into one package insures a top of the LP chart contender. The current "Just a Little Bit Better" is featured along with "I'm Henry the VIII I Am" and "Mrs. Brown You've Got a Lovely Daughter."



POP SPOTLIGHT

FOUR TOPS SECOND ALBUM
Motown 634 (M)

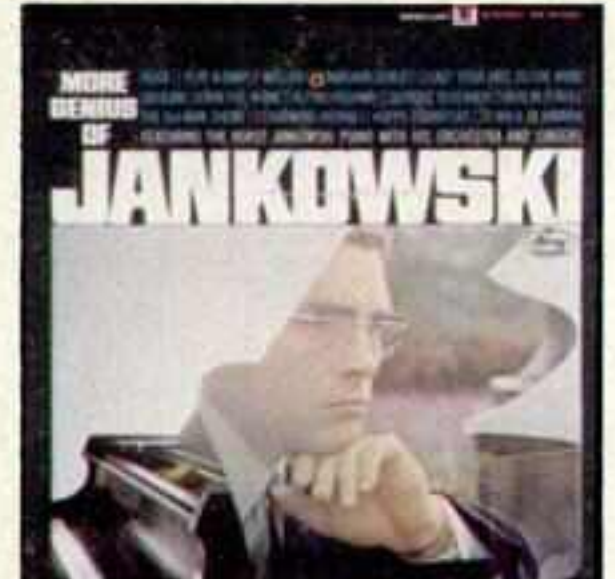
With the spotlight on three of their recent singles hits, such as "Something About You," "I Can't Help Myself" and "It's the Same Old Story," this hot LP can't miss spiraling up the chart in rapid fire. In this, their second album, the quartet also features other standouts such as "Just as Long as You Need Me" and the swinger "Since You've Been Gone."



POP SPOTLIGHT

DO YOU BELIEVE IN MAGIC
Lovin' Spoonful. Kama-Sutra KLP 8050 (M); KLPS 8050 (S)

The phenomenal success of their initial single, "Do You Believe in Magic," skyrocketed the off-beat group into national prominence and is the foundation for this exciting folk-rock-blues album, which will meet with equal success in the LP market. "Night Owl Blues" and "Fishin' Blues" are both standouts in this hot sales package.



POP SPOTLIGHT

MORE GENIUS OF JANKOWSKI
Horst Jankowski. Mercury MG 21054 (M); SR 61054 (S)

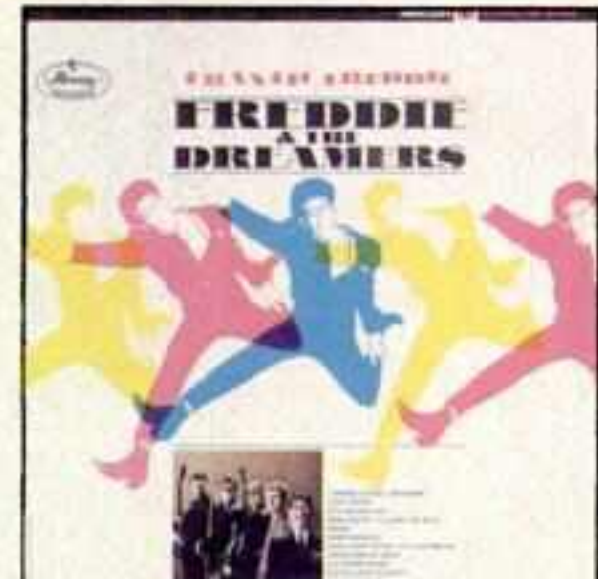
Once again the brilliant young arranger has assembled a program of variety that runs the gamut from the velvet-Latin rendition of "Canadian Sunset" to a spirited version of "Cast Your Fate to the Wind," in which he uses his outstanding choral group to its best advantage. Chalk up another hit LP for Jankowski.



POP SPOTLIGHT

A NIGHT AT THE MOVIES
Erroll Garner. MGM E 4335 (M); SE 4335 (S)

Marking his debut on the MGM label, the unique wizard of the keyboard offers a cleverly conceived program of material from the movies. Accompanied by an illustrated booklet describing the films and the stars, this package contains some of the best Garner performances to date—always surprising, always brilliant. A programming and sales winner.



POP SPOTLIGHT

FRANTIC FREDDIE
Freddie & the Dreamers. Mercury 21053 (M); SR 61053 (S)

The talented fun-loving group present their fourth smash LP in a row with this package featuring their current single, "A Windmill in Old Amsterdam." Freddie and his exciting group are also heard on "Crying" and "What'd I Say," the old Ray Charles hit.



POP SPOTLIGHT

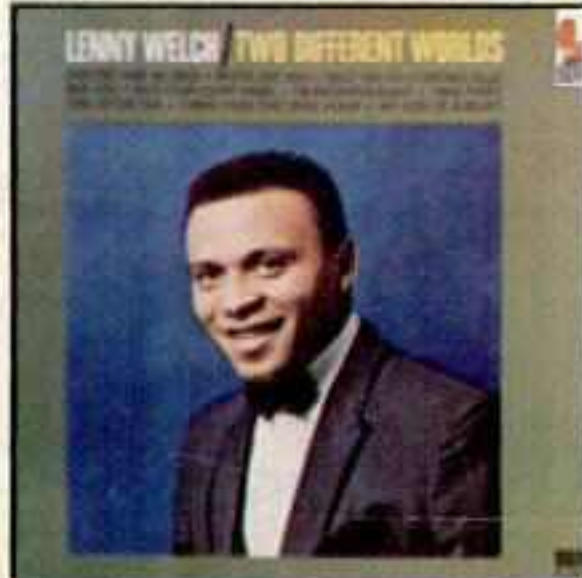
SOMETHIN' ELSE
Kingston Trio. Decca DL 4694 (M); DL 74694 (S)

This exciting package features the trio in a new pop market, commercial vein such as heard in the opener, "Parchment Farm Blues." The material is more pop-oriented than their past successes. Hilarious material by John Stewart, "Go Tell Roger," is backed by a strong dance beat. "Where Are You Going Little Boy?" is a ballad standout. A top-chart contender.

POP SPOTLIGHT

LENNY WELCH TWO DIFFERENT WORLDS
Kapp 1457 (M)

With his singles success as the title tune and basis for this LP, Welch has a winning package of favorites, which includes "Time After Time," "I Need You So" and "Where Are You." The young singing sensation brings new depth and feeling to the standards without straying from his unique vocal style.



POP SPOTLIGHT

THE LUSH YEARS
Dean Martin. Tower T 5006 (M)

The mellow, tender side of Martin is spotlighted in this program of smooth, easy-go ballad material. Some of the tunes such as "Rio Bravo" are from films in which he starred. "Where Can I Go Without You" is another standout in this well-planned mood album that should prove a success at the dealer level as well as a programming must.



COUNTRY SPOTLIGHT

ALL-TIME FAVORITE COUNTRY SONGWRITER
Harlan Howard. Monument MLP 8038

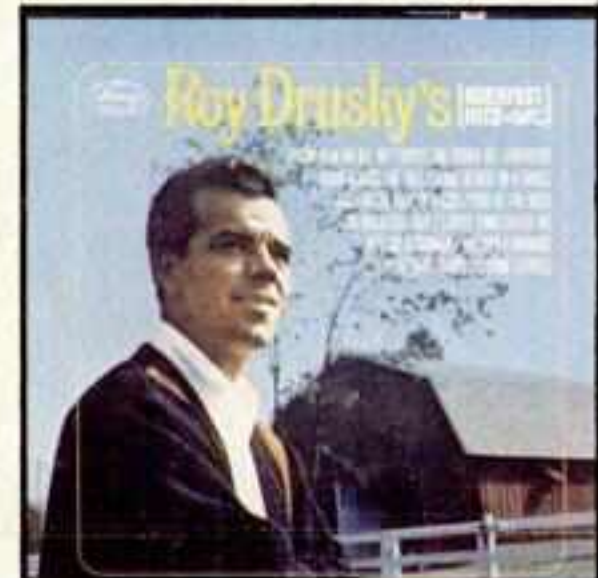
One of the most consistent hit composers of all time, Howard offers a dozen top numbers he wrote in 1965. He performs such greats as "Too Many Rivers," "Heartaches by the Number," "I Fall to Pieces" and "I've Got a Tiger by the Tail." He sings 'em as he writes 'em and this assures a powerhouse sales package.



COUNTRY SPOTLIGHT

ROY DRUSKY'S GREATEST HITS
Mercury MG 21052 (M); SR 61052 (S)

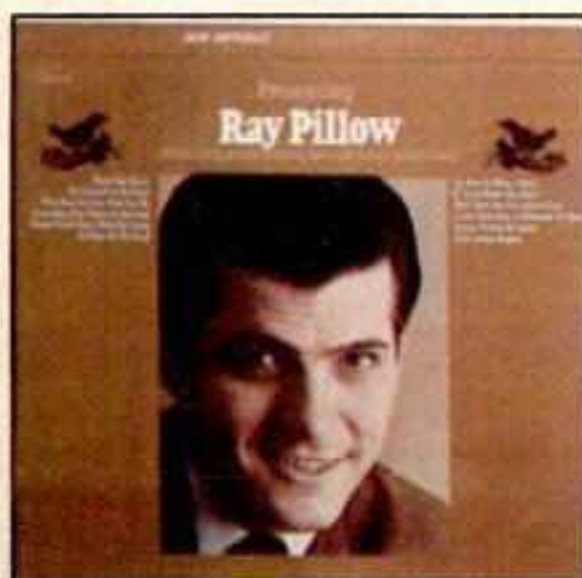
"White Lightnin' Express" a current big seller for Roy Drusky will be the leader that will draw customers flocking to buy this album. But some other big songs featured include the racy "Peel Me a Nanner," which was a hit for Drusky; "Three Hearts in a Tangle" and "All for the Love of a Girl."



COUNTRY SPOTLIGHT

DOODLE-OO-DOO DOO
Del Reeves. United Artists UAL 3458 (M); UAS 6458 (S)

"Ole Romeo" is a song with a humorous sort of charm—fast becoming a Del Reeves trademark—plus a discotheque sound that should get this album much airplay on radio stations across the nation. But the crazy tune of "Women Do Funny Things to Me" will probably be the big sales leader, as this is his latest single release and it's bound for the country chart.



COUNTRY SPOTLIGHT

PRESENTING RAY PILLOW
Capitol T 2417 (M); ST 2417 (S)

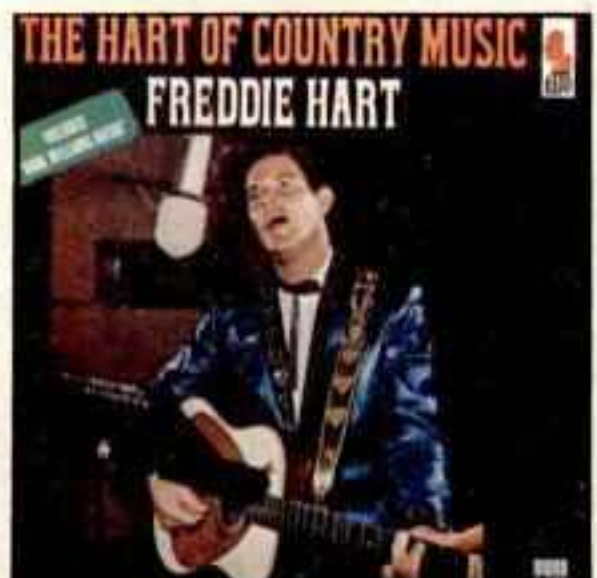
"I'm Here to Make a Deal" is just one of the fine tunes rendered here by Ray Pillow, a comer in country music in this, his first album. "I Can't Even Have a Heartache by Myself" features surging rhythm with catchy lyrics. "Thank You Ma'am" is a good song. This will be big in sales for any country music section.



COUNTRY SPOTLIGHT

FARON YOUNG'S GREATEST HITS
Mercury MG 21047 (M); SR 61047 (S)

At his greatest! Some of the beautiful tunes featured in this album include "The Yellow Bandana," "You'll Drive Me Back Into Her Arms Again" and "I Miss You Already (and You're Not Even Gone)." Young's fans will really enjoy this album. The tunes feature modern upbeat tempo; the sales tempo will also be upbeat.



COUNTRY SPOTLIGHT

THE HART OF COUNTRY MUSIC
Freddie Hart. Kapp KL 1456 (M)

With "Hank Williams' Guitar" getting extensive airplay across the nation—and creating single sales galore—this album that features that hit song will also do well. Featured here also is a fine country version of "Pretend." Fans will enjoy his emotion-packed "Why Should I Cry Over You" and "I Created a Monster."



CHRISTMAS SPOTLIGHT

MARY CHRISTMAS
Eddie Fisher. Dot DLP 3658 (M); DLP 25658 (S)

The rich, warm Fisher voice presents a pretty Christmas package of holiday songs done up in attractive Pete King arrangements. "The Little Drummer Boy" and "Silver Bells" capture all the joy and happiness of the festive season in this sales and programming winner.



COMEDY SPOTLIGHT

WELCOME TO THE LBJ RANCH
Various Artists. Capitol W 2423 (M); WS 2423 (S)

The co-author and producer of the history making "First Family," Earle Doud, has teamed with Allen Robin to develop a brilliant and hilarious package. Utilizing the actual voices of famous politicians answering questions in a rib-tickling new context, this album is sure-fire to hit the chart with impact and climb rapidly. A blockbuster for programming and sales.