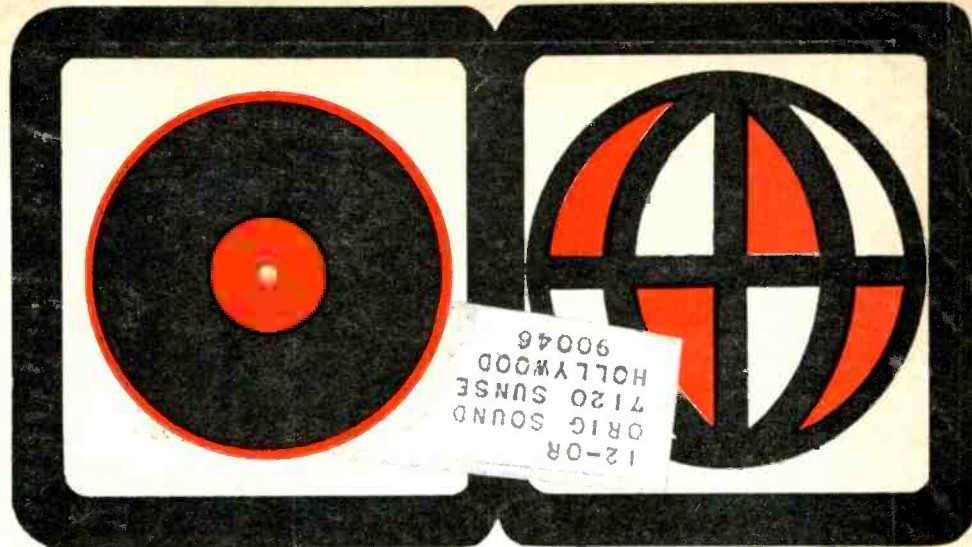


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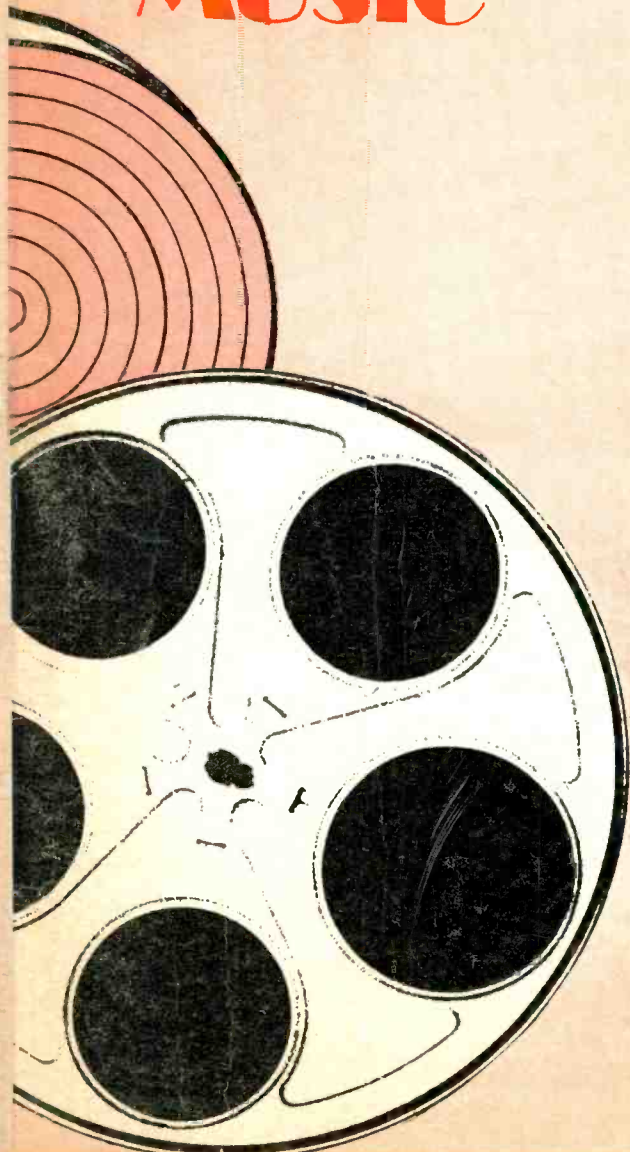
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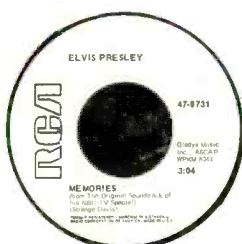
March 8, 1969

60c

The Entertaining World Of BROADWAY AND MOVIE MUSIC



★ In the opinion of the editors, this week the following records are the **SINGLE PICKS OF THE WEEK**



Elvis treats the singles crowd to a cut from his TV spec and album, "Elvis." The tune is "Memories" (Gladys, ASCAP) and it is a gas (RCA 47-9731).



Jackie Wilson tears it apart with "I Still Love You" (Dakar-BRC, BMI). The side was produced by Carl Davis and Eugene Record (Brunswick 55402).



Sam and Dave have a crowd-rouser in "Born Again" (Birdees - Walden, ASCAP), a production of David Porter and Isaac Hayes (Atlantic 2608).



The 5th Dimension knit two "Hair" songs together for their next top 10 entry. "Aquarius/Let the Sunshine In" (United Artists, ASCAP) score (Soul City 772).

★ **SLEEPER PICKS OF THE WEEK**



Booker T. & the M. G.'s reprise Booker T.'s "Time is Tight" (East-Memphis, BMI) from "Uptight" and they should click with it (Stax 0028).



Pat Boone sings John C. Stewart's "July You're a Woman" (Great Montana, BMI) for his label bow and it'll connect in no time (Tetragrammaton 1516).

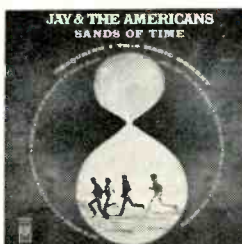


The Yellow Payges, with a big promo push behind them, should hit with "Never Put Away My Love for You" (World Showplace, BMI) (Uni 55107).

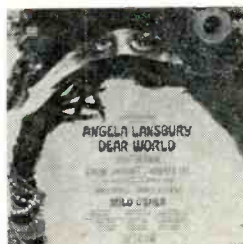


The New Life get plenty of life and fun into "Ha Lese (Le Di Khanna)" (Chisa, BMI), a gritty Tri-Cal production to move (Amaret 103).

★ **ALBUM PICKS OF THE WEEK**



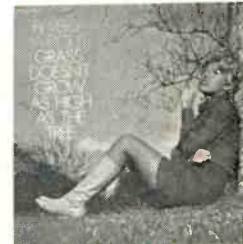
Jay & the Americans sing "This Magic Moment" and other sentimental oldies on "Sands of Time." Especially good is "When You Dance" (United Artists UAS 6671).



Angela Lansbury is the main ingredient in Broadway's new "Dear World." The Broadway star sings her evocative Jerry Herman tunes winningly (Columbia BOS 3260).



Johnny Nash has one of the most original albums in a while. "Soul Folk" is a collection of folksy songs done with a Jamaican band (Jad JS 1006).



Beverly Wright has a distinctive voice and will earn attention with "Grass Doesn't Grow as High as the Tree," her first album (Audio Fidelity AFSD 6220).

Century Plaza Hotel
Los Angeles, Calif.
Feb. 28 — Mar. 4

NARM

11th ANNUAL CONVENTION



A Fantastic New Single
The Bee Gees
"FIRST OF MAY"

Atco 6657

produced by Robert Stigwood and The Bee Gees

... from their hit album



Atco SD 2-702

Sole Direction: The Robert Stigwood Organization, London. Exclusive U.S.A. Representation: Stigwood-Fitzpatrick Inc., Los Angeles.

RCA to Market Cassettes; Stereo 8 Sales Up

RCA Records announced that sales of Stereo 8 cartridge tapes during the first two months of 1969 are running almost 80% ahead of the comparable 1968 period.

At the same time, Norman Racusin, Division Vice President and General Manager, stated that consumer interest in pre-recorded cassettes has developed to a point which justifies an initial marketing effort.

Accordingly, RCA plans to make its best-selling recordings available in the cassette format beginning around mid-year. Because manufacturing costs are comparable, these will be marketed at the same prices as their Stereo 8 counterparts.

"Stereo 8 has filled a need for the consumer on the move and has thereby resulted in a signi-

ficant increase in the market base for recorded music purchases," Racusin added. "It is today a large profitable segment of the industry's total marketing mix. Because it is growing at a rapid rate which we expect to continue for some years to come, RCA Records will continue to focus a major effort in recorded tape on Stereo 8."

The simplicity and safety of the 8-track system for automotive use, as well as its demonstrable superiority in sound quality, remain unchanged in RCA's view. "It appears, however, that there is a viable demand for recorded music in both systems from consumers with different standards and uses in mind. Our marketing plan will be designed to exploit this opportunity," Racusin said.

Musicals Lead Oscars

HOLLYWOOD — The Oscar nominations were announced last week with the most nods going to three musicals — "Oliver!" with 11, "Funny Girl" with eight and "Star!" with seven.

Nominated for their work in musicals in varying categories are: Barbra Streisand, best actress for "Funny Girl"; Ron Moody, best actor for "Oliver!"; Kay Medford, best supporting actress for "Funny Girl"; Daniel Massey, best supporting actor for "Star!"; Jack Wild, best supporting actor for "Oliver!"; and Sir Carol Reed, best director for "Oliver!"

Both "Oliver!" and "Funny Girl" are nominated as best picture. (Colgems has the "Oliver!" track and Columbia the "Funny Girl." "Star!" is a 20th-Fox.)

Michel Legrand is nominated in three categories.

Other Nominations

Other nominations include for best original score for a non-musical film: "The Fox," Lalo Schifrin (Warner Bros.-7 Arts soundtrack LP); "The Lion in Winter," John Barry (Columbia); "Planet of the Apes," Jerry Goldsmith (Project 3); "The Shoes of the Fisherman," Alex North (MGM); "The Thomas Crown Affair," Michel Legrand (United Artists.)

For best score of a musical picture (original or adapta-

(Continued on page 4)

ABC Acquires Garmisa Ent.

ABC Records will acquire all the Garmisa enterprises within three months, Record World learned reliably last week.

Garmisa, centered in Illinois, includes a distributorship, retail stores and a tape firm.

Don Ayers Joins Pinensky, Hawaii

Veteran rack man Don Ayers has joined Irv Pinensky's Rack Service of Hawaii. Ayers was formerly General Manager of H. R. Basford's rack operation, and held a similar post with Nor-Cal of San Francisco prior to that.

Ayers is a Second Vice President and Director of NARM.

Kinney Buys Over 400,000 WB Shares

NEW YORK — Kinney National Service, Inc., announces that it has entered into agreements with certain large stockholders of Warner Bros.-Seven Arts, Ltd., to acquire more than 400,000 common shares and common share purchase warrants of Warner.

Kinney has previously made an offer to the Warner Bros. Board of Directors to purchase Warner assets for Kinney securities.

NARM Convention Swinging With Record 1100 Turnout

LOS ANGELES — The 11th annual NARM Convention is in full swing at the Century Plaza Hotel here, with approximately 1,100 people in attendance, the largest turnout yet for the rack meetings.

The convention got underway on Friday, Feb. 28, and continues through Tuesday, March 4. The opening of the convention, a cocktail reception to welcome conventioners, took place in the California Lounge on Friday evening, hosted by Capitol Records, followed by the RCA

Victor Records dinner and entertainment in the Los Angeles Room. The following day was highlighted by the opening addresses by NARM officials and guest speakers and the "Now Sound" panel discussion. Other events followed throughout Saturday, including Ranwood Records' ladies brunch in the Santa Monica Room and climaxed by Decca Records' cocktail reception outdoors on the Plaza Level Saturday evening.

Many more events were to follow. Convention coverage in depth in next week's issue.

'Housewife Songs' Dreams Of Everyday Record Co.'s

By DAVE FINKLE

Such are the dreams of the everyday housewife. And such are her buying habits.

Surveying the biggest selling singles of the past few years and also checking the songs that have become new standards reveals that songs and disks involving housewives and/or domestic events have as much (possibly more) market appeal as teen-oriented songs.

These "housewife songs" include (and check the multi-million sales figures on some of them) Ed Ames' "My Cup Runneth Over" (RCA); Bobby Goldsboro's "Honey" (United Artists); O. C. Smith's "Little Green Apples" (Columbia); Glen Campbell's "Gentle on My Mind" (Capitol); Wayne Newton's (MGM) and Glen Campbell's "Dreams of the Everyday Housewife"; Jeannie C. Riley's "Harper Valley P. T. A." (Plantation); Bobby Goldsboro's "Glad She's a Woman";

Connie Francis' "The Wedding Cake" (MGM); the Brooklyn Bridge's "The Worst That Could Happen" (Buddah).

It has long been contended that housewives, patronesses of daytime radio, are an important record-buying bloc. The success of songs aimed directly at them would certainly seem to confirm the belief. As the industry becomes more and more aware of influential housewife reaction, it would be safe to assume that more and more product will be tailored for them.

Two of the above-mentioned songs—"Honey" and "Little Green Apples"—are up for this year's Grammy. They were written by Bobby Russell, whose sentimental view of every-marriage, evidently gets the home bodies right where they live and keep their purses. Jim Webb, master of simplicity (the obvious successor to Irving Berlin), is another with the common and commercial touch.

GWP Sets Execs

Jerry Purcell, President of GWP Records, a new label which will debut within the next three weeks, has announced executive appointments.

Paul Robinson has been named Vice President; Gene Armond, National Sales and Promotion Manager; and Joe Rene, Chief of the Publishing Firms of GWP Records.

Blue Thumb to Dome

LONG ISLAND CITY—Dome Distributors has acquired the Blue Thumb Records line.

Mogull to Board of CSC

Roy Silver, President and Chairman of the Board of the Campbell, Silver, Cosby Corporation, has announced the voting to the Board of Arthur Mogull.

Mogull, President of Tetragrammaton Records, a subsidiary of CSC, joins Silver, Bill Cosby, Bruce Campbell, and Joe Sutton on the Board of Directors.

RCA Inks Carolyn Franklin

RCA Records has signed soul singer Carolyn Franklin to an exclusive recording contract, announces Buzz Willis, Manager, New Product Development. Her debut single for the label, "Boxer" c/w "I Don't Want To Lose You," which was produced by Willis, is being rushed into immediate release.

Buzz said: "Carolyn is an outstanding talent and a major acquisition for RCA. Not only

does she have a voice which is vocal dynamite, but she is a prolific songwriter as well. Along with Robert Hicks she co-wrote 'Boxer' and penned by herself 'I Don't Want To Lose You' and we're confident this one is going to be a smash best-seller."

Carolyn has written many hits for her sister Aretha including "Baby, Baby, Baby," (Continued on page 100)



Looking happily on as Carolyn Franklin signs with RCA Records are, from left, Harry Jenkins, Division Vice President, Record

Operations; Norman Racusin, Division Vice President and General Manager; Buzz Willis, Manager, New Product Development.

Power Pack, Inperformance Labels Formed with Roulette

NEW YORK — Morris Levy, President of Roulette Records, announced the formation of two new labels, Inperformance and Power Pack, in conjunction with Lou Guarino, of Pittsburgh, Pa.

Guarino, a veteran of the music industry, was formerly head of Calico and World Artist Records and was responsible for many hits by the Skyliners, Chad and Jeremy, Joe Sherman and Reparata, the Del Rons and Marcy Jo.

The companies will be New York based with headquarters at Roulette, 17 West 60th St., New York, N.Y. Both labels will be administered by the combined staffs of Roulette and Guarino, dealing in pop, rock folk and R&B.

Levy and Guarino advised that they will maintain an open-door policy with writers and independent producers.

Power Pack, as the R&B subsidiary, has at present a num-

ber of releases for the immediate future and Levy and Guarino are in the process of setting up foreign licensees for both labels, as well as Pow Pak Music, BMI, and Inperformance Music Corp., ASCAP.

La Femme, a female R&B group, will launch the Power Pack label with "This I Swear." Debut single for Inperformance is "Doesn't Someone Have a Plan" by vocalist Joey Dallas Jones.

Upcoming Inperformance single releases will include the American debut of a British underground group, the Fruit Machine, with "The Wall"; and "A Walk in the Park" by the Music Combination.

Mauriat Tour Due

CHICAGO—Philips Records' Paul Mauriat will begin a major 35-day concert tour of the U. S. and Canada on April 8.

Atlantic Signs Dan Penn

Atlantic Records has signed Dan Penn to an exclusive, long-term recording contract. His first single, "Nice Place To Visit," was released on Atlantic this week. Penn produced the record with Spooner Oldham in Memphis. This record marks Penn's debut as a singer, after a long and successful career as a songwriter and producer.

Among the hit songs written by Dan Penn over the past few years with Spooner Oldham were such sellers as "I'm Your Puppet" (James & Bobby Purify); "It Tears Me Up" (Percy Sledge); "Cry Like a Baby" (the Box Tops); "Sweet Inspiration" (the Sweet Inspirations); "The Same Ole Way" (Bobby Bare & Jimmy Dean); "She Ain't Gonna Do Right" (Clarence Carter); "I Worship The Ground You Walk On" (Etta James & Jimmy Hughes); and "Let's Do It Over" (Joe Simon); and with Chips Moman—"Do Right Woman, Do Right Man" (Aretha Franklin); "Feed The Flame" (Ted Taylor); and "Dark End Of The Street" (Continued on page 100)

Musical Oscars

(Continued from page 3)

tion): "Finian's Rainbow," Ray Heindorf (Warner Bros.-7 Arts); "Funny Girl," Walter Scharf; "Oliver!," John Green; "Star!," Lennie Hayton; "The Young Girls of Rochefort," Michel Legrand, Jacques Demy (United Artists).

(The "best score of a musical" ruling stipulates that composers and lyricists are nominated only if the score is written directly for the screen.)

For best song: "Chitty Chitty Bang Bang," Richard and Robert Sherman; "For Love of Ivy," Quincy Jones and Bob Russell; "Funny Girl," Jule Styne and Bob Merrill; "Star!," Jimmy Van Heusen and Sammy Cahn; "The Windmills of Your Mind," Michel Legrand, Alan and Marilyn Bergman.

Crewe, Dot End Contract

A contract between Bob Crewe and Dot Records, which involved the distribution of Crewe's productions on the DynoVoice label, has been terminated by mutual agreement.

Crewe's pressing schedule of activities, which includes an upcoming Broadway show, indie record production and motion picture and television assignments, was the reason given for the amicable separation.



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Published Weekly by

RECORD WORLD PUBLISHING CO., INC.

Atco Records Proudly Presents...

CHÉR with her new hit single
"YOURS UNTIL TOMORROW"

Atco #6658

Produced by Sonny Bono



Ross Buys Gospel Label from Scepter

NEW YORK—Murray Ross, president and part owner of Gospel Premium Albums, has bought out the remaining 50% from Florence Greenberg of Scepter Records. GPA's 1968 LP sales topped \$250,000.

Under the terms of the agreement, GPA will be distributed for five years through Scepter's Hob gospel line. GPA was established by Ross and Mrs. Greenberg last year. Four gospel albums are in the line's catalog, including the recently released "Great Moments in Gospel."

Key to GPA's first successful year has been its extensive promotion campaigns and incentive programs. For distributor salesmen, for example, there is a continual incentive program. To launch a new album into orbit a special 30-day sales motivation program has been set up with color television sets and AM/FM radios as the top prizes.

For the dealer, there is a co-operative advertising program. Reverend C. L. Franklin (Aretha's father) has been signed for local GPA radio spots. Special ad mats have been prepared, as well as giant posters and counter brochures.



Murray Ross (with secretary Arlene Gordon) is shown reviewing field sales figures on GPA Promotions.

In addition to operating GPA, Ross is President of Idea Planning Associates, an advertising and marketing consultant agency with strong commitments in both music and non-entertainment areas. Idea Planning's accounts include Scepter Records, International Tape Cartridge Corporation and MGM's tape division and Playtape Corporation.

At Scepter, Ross assists in distributor incentive programs, public relations, singles testing ad LP merchandising programs. Ross serves as marketing consultant to MGM tape, ITCC, Playtape, Revlon and Penney's.

Komisar to Decca Marketing

Tony Martell, Decca's Director of Marketing, announces the appointment of Harold Komisar as Staff Assistant, Marketing, effective immediately.

Komisar is a graduate of the University of Connecticut and has also done graduate work at Boston University. He started in the record business as sales representative for Roskin Distributors in 1959, covering Southern Connecticut. In 1964, he was promoted to District Sales Manager, Southeast Region, for Columbia Records, headquartered in Atlanta, Georgia. From there, he

(Continued on page 100)



Harold Komisar

Kelly, Matthews To Roulette Promo Posts

NEW YORK — Morris Levy, President of Roulette Records, announces the appointments of Mike Kelly and Jon Matthews to the Roulette Field Promotion staff.

Matthews, a native of Dallas, has been named Regional Promotion Manager for the Southwest, including Texas, Tennessee and Oklahoma. Jon brings to

this position a nine-year background in radio. Most recently he was Music Director and Assistant Program Director at KDWB in Minneapolis/St. Paul. Prior to that he worked as a dj at WMEX in Boston and KOMA in Oklahoma.

Kelly also joins Roulette as a Regional Promotion Manager

(Continued on page 100)

Petralia Heads Skye Records' Sales, Promotion

NEW YORK — Skye Records has appointed Joe Petralia as Director of National Sales and Promotion, announces Norman Schwartz, President of Skye.

In his dual post, Petralia will be responsible for initiating radio, TV and in-store promotions and coordinating them with sales programs for the 20 new album releases Skye has projected for 1969.

Petralia, for 10 years an independent artists representative who guided promotions for such recording stars as Tony Bennett, (Continued on page 100)



Joe Petralia

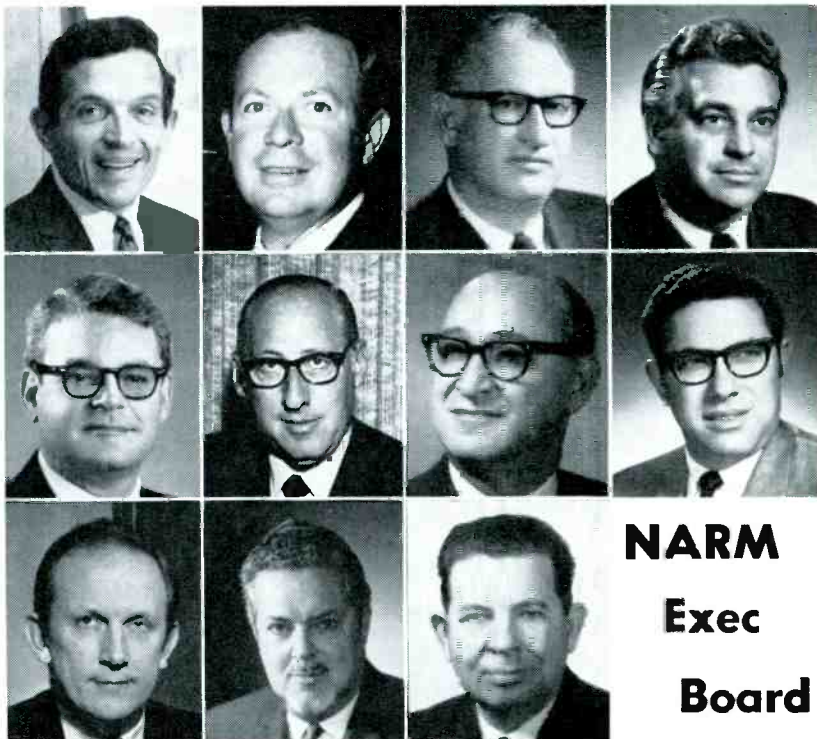
Ray Tower A&R VP

HOLLYWOOD — Eddie Ray has been named to the position of Vice President in charge of A & R for the Tower label. Announcement of the appointment was made by Perry Mayer, newly named VP and General Manager of TRC.

Ray joined the Tower in the summer of 1964 as Director of A & R. In this capacity, he was responsible for the acquisition and development of talent for (Continued on page 100)



Eddie Ray



NARM Exec Board

At top, from left: Jack Geldbart, L & F Record Service, President and Director; Jules Malamud, Executive Director; Amos Heilicher, J. L. Marsh Co., 1st VP and Director; Don Ayers, Rack Service, 2nd VP and Director; James Schwartz, Schwartz Brothers District Records, Treasurer and Director; Jack Grossman, Merco Enterprises, 1969 Convention Chairman, Secretary and Treasurer; Milton Israeloff, Beacon Record Distributors, Director; Stanley Jaffe, Consolidated Distributors, Director and Past President; James J. Tiedjens, National Tape Distributors, Director and Past President; Charles Schlang, Transcontinental Music Corp., Director; and Earl Kintner, General Counsel.

The Sound Of Soul On Atlantic & Cotillion

Double Dynamite!

SAM & DAVE

"Born Again"

ATLANTIC 2608

Produced by David Porter and Isaac Hayes



Cotillion's New Hit Group!

C & THE SHELLS

"You Are The Circus"

COTILLION 44024

Produced by Jerry Williams, Jr.





SINGLE REVIEWS

SONG OF THE WEEK

RED SKELTON—Columbia 4-44798.
THE PLEDGE OF ALLEGIANCE (Valentina, ASCAP)
Red Skelton examines the meaning of "The Pledge of Allegiance" to restore its value during troubled times. Already breaking.

DEEP PURPLE—Tetragrammaton 1519.
THE BIRD HAS FLOWN (Ganja, ASCAP)
EMMARETTA (Ganja, ASCAP)
This bird will fly up the charts. Hard rock from the British click-makers.

★★★★
PAUL ANKA—RCA Victor 74-0126.
IN THE STILL OF THE NIGHT (Cherio, BMI)
PICKIN' UP THE PIECES (Beresford, BMI)
The Five Satins oldie done by Anka from his current album.

★★★★
STEVE LEE—Soma 1500.
BABY (Dundee, BMI)
SHE'S AFRAID TO ANSWER (Celann, BMI)
Steve and a talking steel guitar share the spotlight on this amiable, commercial outing.

★★★★
TOM DOOLEY—TRX 5018.
DON'T LEAVE (Acuff-Rose, BMI)
Tom will see the loftier parts of the charts with this slow and attractive R/Ballad.

★★★★
ALBERT WASHINGTON AND THE KINGS—Fraternity 1016.
TURN ON THE BRIGHT LIGHTS (Buckeye, ASCAP)
LONELY MOUNTAIN (Carlson, BMI)
Funky blues from this crowd of blues-makers. Ought to show up on R/B and pop charts soon.

★★★★
THE LEFT BANKE—Smash 2209.
BRYANT HOTEL (Tom Feher, BMI)
GIVE A MAN A HAND (Rubott, BMI)
A beat beat beat nifty from this talented group. Watch for it to check in on the charts.

★★★★
NINO TEMPO & APRIL STEVENS—Bell 769.
YESTERDAY I HEARD THE RAIN (ESTA TARDE VI LLOVER) (Dunbar, BMI)
DID I OR DIDN'T I (MRC, BMI)
Nino and April sing in Spanish and English on this pretty side. Could go.

★★★★
MOBY GRAPE—Columbia 4-44789.
TRUCKING MAN (South Star-Blackwood, BMI)
IF YOU CAN'T LEARN FROM MY MISTAKES (South Star-Blackwood, BMI)
Moby Grape get rolling with rock-country ditty from their new album. A mover.

★★★★
JIMMY HOLIDAY—Minit 32058.
BABY BOY'S IN LOVE (Asa, ASCAP)
IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME (Peer Int'l, BMI)
Jimmy stirs around the R/B beat. The crowd will like it the way he tells it.

★★★★
LALO SCHIFRIN—Paramount 0001.
THE GETAWAY (Ensign, BMI)
SELF-DESTRUCT (Ensign, BMI)
First single from Paramount is Lalo Schifrin playing his familiar theme from "Mission: Impossible." A contender.

★★★★
BOBBY WOMACK—Minit 32059.
I LEFT MY HEART IN SAN FRANCISCO (General, ASCAP)
LOVE, THE TIME IS NOW (Asa, ASCAP)
Bobby swings into the Tony Bennett great with fervor. Ought to make it.

RICHARD HARRIS—Dunhill 4185.
ONE OF THE NICER THINGS (Canopy, ASCAP)
WATERMARK (Canopy, ASCAP)
Harris on falsetto and Jim Webb on tune binge. Will get up the charts.

★★★★
STEVE & EYDIE—RCA 74-0123.
REAL TRUE LOVIN' (Greenwood, BMI)
CHAPTER ONE (Greenwood, BMI)
Steve and Eydie get happy and contrapuntal on this side and they'll be hit-happy soon.

★★★★
FORD THEATRE—ABC 11192.
WAKE UP IN THE MORNING (Karmeny Lyman-D'Azure, ASCAP)
TIME CHANGES (D'Azure-Karmeny Lyman, ASCAP)
Pretty and provocative rockaballad from the talented group. Ought to make the scene.

★★★★
THE ISLEY BROTHERS—T Neck 901.
IT'S YOUR THING (Brothers Three, BMI)
Will be everybody's thing. The Isley Brothers keep the room moving with their shouting.

★★★★
JAMES BROWN—King 6222.
SOUL PRIDE (PART I) (Golo, BMI)
SOUL PRIDE (PART II) (Golo, BMI)
Gritty instrumental that Ray plays and directs. Has an R/B jazz flavor.

★★★★
ACE CANNON—Hi 2155.
SOUL FOR SALE (Jac, BMI)
IF I HAD A HAMMER (Ludlow, BMI)
This soul will sell because Ace knows how to get more soul into the groove than most around.

★★★★
KING FLOYD—Pulsar 2406.
TOGETHER WE CAN DO ANYTHING (Marzique, BMI)
YOU GOT THE LOVE I NEED (Marzique, BMI)
King Floyd will rally the fans 'round. He's got his own way with a song and it'll sell.

★★★★
THE SANDPEBBLES—Calla 160.
YOU TURN ME ON (Unbelievable, BMI)
THE GARDEN OF EDEN (Unbelievable, BMI)
Will turn the kids on. The Sandpebbles give a sinewy, sinuous reading of the R/B number.

★★★★
THE PLAYHOUSE—Steed 714.
JUST WE TWO (Broadside-Otiv-Bubble, BMI)
C'MON AND RIDE (Broadside-Otiv-Bubble, BMI)
Cute tune purred by two new group. Teens will want to play house with them.

★★★★
DON CHEERY—Monument 1130.
WHIPPOORWILL (Cedarwood, BMI)
Wistful ballad from Don, who always does well with this kind of thing.

★★★★
INVICTAS—Rama Rama 7779.
NEW BABE (SINCE I FOUND YOU) (Big Eucks, BMI)
Boisterous group are happy about a girl and sing out right here. A comer.

★★★★
FUNNY DAY—Nico 107.
FUNNY DAY (Mills, ASCAP)
GOOD GOOD MAN (Flavia, BMI)
Has the fun and funk of a Spanky side. Listeners will have a good time.

★★★★
BOOKER T. & THE M. G.'S—Stax 0028.
TIME IS TIGHT (East-Memphis, BMI)
JOHNNY, I LOVE YOU (East-Memphis, BMI)
Both sides of this disk are from Booker's track for "Up Tight." Will fare well.

T. D. VALENTINE—Epic 5-10447.
WOMAN WITHOUT LOVE (Passkey, EMI)
EVIL WOMAN (Saturday, BMI)
New singer T. D. has just the easiest way with a song. Will go far with the waltzy number.

★★★★
SUPER CIRKUS—Buddah 90.
FMBRASSEZ-MOI (Peanut Butter-Kaskat, BMI)
MRS. GREEN (Kaskat, BMI)
Cute beat beat ditty from the Kasenetz-Katz-Buddah fellows. Right to the top.

★★★★
EDDY ARNOLD—RCA 74-0120.
PLEASE DON'T GO (Robbins, ASCAP)
HEAVEN BELOW (Viva, EMI)
Another link in the Arnold hit chain. The melody is Offenbach's "Baccarole." Beautifully-done.

★★★★
ALICE CLARK—Warner Bros. Seven Arts 7270.
YOU HIT ME (RIGHT WHERE IT HURT ME) (Jobete, BMI)
HEAVEN'S WILL (MUST BE OBEYED) (Millbridge-Gossip, BMI)
A Motown song and a very Motown arrangement. Alice could have a hit her first time out.

★★★★
JONN BELAND—Ranwood 835.
AS IF I NEEDED TO BE REMINDED (Bresnahan, BMI)
SUNDAY FOOL (Bresnahan, BMI)
New folksinger Beland could take off with this pretty tune. Has commercial air to it.

★★★★
BABY HUEY & THE BABYSITTERS—Curtom 1939.
"MIGHTY" "MIGHTY" CHILDREN PT. I (Camad, BMI)
"MIGHTY" "MIGHTY" CHILDREN PT. II (Camad, EMI)
Baby Huey and friends sock it out on this fun and funky side. A beat-drenched, toe-tapper.

★★★★
THE DOWNTOWN COLLECTION—Strobe 351.
WASHINGTON SQUARE (Showboat, ASCAP)
SUNSHINE (Rayven, BMI)
An up-dating of the Dixieland ditty with the new emphasis on rock. Will make it again.

★★★★
SWEETWATER—Reprise 0816.
MOTHERLESS CHILD (Rainwater, BMI)
WHY OH WHY (Rainwater, BMI)
The old song of woe done in a new way by Sweetwater. Side already is gathering interest.

★★★★
BUCHANAN BROTHERS—Event 3302.
MEDICINE MAN (PART I) (Sandbox, ASCAP)
MEDICINE MAN (PART II) (Sandbox, ASCAP)
Two sides of fun here. The brothers have an infectious teen song to auction.

★★★★
BUDDY MILES EXPRESS—Mercury 72903.
MISS LADY (Miles Ahead-Three Eridges, ASCAP)
69 FREEDOM SPECIAL (Freedom Express-MRC, BMI)
Buddy and the gang shout it like it is on this nitty gritty deck. Wowiee.

★★★★
THE BUFFOONS—Bright Orange 1702.
SISTER THERESA EAST RIVER ORPHANAGE (BMI)
SUNDAY WILL NEVER BE THE SAME (BMI)
Guys with sunny charm will find themselves hit-bound on this intriguing one.

★★★★
ANN-MARGRET LEE HAZLEWOOD—LHI 5.
THE DARK END OF THE STREET (Press, EMI)
VICTIMS OF THE NIGHT (Attache, EMI)
The country duet done for pop consumption by Lee and Ann-. Should make a big splash.

(Continued on page 10)

The Big Hits Are On Atlantic-Atco!

A New Star!

DAN PENN

“Nice Place To Visit”

Atlantic 2595

Produced by Dan Penn & Spooner Oldham



Explosive!

**THE SOUL
SURVIVORS**

“Mama Soul”

Atco #6650

Produced by Rick Hall



Radnor Bows With 4 Aces

PHILADELPHIA — Radnor Records, Inc., has entered the recording field this week with a new release by the Four Aces.

Principals in the new firm are Anthony A. Martino, President; Russell Faith, VP, A&R, and Douglas B. King, Jr., VP in charge of promotion. Martino was founder and president of a national automotive firm with sales in excess of \$90 million annually. He is Exec VP and General manager of Willson World Wide Management, an international network of artists' personal managers. The firm has allocated \$100,000 for production and \$200,000 for promotion for 20 records which are slated for release during the first 12 months of operation.

Radnor's first release is the Four Aces' presentation of "Always Keep Me In Your Heart" by Russell Faith and "Didn't We" by Jim Webb, arranged and conducted by Ernie Freeman with production by Faith.

Radnor Records, based in suburban Philadelphia at 301 City Line Avenue, Bala Cynwyd, Pa., is involved in negotiations with a wide range of talent for future releases.

Guardian Produces Fisher, Serendipity

NEW YORK—Julie and Roy Rifkind announce that their Guardian Productions firm will produce Eddie Fisher for Musicor Records under their personal supervision, and that Guardian has been contracted to produce the Serendipity Singers for United Artists Records.

MTA Expanding

'We're Seeking Young Talent With A Future': Label Chief Thompson

NEW YORK — "We're looking for artists with catalog and sustaining power," Bob Thompson, head of and head producer for MTA Records, told *Record World* last week. "We're seeking out young talent with a future."

Right now Thompson, with barely a minute free, is producing the Fluegel Knights, Brenda Byers, Bill Watrous, the Walter Raim Singers, Petrikis, the Century 21 Orchestra, the Collin-Shepley Galaxy and Maria Elena and Jamie.

In other words he's producing almost all pop, classical and jazz product for MTA, while Roy Drusky handles the country chores.

"What we do is produce in bursts," Thompson said. "It's an enormous job, but in my judgment what makes it possible is that none of my artists even slightly resembles another. We're constantly looking for meaningful performing talents. And we're prepared to spend three to five years developing them, because that's what I've always contended it takes."

"All of our artists record live. No tracking and overdubbing. If an artist can't cut it on a live recording, he probably can't cut live performances. And the rise and fall of 100 artists over the past few years can be traced to this. We won't sign anyone who doesn't have the capabilities for live performing."

Thompson admitted that his schedule is full now and that he will shortly be expanding his



Bob Thompson

staff what with the company's moving into larger office space here. He will most likely be adding producers to the company personnel sheet and administrative workers as well.

Currently he is putting the finishing touches on new albums by the Fluegel Knights, Brenda Byers and Bill Watrous. "The new Fluegel Knight single, 'One of Those Songs,' has produced the biggest response of any single he's ever had. His last album, 'Mrs. Robinson,' produced the biggest response of any Fluegel Knight album. The Fluegel Knights have had five albums out and four of them have hit the charts."

Other company statistics attest to the fact that 20% of all MTA releases have reached the charts and 50% of their albums have done the same. Right now there is big reaction to Brenda Byers' "Empty" single. New albums, both master purchases, aimed at the underground trade are the Maze and Afterglow.—Dave Finkle.

Request Sets Up Distribution

Hans Lengsfelder, Request Records President, has ended the distribution agreement with RCA Victor Records that still had three years to run.

Indication of the amicable atmosphere in which this matter was resolved was the encouragement given by the RCA management to all the RCA distributors to keep the line on an individual, direct relationship with Request Records.

The distributors who have so far come to an agreement with Request are: Eastco, Inc., Boston, Mass.; Fidelity Northwest, Inc., Seattle, Wash.; Hamburg Bros., Inc., Pittsburgh, Pa.; Morris Distributing Co., Syracuse, N. Y.; Radio-TV Corp. Ltd., Honolulu, Hawaii; Record Distributing Co., Houston, Texas; Taylor Electric, Milwaukee Wis.; and Sea Coast Appl. Distr., Hialeah, Fla. Some of these distributors have never handled an outside line before.

Request Records immediately re-appointed two previous distributors, Alpha in New York and A & L in Philadelphia.

Lengsfelder recently returned from the MIDEM meeting, where he rounded out his global distribution set-up and negotiated establishing music publishing firms in other countries. He will attend the NARM convention in Los Angeles.

'Touch Me' Million

The Doors have chalked up their third million-seller for Elektra, "Touch Me."

BIG BROTHER & THE HOLDING COMPANY —Mainstream 675.

WOMEN IS LOSERS (BMI)
LIGHT IS FASTER THAN SOUND (Brent, BMI)
The redoubtable Janis takes the lead here, of course, and she tells it in sell fashion. Winners.

★★★★★ JANUARY JONES—Gallery 103.

SOMEBODY (Portfolio-Chappell, ASCAP)
I'M GLAD TO SEE YOU GOT WHAT YOU WANT (Portfolio-Chappell, ASCAP)

A rock-ish ditty from Broadway's "Celebration" by Tom Jones and Harvey Schmidt. Check the flip, too.

★★★★★ J & K—A&M 1035.

BETWIXT & BETWEEN (Tree, BMI)
WICHITA LINEMAN (Canopy, ASCAP)

J. J. Johnson and Kai Winding are together again on this single and they'll make a go of it.

★★★★★ MAURICE JACKSON—Weis 3440.

FOREVER MY LOVE (Jalynne, BMI)
MAYBE (Jalynne, BMI)

A good R/Ber here. Maurice should get some reaction to the silky groover.



SINGLE REVIEWS

FOUR STAR ★★★ PICKS

(Continued from page 8)

DICK HYMAN AND HIS ELECTRIC ECLECTICS— Command 4126.

TOPLESS DANCERS OF CORFU (Eastlake, ASCAP)
THE MINOTAUR (Eastlake, ASCAP)

From the Moog album Dick has on the market right now. Should be good intro to the package. Energetic.

★★★★

THE MAIN ATTRACTION—Tower 464.

FRIENDS (Attractions, BMI)
JONATHAN (Attraction, BMI)

Group wonders about what constitutes a friend on this brassy, busy side. Fun here.

★★★★

THE SUGAR TOWNES—RCA 74-0111.

BILLY SUNSHINE (Blackwood, BMI)

Interesting instrumental effects on this cute song by chipper gal singers. Deserves listens.

JIMMY DAMON—Decca 32460.

I'M ALL I NEED (Duchess, BMI)
THAT'S THE WAY IT WAS (Canopy, ASCAP)

From the new Anthony Newley movie. Jimmy gives the declaration of independence a soothing reading.

★★★★

JOE BATAAN—Uptite 0011.

UNDER THE STREET LAMP (Hangra-Stockbridge, BMI)
Joe and his spicy aggregate get more tang to the ounce on this new tune.

★★★★

LOUIS JORDAN—Pzazz 023.

BULLITT (WB-7 Arts, BMI)
WHAT'S ON YOUR MIND (Luap, BMI)

Theme from the click movie should hit the target. Louis blasts it saxily.



Steed Records
Distributed Nationally
by Dot Records
A Division of
Paramount Pictures
Corporation



From Hit...To Hit...To Hit...To Hit...

Andy Kim

“Tricia Tell Your Daddy”
...he’s everybody’s Daddy for awhile...

Steed 715
Produced by Jeff Barry

Call your local Dot Distributor for immediate stock!



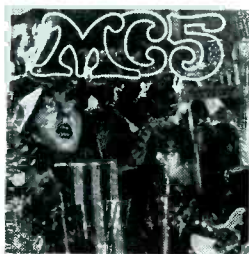
ALBUM REVIEWS

Pick Hits

KICK OUT THE JAMS

MC5—Elektra EKS 74042.

According to advance scouts, MC5 are going to be the first true rock revolutionaries. If revolution is accompanied by a holocaust of noise, they could be it. Certainly there is plenty of exciting music to listen to if not revolt with. Hot package.



THE PRIME OF MISS JEAN BRODIE

SOUNDTRACK—20th Century Fox 4207.

Oddly enough, this story of a flamboyant spinster teacher insiduously destroying the lives of her impressionable students in pre-World War II Edinburgh is right up Rod McKuen's tin pan alley. Evocative, soft music. Sad-eyed Maggie Smith stars as Miss Brodie.



BALL

IRON BUTTERFLY—Atco SD 33-280.

Many a soul experience dispensed on this new package from Iron Butterfly. The fellows include their "Soul Experience," "In the Time of Our Lives," "It Must Be Love," "Filled With Fear." Lee Dorman, Ron Bushy, Doug Ingle and Erik Keith Brann make it thick.



THE NOW OF THEN!

LANA CANTRELL—RCA Victor LSP 4121.

Lana retains her own sound and applies it to the new and old. For instance, her "When the World Was Young" is bitter and sweet. Her "Your Mother Should Know" is sassy and bright. And just about everything is impeccable.



MOBY GRAPE '69

Columbia CS 9696.

Producer David Rubinson's candid liner notes lay it on the liner: the group is re-grouping (there are four now) after almost disbanding. Peter Lewis, Jerry Miller, Don Stevenson and Bob Mosley match Rubinson's honesty with theirs.



BLUE MATTER

SAVOY BROWN—London PAS 71027.

Lots of blues here from Savoy Brown, one of the top-flight British blues exponents. Most of the cuts are fairly lengthy and really allow the fellows to get down to it. "Train to Nowhere," "Tolling Bells," "May Be Wrong," "Louisiana Blues."



NINA SIMONE AND PIANO!

RCA Victor LSP 4102.

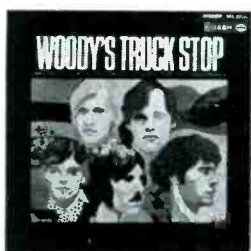
It's just Nina at her piano on this package. Since simplicity is elegance, this much simplicity is especially elegant. Her songs are spare and moody (of course) and include "I Think It's Gonna Rain Today," "I Get Along Without You Very Well," more.



WOODY'S TRUCK STOP

Smash SRS 67111.

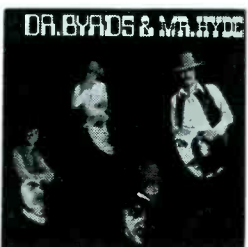
People been talkin' about Woody's Truck Stop and they'll really be talkin' once they've grooved to this package. The guys—there are five of them—play a funky rock right smack in the middle of today's sound. "People Been Talkin'," "Checkin' on My Baby," "Just to Be With You."



DR. BYRDS & MR. HYDE

Columbia CS 9755.

The Byrds (no indication on the jacket just who is in the group these days) stay on the prairie where they went in "Sweetheart of the Rodeo" to do some Dylan songs and other things Western. They also do their songs from "Candy."



THE CHURLS

A&M SP 4169.

These fellows, garbed on the cover like churls of the middle ages, make blues that is nothing if not right up-to-the-minute. All the stuff is original and should appeal to the kids with the dough.



THE ANITA KERR SINGERS REFLECT ON THE HITS OF BURT BACHARACH & HAL DAVID

Dot DLP 25906.

New and old songs by Burt Bacharach and Hal David are the subject of this musical lecture from Anita Kerr and her three or four singing friends. Included are "Don't Make Me Over," "Walk On By," "Whoever You Are, I Love You," "The Look of Love."



KRAKATOA EAST OF JAVA

SOUNDTRACK—ABC ABCS-OC-8.

"Krakatoa East of Java" promises to be one of the most action-packed movies of the year with the most spectacular ending since "San Francisco." De Vol wrote the music and Mack David supplied the lyrics. Maximilian Schell, Diane Baker, Brian Keith star.

(Continued on page 14)





DYNAMAMO

DYNAMAMITE

OVER 250,000 SOLD R&B

"ONE EYE OPEN" THE MASK MAN AND THE AGENTS

NOW BREAKING POP.

A ROCKING, SOULFUL, HILARIOUS SMASH!

DYNAMAMO 125

OUT 2 WEEKS - 50,000 SOLD

THE DIPLOMATS "ACCEPT ME"

Produced by HAROLD THOMAS of GUARDIAN PROD.

DYNAMAMO 129

BROKE IN N.Y. WWRL • WLIB • PHILADELPHIA, WDAS
WASHINGTON, WWIN • WOOK • WEBB • WWOL
CHICAGO, WVON • WGRT • WMPD • CINCY, WCIN
COLUMBUS, GA., WOKS HOUSTON, KYOK • KCOH

A SMASH!

BREAKING IN WASHINGTON

INEZ & CHARLIE FOXX

"BABY GIVE IT TO ME"

DYNAMAMO 127

DYNAMAMO RECORDS • A DIVISION OF TALMADGE PRODUCTIONS • 240 W. 55TH ST., NEW YORK, N.Y.

IT'S ANOTHER **KAPP-ENING**.
THREE SOLID SINGLE HITS.

THEE PROPHETS

"PLAYGIRL"

#K-962

ANTHONY NEWLEY

**"WHEN YOU
GOTTA GO"**

B/W **"I'M ALL
I NEED"**

#K-984

THE LOVE POTION

"THIS LOVE"

#K-979



A Division of MCA, Inc.

GRT Distribbs Blue Thumb; Graham Label General Mgr.

General Recorded Tape and Blue Thumb Records have concluded a co-distribution agreement whereby GRT will distribute all Blue Thumb product. The announcement was made by Bob Krasnow, Blue Thumb President, and Tom Bonetti, Vice President-Marketing-GRT.

At the same time, Krasnow announced that Don Graham has become a partner in Blue Thumb and will serve as General Manager of the label, as revealed in last week's **Record**

World. Graham will be responsible for the overall administration of the label's sales, merchandising and promotional activities. Krasnow will continue to devote his time to the expansion of Blue Thumb in the record industry and the selective development of product.

The agreement with GRT gives Blue Thumb a major distribution outlet for its forthcoming product.

(Continued on page 100)

Kole Named Stax Director Of Merchandising, Marketing

MEMPHIS—Al Bell, Executive VP of Stax/Volt Records, announced the appointment of Herb Kole to the newly created post of Director of Merchandising and Marketing for LPs and tapes.

Kole comes to Stax after a stint as National Sales Manager for Ampex Stereo Tape Corporation and two years' service as eastern regional sales manager and coordinator of rack sales for Atlantic Records. Prior to that he was assistant to Moe Handleman of the giant Handleman rack-jobbing organization based in Detroit, later spending two years as Handleman branch manager

in Camden, N.J. Kole broke
(Continued on page 100)



Herb Kole

Campana Named Columbia Manager, Artist Relations

Frank Campana has been promoted to Manager, Artist Relations, announces David Wynshaw, Director, Artist Relations, Columbia Records.

Campana will be responsible to Wynshaw for promoting and maintaining good relations with Columbia artists and their representatives. He will be maintaining liaison with national television, motion picture and radio producers in order to promote artist appearances and will also be developing relations with non-Columbia artists to encourage possible future association with the label.

Campana has been with Columbia since 1956. Prior to his recent promotion, he was Promotion Manager for Columbia's New York Sales Office for the past nine years. He has also held various national and regional promotion positions

with Columbia Records. Frank attended Fordham University and New York University, majoring in business administration and studying advertising and marketing. He first started in the music business as a singer.



Frank Campana

A MONSTER HIT!

**"OOH OOH THE DRAGON
PART I"**

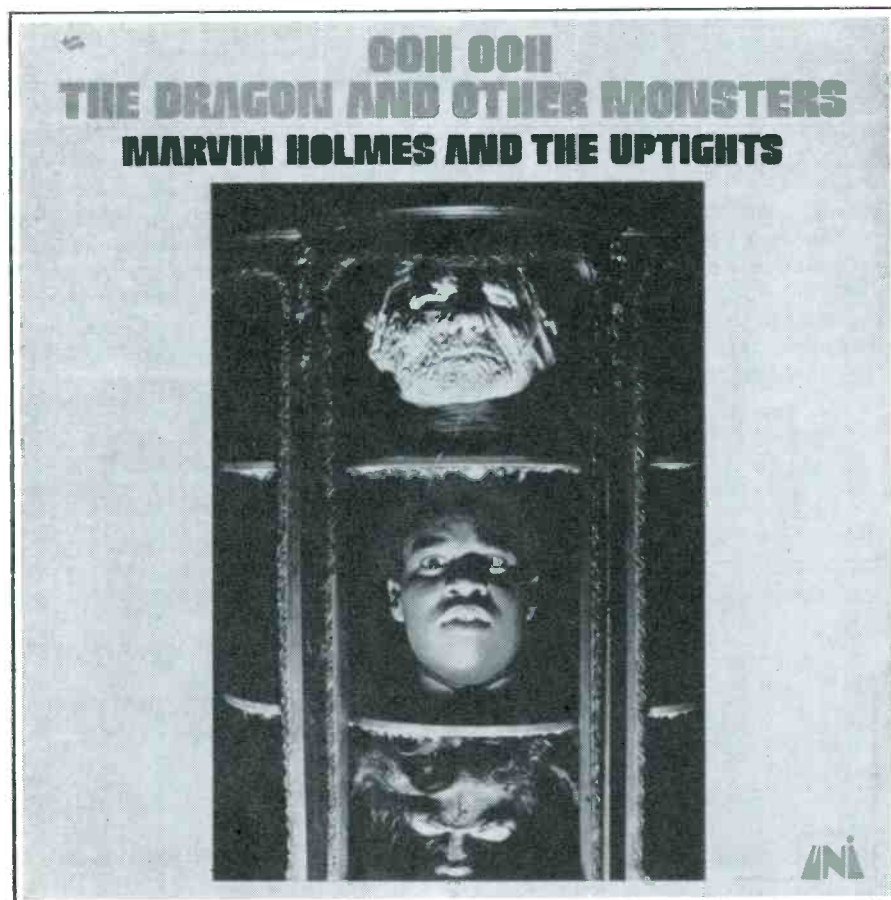
b/w

**"OOH OOH THE DRAGON
PART II"**

MARVIN HOLMES AND THE UPTIGHTS

UNI 55111

Watch for Their Great New Album



UNIVERSAL CITY RECORDS • A DIVISION OF MCA INC.

Hurok Concerts, Inc., Acquired by TIC

NEW YORK — Transcontinental Investing Corporation officially has acquired Hurok Concerts, Inc., as announced last week in *Record World* and revealed this week by Robert K. Lifton, President of Transcontinental, and S. Hurok, President of the company which has brought a wide variety of cultural events to the American public.

Lifton said, "This is a most exciting step in the expansion of our company. It brings into our entertainment complex the world's most important concert and management organization, headed by the greatest impresario in history."

Hurok, who will continue as President and chief executive officer of the new Transcontinental subsidiary, noted that "for years I have been interested in expanding my activities by working with a company with the financial, merchandising and managerial talents to assist me in realizing my ideal—to bring the talents of my artists and companies before an even broader audience. I am pleased finally to have found a company that can help me fulfill these aims."

Plans are now being formulated, Hurok disclosed, for entry into the organized audience concert field, and expanding the company's television packaging and theater production, as well as creating ballet films for both television and theater audiences.

Transcontinental owns Transcontinental Music Corporation, one of the nation's largest wholesale merchandisers of phonograph records, tapes and recording accessories, which it supplies to some 11,000 retail

stores throughout the country. It also owns a number of music producing and publishing companies which are among the leaders in the production of contemporary music, and the development of the groups performing such music in person, on records and in motion pictures. It also has interests in the banking and finance fields.

Hurok Concerts is best known not only for its importation of such stellar troupes as the Bolshoi and Royal Ballets, but also for its roster of great classical artists. In addition, it packages television shows and presents theatrical productions and motion pictures. Taping was recently finished for CBS-TV of "S. Hurok Presents—III" featuring Emil Gilels, Mstislav Rostropovich and Alfred Wallenstein, which will soon be seen on television.

Hurok said, "It is my hope that Hurok Concerts will be able to present the great talents of today and tomorrow to many, many additional millions of people in the years to come. We are already planning to vastly widen our nationwide network of local, civic cultural organizations which sponsor great performing art in their hometowns."

Lifton added that "there are a number of forms of musical expression on the American scene today. Generally, the audiences are separated into two groups: one which enjoys the great concert hall works while the other plays and listens to jazz and rock music. But the line between these forms is gradually dissolving and the two are interweaving to become the musical forms of tomorrow."

Musicor, Dynamo Beef Up Promo

Musicor and Dynamo Records have gone all out in a national promotion campaign whereby some of the nation's top independent promotion men have been hired in major areas throughout the country.

Bill Spitalsky has been retained for the greater New York area. Howard Bedno of Bedno, Wright Associates for the Chicago area, including Milwaukee and Indiana. Joe Galkin, responsible for much of the success of the late Otis Redding, will cover Atlanta, Georgia, Birmingham and Montgomery, Ala., Columbia and Augusta, Ga., Jacksonville, Fla. and the Jackson, Miss., area.

Steve Shulman has been retained for Philadelphia, Eastern Pennsylvania, Wilmington, Delaware and South Jersey.

Dynamo is currently hot with the Maskman and the Agents' "One Eye Open" and the Diplomats' "Accept Me," breaking nationally. Musicor is hot with George Jones' country hit, "When The Grass Grows Over Me," and currently breaking with his new single, "I'll Share My World With You." Hugo Winterhalter's latest album, "Romanceable & Danceable," and the new George Jones LP, "My Country," are currently breaking across the nation.

Col Increases R&B Staff

Columbia is strengthening and broadening its position in the R&B field through an increasing flow of top R&B product. To insure complete national promotion for that product, Carl Proctor, Columbia's National R&B Promotion Manager, has been organizing a staff of top field promotion men to work with this product.

Added to the staff are Fred Ware, who will be Regional R&B Promotion Manager Southern Region, and Harry Coombs, who will be Regional R&B Promotion Manager for the East Coast. Two top field men, Granville White and Lou Wills, will remain in their present positions as Regional R&B Promotion Manager for the Midwest and Regional R&B Promotion Manager for the West Coast, respectively.

Each of these men will be responsible to Proctor for obtaining maximum airplay for Columbia's R&B releases in his region. The Regional R&B Promotion Managers will also be responsible for arranging personal appearances of artists to promote their product. Ware, Coombs, White and Wills will also be arranging newspaper advertisements, window displays and other special promotions for local dealers. They will be visiting radio stations and providing

disc jockeys and other station personnel with new Columbia R&B releases, and will also be arranging newspaper advertisements, window displays and other special promotions for local dealers.

They will be visiting radio stations and providing disc jockeys and other station personnel with new Columbia R&B releases, and will be maintaining liaison not only with radio-station personnel, but also with record dealers, trade-publication personnel, artists and their managers, and one-stops and major rack-jobbers.

Club Review

Gary Smooth, Classy

NEW YORK—John Gary took charge of the Persian Room floor with aplomb last week.

The RCA Victor Records pectee, who underplays most of his chants cannily so that the highpoints in each song really have an effect, crooned through "This is All I Ask," "For Once in My Life," "Little Green Apples," "If You Go Away," "Windmills of My Mind" and others.

A smooth, rewarding, well-prepared and classy appearance.



NARM's Now Sound Panel

At top, from left: Clive J. Davis, President, Columbia Records, Moderator; Ahmet Ertegun, President, Atlantic Records, Speaker; and Panelists Burt Bacharach, composer and producer; Jimmy Bowen, President, Amos Productions; Hal David, lyricist and producer; Roger Hall, Manager, RCA Red Seal A&R; Lee Hazlewood, President, LHI Records; Jac Holzman, President, Elektra Records; Don Kirshner, President, Don Kirshner Entertainment; Roy Silver, President, Campbell-Silver-Cosby; and Jimmy Webb, composer and producer.

The



Ray Charles ABCS-675
I'm All Yours - Baby!



Original Soundtrack ABCS-OC-9
Candy



Wool ABCS-676

Rack-



Evergreen Blues ABCS-669



Portrait of the Tams ABCS-673



The Young Americans ABCS-659
Time for Livin'



Strange Brew ABCS-672



Puzzle ABCS-671

ables!



The Versatile Impressions ABCS-668



Feelin' Glad ABCS-655



John Bishop TRCS-1508
Bishop's Whirl



Johnny Pate and Orchestra ABCS-649
Set a Pattern



The Queens ABCS-666
Nectarine Machine

The albums with rack power.
The artists. The music.
The packaging. All loaded with
sell power. Stock The Rackables.

On ABC



ABC RECORDS, INC.
NEW YORK/BEVERLY HILLS



A PRODUCT OF
PANGLOSS RECORD CORP.

International Artists Bring Pop Action to Houston

International Artists Producing Corporation, three-year-old Houston diskery and production organization which underwent a top to bottom switch in operating management eight months ago, is now undergoing further expansion and addition of new personnel.

Ray Rush, who joined the firm last year as General Manager and who is the producer of the now fast-moving chart single, "Hot Smoke and Sassafras," by the hard rock group, Bubble Puppy, disclosed plans last week for the addition of sales and promotion execs and an expansion of the company from its current rock base into country and rhythm and blues areas.

The firm is also now geared, according to Rush, who cut his eye teeth in the disk business as a background singer with Roy Orbison and the late Buddy Holly, to handle management of its artists through its subsidiary, Artists Management Agency, as well as publishing through its affiliate, Tapier Music (BMI).

IA's Brock Street building, which is conveniently near the Houston International Airport, is being completely refurbished

while long-silent recording studios are being put on an operational basis with new eight track equipment. The Bubble Puppy single, and a forthcoming LP by the group, were cut in the company's own studios.

Bill Dillard, Noble Ginther and J. L. Patterson, prominent Houston businessmen with a diversity of business interest, along with Rush, form the quartet of top policy-making executives for the company. Rush noted last week that plans also call for adding a number of young producers to the IA staff. First of these, and already active, is Michael Barker, who is a writer, producer and promo man.

The company will release a minimum of two new LPs per month, with this figure expected to be stepped up before year's end. Nine LPs are current in the catalog, including four by the 13th Floor Elevators, another local rock group. A current single, "Livin' On," is perking in a number of markets.

Three other Texas-based groups, the Red Krayola, the Shades and Endel St. Cloud in the Rain, round out the company's rock complement.

Young to Sunset in Expansion

Sunset Records, which ended 1968 with the biggest year in the label's history, will devote considerably more effort to production of its own product in 1969, General Sales Manager Howard Alperin has announced. Label will continue to draw upon product of other Liberty/UA labels as in the past.

Veteran producer Lee Young has joined the label as A&R Director, and will be charged with responsibility for producing new material as well as with the task of selecting material for LP's using the already released product. Young, who was Nat Cole's music director for more than nine years, was formerly A&R Director for Vee-Jay records.

Last year Sunset was introduced into Europe. Results, Alperin stated, have been "phenomenal." "Sunset could easily be the biggest selling economy line in England by the end of the year," he reported.

The label's January release consisted of eight albums including such artists as Vikki Carr, Del Reeves, the Johnny Mann Singers, Nelson Riddle, Eddie Harris, Ferrante & Teicher, Johnny Darrell and the Jubilee Four.

1969 plans call for a release at least every six weeks. In addition, Sunset will conceive and develop advertising programs in the same manner as other Liberty/UA labels. Alperin also revealed that an extensive budget had been made available to Sunset for production of new product. Sunset also is seeking additional masters in today's sound.

Decca's Ross Retires; Kaye Takes Over Duties

Michael H. "Mike" Ross is retiring, effective immediately, from his post as General Merchandising Manager of the Home Entertainment Division of Decca Records, announces William P. Gallagher, VP of the Entertainment and Leisure Time Marketing Division of MCA, Inc. Ross however, will continue to serve Decca as a consultant.

Howard Kaye, who was Ross' assistant, will take over Ross' administrative duties, reporting to Jack Loetz, Decca's VP in charge of administration.

Dot, Wilson Production Deal

Dot Records has consummated an agreement with the Tom Wilson Organization for the production by Wilson of a number of selected artists to be exclusively contracted to Dot, it was announced by Arnold D. Burk, Paramount Pictures Corporation VP, in Charge of Music Operations and President of Dot Records.

Wilson operates joint companies with former producer-impresario Mark D. Joseph. The firms encompass all aspects in the areas of artist's development, production, management and promotion.

Burk stated: "Tom Wilson's track record speaks for itself. We welcome Tom and Mark and his associates with much pride and great expectations."

Wilson and Joseph also expressed much confidence in the new association via a joint statement: "The arrangement with Dot Records was sought primarily because of the forward-looking policies underway throughout the entire Paramount Pictures Music Division. Dot places heavy em-

phasis throughout all important areas of promotion and exploitation in the development of new rock and underground talent."

Prior to merging his interests with Wilson, Joseph produced and distributed a number of successful feature films. Moving into the field of concert bookings in the East, it was this experience that induced him into entering the music industry and his association with Wilson. The men also operate two publishing companies — Terrible Tunes and Maudlin Melodies.

Murphy Elektra PR Dir.

Elektra president Jac Holzman announced the appointment of Dennis Murphy as National Director of Publicity.

Murphy comes to Elektra with experience in all media, having worked as a newspaper journalist, a radio producer and as a musician. Before coming to Elektra he was involved in television production with the CBC.

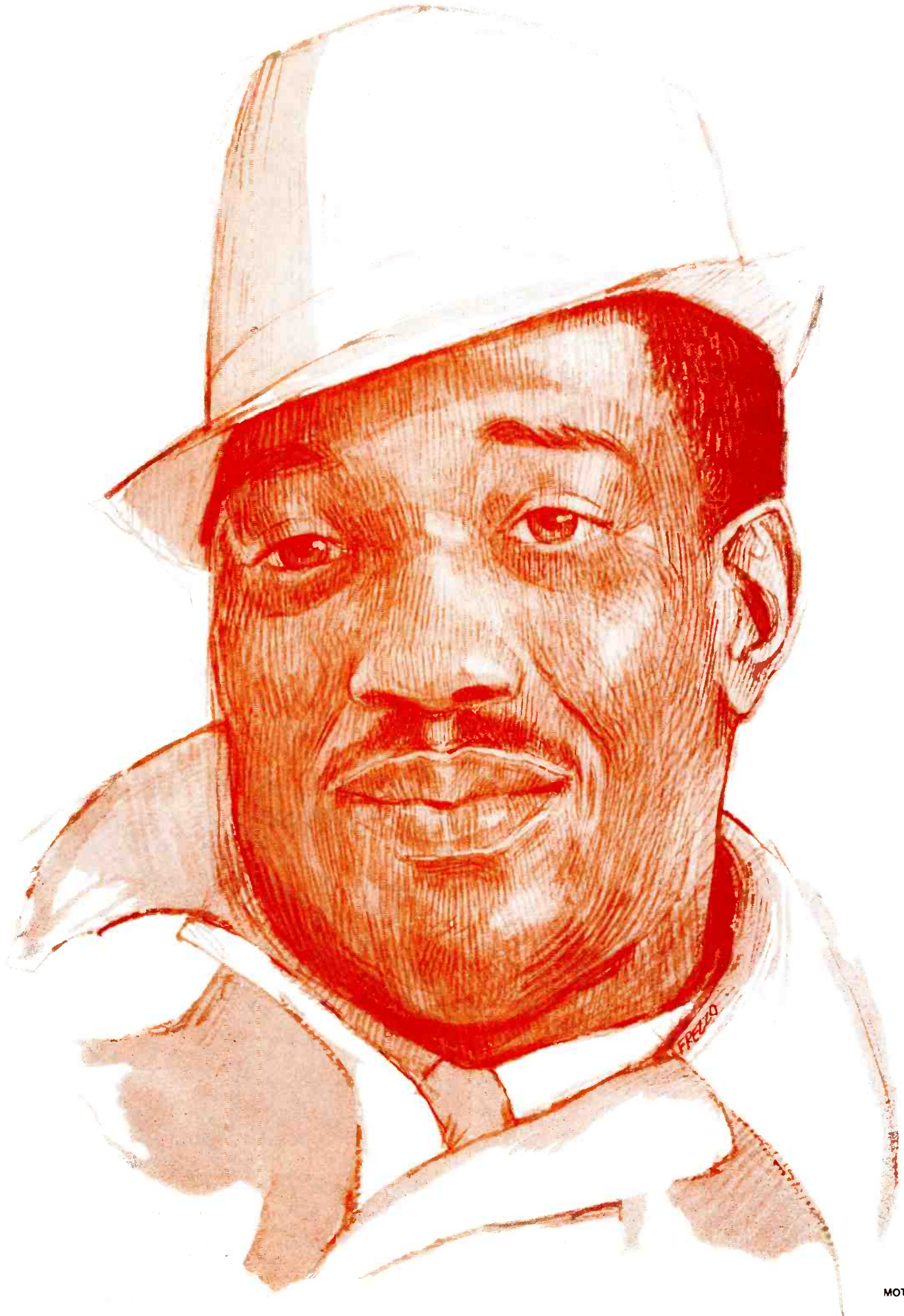
Artists at NARM



From left: James Brown, King Records, at NARM Awards Banquet; Steve Allen, MC, NARM Awards Banquet; Jose Feliciano, RCA Victor Records Dinner Party; Bill Cosby, Tetragrammaton Records Dinner Party; the Fifth Dimension, Soul City Records, NARM Awards Banquet; Ken Murray who with his "Hollywood Stars" will entertain ladies at the NARM Convention; and the Columbia Records dinner party stars O. C. Smith, Blood, Sweat and Tears and Joel Grey.

Edwin Starr
has a high-mileage hit...

"Twenty-Five Miles"
G 7083



MOTOWN RECORD CORPORATION

March James Brown Month

King Records has allocated the largest promotional and merchandising budget in its history for a special, "March is James Brown's Month of Soul."

Col. Jim Wilson, Starday/King VP of Marketing, announced that the national program will extend through March and is designed to further accentuate the all-market appeal and widespread sellability of Brown's recorded product.

Special disk jockey kits which include an exclusive "Not for Sale—Radio Programming Only" extended play album along with James Brown's spot intro's and biographical material have gone to radio stations. An all-new, deluxe packaged Brown album, "Say It Out Loud, I'm Black and I'm Proud," featuring the title

song along with other Brown hits such as "Lickin' Stick" and "Goodby My Love," have been prepared for immediate release.

In addition to the current hit single, "Give It Up or Turn It Loose," an exciting new instrumental single, "Soul Pride" featuring Brown playing and conducting this band has just been shipped to stations and King distributors.

Additionally, James Brown calendar posters cut out for display, complete album and single catalogs and other point-of-sale dealer aids are available at all King distributors.

Network and TV appearances during March including "Hollywood Palace" and the Johnny Carson "Tonight Show" plus an intensified campaign will add further impetus.

London Launches 18th Annual Mantovani Drive

London Records has launched its 18th annual "March Is Mantovani Month" (MMM) promotion. The annual push on the British maestro's vast album catalog is the longest-running consecutive annual campaign for a single recording artist in the history of the record business, according to Herb Goldfarb, London's National Sales and Distribution Manager.

The drive is highlighted by the release of a new Mantovani LP, "The Mantovani Scene," in addition to the deluxe repackaging of two of the conductor's top sellers over the years, "Continental Encores" and "American Waltzes."

The push on behalf of the product of Mantovani, who, two seasons ago won the NARM "artist of the year" award, incorporates an all-out effort on the part of all London home office and regional sales and promo

Wade to Remember

Hy Mizrahi, President of Remember and Rama Rama Records, has signed Adam Wade to record for his labels.

Wade recently completed a five-month tour of the East and Midwest as star of the national company of "Hallelujah, Baby." Wade has moved to the West Coast and will make Southern California his base of operations. His first single for Remember will be "Each New Day," with Artie Butler arranging the Phil Springer, Bob Hilliard tune.

execs and representatives.

On the merchandising front, there'll be a host of special items employed, including order pads, slicks, free samples at all levels of retailers and good music oriented stations, in-store and window displays and special mailings. The drive will continue

(Continued on page 100)

4 Regional Sales Promotions At Col

Norm Ziegler, Del Costello, Jack Craig and Don Van Gorp have been promoted to the newly created position of Regional Sales Director for Columbia Records.

Announcement was made by Donald England, VP, Sales and Distribution, Columbia Records. Ziegler will be handling the Southern Region, Costello will be covering the Western Region, Craig will be in charge of the sales for the Midwestern Region and Van Gorp will handle sales in the Northeast Region.

Each of these men will be responsible to England for the total sales and distribution functions within his region. He will also be responsible for the formulation and the execution of locally conceived sales programs in the areas of both records and audio products. Ziegler, Costello, Craig and Van Gorp will also be coordinating the field promotion effort with Columbia's Regional Promotion Managers in their respective areas.

Music Agency to Handle ASCAP Ad Account

ASCAP President Stanley Adams announced that the advertising account of The American Society of Composers, Authors and Publishers has been assigned to Jay Leipzig's Music Agency, Ltd., located at 888 Eighth Avenue, New York, N.Y.

President Adams noted that one of the major factors in the account switch is ASCAP's increasing concern with the contemporary music scene. The Music Agency, Ltd., is heavily involved in handling pop music product and is attuned to the rapidly changing face of today's best-seller charts.

Recruiting Writers Goal

In the future ASCAP's advertising will be directed not only at showcasing the vast ASCAP catalog of standards and its many movie and Broadway show achievements, but will also have as a primary goal the recruiting of writers of today's music. There is every indication that all available media will be used to get the ASCAP message across to young writers. This will include not only extensive use of trade papers but the influential underground press as well.

During the past year ASCAP's all-out membership drive resulted in the acquisition of some of the top names in the industry. Those who have recently made the move to ASCAP include the Rascals, Jimi Hendrix Experience, the Mamas and Papas, Big Brother and the Holding Company,

Isaac Hayes and David Porter, the Band, Buddy Miles Express and Jimmy Webb.

In addition to a more current direction in its advertising campaign, ASCAP has also appointed Peter Burke on the West Coast and David Combs in New York as Membership Representatives to assist in sustaining and expanding the drive for new talent.

UN Meeting



UN Secretary General U Thant accepts the new documentary recording "Adlai" from Clive J. Davis, President of Columbia Records. Album contains excerpts from speeches by Stevenson with remembrances from notables who knew him best. An illustrated book by Arthur M. Schlesinger, Jr., is also included. A reception at the United Nations Correspondents Association Club was the occasion for a gathering of notables and diplomats who were associated with Adlai Stevenson. Left to right: William Attwood, Editor in Chief, Cowles Communication; Lauren Bacall, actress, both of whom participated in the recording; Arnold Michaelis who produced the package; Davis; Robert H. Estabrook, First Vice President, United Nations Correspondents Association (behind Davis) and U Thant.

Speaking at NARM Convention



From left: Stanley M. Gortikov, President, Capitol Records, Inc., Key-note Speaker; Dr. Peter C. Goldmark, President, CBS Laboratories, Featured Speaker; Leonard H. Goldenson, President, American Broadcasting Companies, Inc., Speaker, NARM Scholarship Awards Luncheon; Joseph B. Smith, Warner Brothers-Seven Arts Records Executive, Radio Promotion Speaker; Morris Baumstein, Director of Advertising, Wunderman, Ricotta and Kline, Speaker, Radio, TV and Newspaper Advertising; and Mortimer Berl, J. K. Lasser Co./Workshop Leader.

Boone cannot live on bread alone.



To the tune of 50 million records, Pat Boone is one of the industry's all-time money-makers.

"But," he tells us, "I want to do the stuff they'd never let me do before."

We've heard it and we're coming with it. It's Big.

Another million records can't hurt Pat's record.
And, we can always use the bread. Can't you?

"July, You're A Woman" on Tetragrammaton.



MONEY MUSIC

by Kal Rudman

Going #1 WIBG, Phila.: "It's Your Thing," Isley Bros., T-Neck. Instant Giant: "You've Made Me So Very Happy," Blood, Sweat & Tears, Col. They will be the new Union Gap of '69 for Columbia. Sure #1 fast.

Giant As Predicted: "Only the Strong Survive," Jerry Butler. Sure million! Smash Houston, Atlanta, Phila., NYC, L.A., Det., S.F. This Gamble-Huff production may become one of Jerry's biggest ever. He's great.

New Foundations Will Also Do a Million: "In the Bad Bad Old Days." The record has everything. Builds and changes and drives.

Lee Sherwood, WFIL, Phila.; B side choice: "Welcome Me Love," Brooklyn Bridge.

Sureshot: "Let the Sunshine In," "Aquarius," 5th Dimension. At 2:59 it drives from start to finish. Perfect editing by Bones Howe.

Smash Sales As Predicted: "Playgirl," Thee Prophets. Exploded in L.A., Detroit, Phila., Pic WMAK, on KQV.

Class of the Week: "My Way," Frank Sinatra. Paul Anka lyric to a French instrumental smash. Also Mama Cass.

Next Eddie Floyd: "That's All."

Dunhill Is Red Hot: As predicted 3 Dog Night is coming through, went on CKLW & WIXY (Top 10 KHJ); Mama Cass across the board; Rejoice now nearly Top 5 WSAI, Cinc.; Grassroots; Steppenwolf.

Sleeper?: "Nothing But A Heartache," Flirtations. Broke CKLW & WKNR. Top 10 WLEE.

Betty Breneman Reports for the Bill Drake Team

All Stations-U. Gap.

KHJ-L.A.: P. Sarstedt, E. Starr, Meters, P. Rainbow, S. Blues, B. Hatfield, B side Aretha, #1-1910; #2-D. Warwick; #3-Zombies; #5-3 Dog Night; #6-Col. Six; #10-Road; #13-B. Tops; #16-B. Deal; #17-Fireballs; #22-D. Ruffin; #23-G-roots; #26-N. Diamond; #30-B. Everett . . . WHBQ-Memphis: R. Coolidge, B. J. Thomas, 5th Dimension, J. Butler, #4-Spirit, #7-B. S. & Tears, #8-1910, #9-B. Lee, #13-Col. Six, #11-Zombies, #21-C. Thomas, #23-Sir Douglas, #24-G-roots, #25-D. Ruffin . . . #1-Tommy Roe . . . KAKC-Tulsa: Peter Sar., 1910, J. Butler, S. Staircase, #8-F. Laine, #6-B. Tops, #14-P. Revere, #17-M & T, #23-Prophets, #24-Dusty . . . WOR-NYC: B. Gees, S. Blues, R. Coolidge, Peter S., #8-Aretha, #9-F. Laine, #21-B. Bridge . . . KFRC-S.F.: Tompall & Glaser, S-Temps, Peter S., #1-Classic IV, #5-G-roots, #6-B. Tops, #8-Shango, #10-E. Starr, #14-1910, #17-B. S. & T., #18-N. Diamond, #21-G. Campbell, #26-B. Deal . . . WRKO-Boston: B. Gees, S-Temps, M. Cass, J. Butler, Peter S., #1-T. Roe, #2-Sir Douglas, #4-1910, #8-Zombies, #7-B. Hyland, #10-Col. Six, #11-3 Dog Night, #15-F & Games, #13-Arbors, #16-Spirit, #20-Prophets, #24-D. Ruffin . . . CKLW-Detroit-New: M. Cass, Joe Simon, S. Blues, B. Swann, #4-B. Puppy, #6-103 Watts, #7-N. Diamond, #9-Col. Six, #12-P. Revere, #15-B. Everett, #18-Chi-Lites, #21-Flirtations, #24-G. Campbell, #26-J. Butler, #28-G. Knight, #29-Prophets . . . KGB-S. Diego: S. Blues, J. Butler, S. Staircase, Peter S., #11-B. Deal, #15-Arbors, #17-B. Tops, #18-B. S. & T. . . KYNO-Fresno: S. Blues, E. Starr, B. Hatfield, Peter S., #1-T. Roe, #9-B. Hyland, #10-P. & Herb, #12-P. Revere, #13-Flirtations, #20-B. S. & T., #22-Fireballs.

NOTE: Flirtations on London broke in Detroit & Fresno, went on WIXY-Cleveland . . . April and Nino on KLIF-Dallas.

Late Late Flash: "Hair," Cowsills, MGM, broke wide open WSAI-Cinc., on WMCA, WLS. This will be a hit . . . Flash from WORD-Spart. "People Get Ready," Larry Henly, Atco, exploded to #5. This is a hit . . . Peppermint Rainbow on Decca went on WLS 7 KHJ. We've been telling you this is a hit for two months . . . "Sugar Blues," Bell, and Peter Sarstedt went on most Drake-Advised Stations . . . Rita Coolidge, Pepper, now on WOR, WHBQ, KAKC. We've been mentioning it for weeks . . . Sandpebbles breaking off Murray the K . . . Steppenwolf exploded to #16 WMCA, #10 WSAI-Cinc., on WIBG, selling in Phila. off the movie "Candy."

(Continued on page 30)

Curton Record Company

8543 So. Stony Island Ave. - Chicago, Ill. 60617

Telephone 731-4576

Dear Isley Brothers:

Welcome to the happy family of Buddah Records. Curtis and I wish to extend our heartiest congratulations and best wishes on newest release with T-Neck label "It's Your Thing." We all agree after listening, that you are sure to have one of the biggest hits of 1969.

With kindest regards from Curton Records and the Impressions.

Very Truly Yours,

Eddie Thomas
Eddie Thomas, Pres.
Curton Records Co.



PART OF THE HAPPY BUDDAH FAMILY



IT'S YOUR THING

TN 901

THE ISLEY BROTHERS

Curton and T-Neck Records are distributed exclusively by Buddah Records, a subsidiary of Viewlex, Inc.

... WHAT'S ...
HAPPENING?



**TINA
BRITT
- IS -
HAPPENING**

**Veep
Records
is
Happening**



**Sookie
Sookie**
V 1298
**IS a Total
HAPPENING!**

Veep
Entertainment from
Transamerica Corporation



London Underground Blues Boom

NEW YORK—Blues is news, especially in the underground, and London Records seems to have something of a corner on this elusive market, as revealed last week in an interview with Walt Maguire, label's Director of Pop A&R.

"The majority of the records are obtained through our home office, British Decca, and from American or European independent producers," Maguire related. "Many of the groups are here in the states now on tours. John Mayall, who is on the London label, and 10 Years After, on Deram, appeared together at the Fillmore East on Feb. 28 and 29. Both have gotten very big in the last year or so. Mayall's latest album is 'Blues from Laurel Canyon' and 10 Years After have 'Stonedhenge.'

"Also over here on a tour is Savoy Brown, who has a new LP on Parrot, 'Blue Matter.' They replaced Jeff Beck at the Fillmore East recently, and did very well. They have a new single out called 'Grits Ain't Groceries.' This is their second LP—their first last year did exceptionally well on the West Coast, and I'm sure they'll really catch on during this tour. All three of the groups just mentioned are produced by Mike Vernon, head of the Blue Horizon label and one of the most important names in underground blues."

Continued Maguire: "Last year the Moody Blues had two strong chart albums, 'Days of Future Past' and 'In Search of a Lost Chord,' on Deram. Sev-



From left: Walt Maguire, Director of A&R and Pop Sales, London Records; Marty Cooper, producer of Jennifer; and Jennifer, Parrot artist.

eral years ago they had a hit called 'Go Now' in both England and America, but they are writing and performing in a whole new bag nowadays. Their new album will be out around March 25."

All-Blues Release

An example of the importance of blues is the all-blues album release London has set for March 13: "Cracked Spanner Head," Otis Spann; "Large as Life and Twice as Natural," Davey Graham; "Blues in the Pot," Earl Dixon, and "I'll Dust My Broom," Eddie Boyd. "All four are super blues records and will mean a lot in today's market," opined Maguire. "I know they will get much underground play."

(Continued on page 101)

Bizarre Inks 5 Acts

Bizarre Records has signed five more artists to exclusive recording contracts, announces Frank Zappa and Herb Cohen, founders: Judy Henske, Jeff Simmons, Captain Beefheart, the GTO's and Alice Cooper.

Announcement of the signings was made concurrent with the release of Bizarre's first album, distributed by Reprise Records. The LP, a two-record set, is a recording of the last Lenny Bruce concert appearance titled "The Berkeley Concert."

Singer Judy Henske's first album for Bizarre is now being recorded in Hollywood by independent producers Jerry Yester and Zal Yanovsky. It is expected that the LP will be re-

leased in March. Jeff Simmons is a new discovery whose recordings will also be produced by the Yester-Yanovsky team. Bizarre is planning a major promotion for the young organist-singer.

Captain Beefheart's recordings will be produced by Frank Zappa.

The GTO's (Girls Together Outrageously) are a group of song-writers, performers and fashion designers who are being recorded by Frank Zappa for an album to be released in the spring.

Alice Cooper will be produced by Frank Zappa, who discovered the five-man group. A debut LP has been completed and will be released shortly.

Concert Review

Inventive Performance

NEW YORK—Last Saturday evening (22), the Fillmore East put on one hell of a concert. Dealing predominately in the greasy, eccentric and often ridiculous was that family of all families, Bizarre's Mothers of Invention.

Led by head Mother Frank Zappa, a capable crew of eight took off into realms often thought unattainable before that thought unattainable before tonight, anyway. Not only did the Mothers do their "thing" (taking half an hour to tune up, playing only five odd songs in a space of three hours), but the darling Mothers also introduced other "things."

Take for instance Shirley Anne, whom Zappa said he had just met upstairs by his dressing room. Her vocal ability resembled the mating call of a female gorilla.

Also displaying his "talent" was the Mothers' own tenor sax, Motorhead. Motorhead dances, or freaks out, doing what Zappa accurately described as "The Bug." Motorhead bounces around stage like a deflating balloon trying to rid himself of an imaginary bug.

Anyway, the Mothers played their gig, were quite good at it, did what they had to do, and came off smelling like artificial roses.

Together now with a new horn section was Mercury's Buddy Miles Express featuring former Electric Flag drummer Buddy Miles. Buddy puts soul in rock. His appearance is electric, and so are the songs. He concluded his set with Sam & Dave's "Wrap it Up," done as only Buddy Miles can do it.

First to appear was Columbia's Chicago Transit Authority, formerly of Chicago and now operating out of L.A., cutting through with some heavy rock material, some original, some not. They showed that they are to be reckoned with (and listened to) in the future.

—John Sanna.

Dome Dynamo Distrib

Dome Distributors, located in Long Island City, N. Y., has been named by Dynamo Records as their exclusive New York distributor. Dynamo is currently hot with the Maskman & the Agents' "One Eye Open" and the Diplomats' "Accept Me."

“COUNTER” REVOLUTION!
SWITCHED-ON POP FOR



The Henske-Jeff Simmons

MOOG

The first "popular" synthesizer album — an electronic brainchild from the marriage of melody and MOOG.

MOOG — The Electric Eclectics of DICK HYMAN # 938-S STEREO

Command

obc

Distributed in Canada by Polydor Records Canada Ltd.

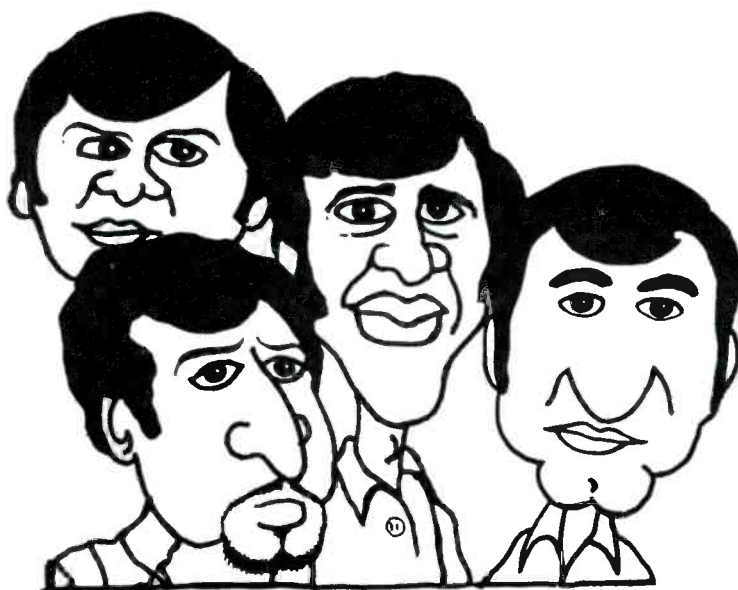


THE BIGGEST SINGLE STORY OF THE YEAR HAS TWO SIDES TO IT



THE 4 SEASONS SING IDAHO AND SOMETHING'S ON HER MIND

(40597)



This is one of the rare ones
A double-header single that's
going to have America
flipping over both sides.

By demand! Straight from
their current big chart album,
Genuine Imitation Life Gazette
(PHS 600-290)



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A BOB AUDIO PRODUCTION. PRESENTED BY BOB CREWG.

THE UNDERGROUND GROOVE

THE ZOMBIES



TIME OF THE SEASON
THE ZOMBIES
ODESSEY & ORACLE
 INCLUDING:
 CARE OF CELL 44 (A ROSE FOR EMILY)
 BUTCHERS TALE (Western Front 1914)
 THIS WILL BE OUR YEAR
 TIME OF THE SEASON

TES 4013

TIME OF THE SEASON

THE ZOMBIES—AFTER A HIBERNATION OF ALASKAN WINTER, DURATION SPENT LISTENING TO THE CHANGES IN ROCK MUSIC—RETURN TO SHARE WITH YOU WHAT THEY LEARNED IN LISTENING AND LIVING THE LAST TWO YEARS. **ROLLING STONE**, **CRAWDADDY** AND **HIT PARADE** HAVE ALL CALLED **THE ZOMBIES** ONE OF THE THREE OR FOUR TRULY INDIGENOUS ROCK AND ROLL GROUPS OF THE SIXTIES. **THE ZOMBIES** NOT ONLY HELPED TO SET THE STANDARD OF POP MUSIC BUT THROUGH THEIR CONSISTENT GROWTH AND ASSIMILATION OF CHANGE THEY CONTINUE . . . THEIR CURRENT DATE ALBUM CONTAINS THE REASONS WHY.

ON **date** RECORDS

NOTES FROM THE UNDERGROUND

By **CARL LaFONG**

In case it hasn't reached you yet, you ought to be aware of a so far so good programming tip sheet called **Walrus**. It's released weekly from Philadelphia and capsulizes current progressive rock LPs of interest, with newsy bits and pieces and short profile data. Also noted are singles that fit hard rock formats.

Walrus is published by **Kagan Meier Media Concepts**. **Shel Kagan** is editor of **Scene II** and other Goodway music-oriented periodicals, has a radio background and is also a musician. He's also been an English instructor at the University of Pennsylvania and a freelance writer for magazines like **GQ Scene**.

More info on the sheet—\$12 a quarter or \$48 a year—may be obtained by writing to **Walrus**, 201 West Evergreen Avenue, Philadelphia, Pa. 19118. If you're listening, **Walrus**, what are the chances of gratis copies?



Mail indicates that programmers are going wild with the **Viva** album, "Themes Like Old Times," which contains intros and slices of antique radio shows. However, allegations are that **Viva** is getting a lot of static from many

quarters—the radio networks, performers' unions and so on—with claims adding up to thousands and thousands. Sources say that it's possible, unless an equitable agreement can be worked out with the vultures, that the LP just might have to be taken off the market. So if you want to own a rare collection of the old themes, better grab a copy fast. It's distributed by **Dot**.

Meanwhile, there's an outfit in Rochester that sells tapes of old radio shows—"Dagnet," "Suspense," "Vic and Sade," "Gangbusters," "Jack Armstrong," "Edgar Bergen" and "Charlie McCarthy," and many more—some complete with the old commercials. They come in varying degrees of quality, since it seems that most of them were copied right off the air.

The company's mimeographed catalog lists the shows and thumbnail descriptions of their features and reproduction quality, and can be had by writing to **Mar-Bren Sound Company**, 420 Pelham Road, Rochester, N. Y. 14610.

KHJ in Los Angeles, flagship of the **Bill Drake** Bubble Gum Fleet, surprised everyone over the long Washington's Birthday weekend with a major broadcasting achievement—a 48-hour History of Rock & Roll.

The other 10 Drake stations aired the event this weekend. Written by **Pete Johnson**, rock critic of the **L. A. Times**, and produced by **KHJ** program director **Ron Jacobs**, the herculean undertaking came off remarkably well with only minor flaws (how did a big slice of **Frank Sinatra** fit?). Considering the myriad influences that were examined and demonstrated, the two-day anthology was delightfully cohesive.

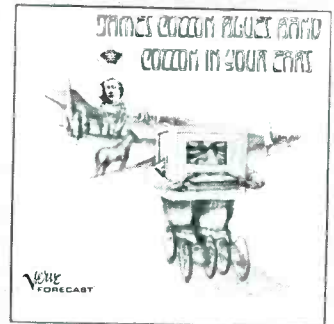
The station's main L. A. competition, incidentally, which has had a similar thing in the works (they claim) for two years, doesn't consider itself scooped.

KRLA's "The Rock Chronicles" is aired in two and three-hour segments each Sunday, with interviews and in-depth examinations of recorded influences, and will continue for months.

WARMED OVERS: A letter from a mysterious **K.** in England corrects a hideous error of a couple of issues ago; **Graham Nash** is producer for the **Fool** and ex-**Hollie**, not **Graham Bond**. Sorry. **Graham Bond** was leader of the now defunct **Graham Bond Organization**. And **Graham Nash** is currently in **Laurel Canyon**, working with the **Fool** and **Joni Mitchell** and is a third of the **Crosby-Still-Nash** group which has been signed to **Atlantic** and will be recording soon on the coast . . . **K.** also advises that still another English band will be heard from in a big way soon—**Steamhammer** . . . A book examining rock's impact on theology,

(Continued on page 101)

You'll cotton to this ear-opening experience.



FTS-3060

James Cotton Blues Band.

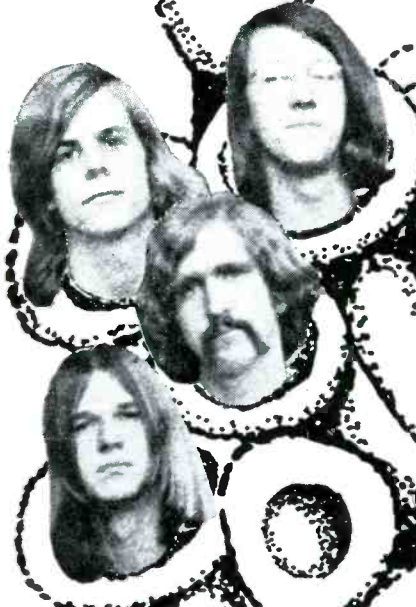
It's Underground, baby. And it's on

Verve FORECAST

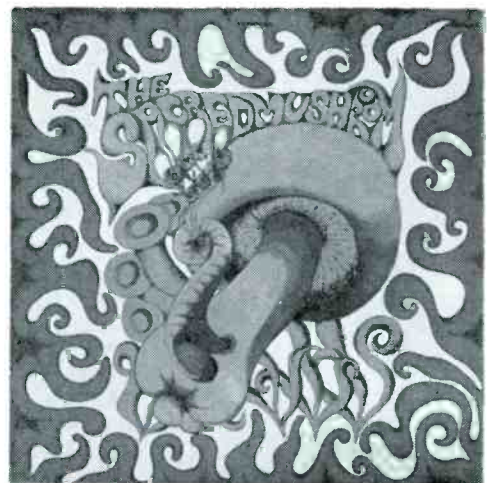
Verve/Forecast Records is a division of Metro-Goldwyn-Mayer Inc.



MUSHROOMING!!



THE SACRED MUSHROOM



P-4001

CHARTED! SELLING! HAPPENING!

CHICAGO-CLEVELAND-DETROIT-NEW YORK-PHILLY-LOS ANGELES

A SMASH BREAKOUT IN CINCINNATI-DAYTON-COL.-INDPLS.

PARALLAX RECORDS

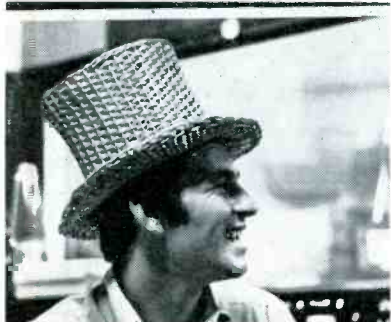
A Product of AUDIO FIDELITY RECORDS

TOP NON-ROCK

- | | | | |
|---|----|---|----|
| 1. THIS GIRL'S IN LOVE WITH YOU
(Blue Seas/Jac, ASCAP)
Dionne Warwick—Scepter 12241 | 5 | 21. GENTLE ON MY MIND
(Glaser, BMI)
Dean Martin—Reprise 0812 | 26 |
| 2. YOU GAVE ME A MOUNTAIN
(Mojae, BMI)
Frankie Laine—ABC 11174 | 2 | 22. PEOPLE
(Chappell, ASCAP)
Tony Bennett—Columbia 4-44755 | 22 |
| 3. KUM BA YAH
(Cinton, ASCAP)
Tommy Leonetti—Decca 32421 | 4 | 23. GALVESTON
(Ja-Ma, ASCAP)
Glen Campbell—Capitol 2428 | 32 |
| 4. I'VE GOTTA BE ME
(Damil, ASCAP)
Sammy Davis, Jr.—Reprise 0779 | 3 | 24. RAIN IN MY HEART
(Razzle-Dazzle, BMI)
Frank Sinatra—Reprise 0798 | 6 |
| 5. WOMAN HELPING MAN
(Viva, BMI)
Vooges—Reprise 0803 | 9 | 25. THE WAY IT USED TO BE
(Maribus, BMI)
Enaebert Humperdinck—Parrot 40036 | 28 |
| 6. GOODNIGHT MY LOVE
(Quintet, BMI)
Paul Anka—RCA Victor 47-9648 | 1 | 26. WHERE WAS I
(United Artists, ASCAP)
Margaret Whiting—London 126 | 23 |
| 7. JOHNNY ONE TIME
(Hill & Range, BMI)
Brenda Lee—Decca 32428 | 8 | 27. THINGS I'D LIKE TO SAY
(New Colony/T.M., BMI)
New Colony Six—Mercury 72858 | 39 |
| 8. GLAD SHE'S A WOMAN
(Tamerlane, BMI)
Bobby Goldsboro—United Artists 50497 | 10 | 28. I HAVE DREAMED
(Williamson, ASCAP)
Lettermen—Capitol P-2414 | — |
| 9. LET IT BE ME
(MGA, ASCAP)
Glen Campbell & Bobbie Gentry—
Capitol 2387 | 13 | 29. DREAM
(Golden, BMI)
Sajid Khan—Colgems 1034 | 29 |
| 10. THIS MAGIC MOMENT
(Rumbalero/Progressive, BMI)
Jay & Americans—United Artists 50475 | 14 | 30. NO NOT MUCH
(Beaver, ASCAP)
Vooges—Reprise 0803 | 33 |
| 11. IF
(Shapiro, Bernstein, ASCAP)
Al Hirt—RCA Victor 47-9717 | 11 | 31. HURRY ON DOWN
(Criterion, ASCAP)
Claudine Longet—A&M 1024 | 30 |
| 12. JIMTOWN ROAD
(Famous, ASCAP)
Mills Bros.—Dot 17198 | 12 | 32. LIFE
(Jillbern/MRC, BMI)
Jerry Vale—Columbia 4-44753 | — |
| 13. CHANGING CHANGING
(Solar Systems, ASCAP)
Ed Ames—RCA Victor 47-9726 | 16 | 33. NO NOT MUCH
(Beaver, ASCAP)
Smoke Ring—Buddah 77 | 38 |
| 14. TRACES
(Low-Sal, BMI)
Classics IV—Imperial 66352 | 25 | 34. ONLY THE LONELY
(Acuff-Rose, BMI)
Sonny James—Capitol 2370 | 34 |
| 15. FEELIN'
(September, ASCAP)
Marilyn Maye—RCA Victor 47-9689 | 15 | 35. CHITTY CHITTY BANG BANG
(Unart, BMI)
New Christy Minstrels—Columbia 4-44631 | 36 |
| 16. BUT YOU KNOW I LOVE YOU
(First Edition, BMI)
First Edition—Reprise 0799 | 31 | 36. ONE OF THOSE SONGS
(MCA, ASCAP)
The Fluegelknights—MTA 166 | — |
| 17. HONEY
(Russell-Cason, ASCAP)
O. C. Smith—Columbia 44751 | 19 | 37. THE LETTER
(Barton, BMI)
The Arbors—Date 2-1638 | — |
| 18. SUNSHINE WINE
(4 Star, BMI)
Perry Como—RCA Victor 47-9722 | 18 | 38. 59TH STREET BRIDGE SONG
(Charing Cross, BMI)
Johnny Mathis—Columbia 4-44728 | — |
| 19. THE WEDDING CAKE
(Singleton, BMI)
Connie Francis—MGM 14034 | 20 | 39. LAS COSAS
(Pecos, BMI)
Rene & Rene—White Whale 298 | — |
| 20. A MINUTE OF YOUR TIME
(Anne-Rachel, ASCAP)
Tom Jones—Parrot 40035 | 7 | 40. CONGRATULATIONS, I GUESS
(September, ASCAP)
Jane Morgan—RCA Victor 47-9727 | — |

Testa Exits Community

NEW YORK — Vinny Testa, Vice President of Shadow Morton's Community Productions/Records, announces his decision to leave the company.



Vinny Testa
Will Announce Plans

With Community since its inception just a year ago, Testa produced two albums for the firm, "Strange Night Voyage" by the Merchants of

Dream (co-produced by Shadow Morton) for A & M Records, and "A Mouth In The Clouds" by the Group Image, Community's first project for their own label, Community Records.

In addition to producing and his VP duties, Testa also helped set up national distribution for the Community label by touring the U. S., personally establishing a liaison between distributors and the company. At present he is negotiating independent product with major labels, and future plans will be announced soon.

Amos Distribs Set

BEVERLY HILLS, CALIF.—Bruce Hinton, General Manager of Amos Records, has announced he has finalized negotiations with national distributors for distribution of the label's initial release of Bing Crosby's "Hey Jude"/"Hey Bing" LP and single, "Hey Jude."

Money Music

(Continued from page 24)

WMCA-Pick: B. J. Thomas; New: Cowsills, 5th Dimension, U. Gap, M. Cass, B. Gees, C. Carter, Dog Night, Ann Margaret & Lee H., #5—D. Ruffin, #6—1910, #15—P. & Herb, #16—Steppenwolf, #17—B. Bridge, #18—Engelbert, #19—B. Tops, #20—B. S. & Tears, #23—G-roots, #24—J. Butler, #25—Masked Man . . . WIBG-Phila.: S-wolf, S-Temps, Foundations . . . WORD-Spart.-Monster: Larry Henly, #6—C. Thomas, #10—B side Dusty, #13—C. Carter, #15—Monkees, #17—C. Francis (big adult request) . . . WSAI-Cinc.-New: A. Kim, Temps, G. Campbell, Albert Washington, #3—Six Day Creation, #10—S-wolf, #11—I. Rovers, #13—Arbors, #15—B. Puppy, #16—D. Ruffin, #17—J. Rivers, Smashes: B. Lee, Cowsills; Sales: J. Butler.

Bill Lowery Is King: Tommy Roe and Classics 4 share 1 and 2. Fantastic Reaction: "Pledge Of Allegiance," Red Skelton, Col. Monstrous orders. Sure Top 5!

Miracles, David Ruffin and Edwin Starr hot for Motown. Also Temps.

Bell Is Hot: Box Tops nearly Top 6. Crazy Elephant broke in Chicago.

Powerful Andy Kim: "Tricia Tell Your Daddy," Great message. Buddah Burns: "It's Your Thing," Isely Bros., is the hottest R&B record in the nation. It has to go all the way pop and is a red hot tip. New Ohio Express, "Have Mercy Mercy," is a SURE-SHOT! . . . Elephant's Memory can't miss. Brooklyn Bridge; K-Katz Super Circus WQAM, WQXI, 1910.

W. B. Smoking: Sammy Davis & 1st Editon top 5.

Dionne Warwick is top 10; "It's Only Love," B. J. Thomas is great.

Columbia Is King: Zombies is nearly #1. Paul Revere; Spirit; Arbors.

Peppermint Rainbow (Top 3 WIXY, Cleveland); and Brenda Lee are coming in for Decca.

Top Cuts Mary Hopkin LP: "Young Love"; "Honeymoon Song" (McCartney Tune ?).

Bill Deal is a smash and Cowsills is developing, MGM.

Mercury is red hot with Sir Douglas; New Colony 6; Jerry Butler.

Gamble Records pays \$10,000. for a master. Bob Crewe production. Artist: Scorpio.

Neil Diamond a smash in Detroit; Grassroots a giant in S.F.

Derek exploded in Chicago and NYC for Bang . . . Frankie Laine large for ABC . . . Monkees is picking up a lot of sales and power nationally.

Super Monster: "Gimme Gimme Good Lovin'," Crazy Elephant. Over 40,000 in Clev.; Detroit 14,000; Chicago Smash. Looks Super. Bell has "Look What We Have Joined Together," Sugar Blues, pick WKNR. On KFRC. Very strong record . . . Good reaction to "Without Him," Cilla Black.

Bubble Puppy Is a giant Predicted here first. Smash Chicago, Phila., Det.

New Bee Gees: "First Of May" . . . New Sam & Dave is "Born Again."

L.A. & S.F. Report: "Good Times, Bad Times" from the Led Zeppelin LP which is over 250,000. Also dig "Communications Breakdown." Coming single.

New Wilson Pickett: "Mini Skirt Minnie." Not in the LP. Great.

Edwin Starr: It's fantastic how he leans right on the track.

Excellent record, Not to be overlooked: "This Love," Love Potion, Kapp.

Chess Has 2 goodies: "Hallways," Dells; "Almost Persuaded," Etta James.

Mama Cass: WLS, WCFL, WMCA, KJR, KYA, KHJ, KFRC, WHBQ, KGB, WOR, KYNO, KAKC.

Smash For Joe Simon: "Chokin' Kind." Broke WQXI; Detroit; Charlotte.

New Ray Stevens: "Gitarzan." Funny novelty.

Bill Drake's Favorite: Peter Sarstedt reports Ben Scott.

LP "Living With the Animals" by Mother Earth, Mercury. Any cut. Listen To Tracy Nelson . . . "Long Stemmed Eyes." by Smokestack Lightning (from the Bell LP). This is a gentle tune with razor sharp piano Nicky Hopkins style. Superb production. When Bones Howe cuts this down to 2:30, it will be a masterpiece . . . "Two Jews Blues" LP, Barry Goldberg, Buddah. Side B, cut 5, "Spirit of Trane." Instrumental that capitalizes on a bagpipe riff. Jazz approach to rock-Marcus & Burton echoes. Watch the shifts from up-tempo to slow and back again. Harvey Mandel

(Continued on page 101)

**WE THANK YOU
NARM
FOR HELPING MAKE 6 GREAT HITS!!**

**"GAMES PEOPLE PLAY"
Joe South***

Capitol 2248

A Bill Lowery Production - Published by Lowery Music

**"DIZZY"
Tommy Roe***

ABC 1164

A Bill Lowery Production - Published by Low-Twi Music

**"TRACES"
Classics IV***

Imperial 66352

A Bill Lowery Production - Published by Low-Sal Publishing

**"SHE'S ALMOST YOU"
Bill Harner**

OR 1253

Published by Lowery Music

**"THESE ARE NOT MY PEOPLE"
Johnny Rivers**

Imperial 66360

Published by Lowery Music

**"THE GREATEST LOVE"
Dorsey Burnette**

Liberty 56087

Published by Lowery Music

...AND THEY'RE ALL IN THE TOP 100!

BILL LOWERY PRODUCTIONS

P. O. Box 9687

Atlanta, "Hitsville U. S. A.", Georgia 30319



New Management Team For Acuff-Rose Music, London

Wesley Rose has announced the appointment of a new management team for the Acuff-Rose operation in London, England.

Ron Randall and Gerry Maxin will manage the Acuff-Rose Music, Ltd., operation, which consists of a large booking office as well as one of the most active publishing entities in the United Kingdom.

Ron Randall was appointed to the position of manager of the publishing operation. Ron had been with Acuff-Rose for a brief stint prior to being with the Bron Organization as General Manager. Ron's background, in addition to an extensive publishing knowledge, was with EMI, where he was responsible for artist liaison, as well as having been general promotion manager. He was also involved with pop repertoire marketing as well as handling various tours for EMI artists.

Gerry Maxin was appointed to be manager of the booking operation, which will include all of the acts that have been with the agency and those

which Gerry brought with him from his previous situation. Gerry was formally with MCA, in London, and the Grade Organization. He is a veteran of many year in the booking scene in the United Kingdom, having worked with virtually every top artist as well as having been responsible for the tours of many of the acts that came from America. He is currently responsible for one of the most extensive Roy Orbison tours of Roy's career.

Bob McCluskey, General Manager, and Bud Brown, Vice-President of the parent Acuff-Rose organization, were in London recently to organize the change-over after the departure of Nick Firth, who will be with Chappell & Co., in New York. Meetings were held with the staff to map the general procedures for the new managers in handling booking in England and the Continent, as well as the publishing operation, which not only handles the Acuff-Rose catalogue, but many others as well.

Weille Runs SD Production, Foreign Departments

NEW YORK — Stereo Dimension has filled another key position in its growing organization with the announcement that Blair Weille joins the staff on March 3.

Weille is a 10-year-record business veteran. He is an expert in the field of production and inventory control, and in handling orders for tape and worldwide licensees.

After working for several record companies, he joined the staff of Grand Award/Command Records in 1960 and worked exclusively for these labels until 1966. At that time his responsibility was enlarged to include the handling of all tape production for the entire ABC family of record labels.

(Continued on page 100)

Yes to Atlantic

Atlantic Records has signed hot English group the Yes. Deal was made by Atlantic President Ahmet Ertegun on his recent trip to London. Their first album will be released simultaneously in Great Britain and the United States shortly.

Cohen to Coast Epic

Mark Cohen has been appointed to the newly created post of Assistant to the Director, Epic Records West Coast A and R, according to an announcement by Chuck Gregory, Director, Epic Records' West Coast A and R. Cohen will be based in Hollywood.

Stations on Esther Phillips' 'Worry' Wax

The following stations are on Esther Phillips' Roulette single, "Too Late To Worry, Too Blue to Cry": WJLD, WJLB, WEEN, WILD, WGOK, WDTT, WAPX, WOKJ, WHHY, KTRS, KALO, WWRL, KSOL, WLIB, KDIA, WBLK, WOL, WRPI, WOOK, WCOG, WUST, WLEE, WAME, WAAA, WMBM, WCIN, WOB, WVKO, WAK, WJMO, WIGO, WABQ, WIBB, WHAT, WDAK, WDAS, WOKS, WOIC, WTHB, WPAL, WAUG, WCOS, WYLD, WORD, WBOK, WLOK, WWIN, KNOK, WEVD, KCOH, KYOK and KAPE.

UP SINGLES COMING

1. **ONE EYE OPEN**
(Catalogue Den, BMI)
Masked Man & Agents—Dynamo 125
2. **GOD KNOWS I LOVE YOU**
(Metric, BMI)
Nancy Sinatra—Reprise 0813
3. **TOO LATE TO WORRY,
TOO BLUE TO CRY**
(Dexter, Norma, Presley, BMI)
Esther Phillips—Roulette 7031
4. **GOTTA FIND ME A LOVER**
(Dakar BRC, BMI)
Erma Franklin—Brunswick 55403
5. **SING A SIMPLE SONG**
(Daly City, BMI)
Sly & Family Stone—Epic 10407
6. **DIDN'T YOU KNOW**
(Jobete, BMI)
Gladys Knight & Pips—Soul 35057
7. **THE MEDITATION**
(Cotique, BMI)
TNT Band—Cotique 136
8. **NOTHING BUT A HEARTACHE**
(Felster, BMI)
Flirtations—Deram 85036
9. **TRICIA TELL YOUR DADDY**
(Unart, New Life, BMI)
Andy Kim—Steed 715
10. **HAIR**
(United Artists, ASCAP)
Cowsills—MGM 14026
11. **30-60-90**
(Jec, BMI)
Willie Mitchell—Hi 2154
12. **APRICOT BRANDY**
(Nina, BMI)
Rhinoceros—Elektra 45647
13. **FOOLISH FOOL**
(Chappell, ASCAP)
Dee Dee Warwick—Mercury 27880
14. **GRITS AIN'T GROCERIES**
(Lois, BMI)
Little Milton—Checker 1212
15. **MEMORIES ARE MADE
OF THIS**
(Blackwood, BMI)
Gene & Debbe—TRX 5017
16. **DON'T TOUCH ME**
(Pamper, BMI)
Bettye Swann—Capitol 2382
17. **THE CHOKIN' KIND**
(Wilderness, BMI)
Joe Simon—Sound Stage 7 2628
18. **LAS COSAS**
(Pecos, BMI)
Rene & Rene—White Whale 298
19. **WITHOUT HIM**
(Rock Music, BMI)
Cilla Black—DJM 70011
20. **WHAT'S YOUR NAME**
(Kaskat Kahoona Tunes, BMI)
Music Explosion—Laurie 3479
21. **THE GREATEST LOVE**
(Lowery, BMI)
Billy Joe Royal—Columbia 4-44743
22. **UPTIGHT GOOD WOMAN**
Solomon Burke—Bell 759
23. **I DON'T KNOW HOW**
(Bridgeport, BMI)
Superlatives—Westbound 144
24. **CHANGING, CHANGING**
(Solar System, ASCAP)
Ed Ames—RCA Victor 47-9726
25. **I'D DO IT ALL AGAIN**
(Pincus, ASCAP)
Eloise Laws—Columbia 4-44737
26. **HAWAII FIVE-O**
(April, ASCAP)
Ventures—Liberty 56068
27. **L. U. V. (LET US VOTE)**
(Screen Gems, Col., BMI)
Tommy Boyce & Bobby Hart—A&M 1031
28. **JUST BLOW IN HIS EAR**
(Moss-Rose, BMI)
David Wilkins—Plantation 11
29. **IS THERE ANYTHING BETTER
THAN MAKING LOVE?**
(James Bay, BMI)
Fantastic Johnny C—
Phil L. A. of Soul 327
30. **RACE WITH THE DEVIL**
(Eldon, BMI)
The Gun—Epic 10413
31. **WOMAN, YOU MADE ME**
(Amelia, Pamco, BMI)
Bobby Dixon—Probe 455
32. **ONLY THE LONELY**
(Acuff-Rose, BMI)
Sonny James—Capitol 2370
33. **WILLIE JEAN**
(Stark, BMI)
Sunshine Company—Imperial 66324
34. **HAPPINESS JOURNEY**
(Pams, BMI)
Dr. Tom & His Friends—Karma 601
35. **MEDICATED GOO**
(TRO—Cheshire, BMI)
Traffic—United Artists 50500
36. **I STILL LOVE YOU**
(Dakar BRC, BMI)
Jackie Wilson—Brunswick 55402
37. **FEELINGS**
(Screen Gems, Col., BMI)
Cherry People—Heritage 810
38. **SNOWBALL**
(Cymto, BMI)
American Machine—Tower 473
39. **SNAP OUT**
(James Bay, Milstan, Aye Bee, BMI)
Interpretations—Bell 757
40. **FUNKY 8 CORNERS**
(Gambi, BMI)
Willie & Mighty Magnificents—
All-Platinum 2309
41. **DID YOU SEE HER EYES**
The Illusion—Steed 712
42. **LILLY'S BACK**
Verrill Keene—Showtown 460
43. **MY SPECIAL PRAYER**
(Maureen, BMI)
Percy Sledge—Atlantic 2594
44. **SOMETHING'S HAPPENING**
(Shane, ASCAP)
Herman's Hermits—MGM 14035
45. **GAMES PEOPLE PLAY**
(Lowery, BMI)
Boots Randolph—Monument 1125
46. **WHAT'S WRONG WITH
MY WORLD**
(Regent, BMI)
Ronnie Dove—Diamond 256
47. **MAMA SOUL**
(Soul Survivors, ASCAP)
Soul Survivors—Atco 6650
48. **BUBBLE GUM**
(Kim Fowley/January, BMI)
Kim Fowley—Imperial 66349
49. **ONLY YOU**
(Wildwood, BMI)
Bobby Hatfield—Verve 10634
50. **LITTLE TIN GOD**
(Singleton, BMI)
Michael Henry Martin—SSS Int'l 762



100 TOP POPS

record world

Week of March 8, 1969

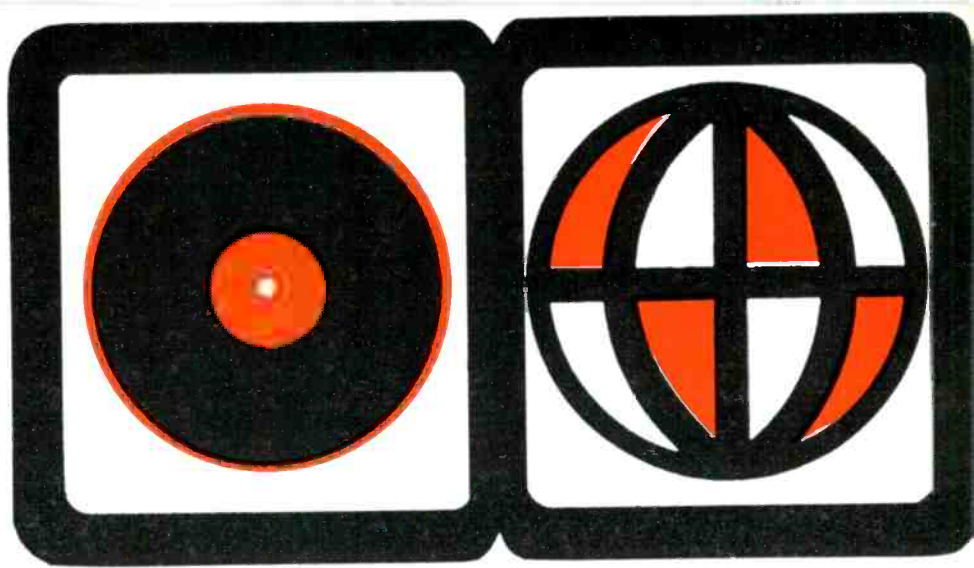
This Wk. Mar. 8	Last Wk. Mar. 1	Wks. on Chart	This Wk. Mar. 8	Last Wk. Mar. 1	Wks. on Chart	This Wk. Mar. 8	Last Wk. Mar. 1	Wks. on Chart
4		11	35	38	10	68	76	2
2	1	12	36	41	5	69	79	3
3	2	14	37	42	7		(—)	1
6		13	38	51	5	71	75	2
7		8	39	56	3		(—)	1
10		8	40	44	3		(—)	1
7	3	13	41	49	4		(—)	1
8	9	10	42	55	7		81	3
11		9	43	46	5		(—)	1
13		8	44	47	6		(—)	1
16		5	45	45	4		(—)	1
19		6	46	48	4	78	84	2
13	15	13	47	57	7		(—)	1
18		5	48	60	5		(—)	1
23		4	49	69	2		(—)	1
29		5	50	53	7		(—)	1
17	17	7	51	14	14	83	83	5
18	20	13	52	59	4	84	86	3
25		8	53	82	2	85	90	2
20	21	6	54	64	4		(—)	1
35		4	55	78	2	87	88	3
22	5	9	56	67	4		(—)	1
23	8	7	57	77	3	89	89	3
24	24	11	58	62	11	90	93	2
39		3	59	56	10		(—)	1
26	28	8	60	65	6	92	97	2
34		6	61	68	3		(—)	1
28	26	8	62	66	7	94	94	3
29	12	8	63	70	4	95	98	2
30	22	11	64	73	3	96	99	2
31	31	14	65	71	4	97	100	2
52		5	66	77	3		(—)	1
43		8	67	92	2	98	(—)	1
34	36	12	68	74	2	99	(—)	1
			69	74	2	100	100	2

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

A LOVER'S QUESTION (Progressive, Eden, BMI) 40	GENTLE ON MY MIND (Glaser, BMI) 98	MAY I (Rhineland, ASCAP) 35	THE WAY IT USED TO BE (Maribus, BMI) 88
AM I THE SAME GIRL (Dakar/BRC, BMI) 54	GIMME GIMME GOOD LOVIN' (Peanut Butter/Kahoona Tunes, BMI) 82	MAYBE TOMORROW (Apple, ASCAP) 36	THE WEDDING CAKE (Singleton, BMI) 94
APPLE CIDER (Beechwood, BMI) 93	GIVE IT UP OR TURN IT A LOOSE (Brown & Sons, BMI) 20	MENDOCINO (Southern Love, BMI) 42	THE WEIGHT (Dwarf, ASCAP) 25
AS THE YEARS GO PASSING BY (Lion, BMI) 96	GLAD SHE'S A WOMAN (Tamerlane, BMI) 43	MOVE IN A LITTLE CLOSER, BABY (Shane, BMI) 73	TEAR DROP CITY (Screen Gems, Col., BMI) 52
AQUARIUS/LET THE SUN SHINE IN (United Artists, ASCAP) 72	HALLWAYS OF MY MIND (Chevis, BMI) 99	MR. SUN, MR. MOON (Boon, BMI) 32	THERE'LL COME A TIME (Jalynne, BMI) 26
BABY BABY DON'T CRY (Jobete, BMI) 9	HEAVEN (Staccas, ASCAP) 14	MY DECEIVING HEART (Camad, BMI) 85	THESE ARE NOT MY PEOPLE (Lowery, BMI) 57
BABY YOU MAKE ME FEEL SO GOOD (Camad, BMI) 89	HONEY (Russell-Cason, ASCAP) 45	NO NOT MUCH (Beaver, ASCAP) 62	THINGS I'D LIKE TO SAY (New Colony, T.M., BMI) 18
BACK DOOR MAN (Cymt, BMI) 61	HOT SMDKE AND SASAFRASS (Tapier, BMI) 47	NOVEMBER SNOW (Wingate, ASCAP) 97	THIS GIRL'S IN LOVE WITH YOU (Blue Seas/Jac, ASCAP) 12
BLESSED IS THE RAIN (Pocket Full of Tunes, Inc., BMI) 75	I CAN HEAR MUSIC (Trio, BMI) 81	ONLY THE STRONG SURVIVE (Parabut/Double Diamond/Downstairs, BMI) 66	THIS MAGIC MOMENT (Rumbalero/Progressive/Quintet/Tedlow, BMI) 4
BROTHER LOVE'S TRAVELING SALVATION SHOW (Stonebridge, BMI) 69	I GOT A LINE ON YOU (Hollenbeck, BMI) 37	PLAYGIRL (Four Star, BMI) 77	TIME OF THE SEASON (Mainstay, BMI) 16
BUILD ME UP BUTTERCUP (January, BMI) 2	I DON'T KNOW WHY (Jobete, BMI) 100	PROUD MARY (Jondra, BMI) 39	TIME WAS (Metric, BMI) 80
BUT YOU KNOW I LOVE YOU (First Edition, BMI) 19	I GOT A LINE ON YOU (Hollenbeck, BMI) 37	RAMBLIN' GAMBLIN' MAN (Bear, ASCAP) 31	TO SUSAN ON THE WEST COAST WAITING (Peer Int'l, BMI) 27
CAN I CHANGE MY MIND (Dakar, BMI) 22	I LIKE WHAT YOU'RE DOING (TO ME) (East, Memphis, BMI) 74	ROCK ME (Trousdale, BMI) 49	TOUCH ME (Nipper, ASCAP) 24
GIVE IT AWAY (Dakar/BRC, BMI) 86	I'M LIVING IN SHAME (Jobete, BMI) 23	RUN AWAY CHILD, RUNNING WILD (Jobete, BMI) 21	TRACES (Low-Sal, BMI) 11
CLOUD NINE (Jobete, BMI) 41	INDIAN GIVER (Kaskat/Kahoona Tunes, BMI) 10	SHE'S ALMOST YOU (Lowery, BMI) 84	TRAGEDY (Bluff City, BMI) 34
CRIMSON & CLOVER (Big Seven, BMI) 7	I'VE GOT TO HAVE YOUR LOVE (East/Memphis, BMI) 63	SHOTGUN (Jobete, BMI) 27	TRY A LITTLE TENDERNES (Connelly-Robbins, ASCAP) 48
CROSSROADS (Noma, BMI) 17	I'VE GOTTA BE ME (Damila, ASCAP) 13	SNATCHING IT BACK (Fame, BMI) 55	TWENTY-FIVE MILES (Jobete, BMI) 70
DAY AFTER DAY (Goombly/Irving, BMI) 95	JOHNNY ONE TIME (Hill & Range/Blue Crest, BMI) 64	SOMEbody LOVES YOU (Nickel Shoe, BMI) 83	WHEN HE TOUCHES ME (Painted Desert, BMI) 56
DIZZY (Low-Twi, BMI) 6	KICK OUT THE JAMS (Paradox, BMI) 65	SOPHISTICATED CISSY (Marsaint, BMI) 44	WHO'S MAKING LOVE (East/Memphis, BMI) 46
DO YOUR THING (Wright/Gerstl/Tamerlane, BMI) 64	KUM BA YAH (Cinton, ASCAP) 59	SOUL EXPERIENCE (Cotillion/Ten/East/Itasca, BMI) 71	WILL YOU BE STAYING AFTER SUNDAY (Screen Gems, Col., BMI) 58
DON'T FORGET ABOUT ME (Screen Gems, Col., BMI) 68	LONG GREEN (Burdette, BMI) 87	SOUL SHAKE (Singleton, BMI) 28	WORST THAT COULD HAPPEN (Rivers, BMI) 50
EVERYDAY PEOPLE (Daly City, BMI) 3	LOVIN' THINGS (Gallico, BMI) 38	SWEET CREAM LADIES (Blackwood, BMI) 30	YOU GAVE ME A MOUNTAIN (Mojave, BMI) 33
GALVESTON (Ja-Ma, ASCAP) 53		SWEETER THAN SUGAR (Kaskat, BMI) 60	YOU SHOWED ME (Tickson, BMI) 1
GAMES PEOPLE PLAY (Lowery, BMI) 8		TAKE CARE OF YOUR HOMEWORK (East/Memphis, BMI) 29	YOU'VE MADE ME SO VERY HAPPY (Jobete, BMI) 76

record world

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VOL. 23, NO. 1134

SPECIAL SECTION

MARCH 8, 1969

The Entertaining World Of

BROADWAY AND MOVIE MUSIC





Sweet Singles
from
Sweet Charity

Music by **CY COLEMAN**

Lyrics by **DOROTHY FIELDS**

Scored by **CY COLEMAN**

SHIRLEY MacLAINE
"MY PERSONAL PROPERTY"
b/w
"WHERE AM I GOING"
Decca
#32446

HENRY JEROME
"BIG SPENDER"
United Artists
#50505

SAMMY KAYE
"I LOVE TO CRY AT WEDDINGS"
b/w
"I'M A BRASS BAND"
Decca
#32442

PEGGY LEE
"BIG SPENDER"
Capitol
#55280

PAUL MAURIAT
"SWEET CHARITY"
Philips
#40595

JOHNNY NASH
"SWEET CHARITY"
Jad = 215

LOU RAWLS
"SWEET CHARITY"
Capitol
#2408

BARBRA STREISAND
"WHERE AM I GOING"
Columbia
#443518

ORIGINAL MOTION PICTURE SOUND TRACK ALBUM ON DECCA RECORDS

SHIRLEY MacLAINE and SAMMY DAVIS, JR.

NOTABLE MUSIC COMPANY, INC.

In Co-publication With **LIDA ENTERPRISES**

161 West 54th Street, New York, New York 10019

Disk Stars Score on Screen

If there's one thing recording stars have always liked every bit as much as a gold record, it has been a part in a movie. And more and more disk notables are finding homes on the silver screen these days, many in musical roles but at least as many in straight dramatic assignments.

Aside from Frank Sinatra ("Lady in Cement"), Dean Martin ("The Wrecking Crew" and "Airport") and Sammy Davis, Jr. ("Sweet Charity"), all of whom for some reason or other come to mind at once, Glen Campbell for one seems to be having a film career for himself via his upcoming first picture, "True Grit," prominently cast with John Wayne and Kim Darby in the filmization of the best-seller. Campbell is also mentioned for another feature, "Norwood," slated to roll this summer.

Peter Lawford—who sang in such vintage MGM filmicals as "Good News" and "Easter Parade," and on their soundtrack albums—is about to do so again on records. He is in "Buona Sera, Mrs. Campbell" these days. Harry Belafonte is shooting "The Angel Levine."

Wayne & Nancy & Pet & Tony

Wayne Newton has a picture on the line called "Eighty Steps to Jonah," as has Nancy Sinatra, although hers is as yet untitled. Petula Clark is coming in "Goodbye, Mr. Chips," with Peter O'Toole, and is already here in "Finian's Rainbow," with Fred Astaire and Don Francks, both roadshow spectacles. Anthony Newley, late of "Dr. Dolittle," will next turn up in "Heironymus Merkin."

Barbara McNair has a number of films due (and one in release: "If He Hollers, Let Him Go!"): "Venus in Furs," with James Darren, another wax star gone to celluloid; "Stiletto," with Alex Cord and Britt Ekland; the all-star "Savarona Syndrome"; and "Change of Habit," with Mary Tyler Moore and perhaps recordom's busiest movie star, Elvis Presley. And speaking of Elvis—who also has "The Chautauqua" in readiness—Lynn Kellogg (late of "Hair") is "introduced" in his latest, "Charro!"

Dionne's Dramatic Debut

Dionne Warwick makes her film debut in a very dramatic role in "The Slave," opposite Stephen Boyd and welcoming

the first Supporting Actress Oscar winner Gale Sondergaard ("Anthony Adverse," 1936) back to films after a 20-year absence. Lena Horne returns to pictures, too, with the feminine lead in "Patch," co-starring Richard Widmark. Lou Rawls and Jordan Christopher continue their new found acting careers in "Angel, Angel, Down We Go," starring the veteran actress Jennifer Jones. Frankie Avalon has completed "The Dark" with Jill Haworth. George Maharis and Vince Edwards are in "The Desperadoes," and Maharis also has

finished "Last Day of the War."

Carol Burnett is mulling a movie, one, according to her producer husband Joe Hamilton, that would be "a satire of every cliché done in film musicals from 1915 [!] to 1970." Julie Andrews is now in "Star!" and, soon, "Darling Lilli" and "Say It with Music" and maybe even "I Do, I Do." Carol Channing is in "Skidoo."

While Bobby Hatfield, erstwhile Righteous Brother, makes his acting debut in "Corporal Crocker," for which he wrote the title song. Al Hirt is in "The Man Hunter," with Sandra

Dee. Neil Diamond has signed for pictures, too; and Herman's Hermits are still around in "Mrs. Brown, You've Got a Lovely Daughter," as are the Beatles via "Yellow Submarine" and "Magical Mystery Tour." Ringo Starr solos in "Candy," ditto in "The Magic Christian." (Beatle George Harrison, incidentally, has written the score for "Wonderwall.") Jefferson Airplane are in "One American Movie"; the Grass Roots are in "With Six You Get Egg Roll," starring Doris Day; and the Monkees are still abroad in "Head," featuring Annette Funicello. Don Kirshner's new group, Tomorrow, are about to start work in a film titled — "Tomorrow."

"You Are What You Eat" offers a gang of rock artists, in person and on the soundtrack, plus Tiny Tim; and "Changes" offers Tim Buckley, Judy Collins, Kim Weston and Marcia Strassman in varying degrees. Buckley will also be in "Wild Orange." A short time ago, a documentary feature called "Revolution" presented Country Joe and the Fish, the Quicksilver Messenger Service, the Steve Miller Band and Mother Earth. And the current "Monterey Pop" Festival film features many top groups, too.

Harris in Webb Film Musical?

Richard Harris has been mentioned for a Jim Webb film musical, "Ragamuffin." And Arlo Guthrie already has filmed his "Alice's Restaurant." Burl Ives is in "The Whole World is Watching," Liza Minnelli is in "The Sterile Cuckoo," Fred Astaire is in "Midas Run," Mick Jagger is in "Performance" and Bobby Darin is in "The Happy Ending." Barbra Streisand's skyrocketing screen career is pretty well known by now, with her Oscar-nominated "Funny Girl" in release and, coming up, "Hello, Dolly!," with Louie Armstrong; "On a Clear Day You Can See Forever," with Yves Montand; and "The Owl and the Pussycat."

Which brings Lainie Kazan to mind, for some reason or other. This songstress is currently in "Danton's Devils" and "Lady in Cement," the latter with Sinatra. Shani Wallis and Harry Secombe have major roles in "Oliver!," and Secombe has joined Florence Henderson in "Song of Norway."

Goulet Goes 'Underground'

Robert Goulet is set for a movie called "Underground"—

(Continued on page 23)

Hollywood & Broadway's Age of Awareness

To paraphrase a song from Broadway's "Hair," this is "The Age of Awareness"—awareness that there's gold in them thar motion picture and Broadway box offices, and in the accruing soundtrack and original cast albums.

Last year, the Record Industry Association of America certified a record number of eight movie albums for gold records, signifying sales of over a million dollars each. And in an unprecedented gesture of optimism, RCA Victor Records released its *third* "original" cast album of "Hello, Dolly!"—the first being Carol Channing's, the second, Mary Martin's, and last year, Pearl Bailey's still-running portrayal.

A Film Musical Must Be Something Special

Recent months have brought numerous high-budgeted filmicals of significance, and ensuing months—if production schedules are any indication—should see no abating of this trend. Gone are the days when a movie musical could be one half of a double feature (remember Betty Grable and Judy Garland?); for today, to lure audiences from television, a film musical must be BIG—which means that it alone must be as long as the old double feature, with an intermission and a reserved seat policy. All this makes it seem like something special—which it sometimes is.

Time was that when a Broadway musical was transferred to the screen, some of its songs had to be cut to keep the picture's running time down to feasible double feature length. Now when a Broadway show is transferred to the screen, songs very often are *added*.

Not long ago, some opined that while the film musical (and films in general) was reaching new zeniths of accomplishment in the 1960s via "West Side Story" and "The Sound of Music" and "A Hard Day's Night," the Broadway musical theater was dying a stodgy death. But along came "Sweet Charity" and "Hair" and "Promises, Promises," all very contemporary in their scores and approach to the stage musical, and things look bright once again.

Broadway and Hollywood Closer Than Ever

Today, with the vogue in roadshow filmicals so pronounced, Broadway and Hollywood are closer than ever before. A two-hour plus stage musical lends itself a lot easier to the new elongated film life style than the old Ruby Keeler-goes-on-when-the-star-walks-out movie musical plot line (so charmingly spoofed, incidentally, in off-Broadway's current musical hit, "Dames at Sea"), which producers got out of the way with dispatch, before anyone had time to think about it.

Therefore, **Record World** devotes, and dedicates, this special issue to the Hollywood and Broadway musical scenes.

Broadway Beat

What's on the Drawing Board

One of the great things about Broadway musicals is that they inevitably sound exciting in the planning stages. Musicals will always be something to be enthusiastic about, because when they work out right, it's not only festive, it's big, big business.

And so, with hope springing eternal in the Broadway (and off-Broadway) breast, here is a round-up of musicals due in New York in the immediate and not so immediate future.

Three musicals have yet to open this season. They are "1776," book by Peter Stone, score by Sherman Edwards; "Billy," the Ronnie Dante-Gene Allan adaptation of Herman Melville's "Billy Budd"; and "Come Summer" Will Holt's and David Baker's musical for Ray Bolger.

Due (possibly) for next season (and take a deep breath) are: Sugar Ray Robinson in "Mr. Congressman" by Don Appel, Al Hoffman and Dick Manning; "W. C. Fields" by Arnold Weinstein, Jacques Levy and Laurence Rosenthal; "Alice" by "Your Own Thing" composers Hal Hester and Danny Apolar, with Richard Nash supplying the up-dating of "Alice in Wonderland"; "Yellow Drum" an adaptation of Truman Capote's "Grass Harp" by Kenward G. Elmslie and Claibe Richardson supposedly to star Della Reese and possibly Julie Harris; a Leonard Spiegelgass-Sylvia Fine original, "We're a Whole New Thing"; Alan Jay Lerner and André Previn's "Coco" about Coco Chanel and perhaps starring Katharine Hepburn (who keeps changing her mind about coming to Broadway); "Elmer Gantry," adapted by Peter Bellewood, Stanley Lebowitz and Fred Tobias; "Hurrah Boys, Hurrah!" a Civil War tuner by Robert Goldman and Glenn Paxton to be directed by Arthur Penn; "Candy Store" by Jack Weinstock and Willie Gilbert, who put together "How to Succeed" and "Mancha's" Mitch Leigh and Mack David; "The Coffee Lovers," for which Cy Coleman and Dorothy Fields are writing the score; the Keith Winter-Johnny Worth version of "Nell Gwyn"; "One Night" to star Omar Sharif; "The Rothschilds," which may have a Harnick-Bock score; "Gittel," William Gibson's re-working of his "Two for the Seesaw" with Arthur Penn directing and Herb Ross choreographing; "That's My Style," an adaptation of

Sabatini's swashbuckling "Scaramouche," by William D. Blake and Joseph Richter; the new Frank Loesser show, "Senior Discretion Himself" based on a Budd Schulberg story; "Games That People Play" being wrought by Art Buchwald, Peter Stone and Anthony Newley; "The Bootleggers," a '20s peek by Jesse Lasky, Jr., Pat Silver, Dick Vosburgh and Buddy Bregman; "Good, Good Friends," a story of glamorous '30s stars, by Murray Grand and Ralph Schoenstein; "Strawberry Blonde," a version of the old movie by Ralph Falco and George Linseman; and "Sven-gali," by Guy Gilbert and Ulpio Minucci!

Artie Shaw is backing a musical of "The Great Gatsby."

Plus, "Mr. and Mrs.," the London hit adaptation of Noel Coward one-acts by John Taylor; Anita Loos' "Something About Ann"; "All About Eve," with music and lyrics by David Shire and Richard Maltby and book by Michael Stewart with Phyllis Newman evidently set for a role; Jule Styne and Sammy Cahn's tuning up of "The Petrified Forest"; "Sardi's" by Darryl Hickman to be directed by Charles Nelson Reilly; "The Name of the Game," Harold Rome-scored version of Mark Harris' "Bang the Drum Slowly"; "Seduced and Abandoned with Music," a musical version of the Pietro Germi movie to be produced by Max Liebman and Albert Lewin; "The Immortal Jolson" with old songs interpolated; "Member of the Wedding" with music and lyrics by Mary Rodgers and Marshall Barer; "Cyrano De Bergerac" with a score by Leslie Bricusse; "National Velvet," the Rooney-Taylor opus with new script by Jerome Weidman; "Heaven Help Us!," Herbert Tarr's adaptation of his own book with score by Sheldon Harnick and Burton Lane; "Our Crowd" from Stephen Birmingham's account of wealthy New York Jews; "The Girls Upstairs" by James Goldman and Stephen Sondheim about aging Follies girls; "La Stada," Lionel Bart's adaptation of the Felini flick; "You Can't Get There From Here" for which Richard Rodgers will write music and lyrics; "Tattered Tom," from the Horatio Alger story and adapted by Timothy Gray, Ralph Blane and Hugh Martin; "The Americanization of Emily" with a score by John Barry and Carolyn Leigh; Burt Sheve-

Filmusical Boom On

Filmusicals are bigger than ever, and they are also more plentiful.

With such blockbusting, high-budget tunefests on the nation's screens at present as "Star!", "Doctor Dolittle," "Chitty Chitty Bang Bang," "Sweet Charity," "Finian's Rainbow," "Head," "Jungle Book," "Yellow Submarine," "Oliver!" and "Funny Girl," plans are underway for a genuine boom in movie musicals.

Barbra Streisand is filming "On a Clear Day You Can See Forever" right now, and her "Hello, Dolly!" is already in the can. Completed, too, are "Heironymus Merkin," an Anthony Newley project; "Paint Your Wagon," with Lee Marvin, Jean Seberg and Clint Eastwood; "Darling Lilli," with Julie Andrews and Rock Hudson; the all-star "Oh, What a Lovely War!"; "Goodbye, Mr. Chips," with Peter O'Toole and Petula Clark; "Alice's Restaurant," with Arlo Guthrie; "Magical Mystery Tour," with the Beatles; "Charro!" and "The Chautauqua," with Elvis Presley; and "From Nashville with Music," with Buck Owens and an all-star country cast.

In production are "The Song of Norway," starring Edward G. Robinson and Florence Henderson; "Hans Brinker or the Silver Skates," starring Eleanor Parker and Richard Basehart; "Tschaikowsky"; and "Change of Habit," with Elvis Presley, Mary Tyler Moore and Barbara McNair.

'Say It' At Last

A big movie musical coming up (to start production this fall) is the long-delayed "Say It

With Music," starring Julie Andrews in a cavalcade of Irving Berlin tunes. Miss Andrews also is supposedly wanted—along with Dick Van Dyke—for the upcoming screen version of Broadway's "I Do, I Do." "Little Me" is supposed to begin filming soon, as is "The Jazz Baby." A musical of "Cyrano de Bergerac" is planned, and "Peter Pan," too, and "Fiddler on the Roof," "Wildcat," "Mame," "Your Own Thing," "The Most Happy Fella" and "Man of La Mancha" are still a couple of years off as films. So are "Great Expectations" and "The Man Who Worked Miracles."

Jim Webb Working On Filmusicals

Songwriter Jim Webb is currently working on a couple of filmusicals, "Ragamuffin," supposedly for Richard Harris, and "J. S. Bach." While the new Don Kirshner discovery, the group called Tomorrow, will be starting a film of that title—probably tomorrow.

'Darling' Couple

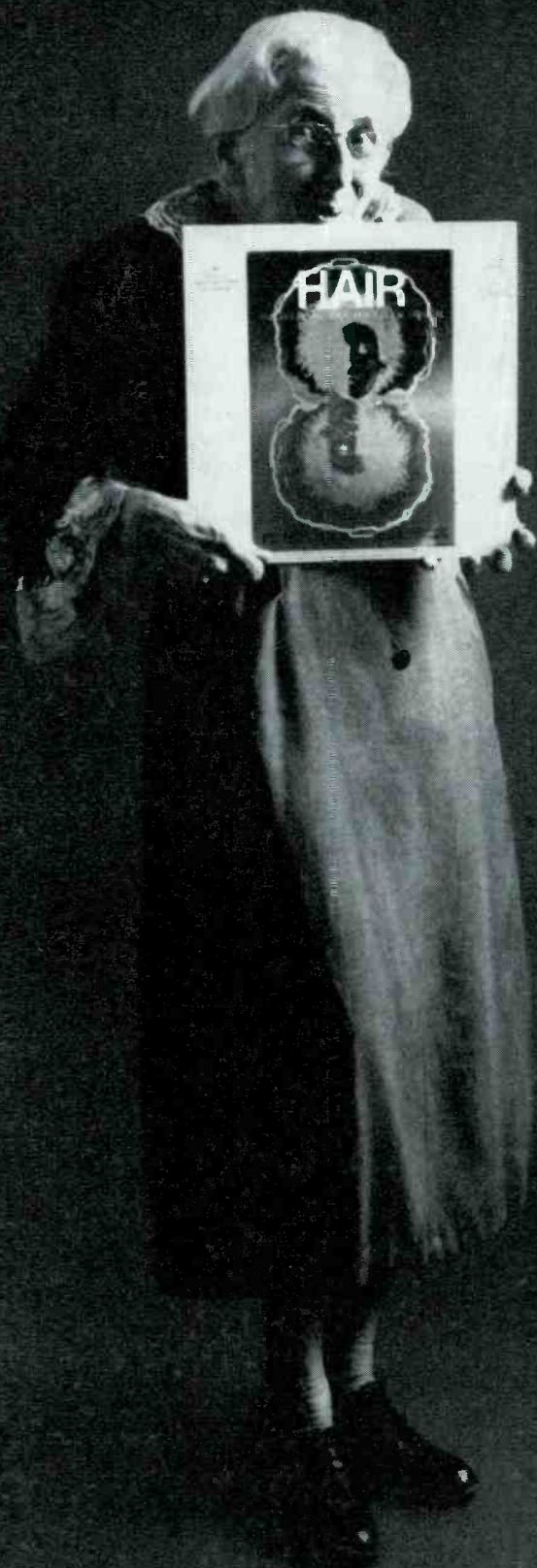


Paramount's "Darling Lili," starring Julie Andrews and Rock Hudson, tentatively set to open in April of 1970, has a number of new songs by Henry Mancini and Johnny Mercer. RCA has LP.

Off Broadway . . .

That's for Broadway. Off-Broadway plans are not made so far in advance. Marilyn Cantor Baker (Eddie Cantor's daughter) is producing "Lyle" by Toby Garson and Janet Gari and Norman Curtis and Patricia Taylor Curtis, who wrote "Walk Down Main Street" last year, are collaborating on a spoof of contemporary union leadership. Al Carmines of the Judson Church and his director, Laurence Kornfeld (who have worked on "Home Movie," "In Circles" and "Peace" during the last few years), will undoubtedly unveil another opus.

And that, certainly as complete as can be, is what may be coming to New York in the way of song and dance.



We make music for everybody.



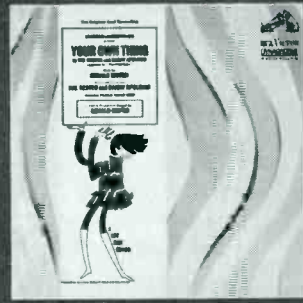
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Columbia: Cast LP And Soundtrack Pioneer

Lieberson Producer of 65 Musicals On Wax Plus Dramatic Shows

Once, going to the theater or to a film was a temporal event, destined to fade the moment the houselights went up. A few memories might have remained, and a scattered song or two might have lingered in the mind, but essentially the reality of the event—the actual songs and sensations—was gone forever.

Then, in 1947, Columbia Records issued on several 78-rpm disks the original cast albums of the Broadway musicals "Finian's Rainbow" and "Street Scene." The success of these records prompted Columbia to utilize the newly discovered LP in original cast recording.

In 1949, Columbia Records did something revolutionary which made the experience of the theater and the film—both musical and non-musical—endure long after the final curtain. Columbia took a gamble and released, in two speeds, the original cast album of the Broadway smash, "South Pacific." The seven 10-inch 78-rpm's sold for about nine dollars, and the one LP for about three dollars less.

In one enchanted evening, LP records were in—and it was Columbia and a show album which had led the way.

'South Pacific' a Classic

In the 20 years since its release, Columbia's original Broadway cast "South Pacific" LP has become one of the classics of the American musical theater, having sold nearly two million copies. The album was



GRADUATION NIGHT: Anne Bancroft and Dustin Hoffman are shown in a scene from the Avco Embassy film "The Graduate," the Simon and Garfunkel-Dave Crusin soundtrack from which earned a gold record for Columbia Records.

produced by Goddard Lieberson, who is now President, CBS/Columbia Group—a man who, perhaps to a greater extent than anyone else in the record industry, was instrumental in ushering in the Age of the Original Cast Album.

To date, Lieberson has produced the original cast albums of 65 musicals and a number of dramatic shows. Notable among these are "West Side Story," "Sweet Charity," "Mame," "Cabaret" and the all-time best seller, "My Fair Lady," which has found its way into over three million homes.

Has More Gold Records

Columbia has been awarded more gold records, signifying sales in excess of one million dollars, for its original cast albums and movie soundtrack recordings than any other record company. To date, gold record winners in Columbia's catalog include the shows "South Pacific," "My Fair Lady," "West Side Story," "Flower Drum Song," "The Sound of Music," "Camelot" and "Mame," and the films "Porgy and Bess," "My Fair Lady," "West Side Story," "The Graduate" and "Funny Girl."

In addition to recording the best of the musical theater, Columbia boasts a distinguished catalog of original cast recordings of Broadway and off-Broadway drama. Included among these are "Othello"; "Don Juan in Hell"; "John Brown's Body"; Hal Holbrook's recreation of "Mark Twain Tonight!"; Edward Albee's prize-winning "Who's Afraid of Virginia Woolf?" hailed as the outstanding spoken word album of 1963; the Actor's Studio Theater revival of "Strange Interlude"; "Hughie," starring Jason Robards, Jr.; Sir John Gielgud's production of "Hamlet," starring Richard Burton; "Dylan," with Sir Alec Guinness; Frank Gilroy's "The Subject Was Roses"; and Murray Schisgal's "Luv."

Columbia has also recorded such outstanding productions as "Brecht on Brecht," starring Viveca Lindfors; "Spoon River Anthology," with Betty Garrett and Charles Aidman; "In

White America" and "Benito Cerano."

As in the field of original cast albums, Columbia has also had tremendous success with its movie soundtrack recordings. The soundtrack recording of "Funny Girl," a film which turned Broadway superstar Barbra Streisand into a Hollywood superstar as well, garnered a gold record almost as

soon as it was released. The same is true of the movie soundtrack recording of "The Graduate," which features the music of Columbia's Simon and Garfunkel: the "Graduate" LP was awarded a gold record within a month of its release!

"The Graduate" was influential in beginning a trend of featuring contemporary music and musicians in film scores. Among Columbia's other recent film soundtrack recordings are "The Lion in Winter," "You Are What You Eat" and "Chap-
paqua."



Angela Lansbury as the Madwoman in "Dear World," a Columbia LP.



From left, the original cast recording session for Columbia Records' "Hamlet," with Sir John Gielgud and Richard Burton and producer Goddard Lieberson.

Movie, Original Cast LPs RCA's Big Sound of Music

By DAVE FINKLE

NEW YORK — There are those in the trade who say that, as much as anything else, enthusiasm sells records.

If so, RCA Victor with a burgeoning catalogue of all-time great original cast albums and soundtracks is just about to have another big hit, because Ernie Altschuler, Division Vice President and Executive Producer, Popular Artists and Repertoire, is extremely enthusiastic about an up-coming RCA track, "Marry Me, Marry Me."

"To me, the sleeper of the year will be 'Marry Me, Marry Me,'" Altschuler told *Record World* recently. "If it doesn't sell, it'll be our fault."

Altschuler, who described the film as a French-Yiddish work, said one of the primary reasons why he is excited about "Marry Me, Marry Me" is that it has a theme which he feels is even more commercial than "Love is Blue."

There are other tracks that are on Altschuler's hot list. First of all there's "The Sound of Music," RCA's biggest seller ever. "I see the figures on that album every day and it's amazing. It's selling like a new album."

RCA statistics show that "The Sound of Music" is nearing the 11 million mark worldwide.

José Feliciano Featured

Up-coming from RCA before too long is "MacKenna's Gold" with a Quincy Jones score and featuring José Feliciano singing throughout. Also late this

year or early next year is "Darling Lili" with a score of "many" new songs by RCA contractee Henry Mancini and Johnny Mercer. Altschuler also expects the score from the new teenage movie, "King of the Road," about racers, which he notes is a "very musical" track, to be a winner. Current is Otto Preminger's "Skidoo," with some songs by the label's Nilsson.

RCA, of course, has "Oliver!" out on the Colgems label (the original cast is on RCA) and has "Otley" with a score by Stanley Myers and featuring busker Don Partridge. The music from "Interlude" is on Colgems and bidding to be an important catalogue item.

Preparing Tomorrow Film

Don Kirshner is busy preparing the Jeff Barry score for the first Tomorrow movie, which will be a Calendar Records soundtrack.

About Broadway and off-Broadway, where RCA has been especially active, having recorded, among other things, "Your Own Thing" and "Hair," Altschuler stated his philosophy: "We have backed off somewhat. We choose a score where the songs are important. There have to be hit songs. When I see a show, I want to close my eyes and say, 'Does the song stand up by itself?' I'm in the record business. I have to sell records. You have to have songs people can do and see."

Right now RCA's "Hair" is heading toward the top 10, the first original cast album to get to those heady heights in some time. The disk is RCA's



Record World's Dave Finkle and RCA's Ernie Altschuler.

second version. They discontinued their recording of the off-Broadway incarnation of "Hair" when the second was released. Altschuler said, "I suppose there are some buffs who would want to have both recordings, but you can't really have two versions fighting each other."



José Feliciano

RCA does have three versions of its blockbusting "Hello, Dolly!" elpee—the Carol Channing version, the Mary Martin London version and the Pearl Bailey version.

So far this year the label has issued "Maggie Flynn" with Shirley Jones and Jack Cassidy and "How to Steal an Election," the off-Broadway revue by Paul Nassau and Oscar Brand.

Soundtracks out, in addition to what's mentioned above, include the Monkees' "Head" tracker (Colgems) and "The Bliss of Mrs. Blossom." TV soundtracks have also been lucrative for the label with Elvis Presley's TV track, "Elvis," a current top 10 chart item. Steve Lawrence and Eydie Gormé have their Gordon Jenkins "What It Was, Was Love" out just the past few weeks.

"With an original cast album," Altschuler said, success is "a combination of belief, creativity and money."

The Saga Of Dolly

The plot of "Hello, Dolly!" has an interesting history.

The book for the current musical is by Michael Stewart and was based on Thornton Wilder's 1950s stage comedy, "The Matchmaker" (and movie), which in turn was a rewrite of Wilder's 1938 play, "The Merchant of Yonkers." This found its source in a comedy by Johann Nestroy produced in Vienna in 1842, under the title "Einen Jux will er sich machen," which was an adaptation of John Oxenford's play, "A Day Well Spent," which opened in London in 1835.

Twomey Compositions To Mogull Music

Ivan Mogull has concluded negotiations with Kay Twomey (ASCAP writer) for the renewal rights to her compositions, which Mogull will publish in his ASCAP firm, Ivan Mogull Music Corporation.

Among these copyrights are such songs as: "Serenade of the Bells," "Wooden Heart," "Johnny Doughboy Found a Rose in Ireland," "A Family That Prays Together," "Heartbreak Hill," "Let's Harmonize" and "The Robe of Calvary."

Miss Twomey has written several film scores for Elvis Presley, and these also will go to Mogull.

Grey Stars On Kraft; Merrick is Host

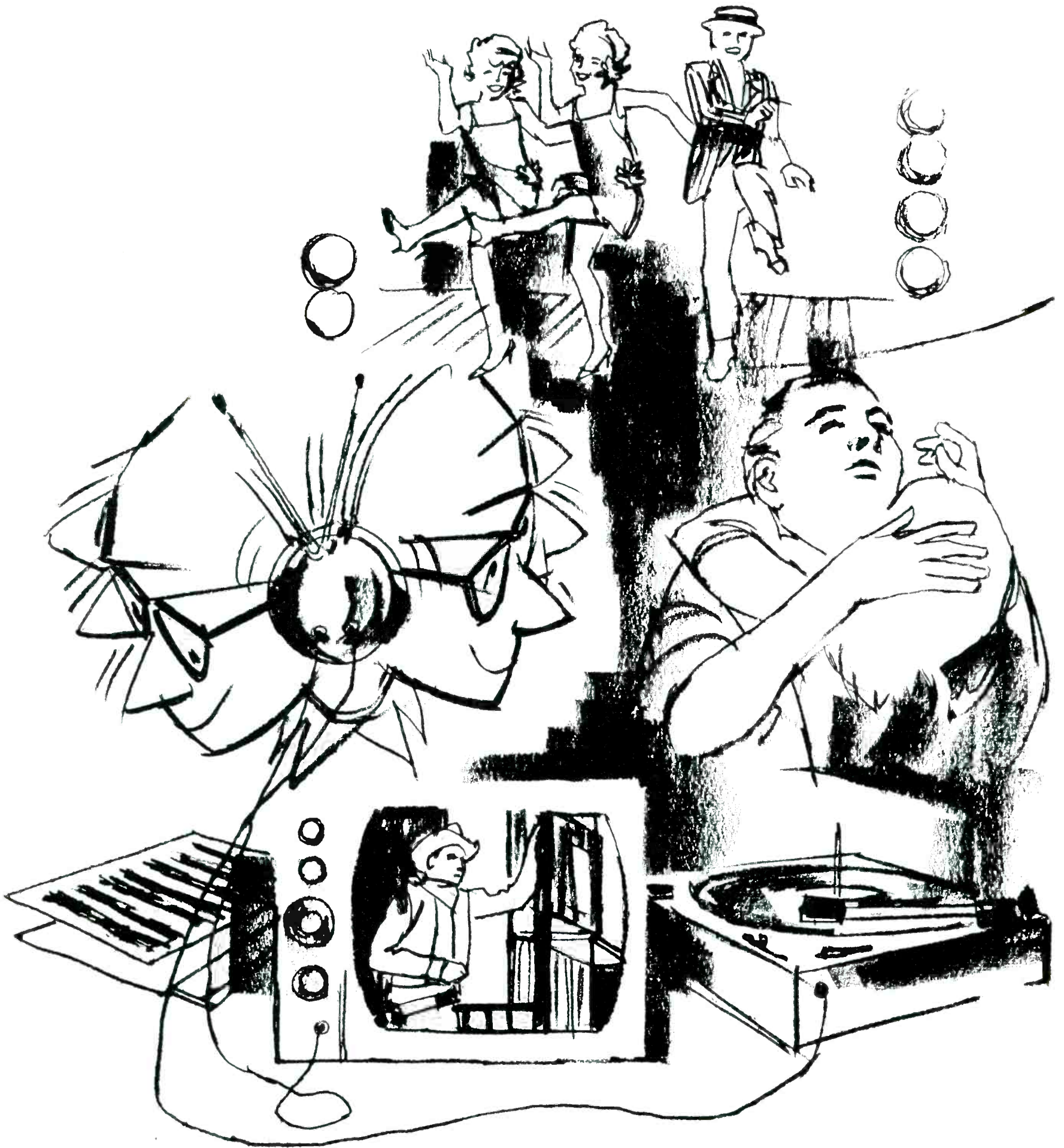
Joel Grey, Tony Award winner in 1967 for his performance in "Cabaret" and currently starring in "George M!" on Broadway, will star on the Kraft TV show on NBC-TV Wednesday, March 26. Host for the show, entitled "Broadway 1969," is producer David Merrick and it will be taped March 16.

In early March Columbia Records will release Grey's new album, "Black Sheep Boy," a contemporary music album of songs written by Lennon and McCartney, Leonard Cohen, Joni Mitchell, Nilsson, Tim Hardin, etc. A single record of the same title is currently in release.



Broadway's—and RCA's—"Hair" in Action.

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"Where's Jack?" ■ "The Italian Job"
"True Grit" ■ "Once Upon A Time In The West"
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"Those Daring Young Men In Their Jaunty Jalopies"



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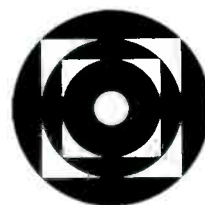
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'69 Bashes

"More Mission: Impossible"

Coming Soon

"Mannix"

Later This Year

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"Uptight"

Later This Year

Exciting sound tracks to be announced

Paramount Turns It On

A Division Of Paramount Pictures Corporation

'Mr. Chips' Says Hello To 'New Direction' in Filmusicals

Notes MGM Prexy Maxin

By DAVE FINKLE

NEW YORK—Arnold Maxin, President of MGM Records, was talking about movie scores and records:

"I'm thinking about the whole company now and what we're doing, especially with something like 'Goodbye, Mr. Chips,' where we are making a musical and not counting on bidding on Broadway properties. 'Goodbye, Mr. Chips' points the way to a new direction in musicals. It employs the techniques of voice-over tracks. It's well-integrated. Of course, there are numbers presented as numbers, but there's always a reason for a song. It's the only completely original score of the year and I think it's going to be our most exciting musical since 'Gigi.' You can use any superlatives you want to describe it—it's that good a movie, that good a score."

("Goodbye, Mr. Chips," a roadshow attraction starring Peter O'Toole and Petula Clark, will bow in November, with MGM launching an intensive promo campaign Sept. 1. The Leslie Bricusse score will be available for release that date as well. Maxin suspects that Oscars await the score as a whole and one of the songs in particular.)

Coming with Properties

"People are coming to us," Maxin continued, "to create and develop properties. And we're encouraging that. We can take

either road—develop a musical film or develop a Broadway property first. The advantages of that are obvious. Create a Broadway property and you have a wholly owned entity. In the past the Hollywood musical has always been the big family spectacular. It still is, but it doesn't have to be exclusively that. Musicals don't have to be budgeted at \$10 million and up. They can be specialized. We've learned that the art house, film, for instance, is an important dollar in today's market. Musicals can be made for that market on a smaller scale, for \$3 million instead of \$10 million. I have no concrete information now, but we're exploring that area. The whole film industry is growing and we're going to satisfy new tastes, varied interests. The whole concept of what a musical is is up for grabs."

Among the other tracks Maxin wanted to "highlight" to Record World were Ron Goodwin's score for Richard Burton suspenser "Where Eagles Dare" ("here's a case where a score will ride in on the coat-tails of the film"); John Barry's "unusual" score for the Anouk Aimee-Omar Sharif flick "The Appointment"; Elmer Bernstein's score for "The Gypsy Moths," starring Deborah Kerr and Burt Lancaster; the score for the new Michelangelo Antonioni movie, "Zabriskie Point" ("It's too early to know anything about the score, but it should be good considering

it's from an Antonioni movie"), starring Rod Taylor; and the score for animated feature "The Phantom Toll-booth" by Lee Pockriss and Norman Gimbel with additional lyrics by Paul Vance ("The book is a classic in it's way, a modern 'Alice in Wonderland'").

'Zhivago,' 'Odyssey' Pacesetters

Maxin also had a few choice remarks about recent and not so recent MGM tracks. Of "Doctor Zhivago" he said, "That's probably the biggest selling non-musical soundtrack. Two million is probably a conservative estimate. Say it's over two million." He noted that the score for Stanley Kubrick's "2001: A Space Odyssey" has been the most influential soundtrack of the past year.

He also stressed that MGM will pull the stops out for the "Ben-Hur" movie and soundtrack re-release just as they did (with precedent-setting results) with "Gone With the Wind."

(MGM movies and field men will work in tight co-ordination on all these projects to maximize response to both albums and films.)

MGM has nothing definite planned for Broadway, although off-Broadway casters of "The Fantasticks," "The Threepenny Opera" and "You're a Good Man, Charlie Brown" continue to fare well.



Arnold Maxin

Label does have on subsid Kama Sutra John Sebastian performing some of the songs he wrote for "Jimmy Shine" coming up on his next (and first solo) album. "Jimmy Shine" was called, by at least one New York reviewer, "the best musical of the season."

As Maxin was saying, "The concept of what a musical is is up for grabs."



Petula Clark and Peter O'Toole star in Leslie Bricusse's filmusical of "Goodbye, Mr. Chips."

Livingston, Evans Tunes' New Lease on Life

Paramount's music companies are excited about the new Bill Justis recording, "How Can I Tell Her?," in the Monument album, "Voices In Love."

Firm is now going out for additional renditions of the Jay Livingston-Ray Evans tune, penned over a dozen years ago for the Paramount film, "Lucy Gallant," starring Jane Wyman, and originally recorded by the Four Freshmen.

And speaking of L & E, the boys have received a request from the school district of Chester, Pa., to write a parody of "Buttons and Bows" (from the old Bob Hope film, "The Paleface") called "Buttons And Books."

This is the slogan of a remedial reading program to help

culturally deprived students, who are poor readers. Idea is to stimulate the campaign with an incentive. Each child whose parents certify that he has a daily 30-minute reading session at home—20 silent and 10 oral—will receive a button to wear and a free book.

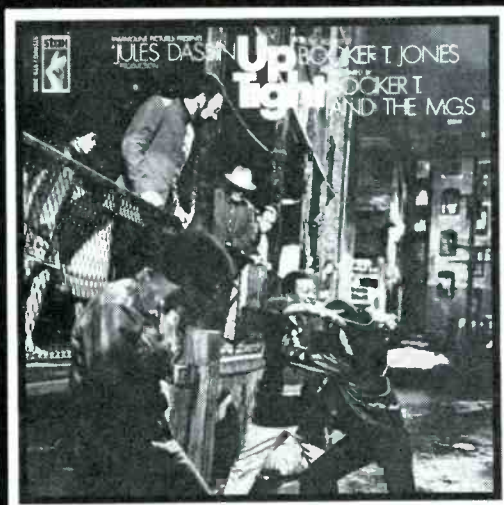
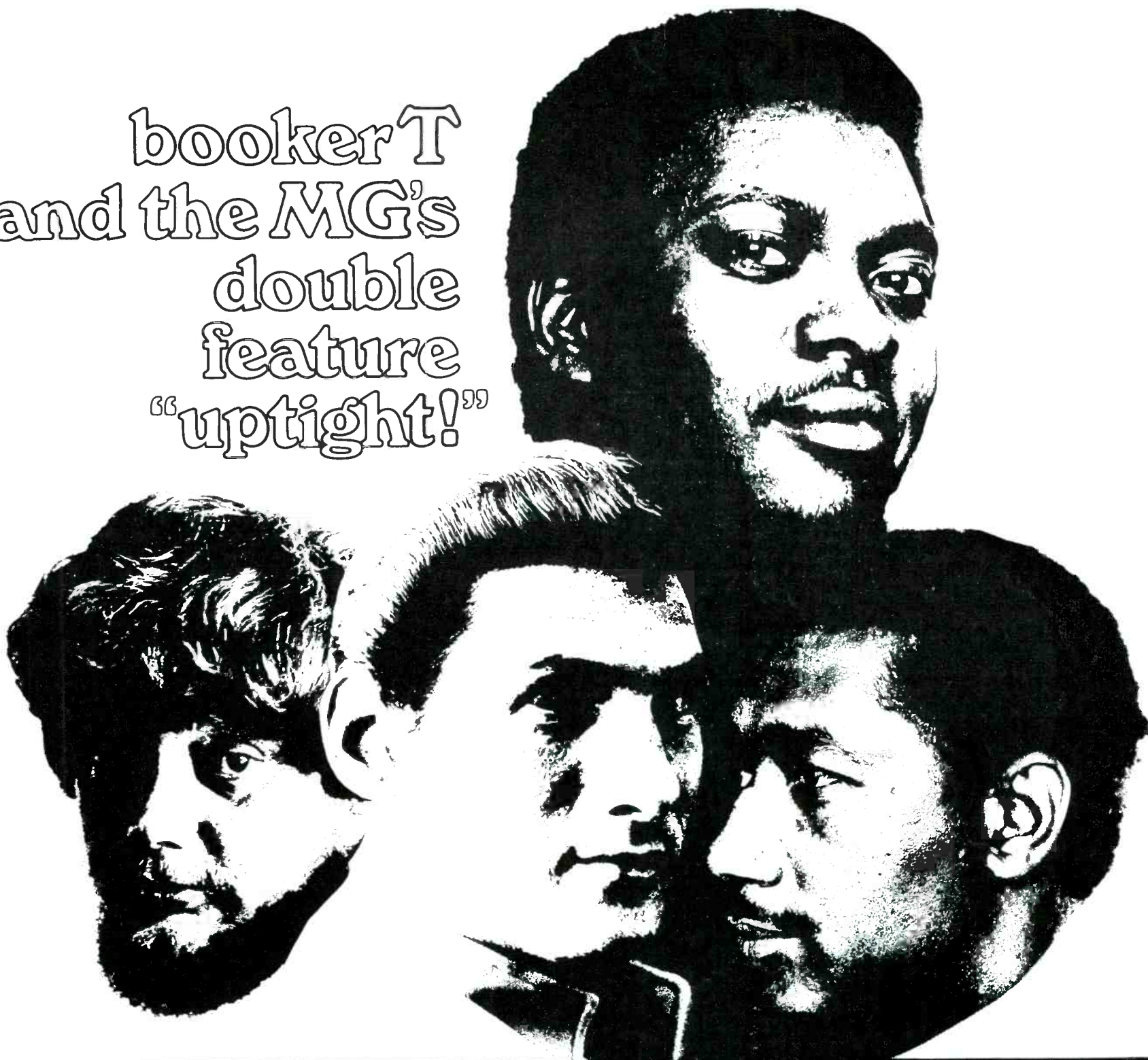
Feliciano Special

Pierre Cossette and Burt Sugarman's CoBurt Corporation has signed George Greif and Sid Garris as exec producers for "The Feelings of [José] Feliciano," hour-long color TV special to be sponsored by Pontiac Motor Division of General Motors through McManus, John & Adams on NBC-TV Sunday, April 27.



Petula Clark and her "London Lovelies" cavort in this scene from MGM's upcoming roadshow film, "Goodbye, Mr. Chips."

booker T
and the MG's
double
feature
"uptight!"



"UPTIGHT" / BOOKER T and the MG's
STS 2006

1. Their first motion picture score.
2. Booker's singing debut with "Johnny, I Love You" also available now as a single. Stax 0028

Double history for Booker T. & the MG's on "Uptight"
Double sales power too!



STAX RECORDS
A DIVISION OF
PARAMOUNT PICTURES
CORPORATION

Paramount Hums with Musical Activity

From classically trained longhairs to longhaired rock stars, musicians are more prevalent than cowboys at historic Paramount Studios these days. Violins outnumber prop men and the steady hum of guitar amplifiers is a common sound in and around the recording studios.

Much of this activity centers around the Music Division Headquarters on the lot, where Arnold D. Burk, Paramount Pictures VP In Charge of Music Operations, and William R. Stinson, Executive VP, Paramount Pictures Music Publishing Companies, make their offices. Both at home and on location, song plays a larger part in the Paramount story than it has in years, with two spectaculars already in the can and more to come. Three are being produced under a multiple film contract between the studio and Alan Jay Lerner Productions.

Already completed are Blake Edwards' production "Darling Lili" and Lerner's "Paint Your Wagon." Now before the cameras is Lerner's "On a Clear Day You Can See Forever," with a new musical project, based on the life of famed fashion designer Coco Chanel set for the future.

"Darling Lili" stars Julie Andrews and Rock Hudson, two of the biggest boxoffice draws of all time. The original score features nine new songs by Johnny Mercer and Henry Man-

cini, who previously collaborated on such numbers as "Moon River," "Charade" and "Days of Wine and Roses." This marks their first joint venture on a musical.

Five New 'Wagon' Tunes

"Paint Your Wagon" is based on the 1951 Broadway musical by Alan Jay Lerner and Frederick Loewe, whose other collaborations include "Brigadoon," "Camelot," "On a Clear Day You Can See Forever" and the most successful American musical ever written, "My Fair Lady." The motion picture version of "Paint Your Wagon" features five tunes written especially for the screen production by Lerner and André Previn. The music was scored by Nelson Riddle, with choral mu-

sic arranged and conducted by Roger Wagner. "Paint Your Wagon" promises to figure heavily in next year's Academy Award considerations after its October premiere in New York and Los Angeles.

"On a Clear Day You Can See Forever," a Howard W. Koch-Alan Jay Lerner Production, stars Barbra Streisand and Yves Montand. Vincente Minnelli is handling directorial reins. The film is based on the hit Broadway show by Lerner and Burton Lane. Music is by Lerner and Lane.

Neil Hefti, remembered so recently for his score in "The Odd Couple," which Howard W. Koch produced, will arrange and conduct the score in "On a Clear Day You Can See Forever."



Arnold Burk
VP, Music Operations,
Paramount Pictures

"Coco," written by Lerner and Previn, debuts this fall as a Broadway show, with a motion picture to follow. Katharine Hepburn stars as Coco Chanel in the Broadway production, her first musical.

In addition to Paramount's involvement with pure musical pictures, the studio has tapped many of the world's leading composers to score current and upcoming block-busters. Experience has shown that the proper score not only benefits the picture itself, but the use of a "name" composer is an additional exploitation aid and also reaps brisk record sales.

Examples of films which have set box-office records due, in part, to exciting use of music include "The Odd Couple," "Rosemary's Baby," "Romeo

(Continued on page 44)

A Sound Year For Dot, Stax, Paramount Labels

Great response from earlier soundtrack albums has created a surge of this product throughout the family of labels operated by Paramount Pictures Music Division.

The past year was marked notably by the entry of Stax Records into the celluloid score field with the release of Booker T. Jones' music from "Up Tight." The film actually featured two musical debuts—That of the young musician in

the medium of motion pictures and the Memphis firm's initial outing in the soundtrack sweepstakes. The marriage proved rewarding as a result of great critical acclaim and continuing sales in every situation. Stax, newest member of Paramount's burgeoning music division, undoubtedly has additional plans along these lines in mind for the future.

Meanwhile, Dot Records also displayed its faith in television and motion pictures via the release of several such packages, among them, two of the most notable cello-LPs of 1968-69, "Rosemary's Baby" and "The Odd Couple." It also won consistent sales with the distribution of DynoVoice's "Barbarella" and a package which featured "The Brotherhood" and other themes.

Additionally, its "Mission: Impossible" album, composed and conducted by Grammy Award-winning Lalo Schifrin, continues to be among the firm's biggest sellers.

Paramount Label Formed

Perhaps the most exciting news of recent months was the formation of Paramount Records in January, 1969. Arnold D. Burk, Paramount Pictures Corporation Vice-President, In Charge Of Music Operations, said the label—which will bear the Paramount name—was designed primarily for the production and release of top-caliber projects. He said: "These

(Continued on page 44)



The Association have written and recorded several songs which they perform in "Goodbye Columbus," a Stanley Jaffe Production for Paramount Pictures. WB/7 Arts Records will release a soundtrack album. Pictured in the studio projection room; from left, standing, William R. Stinson, Executive Vice-President, Paramount Pictures Music Publishing Companies; Producer Jaffe; Director Larry Peerce; Personal Manager Pat Colechio; Association members Brian Cole, Ted Bluechel, Jr., and Larry Ramos. Sitting, Terry Kirkman, Russ Gigure, Jim Yester.



Barbra Streisand and Yves Montand in "On a Clear Day You Can See Forever."

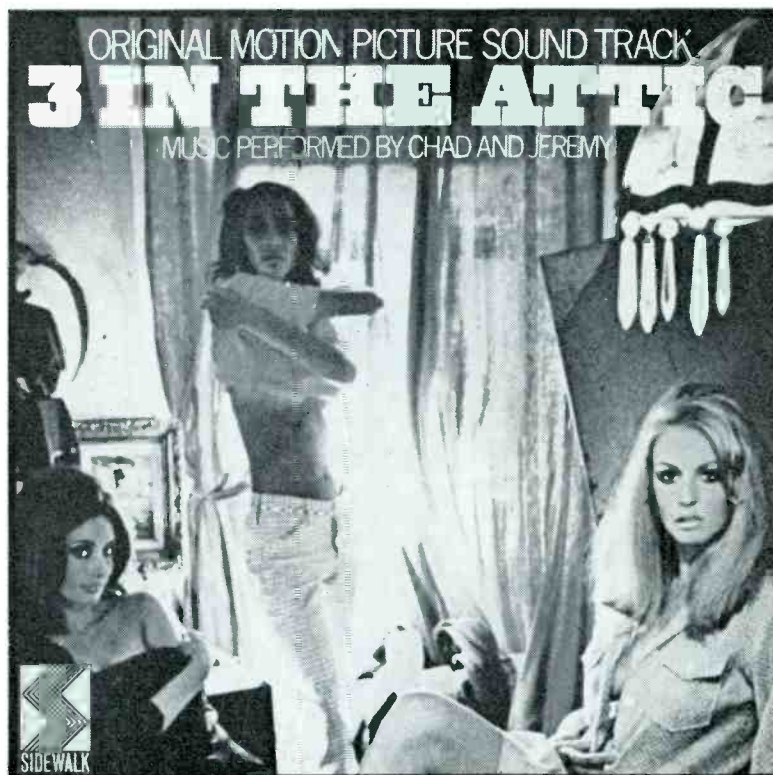


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3 REASONS WHY 3 IN THE ATTIC

WILL BE A CHART ALBUM ALL THIS SPRING:

1. BIG BOX OFFICE PICTURE
2. AMERICAN INTERNATIONAL PICTURES SOUNDTRACK RECORD
3. CHAD AND JEREMY



ST-5918



Columbia Pictures & Colgems Click Big on Filmusic Scene

Reports VP Leipzig

Everything's coming up Columbia Pictures these days, where filmusic is concerned, anyway. The film company which wound up 1967 with a couple of top-grossing films titled "To Sir, With Love" and "Guess Who's Coming to Dinner?" finished up 1968 with even more strongly music-oriented boxoffice bonanzas, "Funny Girl," starring Barbra Streisand, and "Oliver!"

This and much more was revealed to Record World recently by Lloyd Leipzig, VP of Colgems and SGC Records (distributed, respectively, by RCA Victor and Atlantic Records) and—as he put it—"sort of the East Coast arm of Jonie Taps, studio exec in charge of music." Plus, as he elucidated further, "I work closely with Jonie and the British and continental productions where soundtracks are concerned."

"'Funny Girl' and 'Oliver!' are shaping up as two of the industry's all-time moneymaking pictures," Leipzig continued. "'Funny Girl' is now in over 50 cities in the U.S. 'Oliver!', thus far, has played in only about 15 cities, but by July 4 we'll be in 70 or so locations, and by then we'll have a million-selling LP on Colgems, I think." [The "Funny Girl" soundtrack on Columbia Records is already a million-seller.]

"Norman Racusin, head of the RCA Victor, Record Division, feels—as does Jonie—that 'Oliver!', with tapes and everything, stands a good chance of surpassing the 'The Sound of Music' soundtrack album," he added.

As yet, SGC has had no soundtrack packages. As to Colgems releasing tracks from film companies other than Columbia, Leipzig said, "Our doors are always open. It's conceivable that we would release soundtracks from other movie companies. As a matter of fact, we have been discussing this with some producers on the continent."

Adding that "we're not locked into anything," Leipzig did note that "One of our primary functions is to help the film company as much as possible. In addition to the music business, we're in the film business. The right score or song—



Lloyd Leipzig

like 'Born Free'—can add millions to a picture's grosses."

'Interlude' a Sleeper

Current Colgems soundtracks include the Monkees' "Head"; "Interlude," the Oskar Werner-Virginia Maskell vehicle which Leipzig reminded was "a sleeper LP, on both classical and pop charts for weeks"; and "Otley," with a score by Stanley Myers and a main theme, "Homeless Bones," by Don Partridge, who recently had a profile with plugs in Time Magazine.

A big film and score coming up: "MacKenna's Gold," with an all-star cast headed by Gregory Peck and Omar Sharif, score by Quincy Jones and José Feliciano singing and playing the guitar on the soundtrack. RCA will release this package (they have the hot Feliciano under contract). According to Leipzig, "We sneaked the picture in Los Angeles recently, and the audience response was overwhelmingly favorable. José

has a TV special on April 27, just before the film opens, and he's giving us complete cooperation on promotion for the picture."

Other Columbia pictures in various stages with strong music significance include "Cactus Flower," with Ingrid Bergman, Walter Matthau and Irene Hervey, score by Neil Hefti; "Bob and Carol and Ted and Alice," with Natalie Wood, Robert Culp, Elliott Gould and Dyan Cannon, score by Quincy Jones; "Marooned," described as "a multi-million dollar space film" with Gregory Peck, Richard Crenna, David Janssen, James Franciscus and Lee Grant, with, as Leipzig reported, "music by one of the major Hollywood composers"; and "Castle Keep," starring Burt Lancaster, score by Michel Legrand. On the drawing board are a musical version of "Cyrano de Bergerac," produced and directed by Stanley Kramer; and "The Owl and the Pussycat," starring Barbra Streisand and Sidney Poitier.

And from Overseas . . .

Coming from overseas: "Lock Up Your Daughters," starring Christopher Plummer, Susannah York and Glynis Johns, with music by Ron Grainer—"we think it will be a very exciting soundtrack à la 'Tom Jones'," said Leipzig; "The White Colt," starring Mark ("Oliver!") Lester, composed, arranged and conducted by David Witaker, with a title tune by Nina and Frederik—"This film could be a sleeper";



Jonie Taps



Virginia Maskell and Oskar Werner in "Interlude."

and this summer, "The Southern Star," with George Segal and Ursula Andress, with music by Georges Garvarentz and, according to Leipzig, an Oscar-calibre title song by Don Black, who wrote "Born Free," and sung in the film by Matt Monro who also officiated in the same capacity for the company's film of "Born Free."

Clearly, Columbia Pictures is set to make beautiful music throughout 1969—and well into the 1970s.

Green Sets Tunes For 'Horses' Film

John Green, associate producer in charge of music on ABC Pictures' "They Shoot Horses, Don't They?," had the first pre-recording session Feb. 17, when the initial four of the songs of the 1930s which make up entire musical score were waxed.

Songs are: "Fit As a Fiddle," "Sweet Sue," "Toot Toot Tootsie Goodbye" and "Easy Come, Easy Go," theme song written by Green in the 1930s. Instead of the usual big orchestra so typical of the Green style ("Oliver!"), music will be furnished by 10-piece dance band, '30s vintage. Irwin Winkler and Robert Chartoff produce film which Sydney Pollack directs. Theodore B. Sills is exec producer. Jane Fonda and Susannah York star.



The Monkees in "Head."

Soundtracks Into Golden Age

Label Re-enters Broadway Caster Field Backing, Releasing 'Billy'



Bud Katzel

NEW YORK — An interview with Bud Katzel, ABC Records' VP-General Manager, last week clearly revealed that his company—via its own ABC label and a national distribution pact with 20th Century-Fox Records—is entering a "Golden Age" of soundtrack and original cast albums.

And, Katzel opined, it's not only his company. "Soundtracks and original cast albums are getting bigger all the time, especially soundtracks; and I think that TV soundtracks are growing more and more important, too."

"The new youth culture has focused on music," he stated. "It starts there and goes into fashion and all other areas, but it starts with music. I think this has contributed to the opening of the soundtrack field. It's no longer relegated to adult buyers. The music, too, is a good example. Take 'The Graduate' soundtrack or our best-selling ABC album, 'Candy,' which also has music by Dave Grusin and features Steppenwolf and the Byrds. Of course,

'Prime' LP



Maggie Smith and Celia Johnson in 20th Century-Fox' "The Prime of Miss Jean Brodie," the Rod McKuen soundtrack from which is on the Fox label, distributed by ABC Records.

the music still has to be good, but the potential is there. Some concept ideas like Hawaiian or polka are dying, but soundtracks have kept step and grown."

'Billy,' 'Dolly' Big News

The big original cast-soundtrack news these days at ABC is, respectively, "Billy," the new Broadway musical version of Herman Melville's "Billy Budd," with a score by Gene Allan and Ronnie Dante, which ABC is backing "substantially" and which marks their re-entry into the original cast field; and "Hello, Dolly!," the 20th Century-Fox film and album starring Barbra Streisand still many months away from release. About the latter, Katzel informed: "It'll be the biggest merchandising and promotion we've ever put together here on any soundtrack, including 'Doctor Dolittle,' which previously held that record. The reason? The potential . . . Barbra, the show, etc. Some of the campaign will be traditional, but some of it will be a surprise, unique and unconventional." "Billy" opens March 26 at the Billy Rose Theater.

Katzel continued: "The life span of a soundtrack is unsurpassed. What used to be so with original cast LPs is now matched by soundtracks. Take 'Zorbá, The Greek' for example, a soundtrack that has never stopped selling. No distributor or rack is afraid to stock 'Zorbá.' It's like an investment to them. Now, with the success of the Broadway 'Zorbá'—more sales for our album."

"Rack merchandisers are certainly not afraid to rack any soundtrack," he went on, "even before the picture has opened in a certain market. Take 'Joanna,' which has a score by Rod McKuen. We were getting repeat orders in many areas before the film even opened there. This is the word-of-mouth soundtrack, helped by having a Rod McKuen. Then there's the 'Candy' type, which we've already mentioned, and the traditional type like 'Oliver!' Every type now appeals to the record-buying public, where just adults once bought."

'Can't Be Indiscriminate'

The Vice President stressed that "One of the keys is that a record company, especially one connected with a film company, can't afford to be indiscriminate in what they put out on soundtracks, just because they have an investment. If they use the soundtrack only as promotion vehicle for the picture, that's a mistake. It must have justification and stand by itself as an album. It must be in the grooves. Somebody has to make a considered judgment—you have to be as selective as you are in other areas.

"Another key: merchandising and promoting the album when it's out there. You can't be too early—but, of course, you can't be too late, either. A record company must have the time to promote and merchandise. What chance do you have in the record market if you're in and out with the picture? Soundtracks do not click overnight—they're not novelty records. If a picture plays a two-week premiere engagement, you have a bad time. But if it opens with a lengthy run in first-run houses in key cities and later moves into the neighborhoods, you have time."

Selling the Record

Katzel said that in merchandising the soundtrack, the picture must be considered, "but more important is the record we're selling. With 'Candy' it's a youth-oriented album with a score by the guy who did 'The Graduate.' We went under-

ground, hit the avant-garde publications, bought time on FM radio, made up stickers saying the LP contains 'Rock Me' by Steppenwolf. (The demand via airplay on the cut 'Rock Me' from 'Candy' forced it out as a single. 'Jupiter Child' was supposed to be the group's next single, but at the last minute Dunhill Records—which we distribute—answered the demand for 'Rock Me.' The new Steppenwolf album is out now, too, with 'Rock Me,' but it came from the soundtrack of 'Candy.')

"With 'Doctor Dolittle,'" he continued, "we had a promotion with the class stores plus a fantastic tie-in with F.A.O. Schwartz; tied in with the publishers of the book; advertised in family magazines, etc. Certain LPs call for point-of-sale displays. If it's a stunning-looking album like 'Star!', that needs Julie Andrews' face staring at you. Then there's aural promotion. For 'Star!' we gave away single records of Julie singing the title song to act as a promotion vehicle for the soundtrack."

ABC Pictures is currently shooting in Norway another major film whose soundtrack will go to ABC Records, "Song of Norway," with Florence Henderson, Edward G. Robinson, Peer Maurstad and Harry Secombe, for release probably early in 1970. As Katzel put it, "The field's really open—it's unbelievable!"

—Doug McClelland.



SWEET SALES: from left, Sugar Ray Robinson, Richard Burton, Ewa Aulin and Ringo Starr in the Cinerama release, "Candy." ABC's soundtrack LP is a best-seller.

Shirley Fine As 'Charity'

Decca Has Soundtrack Album Of Swinging Coleman & Fields Score

By DOUG McCLELLAND

Virginia's Shirley MacLaine, perhaps the original kook who in recent seasons has been fooling no one but herself portraying New Zealand schoolteachers, Jewish girls from the Bronx, geishas and suicidal lesbians, is back at the old stand. If you like Shirley, you won't mind too much the occasional sour notes in "Sweet Charity," her new film musical.

Shirley is the show—in one of Hollywood's more felicitous, and recently rare, casting inspirations. As the none-too-bright but gay and loving pigeon-toed taxi-dancer Charity Hope Valentine, she has been put down plenty by unworthy males; but to borrow a line from another musical's valiant doll, she's never as flat as all that. Living up to her middle name (she already has lived up to her first), Charity bounces back from incredible indignities at the hands of "fiances." Like being pushed in Central Park Lake and then robbed by one gigolo sweetheart and—in the film's main plot—jilted at the marriage license bureau by the clean-cut insurance man (John McMartin) who has found her sweet.

Blessed by Casting

The right casting has blessed this story from its earliest incarnation as the Italian film "Nights of Cabiria," with Giulietta Masina, to its appearance as the Broadway musical "Sweet Charity," with Gwen Verdon interpreting songs by Cy Coleman and Dorothy Fields. Bob Fosse, who directed and choreographed the stage version for his wife, has done so again for another man's missus but is no less lucky. Charity must carry the show, and the freckled shoulders of the red-headed, vivacious MacLaine are up to it, although at two and a half hours, it sometimes becomes a shaky burden.

Movies are just too long nowadays, and "Sweet Charity" is rather typical in this department. (I seem to recall that this property originally was deemed substantial enough only to be

a one-act musical on the program with another one-acter before it became a full-length Broadway show.) There is scarcely a scene that wouldn't have benefitted by some pruning in the writing—not whole scenes, perhaps, but some elongated dialogues and bits of business. Musical comedy should zip along, it seems to me—a rule not necessarily out of order for other genres as well.

McMartin's late appearance, for instance, when he and Charity meet in a stalled elevator and he is revealed a raving claustrophobic, is a showy entrance for the pleasant newcomer which amused the preview audience, but it does go on . . . and on . . . and on right through the intermission into the second half, as a matter of fact. Then there's the scene in which Charity, fed up with life at the Fandango Ballroom, goes to an employment agency for office work, and finds she is skilled at nothing. The blending of pathos and humor is done so self-consciously and heavily here, and at such length, that I began to feel I was watching Jerry Lewis leech Chaplin.

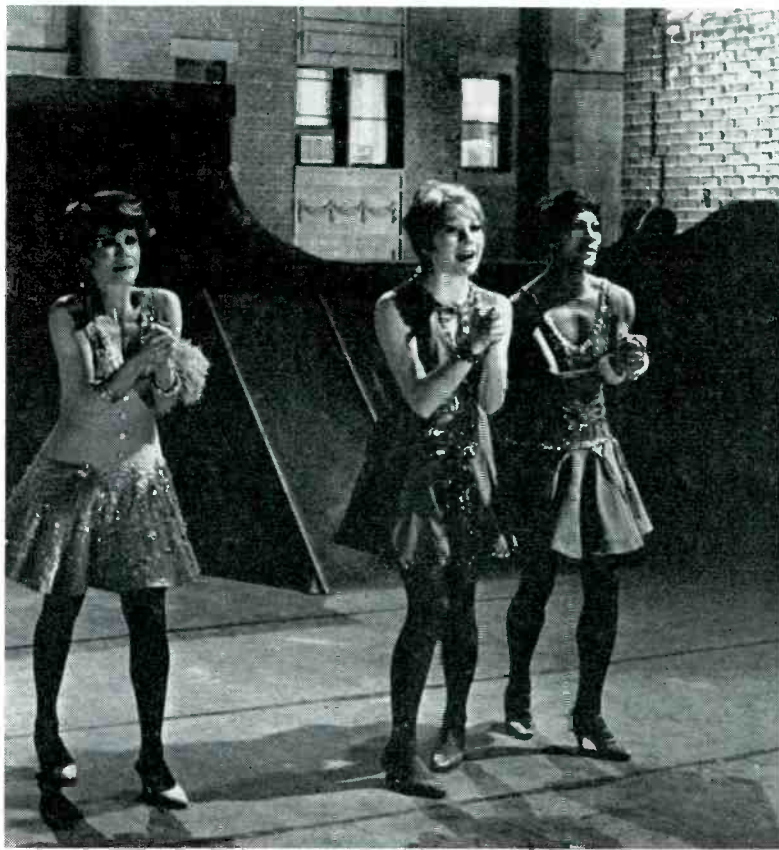
At the end, when McMartin, who has been characterized as slightly goofy but thoroughly amiable and understanding of Charity's past, runs out on her at the 11th hour because suddenly he can't stand the thought of her many affairs, one is unmoved not only because of the inconsistency in his character as written but also because the guy so prolongs his so-long—as charming and even touching as Shirley is, she can only repeat her incredulous little smile so often during this crisis and make it stick. As for the cameo appearance of Sammy Davis, Jr., in the "Rhythm of Life" production number, this could be cut completely. It's a stale, pointless hippie-type revival meeting held secretly in a garage and, of course, raided.

'My Friends' Delights—Mostly

In a somewhat hysterical-looking attempt to give the film a swinging, contemporary look,



The stage leads in "Sweet Charity"—Gwen Verdon, Helen Gallagher and Thelma Oliver—cavort above at the recording session for the Columbia Records original Broadway cast album of the musical; while below, the new movie cast—Chita Rivera, Shirley MacLaine and Paula Kelly—do the same for the camera in this scene from the Universal roadshow attraction, for which Decca has released the soundtrack album.



Fosse has permitted an excess of cinematic clichés such as jump cuts, still montages, slow motion, reverse action, black-and-white scene freezes and the lengthiest scene dissolves that ever stretched a movie's running time. Shirley didn't need any of it; her kind of talent and personality rarely does. Although small-voiced, she is a delightful trouser in her top hat solo, "If My Friends Could See Me Now," even when the film jerks her back to repeat a step—to get it right?—or suddenly hoists her on top of furniture—by wires?—or presents her during important steps sans feet—a trend spotted recently in "Finian's Rainbow," when the camera somehow managed to be looking elsewhere while

Fred Astaire was executing some crucial steps.

She and fellow Fandango girls Chita Rivera and Paula Kelly do probably the best stepping in the rooftop rouser, "Something Better Than This," and MacLaine's "I'm a Brass Band" turn around Manhattan near the end is fun, too. A lot of the dancing, though, is bumpily mechanical, especially "The Rich Man's Frug," done in a chicly decadent discothèque and danced so jerkily that the company seemed to be comprised of robots, which could have been the message, I guess, but that doesn't make it any easier to watch. The best things in the "Big Spender" number are the static shots of the dance
(Continued on page 38)

Only the reel thing sells.



Original Soundtrack
Candy ABCS-OC-9



Original Soundtrack
Joanna *TFS-4202



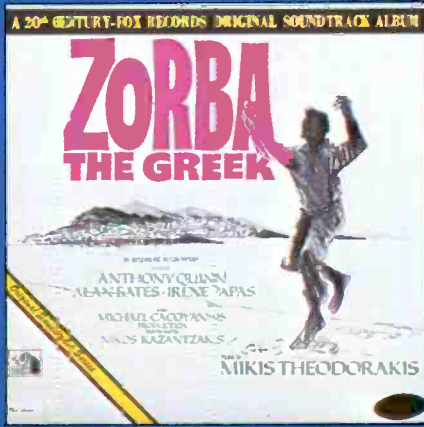
Original Soundtrack
Krakatoa - East of Java ABCS-OC-8



Original Soundtrack
The Prime of Miss Jean Brodie *TFS-42C7



Original Soundtrack
Stars *DTS-5102



Original Soundtrack
Zorba *TFS-4167



Original Soundtrack
For Love of Ivy ABCS-OC-7

Original sound track albums from great motion picture hits!



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ABC RECORDS, INC.
NEW YORK/BEVERLY HILLS

Merchandising Soundtracks

By ROBERT L. DANIELS

Manager, Music Manor,
Englewood, N. J.

(Editor's Note: Robert Daniels has been in record retailing for the past 19 years, and for the past six years has been manager of Frank Volk's Music Manor in Englewood, N.J. When he isn't selling records and making store displays he can be found giving magic shows and acting or directing with little theater groups. As a magician, he is often found performing his act for many churches, schools and scout groups in the Bergen-Passaic County area. As an actor he has appeared with Riverside Church in New York and in New Jersey with the Oakland Community Players, Theatre 10 in Pequannock and The Gallery Players in Franklin Lakes. He is currently working with the Barn Theatre in Montville, N.J., where he appeared recently as Richard Rich in "A Man For All Seasons." In April he will be directing "The Subject Was Roses" for the Barn Theatre. For the past year and a half, Daniels has been at work on a book about the Hollywood musical film.)

* * *

Managing a record store and being a devotee of the film musical has its advantages. Nothing gives me greater satisfaction than creating a window display to herald the opening of a new musical. Through the years I've accumulated a rare collection of old sheet music, theater programs, magazine covers, photos, posters and assorted cinema "trivia." Much



The display for Columbia Records' "The Lion in Winter" soundtrack album.

to the dismay of my wife, my den has taken on a strange Langley Collier atmosphere, and yet I always seem to find the right material to launch a new display.

People love nostalgia, and it's interesting to watch the shopper (and potential customer) slow down their pace, pause and look at a window that holds a treasure of memories from the good ol' days. When TV's "Million Dollar Movie" was paying a week-long tribute to the 33rd Anniversary of Fred Astaire and Ginger Rogers as a team, our window was a montage of the old pieces of music which carried illustrations of their film successes. For a center piece we used a top hat, a framed photo of the dance team and a few Astaire albums. It turned out to be a real traffic-stopping window and it did sell records. Some people were just not aware of the recorded legacy of Mr. Astaire.

Early Campaign Sells More

In most cases, an LP is released long before the film opens, and we've discovered that an early campaign sells more records before the reviews are out, especially when the film isn't the success it was expected to be.

20th Century-Fox' soundtrack album for "Star!" is an excellent example. While browsing in a Cape Cod bookstore near Dennis last summer, I came across a copy of "A Star Danced," an early autobiography by Gertrude Lawrence, whom Julie Andrews portrays in the film. I already possessed a copy of the book, yet I pulled it from the shelf and began thumbing through it. My first discovery was that the volume was personally signed by Miss Lawrence, who had been a resident of Dennis, Mass. My second discovery was a letter carefully taped under the front cover. The letter was written by Miss Lawrence to a friend of hers in Boston, during the out-of-town run of "The King and I."

In the letter she gracefully declined a social invitation, as it was a week prior to the New York opening and she was busy rehearsing a new song for the schoolroom scene ("Getting To Know You"). Thrilled by my "find," I had the letter mounted and framed and used it as the center piece of our "Star!" window. The rest of the display consisted of photos of Gertie (as she was affectionately known) in a variety of

roles made famous on the stage. From the ceiling we hung hand-made gold foil stars, each carrying the title of Lawrence successes ("Lady In the Dark," "Private Lives," "Tonight at 8:30," etc.).

In the store we played the album over and over again, day in and day out, sometimes to the point where store owner Frank Volk and teenage sales-help were about to climb the walls. However, we sold plenty of copies. Then the film opened at the Rivoli in New York to less than raves.

Our promotion for Decca Records' "Thoroughly Modern Millie" was done much the same way with dozens of magazine covers in the window, some going back 10 years or more, and all featuring Julie Andrews on the cover. For an added touch we threw in some 1920-type beaded necklaces.

Add Snow, Voila—"Winter"

A nearby camera store was discarding a Kodak display which consisted of a sturdy three-piece castle (the kind a 5th Avenue toy store would sell for about \$50.) Scavenger that I am, I retrieved it, purchased some toy knights and made a handsome display for "Camelot." With a touch of artificial snow, we later reused it for "The Lion in Winter."

Warner Brothers' "Finian's Rainbow" was a great event, as it marked the return to the film musical of Fred Astaire. With the help of salesgirl Helene Gerson, a student at Knox College, we constructed an elaborate crepe paper rainbow which spanned our entire display consisting of spritely dance sequences from the film.

Inside Music Manor we have four large shadow boxes which we use for smaller displays.



Robert Daniels

Our current interior display salutes Decca's new soundtrack LP for "Sweet Charity." Capitalizing on a recent Variety review which hailed Shirley Maclaine's performance as her "finest and most versatile to date," we have taken advantage of the fact that she has been a Life Magazine cover girl on three different occasions.

'TV Film of Week'

The non-musical soundtracks are also steady sellers at Music Manor. We have a following of hard core film buffs who visit us regularly for the hard-to-find item. One of our features is a small display behind the main check-out counter which is captioned "TV Film of the Week." By checking out TV Guide's weekly listing of films on the tube, we can always come up with an LP to promote. The old soundtrack albums ("Breakfast At Tiffany's," "Charade," "Spartacus," "Exodus," etc.) can still be steady-selling items.

Personality Posters a Help

Personality Posters are a great help for merchandising records. For MGM's "Gone With The Wind" we used the large blow-up of Clark Gable and Vivien Leigh. The popular poster of Warren Beatty and Faye Dunaway was used for Warner Brothers' "Bonnie and

(Continued on page 20)



The display for Decca Records' "Sweet Charity" soundtrack album.

We ask you, does Columbia Records know how to buy?

THE ORIGINAL SOUND TRACK RECORDING

BARBRA STREISAND
FUNNY GIRL
OMAR SHARIF




Featuring:
Don't Rain on My Parade
People People
You Are Woman, I Am Man

The Swan Roller Skate Rag
Funny Girl
I'd Rather Be Blue Over You
My Man

BOS 3220/18 12 0034*/14 12 0034†
OQ 1032‡

THE ORIGINAL SOUND TRACK RECORDING

JOSEPH E. LEVINE PRESENTS A
MIKE NICHOLS-LAWRENCE TURMAN
PRODUCTION
THE GRADUATE




SONGS BY PAUL SIMON
PERFORMED BY SIMON & GARFUNKEL
ADDITIONAL MUSIC BY DAVID GRUSIN

OS 3180/18 12 0030*/14 12 0C30†
OQ 1010‡

THE ORIGINAL SOUND TRACK RECORDING

JOSEPH E. LEVINE
PRESENTS
AN AVCO EMBASSY FILM
A MARTIN POLL PRODUCTION
The Lion in Winter



MUSIC COMPOSED AND CONDUCTED BY JOHN BARRY

OS 3250

ALEXANDER H. COHEN
**ANGELA LANSBURY
DEAR WORLD**



JERRY HERMAN
JEROME LAWRENCE... ROBERT E. LEE
JEAN CIRAUDOUX... MAURICE VALENCY
JANE CONNELL CARMEN MATHEWS
MILO O'SHEA

OLIVER SMITH FREDDY WITTOP JEAN ROSENTHAL
DONALD POPIN PAUL Y. LANG DOROTHY FRITZ
HEIDI PARKS STEVE ADLER ROY A. SMITH
JOE LAYTON

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DAVID BLACK KONRAD MATTHAEI
AND LORIN E. PRICE
PRESENT
**JOEL GREY
GEORGE M!**



A NEW MUSICAL
BOOK BY MICHAEL STEWART
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LYRIC AND MUSICAL REVISION BY MARY COHAN
MUSICAL SUPERVISION BY LAURENCE ROSENTHAL
WITH BETTY ANN GROVE
JILL O'HARA BERNADETTE PETERS JAMIE DONNELLY
CACQUELINE ALLOWAY HARVEY EVANS DANNY CARROLL GENE CASTLE
AND JERRY DODGE
SCENARY BY COSTUMES BY LIGHTING BY
TOM JOHN FREDDY WITTOP MARTIN ARONSTEIN
MUSICAL DIRECTION AND ORCHESTRATIONS PRODUCTION BY
VOCAL ARRANGEMENTS BY SUPERVISOR
JAY BLACKTON PHILIP J. LANG JOSE YISER
ENTIRE PRODUCTION DIRECTED AND CHOREOGRAPHED BY
JOE LAYTON

KOS 3200/18 12 0032*/14 12 0032†
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3W PRODUCTIONS, INC.
presents
**JACQUES BRETEL IS ALIVE AND WELL
AND LIVING IN PARIS**




Production Conception,
English Lyrics,
Additional Material by
ERIC BLAU
and MORT SHUMAN
Based on *Brel's* Lyrics & Commentary
Music by **JACQUES BRETEL**
with ELLY STONE
MORT SHUMAN
SHAWN ELLIOTT
ALICE WHITFIELD
Directed by MONI YAKIM
Musical Direction by
MORT SHUMAN
Consultant to the Producers:
NAT SHAPIRO

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MUSIC FROM THE ORIGINAL
SOUND TRACK OF **FACES**.
PLUS ADDITIONAL MUSIC
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JOHN CASSAVETES'
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"A great and courageous film!
A film! that is
truly and deeply
an experience!"
LIFE Magazine

OS 3290

MY FAIR LADY
AUDREY HEPBURN REX HEPBURN HARRISON
STANLEY HOLLOWAY
ALAN JAY LERNER
FREDERICK LOEWE
JACK LERNER
GEORGE CLARKE
JOE LAYTON



KOS 2600/18 12 0002*/OQ 664‡

FRANK CAPRA & HARRY POTTS
**ANGELA LANSBURY
MIAMI**



JEROME... ROBERT E. LEE
JERRY HERMAN
Book by LORRENCE LEE
Lyrics by LORRENCE LEE
GENE SAKS
ONE-A-WHITE

KOS 3000/18 12 0016*/OQ 853‡

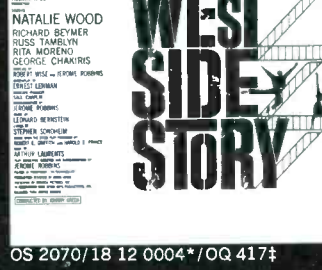
CABARET
Book by JEROME KERNER
Music by JOHN KANDLER
Directed by FRED D. FICHTER
Produced by FRED D. FICHTER
Musical Direction by FRED D. FICHTER
Choreography by FRED D. FICHTER



KOS 3040/18 12 0022*/OQ 901‡

THE ORIGINAL SOUND TRACK RECORDING

WEST SIDE STORY
WEST SIDE STORY



NATALIE WOOD
RICHARD BEYMER
RUSS TAMBLYN
RITA MORENO
GEORGE CHAKIRIS
ROSE MARY
LORENTE FERRER
MARTIN DONOVAN
MARTIN DONOVAN
MARTIN DONOVAN
MARTIN DONOVAN
MARTIN DONOVAN

OS 2070/18 12 0004*/OQ 417‡

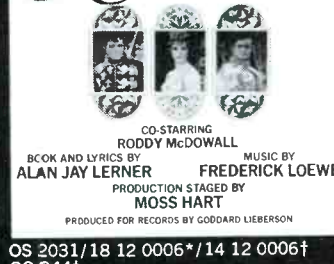
Mary Martin
The Sound of Music



RICHARD RODGERS OSCAR HAMMERSTEIN II
HOWARD LINDSAY RUSSEL CROUSE
VINCENT J. BONFANT
LYNETTE

KOS 2020/18 12 0008*/OQ 311‡

RICHARD BURTON
JULIE ANDREWS ROBERT GOULET
Camelot



CO-STARRING
RODDY McDOWALL
BOOK AND LYRICS BY
ALAN JAY LERNER MUSIC BY
FREDERICK LOEWE
PRODUCTION STAGED BY
MOSS HART
PRODUCED FOR RECORDS BY GODDARD LIEBERSON

OS 2031/18 12 0006*/14 12 0006†
OQ 344‡

MARY PETERSON
JOHN HUGHES
**MARTIN PINZA
SOUTH PACIFIC**



BOOK BY RICHARD RODGERS
MUSIC BY OSCAR HAMMERSTEIN II
DIRECTED BY PETER HALL
MUSICAL DIRECTION BY
SANDRO MELINDA
CHOREOGRAPHY BY
ROBERT ALTON

OS 2040

FRANK CAPRA & HARRY POTTS
**GWEN VERDON
Sweet Charity**



NEIL SIMON
CY COLEMAN
DOROTHY FIELDS
FEDERICO FELLINI, TULLIO PINELLI and ENRICO FLAIARD
DIRECTED BY BOB FOSSE

KOS 2900/18 12 0014*

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Finian's Rainbow



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Ella Logan David Wayne
Donald Richards The Lyn Murray Singers
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On Stage Under the Direction of Roy Chalkin

OS 2080

And we sell a lot, also. Columbia Records and Tapes.

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'Dolly' Soundtrack Leads Product Parade at ABC, Fox

Current Albums Clicking While Imposing Lineup Waits in Wings

NEW YORK—20th Century-Fox Records and its distributor, ABC Records, are working together more closely than ever before these days, they want it known, and they point to recent hit soundtrack album offspring as proof of their successful union under ABC President Larry Newton.

At least Fox' Donald Dickstein, liaison chief between the Fox label and ABC, and Ken Kendall, publicity chief for ABC, want it known. And it would be hard to deny the success of recent soundtracks from Fox as well as ABC; so **Record World**, in a recent interview with both Dickstein and Kendall, sat back and enjoyed the details of the liaison and took notes, too, on the labels' interesting upcoming product.

'Dolly' Coming

First in everybody's thoughts, of course, is "Hello, Dolly!", the now completed \$20,000,000 roadshow film of the still-running Broadway smash starring on screen Barbra Streisand and Walter Matthau. The Fox label has the soundtrack to the Jerry Herman score (which will be delivering a couple of new songs titled "Just Leave Everything to Me" and "Love is Only Love," both Barbra's). It was hinted that the release date of the film production may not be as far off as first thought (stage producer David Merrick allegedly stipulated that the

movie could not be released until the original production has closed, or until June, 1971), which, of course, would move up release of the equally awaited soundtrack package. Louis Armstrong is featured, too.

Also on the Way

Also on the way, Dickstein noted, are Fox soundtracks on "The Prime of Miss Jean Brodie," starring Maggie Smith, Pamela Franklin and Celia Johnson, score by Rod McKuen; "Che," starring Omar Sharif, score by Lalo Schifrin; "John and Mary," starring Dustin Hoffman and Mia Farrow, score possibly by Donovan; "Justine," starring Anouk Aimee, score by Jerry Goldsmith; "Hard Contract," with James Coburn and Lee Remick, score by Alex North; "Staircase," starring Rex Harrison and Richard Burton, score by Dudley Moore; and "Myra Breckinridge," still to be cast, with a score probably by Rod McKuen.

Already scoring for Fox are "Valley of the Dolls," starring Susan Hayward and Patty Duke, songs by Dory and André Previn; "Star!", starring Julie Andrews singing standards; "Doctor Dolittle" ("a perennial", said Dickstein), with Rex Harrison and Anthony Newley, score by Leslie Bricusse; "Joanna," with Genevieve Waite, score by Rod McKuen; "Lady in Cement," with Frank Sin-

atra, Raquel Welch and Lainie Kazan, score by Hugo Montenegro; "The Touchables," with David Anthony and Judy Huxtable, score by Ken Thorne; "Flea in Her Ear," with Rex Harrison, Rosemary Harris and Rachel Roberts, score by Bronislaw Kaper; "Prudence and the Pill," starring Deborah Kerr and David Niven, score by Bernard Ebbinghouse; "Deadfall," with Michael Caine, title song sung by Shirley Bassey, score by John Barry; and "The Sweet Ride," with Tony Franciosa, Michael Sarrazin and Jacqueline Bisset, title song written by Lee Hazlewood, sung by Dusty Springfield, score by Pete Rugolo.

"Zorba" Selling Again

Said Dickstein, "And the soundtrack of 'Zorba the Greek,' [score by Mikis Theodorakis], although it's a few years old is selling again, helped along by the success of the Broadway musical 'Zorba.'"

Kendall reported that sales are very good, too, on the ABC albums from the Cinerama releases, "Candy," starring Charles Aznavour, Marlon Brando, James Coburn, Richard Burton, John Astin, Ewa Aulin, Ringo Starr, Walter Matthau, John Huston, score by Dave Grusin; and "Krakatoa, East of Java," starring Maximilian Schell, Diane Baker, Brian Keith, Rosanno Brazzi and Sal Mineo, score by DeVol, with songs by Mack David.

All in all, things are better than copacetic with the Fox and ABC family, and they have their hit soundtrack progeny to prove it.

McKuen's Big First Year

Rod McKuen is best known to most people as a poet and a singer of his own songs, but his talents extend to the movies as well, with increasing significance.

McKuen is an old hand at films: 10 years ago he was an actor on the Universal lot, starring in what he now calls "aesthetic flops." It was Henry Mancini, on the music staff at that studio, who encouraged actor McKuen to pursue a career in music. First came his songs, then he branched out into the scoring of films.

He composed the score and the songs for "Joanna," the sleeper made in Britain by 20th Century-Fox and entered in the Cannes Film Festival. He wrote the music for the first "Peanuts" film, "A Boy Named Charlie Brown," and composed the scores of "The Prime of Miss Jean Brodie" and will do the film version of Gore Vidal's best-selling novel, "Myra Breckinridge," which Vidal is co-producing with Robert Fryer for Fox.

McKuen will be reunited with Mancini as a songwriting team when they write the lyrics and music, respectively, for the National General feature film, "Me, Natalie," starring Patty Duke, Martin Balsam and James Franciscus. He's just been signed to score "The Salzburg Connection," current top-selling novel being turned into a motion picture by producer Robert Fryer.

McKuen's musical scores for six major motion pictures in one year is setting some kind of record for film composers, and a special one for him, since it also is the first year he has written scores.

Merchandising Soundtracks

(Continued from page 18)

Clyde," and as an added feature to kick-off the promotion, our sales girl, Lu Picurro, dressed up in Bonnie Parker attire and posed with gun and cigar. For our recent window for the World Pacific LP "Charly," sales clerk John Gerson constructed a large dummy film strip on which we centered scenes from the film.

Big Problem

A big problem with merchandising is getting the proper materials. Record companies will respond with reproductions of the LP cover in all

sizes, but that isn't always enough to draw a pedestrian's interest. Often we get glossy stills of film scenes directly from the movie companies. We have discovered that shoppers love to stop and look at scenes from a new film.

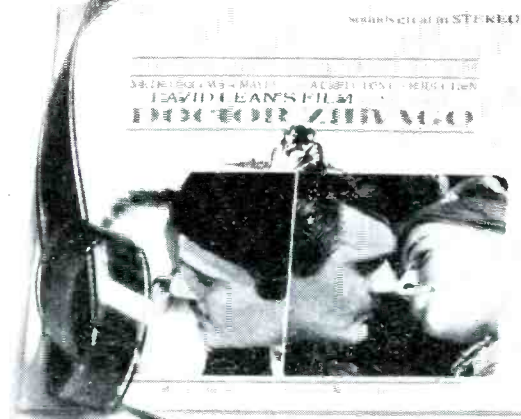
The musicals are coming out of Hollywood with great regularity and already we are scheming and planning for "Paint Your Wagon," "Goodbye, Mr. Chips," "Hello, Dolly!" "Darling Lili" and "On a Clear Day You Can See Forever."



Louis Armstrong and Barbra Streisand in "Hello, Dolly!"

TAKE SIX.

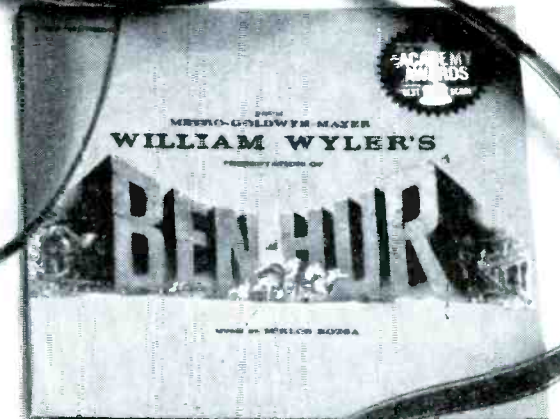
We took the past.



SIE-6 ST



SIE-10 ST



SIE-1 ST

We took the present.

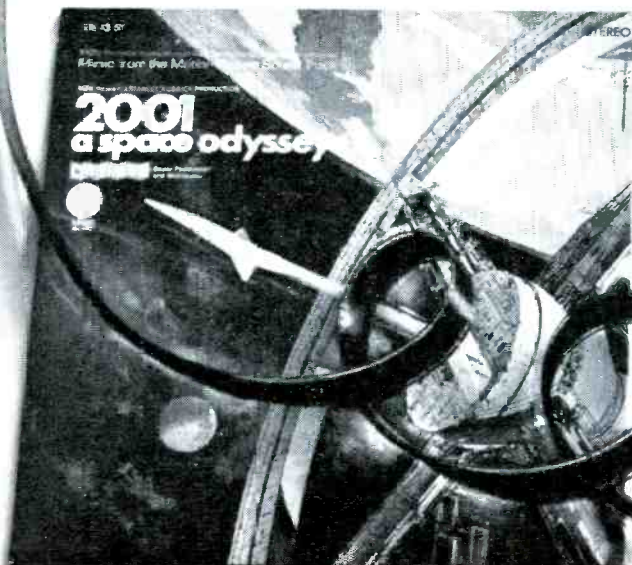


SIE-14 ST



SIE-15 ST

We took the future. And made history.

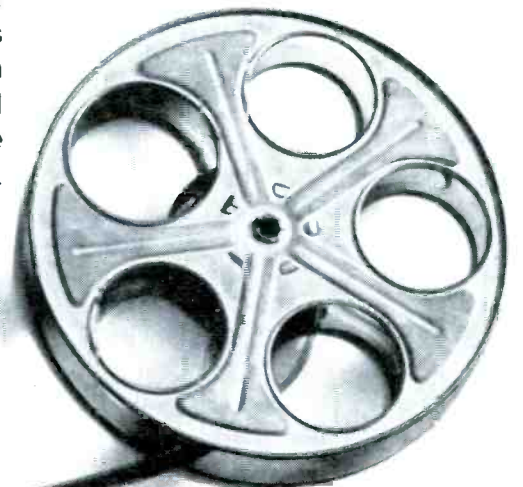


SIE-13 ST X

With the biggest-selling Original Motion Picture Soundtracks of our time. There's no stopping these winners (plus "Born Free", "Grand Prix", "Far From The Madding Crowd" and others!). And there's no stopping us. Watch for *Where Eagles Dare*. And *Goodbye, Mr. Chips*. Soon to be released.



MGM Records is a division of Metro-Goldwyn-Mayer Inc.
Also Available On Ampex Tape



Some Mames . . .



Rosalind Russell
(with Roger Smith)



Susan Hayward



Janis Paige

Dolly and Mame Popular Dames

Pro's Flock To Roles

There are two characters in contemporary theatricals that probably have provided more work for seasoned actress-entertainers than any others within memory, and are still seeing plenty of action via "Hello, Dolly!", music by Jerry Herman, and "Mame," music by Jerry Herman.

"Dolly" opened on Broadway several seasons ago with Carol Channing—almost 15 years between hits—becoming an "overnight" success. She has since been followed on stage in this now classic musical comedy role (in no special order) by Ginger Rogers, Martha Raye, Betty Grable, Mary Martin, Yvonne De Carlo, Eve Arden, Dora Bryan, Carol Cook, Bibi Osterwald, Thelma Carpenter, Novella Nelson and—having the greatest critical and probably popular successes of their long careers—Pearl Bailey and Dorothy Lamour.

Alice Faye, like Grable very much at home in Dolly's period costumes from old movie days, has done some of the numbers on television from time to time. (Miss Faye may even be said to have preceded Barbra Streisand as Fanny Brice—in the late '30s, Alice starred in a film called "Rose of Washington Square," which closely paralleled Fanny's romance with gambler Nicky Arnstein.) Lucille Ball reportedly wanted to play the movie of "Dolly," and Dolores Gray was another plumed video campaigner.

And, of course, the role in earlier non-musical versions

when it was known as "The Merchant of Yonkers" and then "The Matchmaker" was played by, among others, Jane Cowl, Ruth Gordon, Miriam Hopkins and Sylvia Sidney (stage) and Shirley Booth (screen). Barbra Streisand recently finished filming for 20th Century-Fox Herman's Dolly Gallagher Levi, the matchmaking widow first dramatized for modern theater by Thornton Wilder, whom some catty types feel should now be named Dolly Levi Gallagher.

Patrick Dennis' "Auntie Mame" was first played by Rosalind Russell in the 1950s stage comedy and then in the film, and many thought the role belonged to her alone. How wrong they were. Eve Arden, Greer Garson, Bea Lillie, Ann Sothern, Constance Bennett and, once more, Sylvia Sidney were some of those soon to make notable successes of this straight—well, non-musical—Mame in various companies. For a time, there was even some talk of a TV series about the old girl.

When the musical version opened on Broadway, character actress Angela Lansbury, who had stood around—albeit hardly idly—at MGM Pictures in the '40s watching everyone else sing and tap their brains out, was the now rather less hilarious but considerably more vociferous zany Mame.

Those cats, meanwhile, were at it again: Since a large number of the show's funniest lines were now going to Vera Charles (Mame's girlfriend), why not offer Roz Russell the Charles part in the picture?

(Continued on page 40)



Angela Lansbury as "Mame."

Some Dollys . . .



Carol Channing



Barbra Streisand



Pearl Bailey



Dorothy Lamour

Cy and Charity: The Long Affair

NEW YORK — It's a good thing Cy Coleman is a bachelor, because he's already spent several years with a swinger named Charity Hope Valentine, and the affair isn't over yet.

Charity, of course, is the "bloody but unbowed" little dancehall heroine of the Cy Coleman and Dorothy Fields-composed Broadway musical of a few seasons back, "Sweet Charity" starring Gwen Verdon; and the new, multi-million dollar Universal film of the show of the same title, now starring Shirley MacLaine. The roadshow picture has opened in some locations around the country and bows in New York on April 1 at the Rivoli Theatre. Along with his credit as providing the music to Miss Fields' words, Coleman also scored the picture.

Over lunch recently, Cy took time from a promotion schedule more hectic than any cinema superstar's and brought **Record World** up to date on his best girl, whom he first met and fell in love with when she was played by Giulietta Masina in the mid-1950s Italian film, "Nights of Cabiria." He had just returned from a "fantastically successful" Boston opening of his picture, "with a four-band parade in all the snow and front-page newspaper reviews," he revealed, beaming like a proud boyfriend. "And Decca tells me the initial orders on the soundtrack album are a quarter of a million."

How long did the movie take to shoot? "Well, Bob Fosse, who directed and choreographed (as he did for the stage production), was on it a little over two

years," Coleman decided. It took Cy about nine months, appropriately, to finish his part in the making of the movie "Charity." "I did the pre-scoring at the Beverly Hills Hotel; but then I rented a house at Malibu and had all my friends out while doing the actual scoring," he noted, adding that he also had to make an occasional trip East where he has his Cy Coleman Enterprises that include Notable Music (publishers of the "Charity" score, with Miss Fields' Lida Enterprises, which Cy administers) and an independent production company, Marvel and Notable Productions (about which more shortly). Eric Colodne is Cy's General Manager at these offices.

Gwen Loved Shirley's Charity

Fosse's wife, Gwen Verdon, served as a kind of technical advisor on the film, working closely with Miss MacLaine. Did Gwen feel badly about losing the role in the movie to Miss MacLaine? "Oh, I suppose she did; you would have to. But she's a wonderful woman and you'd never have guessed it. At the preview, when the picture was over Gwen was in tears because she had been so moved by Shirley's performance. She loved Shirley in it."

There are other things different about the movie version.

For one, the score has an even more contemporary sound on screen than it had on stage (where it was one of the pioneers in bringing the "now" sound to the musical theater). "I've used a lot more electrical

(Continued on page 32)



From right: Cy Coleman and Dorothy Fields, who wrote the music for "Sweet Charity," Broadway show and new film, and Shirley MacLaine, star of the picture opening in New York April 1. See interview with Coleman.

Diskers on Screen

(Continued from page 3)



"THE SLAVE": Dionne Warwick has the dramatic starring part.



"THE STERILE CUCKOO": Liza Minnelli has the lead in this one.



"FROM NASHVILLE WITH MUSIC": Buck Owens is one of several country artists featured.



"TRUE GRIT": stars John Wayne, Kim Darby and Glen Campbell.

unlikely as that title and artist combination may seem. Another vocalizing heartthrob, Sergio Franchi, is in "The Secret of Santa Vittoria." Claudine Longet was just in "The Party" and will soon be seen in "Only One Day Left Before Tomorrow." Hazel Scott did "Trial Run" early in 1969, in which the Young Holt Unlimited were heard, and a bit earlier, Abbey Lincoln starred in "For Love of Ivy."

Nancy Wilson will be in "The Walls Came Tumbling Down," Michele Lee, "The Love Bug" and "Billy Bright" and Rick Nelson has "The Over-the-Hill Gang" on his agenda.

On the country scene, Buck Owens and his Buckaroos,

Merle Haggard, and his Strangers, Bonnie Owens, Buddy Alan, Wynn Stewart, Susan Raye and Eddie Fukano appear with Hollywood veterans Marilyn Maxwell and Leo G. Carroll in the tentatively titled film, "From Nashville with Music." Before this there was the Hank Williams, Jr., vehicle, "A Time to Sing," co-starring Shelley Fabares.

On the classical front, Anna Moffo works in both "The Adventurers," with Charles Aznavour who also is in "Candy" and "The Games," and "Tschaikowsky"; while Maria Callas is interestingly cast in a movie "Medea" as a woman so enraged she murders all her children. La Callas also is in "The Wedding March."

Marks Tuners In Grammy Contention

"George M!," Broadway show based on the life of George M. Cohan which opened last year just too late for the Tony Awards, has been nominated for a Grammy Award this year for its musical score, released in original cast album by Columbia and published by the George M. Cohan Music Pub-

lishing Company, an affiliate of Edward B. Marks Music Corp.

Marks Music has another nominee in this category, "Jacques Brel is Alive and Well and Living In Paris," the opening number of which is a Marks property. Another Jacques Brel song, "If You Go Away," with lyrics by Rod McKuen and featured in Glen Campbell's chart-topping album "Wichita Line-man," has proved a hit-standard.

Music To Sell Records By

We're in the business of selling records at United Artists . . . all kinds of records in many different musical bags. But when it comes to selling film music we've had a track record that's untouchable and the outlook for the future is just as bright as our glowing past in this area.

This success can be traced to an expertise and concentration that is without parallel in the record industry. To begin with, as opposed to much other product, soundtracks and original score albums necessitate a much greater degree of planning in advance of release. In this respect the close liaison between our record company and the UA film company is of inestimable benefit. From initial planning to finished product we are in constant communication with the various departments within the film organization to coordinate efforts. Planning meetings for exploitation campaigns are attended by a representative of the record company and later implemented within a total framework. The wheels are set in motion to motivate everyone from home office personnel into regional and local field reps. There is an awareness and resolution of mutual problems brought about by this communication and constant interchange of information.

Specifically, while merchandising tools are being readied, such as in-store displays, mobiles, location stills, browser cards and other aids, members of our management team have gone into the field to conduct an educational program at the branch and retail level on merchandising film music. They have worked toward building a liaison between the record company's local representatives and the film company exchange personnel. Screening for dealers, deejays and opinion makers are arranged. Display materials are arranged for and distributed strategically. Co-op advertising programs are instituted and implemented by promotion and publicity.

Calls For Long Campaign

We've learned that the nature of the film music business calls for a long campaign. One of our problems is to sustain interest because of the length of time often existing between a premier engagement and the general release of a film. It has been our experience that the bulk of soundtrack sales come after a picture has gone into general release. We therefore



By MIKE LIPTON

Vice President & General Manager
United Artists Records

must maintain a continuing program aimed both at keeping our people in the field motivated and making the consumer public aware of the product.

Ultimately, the benefit of this continuing program carries the added plus of additional sales when the film returns for re-release showings or subsequent television presentation. Often, entire campaigns are built around a prominent film's re-issue or debut showing on TV, such as in the case of The Beatles' "Hard Day's Night."

Our success in the soundtrack area has by no means been limited to the films of our affiliate film company. Because of our marketing expertise in this field, we have been able

to handle film scores released by other motion picture companies with the same excellent results. An outstanding example in recent years was our album from the Allied Artists film, "A Man and A Woman," which became a world-wide best-seller and earned a gold record. Other examples are "Divorce American Style," "Young Girls of Rochefort" and others.

Hand in hand with original scores and soundtracks we have utilized many of the popular artists regularly re-recording on the label for film music assignments. Al Caiola, Ferrante & Teicher, Shirley Bassey, LeRoy Holmes and other UA recording artists have had both single

and album hits with film-derived songs due, in part, to the employment of merchandising and promotional procedures similar to those followed in the case of soundtracks.

Whenever possible, trade and consumer advertising utilizes the key artwork of a film to further identify the music with a popular film. This extends also to mobile and counter displays. Too, where possible, principles involved in the film may be called upon for promotional activity aligned to the film, but beneficial to the album.

Internationally, Greater Importance

Internationally, the soundtrack album has taken on increased importance. As Europe has witnessed greater acceptance of the long-play album as opposed to singles and EPs, soundtracks have gained a more prominent place in that market. Recently, England's best-selling album chart reflected this with no less than three soundtracks represented in their top ten. Keenly aware of this, we are ambitiously augmenting our efforts in this expanded market with highly gratifying results.

(Continued on page 25)

Big Doings At UA Music Group Include Oscar Nominations

NEW YORK — When Mike Stewart and Murray Deutch, respective President and Vice President of United Artists Music Group, were contacted by Record World for a Hollywood-Broadway story, the Oscar

nominations were just out with UA receiving many nods for, among other things, "Chitty Chitty Bang Bang" and "The Windmills of Your Mind." This prompted Stewart to predict jubilantly that the Oscar-winning song would be a UA song.

Observing that the past year has been especially notable because of a sudden surge of international interest in soundtrack albums, Stewart launched into a run-down of up-coming product from UA.

Coming from UA . . .

On the way from the UA pubberies are "Popi" starring Alan Arkin ("This movie will make him to this era what Chaplin was to his," Stewart said) with a score by Dominic Frontiere; "Midnight Cowboy" starring Dustin Hoffman with a score by John Barry ("Some movies are exciting because of their artistic possibilities;

some because of the commercial possibilities; 'Popi' and 'Midnight Cowboy' are exciting for both reasons"); "Gaily Gaily," the first Henry Mancini tracker on UA (and not on RCA); John Barry's score for "On Her Majesty's Secret Service," the new James Bond movie; Ernest Gold's "The Secret of Santa Vittoria" score augmented by a new Italian song; "The Bridge at Remagen," score by Elmer Bernstein;

(Continued on page 25)



Mike Stewart



Murray Deutch

Big Doings at United Artists

(Continued on page 24)

"Battle of Britain," score by Sir William Walton; "Hannibal Brooks," score by Francis Lai, starring Michael Pollard ("Michael Pollard is the greatest anti-hero I've ever seen," Deutch said); "If It's Tuesday, This Must Be Belgium," score by Walter Scharf, title song by Donovan; "Where It's At," score by Benny Golson; "The Happy Ending," score by Michel Legrand; the new music for "Alice's Restaurant"; "The Mercenaries," score by Ennio Morricone ("This has got to be this year's 'The Good, the Bad and the Ugly,'" Deutch opined); "A Quiet Place in the Country," score by Ennio Morricone, starring Vanessa Redgrave; the Jeff Barry score for Don Kirshner's Tomorrow movie; Charlton Heston's "Pro," score by Dominic Frontiere.

"And those are only the highlights," Stewart said. "The cinches. There are other things that will undoubtedly work out."

"And don't forget 'Chitty

Chitty Bang Bang,' " Stewart continued. "It doesn't go into general release until this summer and that's when the money will float in."

On the Broadway scene United Artists is continuing at a high degree of excitement over "Hair." "I can't remember a Broadway score in recent years that has had so many recordings and not just one song," Stewart said. "In the last week there must have been half a dozen. Streisand, the Fifth Dimension, Jennifer Warren, the Cowsills, Caterina Valente and Edmundo Ros."

Right now Stewart said that he's aware of about 10 Broadway properties that UA writers are working on in some stage or another, but he wouldn't speculate on which would reach production. He noted that Billy Edd Wheeler's "The Hatfields and McCoys" particularly excites him. Deutch added that he had recently pacted Don Tucker, the composer of "Red, White and Maddox," to an exclusive contract.—Dave Finkle.

Selling Records

(Continued from page 24)

Last year, in celebration of our 10th anniversary, we issued a two-album, deluxe package of film hits called "Ten Golden Years." The initial reaction to the set—a compilation drawn from outstanding films such as "Mondo Cane," "Mad Mad World," "What's New Pussycat," "Exodus," "The Big Country," "Tom Jones," "The Russians Are Coming," "Hawaii," "Goldfinger," "From Russia With Love" and many more—was tremendous at the dealer and rack level. As consumers became increasingly aware of the album set, it has become a source of continual repeat business and one of the most outstanding items in our catalog. We're presently planning a second volume to complement it with a compilation of some of the best selections from recent films and feel confident that it will join its predecessor as a large volume, long-range item.

We look now to the future with the feeling that many exciting things are happening in the film world and look forward to being in the midst of it all with intelligent planning, enlightened merchandising and—most importantly—successful continued marketing of motion picture music as an important facet of our overall operation.

Composer Fox Cites Accent On Youth in Film Scoring

"Everybody was wonderful. Things couldn't be groovier." So says Charles Fox, who just finished scoring his third motion picture in Hollywood. Fox' success is that much more worthy of discussing these days due to the fact that he didn't score his first picture, "The Incident," until October of 1967 and he was all of 26 at the time. "Barbarella" with Bob Crewe came shortly after.

Fox returned to New York last week after spending two months at Paramount scoring "Goodbye Columbus." (He also scored an ABC television pilot, "Love American Style," for Paramount while in Hollywood.) Except for several original songs written by the Association (Fox did not work with the group on their songs), Fox composed and scored all of the music.

He feels that music is going to play an ever-increasing role in the success of the "non-musical" film and mentions "The Graduate" as an example. As for himself, he feels that writing for the motion picture screen enables him to concentrate his efforts on some serious composition with the likelihood of it receiving some commercial rewards.

Year's Top Original Casts

(Compiled from Top 100 Charts)

1. HAIR (RCA)
2. GEORGE M! (Columbia)
3. PROMISES, PROMISES (U.A.)
4. HELLO, DOLLY! (RCA) Pearl Bailey
5. ZORBA (Capitol)

MUST STOCKS:

CAMELOT (Columbia)
MAN OF LA MANCHA (Kapp)

Year's Top Soundtrack LPs

(Compiled from Top 100 Charts)

1. THE GRADUATE (Columbia)
2. THE GOOD, THE BAD, AND THE UGLY (U.A.)
3. DR. DOLITTLE (20th Century-Fox)
4. FUNNY GIRL (Columbia)
5. WILD IN THE STREETS (Tower)

MUST STOCKS:

A MAN AND A WOMAN (U.A.)
DR. ZHIVAGO (MGM)
THE SOUND OF MUSIC (RCA)

director, was familiar with his work via "The Incident," which Peerce also directed. He does not believe that the amount of chart records an arranger has had plays a very important part in a producer's decision to sign a particular composer to write a score. However, a person's credits can never be underestimated.

Fox is currently up for two film scoring assignments in New York.

'Dames at Sea' Off-Broadway Hit



Shown above are three of the female leads in the off-Broadway Musical spoof of 1930s Movie Musicals: Tamara Long, Sally Stark and Bernadette Peters. Show is at the Bouwerie Lane.

Hollywood to Broadway

More and More Movies Become Stage Musicals —But Not All Make It to Original Cast LPs

By ALVIN MARILL

To paraphrase the musical standard of Messrs. Bricusse and Newley, "Who can I turn to when somebody needles me?" Many a Broadway producer smarting under the printed stings of first night aislers for lapses in creativity now turns to proven, pretested areas when risking his name and his angel's money on stage musicals.

With production costs currently hovering around the \$800,000 mark, the man with the money needs all the insurance he can scrape together. Since perhaps fewer than ever before books are being written expressly for the musical stage these days, the producer finds

the most logical solution in the tenuous adaptation of works with established track records—either straight plays, popular novels or stories, or scripts originally written for the screen.

Even original quality screenplays to serve the lyricists and librettists of the theater have become elusive elements and, except for those providing the book to Broadway's current "Promises, Promises" (formerly "The Apartment") and the one on which "Illya Darling" ("Never on Sunday") was based during the 1966-67 season, the original film story-turned-successful-stage musical remains a rare breed.

Only about 10 fit into this exclusive club to date. The screen's "Ninotchka," which served Greta Garbo and Melvyn Douglas so marvelously, became Cole Porter's last Broadway contribution, "Silk Stockings," with Don Ameche and American cinema vamp of the '50s, German record star of the '60s Hildegard Neff. The 1930s Barbara Stanwyck film vehicle, "Annie Oakley," became the 1940s Ethel Merman-Irving Berlin musical stage triumph, "Annie Get Your Gun." The memorable "Miracle on 34th Street" ran on Broadway as "Here's Love." Federico Fellini's Oscar-winning "Nights of Cabiria" was turned into "Sweet Charity" by Cy Coleman, Dorothy Fields and Neil Simon. "Lili" emerged as "Carnival," "The Quiet Man" was reincarnated as "Donnybrook" and the capital Alec Guinness romp, "Captain's Paradise," popped up as "Oh, Captain!", a vehicle for Tony Randall.

Already completed musical transplants, celluloid to proscenium, still awaiting staging include the Lionel Bart musical adaptation of yet another Fellini film, "La Strada."

Ironically, each of the films above rates as a screen classic, major and minor. Of those produced to date as musicals, only "Annie" has achieved the same status in its transfer to the new medium—judgment, of course, is deferred on "Promises, Promises."

Interestingly, only a handful of works have traveled the opposite road—straight theater to

musical film. Some are "Gigi," "The Happiest Millionaire" and "The Pirate." Two others, "The Women" and "The Philadelphia Story," were both Broadway and Hollywood successes and were later filmed as original musicals—"The Opposite Sex" and "High Society," respectively.

Films From Other Sources

The list of musicals taken from successful films which were, in turn, adapted from other sources is much longer. Among these are Edna Ferber's "Saratoga Trunk" ("Saratoga" on Broadway), Jane Austen's "Pride and Prejudice" ("First Impressions"), Steinbeck's "East of Eden" ("Here's Where I Belong"), O'Neill's "Anna Christie" ("New Girl in Town"), Betty Smith's "A Tree Grows in Brooklyn," Oscar Wilde's "The Importance of Being Ernest" ("Ernest in Love"), Sidney Howard's "They Knew What They Wanted" ("The Most Happy Fella"), Richard Llewellyn's "How Green Was My Valley" ("A Time for Singing"), Truman Capote's "Breakfast at Tiffany's" and Marjorie Kinnan Rawlings' "The Yearling."

Also, "Zorba the Greek" ("Zorbá!"), "Hobson's Choice" ("Walking Happy"), "The Blue Angel" ("Pousse Cafe"), "Destry Rides Again" ("Destry"), "The World of Henry Orient" ("Henry, Sweet Henry"), "Anna and the King of Siam" ("The King and I"), and "I Can Get It For You Wholesale." And due (perhaps) in the '68-69 season, "Billy," from "Billy Budd"; "Emily," from "The Americanization of Emily"; "All About Eve"; and "Casablanca." A stage musical of "State Fair" is coming, too, for stock presentations, mainly.

The most famous of all talking motion pictures, "Gone with the Wind," has been turned into a stage musical by Harold Rome, but, due to legal complications, it cannot be produced in this country. It will premiere, therefore, off-Broadway—in Tokyo, of all places.

Many Were 'Straight'

Many Broadway or Broadway-aimed musicals have appeared "straight" both as successful plays and films before being turned over to the com-

posers of the theater. Among these are "The Time of the Cuckoo" (which became "Sunset Boulevard" in films and "Don't Hear a Waltz?" as a stage musical), "Golden Boy," "The Happy Time," "Seventh Heaven," "The Fourposter" ("Do! I Do!"), "I Am a Camera" ("Cabaret"), "The Man Who Came to Dinner" ("Society"), "Anastasia" ("Anya"), "The Spirit" ("High Spirits"), "Caesar and Cleopatra" ("The First Roman"), "Three Men on a Horse" ("Let It Ride"), "Pygmalion" ("My Fair Lady"), "The Rainmaker" ("110 in the Shade"), "Picnic" ("Hot September"), "Charley's Aunt" ("Where's Charley?"), "The Prince and the Showgirl," ("The Girl Who Came to Supper"), "Kipps" ("Half a Sixpence"), "Pickwick," "Oliver Twist," "Kismet" and "Buried Alive" ("Holy Matrimony" on film, "The Great Adventure" on

(Continued on page 28)

Some Do . . .



Jack Lemmon is seen above in the Academy Awarded United Artists best picture of 1960, "The Apartment," re-worked into the current smash Bacharach-David Broadway musical, "Promises, Promises," which is represented by the shot below of star Jerry Orbach at the recording of the United Artists Records original cast album.



Some Don't.



Above, Audrey Hepburn as popular Holly Golightly in the successful 1961 Paramount movie comedy, "Breakfast at Tiffany's," and still-selling RCA Victor-Henry Mancini soundtrack LP. Below, her stage counterpart, Mary Tyler Moore (right), in the ill-fated musical version which closed during previews. Also shown: Mitchell Gregg and Sally Kellerman.



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THE ITALIAN JOB

A Paramount Picture (just completed)

HOW MANY ROADS

A Universal Picture (in production)

CAROL, BOB, TED & ALICE

A Columbia Picture (in production)

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Hollywood to Broadway

(Continued from page 26)

TV and finally as "Darling of the Day").

The many incarnations of "Hello, Dolly!" and "Mame," both of which belong in this list, are discussed elsewhere in this special issue.

Were Plays and Films

A few properties had careers of their own as straight plays and films as well as completely different musical adaptations. "The Shop Around the Corner," the old Hungarian play, became the charming screen love story starring Margaret Sullivan and James Stewart and a movie musical called "In the Good Old Summertime" as a showcase for Judy Garland and Van Johnson before returning to "the boards" as "She Loves Me" with Barbara Cook, Daniel Massey and Jack Cassidy. Eugene O'Neill's "Ah, Wilderness" from the '20s turned up in Hollywood of the '30s as a charming bit of filmed Americana with Walter Huston and Wallace Beery and in the '40s as the film musical, "Summer Holiday," with Mickey Rooney (who was also featured in the original screen version, but in a different role) and Gloria De Haven and in the '50s on Broadway as "Take Me Along" with Jackie Gleason, Walter Pidgeon and Robert Morse.

The perennial "My Sister Eileen" turned up under that title on stage, screen and TV (and probably even radio) and, with completely different musical scores, as "Wonderful Town" with Rosalind Russell on Broadway and as "My Sister Eileen" with Betty Garrett at the local cinema.

... Into Non-Musicals

Stage musicals which were converted into straight (non-musical) films include "Carmen"—in deference, of course, to non-singers Rita Hayworth and Glenn Ford—and "Fanny," which appeared on film under many guises. The most recent motion picture version of the latter, from Marcel Pagnol's French trilogy, starred Leslie Caron and retained Harold Rome's Broadway score, sans lyrics, only as background music.

J. M. Barrie's "Peter Pan" has been musicalized for the stage with Mary Martin, has turned up as a tuneful Walt Disney animated production and, on television, Mary Martin soared (literally) in the

role again. A new musical film version, starring Mia Farrow, is being prepared by producer Mel Ferrer and composer Jim Webb. "Cinderella" appeared in musical form only in films and, courtesy of Rodgers and Hammerstein, on television.

"Aladdin," "The Ruggles of Red Gap," "Alice in Wonderland," "Androcles and the Lion" and "A Christmas Carol" have always been done without music on the stage and on film. All, however, were converted into original television musicals, and "Alice" and "Ruggles" are currently in preparation for the musical theater.

'Fiddler on Roof' Via Sholem Aleichem

"Fiddler on the Roof" was adapted from the works of Sholem Aleichem which have served the stage and screen (through Yiddish films) well over the last half century. "Li'l Abner" and "Superman," both revered figures of Americana, and Arthur Conan Doyle's master sleuth, Sherlock Holmes, have appeared many times on the screen (movie and television) and, with their various cohorts and townfolk, were the basis for stage musicals.

For now, though, we must content ourselves with awaiting further stage musicals with their roots in Hollywood. For starters, how about a musical "The Defiant Ones," starring, say, Roosevelt Grier and Michael Dunn?

Mann, Weil Score New 'Angel' Pic

Barry Mann and Cynthia Weil, husband and wife team, have penned six songs for the Jerry Katzman produced film "Angel Angel Down We Go" which stars Jennifer Jones, Jordan Christopher and Roddy McDowell.

They are also assisting writer-director Robert Thom in the filming of all musical sequences. The Mann-Weil-Thom combination last worked together on "Wild in the Streets" which resulted in a hit single, "The Shape of Things to Come," and a best-selling Tower Records soundtrack album which has been on the charts for months and is on its way to becoming a million seller.

In addition, Barry Mann and Al Gorgoni will serve as producers of the Mann-Weil songs for the soundtrack LP of "Angel Angel" to be released on Tower Records. Mann and Weil were represented in the deal by attorney Robert L. Casper.

Marge's Title Tune

Decca artist Marge Dodson has been signed by Felix Bilgrey of Times Film Corporation to sing the title tune in the documentary film, "The Miracle of Love."

This is the second title tune Miss Dodson has done, the first having been "A Lovely Way to Live" in the Kirk Douglas starrer, "A Lovely Way to Die." Miss Dodson's current Decca album is entitled "A Lovely Way to Live."

Ramin Writes 'Stiletto' Score

Norman Rosemont has signed Sid Ramin to write the music and score the motion picture "Stiletto," which he is producing for Joseph E. Levine's Avco-Embassy Productions.

Ramin won an Academy Award for scoring the film "West Side Story," and he has arranged a number of Broadway shows including "West Side Story," "Gypsy," "Wildcat," "I Can Get It For You Wholesale" and "A Funny Thing Happened on the Way to the Forum." "Stiletto" stars Alex Cord, Britt Ekland, Patrick O'Neil and Barbara McNair.

Avalon Easter Tver

"Frankie Avalon's Easter Holiday," an hour-long color special written by Robert Fallon, will be produced by Four Star International, Inc., as the fifth in its syndicated series of holiday specials, announces Alan Courtney, senior VP. Fallon will also produce.

Other specials in the series have included "Jack Cassidy's St. Patrick's Day," "Buddy Greco's Funny Valentines," "The Magic of Christmas" with Howard Keel and Ann Miller and a Thanksgiving special, "All Things Bright and Beautiful," starring Burl Ives.

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RECORD WORLD

Darlin' Eileens On Stage And Screen



"Wonderful Town," the musical version of the stage and film comedy "My Sister Eileen," was a big hit on Broadway in the early '50s starring Rosalind Russell (left) with songs by Leonard Bernstein and Betty Comden and Adolph Green, so—when the movies musicalized it a couple of years later, Betty Garrett (at right, second from left) had the Russell role and the songs were now by Jule Styne and Leo Robin. Also pictured with Garrett are Kurt Kazsnar, Janet Leigh and Dick York, late of the husband role in TV's "Bewitched."

Warners — A Tradition In Soundtracks

A greater and more concentrated effort in the production of motion picture soundtrack albums is now underway by Warner Bros.-Seven Arts Records, Inc., under the guidance of President J. K. "Mike" Maitland. The soundtrack LPs are being stressed by the diskery for obvious reasons: financial revenue and an added hypo for motion pictures being produced by its parent company, Warner Bros.-Seven Arts, Inc.

The Warner label, since its inception 10 years ago, has drawn most of its soundtrack LPs from pictures produced by Warners. But occasionally it has released movie scores from product made by other companies. A recent analysis showed that a good portion of the profits rung up by Warner Bros.-Seven Arts was due to upbeat sales success of its musical arm. A portion of these profits at the recording company are attributed to such hit soundtrack LPs as "Camelot," "Finian's Rainbow" and "Bonnie and Clyde."

Although "Camelot" was released over two years ago, the soundtrack album is still one of the biggest sellers throughout the world, and is still quite active on the charts. Before pursuing this story further let's make note of the company's first film albums.

The first three soundtrack albums released since formation of the company in 1958 were: "For Whom the Bells Toll," "Spellbound" and "Auntie Mame." All three were looked upon as moderate sales successes. It wasn't until "Music Man" in 1962 that company instilled real financial importance to the sales of soundtrack LPs. To date, the "Music" LP is company's all time sales leader in the soundtrack field. During that same year another film LP, "Rome Adventure," was released and did surprisingly good business. This was credited to the pic's number one song, "Al Di La," which is in the LP.

According to Jimmy Hilliard, Administrative Coordinator for the A&R Department, the Warners waxery has released approximately 40 albums from motion pictures—in the past 10 years—and is constantly on the lookout for additional potential soundtrack scores.

Decisions Administrative

Although the production cost figures vary on each indi-

vidual soundtrack LP, the coin to be allocated on each promotion depends on the initial sales reaction and campaign. These decisions are strictly administrative and are made by Maitland and his executive team.

Another factor commonly accepted in the recording business is that the majority of hit soundtrack LPs are those adapted from musical films. This is not so at the Warners diskery. They have proved that occasionally a dramatic vehicle comes along with such impact that the soundtrack LP will be in demand. Such was the case of "Bonnie and Clyde," which is rated as one of the all-time box office grossers and which also scored heavily in album sales.

With "Bonnie and Clyde" in mind, the Warners label is eyeing the dramatic Steve McQueen starrer, "Bullitt," as

another big soundtrack seller. The film has been smashing all records at the box office, and hopes are high at Warners that possibly the album version can follow the same tune-ful trek as "Clyde."

New Sales Hopeful

Another big sales hopeful coming up at the Warners label is the soundtrack score album of "The Phynx," a musical film now before the cameras and being produced by Bob Booker and George Foster. Latter two, making their film debut as producers, were responsible for the comedy album hit, "First Family." Stan Cornyn, an executive at WB-7 Arts Records, is credited with the screenplay.

Although the picture itself will not be released until late summer—a single will undoubtedly precede the pic's release with the album to follow. Label is giving an added push



Left to right (standing) are songwriters Lieber and Stoller (seated), Joe Smith, Vice President-General Manager of Warner Bros.-Seven Arts Records, Inc., Bob Booker and George Foster, producers of "The Phynx," now before the cameras at Warner Bros.-Seven Arts Studios.

by displaying the cover of the "Phynx" soundtrack album throughout the film. Additional ingredients for the making of the album will come from Lieber & Stoller, who along with the Monkees are writing 10 songs for the film.

Also upcoming in company's soundtrack LP releases is "Goodbye Columbus," a motion picture produced by Paramount, but featuring the musical sounds of the Association who record for Warners. Because of the group being under contract to the WB-7 Arts label the soundtrack rights of the "Columbus" film were dealt to the Burbank diskery.

All in all—the WB label presently has seven very active soundtracks in distribution and two upcoming.

On sale and in distribution are "Camelot," music by Frederick Loewe, supervised and conducted by Alfred Newman with associate Ken Darby and orchestrations by Leo Shuken, Jack Hayes and Pete King, produced for records by Sonny Burke; "Finian's Rainbow," music supervised - conducted by Ray Heindorf and produced for records by Sonny Burke and Jimmy Hilliard; "The Fox," music composed-conducted by Lalo Schifrin and produced for records by Jimmy Hilliard; "Bullitt," music by Lalo Schifrin and produced for records by Jimmy Hilliard; "The Heart Is a Lonely Hunter," music by David Grusin and produced for records by Sonny Burke and Jimmy Hilliard; and "The Big Bounce," music by Michael Curby and produced for records by Sidewalk Productions.

New, Reissue LPs Spur Disneyland Sales

The infusion of new record product, based on the release of new Walt Disney motion pictures, into the long-established catalogue of Disney Classics helps Disneyland Records maintain its leadership in the field of children's records.

A new dimension with great sales appeal was added with the creation of the Disneyland Records Storyteller Albums which combine full color illustrated books with long playing records. The popular appeal of the "Winnie the Pooh" featurettes in theaters carried over to Disneyland Records' "Winnie the Pooh" Storyteller Albums which are receiving wide public acceptance.

A series of "Pooh" parties held across the country served to acquaint the trade and public with the recorded antics of the lovable Pooh and his friends. The featurette, "Winnie the Pooh and the Blustery Day," has been nominated this year for a Motion Picture Academy Oscar in the category, "Best Achievements in Short Subjects, Cartoons."

The success of Disneyland Records Storytellers is attested to by the fact that the storytellers, "The Jungle Book" and "Mary Poppins," were recently awarded gold records. The "Jungle Book" Storyteller is believed to be the first children's record ever to receive a gold record. The original

cast soundtrack album of "Mary Poppins" on the Buena Vista label was awarded a gold record in 1964, the same year in which it was released.

In addition to the Disneyland Records Storytellers, the lower priced line known as Disneyland DQ's presents the same music and songs on LPs but does not include the illustrated books. The Disneyland DQ's have recently been revamped and now include Disney art work and photographs, many in color, and a synopsis of the recorded story on the back liners.

'Love Bug' Coming

During 1969 Disneyland Records will produce a storyteller album based on the new Walt Disney motion picture, "The Love Bug," scheduled for spring release in selected cities. Walt Disney motion pictures scheduled for re-release this year are "Peter Pan" and "101 Dalmatians." Previously recorded Disneyland Storytellers and DQ's of "Peter Pan" and "101 Dalmatians" will garner increases in sales appeal with the re-issue of these perennially popular motion pictures.

Thus, a continuing flow of new motion picture product, coupled with the re-release of Walt Disney motion picture classics, assures a steady sales movement of the entire Disneyland Records catalogue.

A Golden Age Revisited

By JANE POWELL

I was delighted and flattered when the editors of *Record World* asked me to be one of the contributors to this annual edition and to reminisce with their readers about one of the grand heritages of the motion picture industry—the musical film.

Through the years since the movies began to talk, audiences have shown an unwavering fondness for the musical and it is apparently a love affair that day. "Funny Girl" and "Oliver!", although not exactly the kinds of films I grew up with, are doing smashing business and are the offspring of all the musicals that have preceded them.

Just what is it that made the musical a staple on the American screen along with the other favorites—the Western, cops and robbers melodrama and the war movies?

I think you can pretty nearly trace the evolution of this country by the kinds of films that were popular at any given period of time. In the 1930s, during and in the post-depression era, comedies, some social commentary films, along with the gangster movies, and our old friend the musical graced the screens in abundance. The reason for producing musicals during this time is fairly obvious.

By and large it is a happy film and certainly in the depression years people were in search of fantasy to take away the cares of a disastrous period, even if for only a few hours in a movie theater. Purely and simply it was escapism, but it was fun to see the expensive clothes, to hear the pretty music, to watch the lavish dances. You got away from the everyday thing.

Remember some of the classic musicals of the 1930s, like "42nd Street," "20 Million Sweethearts" and "The Great Ziegfeld"? They introduced such great stars as Dick Powell, Ruby Keeler and Ginger Rogers, and borrowed stage favorites like Al Jolson and Grace Moore to utilize their talents on the screen.

It was in this period too that Jeanette MacDonald and Nelson Eddy started their musical careers and a charming Frenchman named Maurice Chevalier became a heartthrob for millions of American women.

It was thrilling for me as a wide-eyed young girl from

Portland, Ore., to arrive at Metro-Goldwyn-Mayer when Judy Garland, Gene Kelly, Howard Keel and Kathryn

Grayson were starring in MGM musicals.

During my years there, I starred in 20 musicals and some of them have been described by critics as among the finest Hollywood has ever made.

One of them, "Seven Brides for Seven Brothers," is and always will be my favorite musical for a variety of reasons. I'm particularly proud that Hollywood historians now pretty much agree that this film took the musical out of the froth and frill era and gave it depth—in story, in production values and in acting technique. It was, in short, a pioneering effort and became the model for the "new musical."

Just recently it was on television and it still plays art theaters around the country—there is a very timeless quality in it. I still hear from people who have seen it from three to 15 times and they say they're going to see it every chance they get. While I agree it was good, I don't know about seeing it 15 times.

But while "Brides" was enormously successful, it oddly enough is not the film for which I'm best known. In traveling around the world in recent years, nearly everywhere I go people say, "Miss Powell, I loved you in 'Luxury Liner,'" which always flabbergasts me. While I thought "Liner" was a good film, and I enjoyed making it with George Brent, Carmen Miranda and Frances Gifford, I had no idea that it was distributed as widely as it was. There used to be an industry axiom that the musical was poison in foreign countries, but I can attest that it certainly wasn't true in this case.

"Royal Wedding," which I did with Fred Astaire, is also one of my favorites, as is "Two Weeks with Love."

You won't find some of the others on the all-time hit lists, but I think they were all fairly good musicals. Such films as "Holiday in Mexico," "Three Daring Daughters," "Rich, Young and Pretty," "Small Town Girl," "Three Sailors and a Girl," "Deep in My Heart," "Hit the Deck" and "The Girl Most Likely" were all boxoffice successes.

I've often been asked how I could stay at MGM so long and make film after film. I don't think people today understand how studios operated before the days of television when each

Jane Powell Film Clips



"Holiday in Mexico": José Iturbi, Roddy McDowall, Ilona Massey, Walter Pidgeon, Jane Powell, Xavier Cugat.



"A Date with Judy": Lloyd Corrigan, Jane Powell, George Cleveland, Robert Stack.



"Two Weeks with Love": Phyllis Kirk, Louis Calhern, Jane Powell, Ann Harding.



"Royal Wedding": Jane Powell, Fred Astaire.



"Seven Brides for Seven Brothers": Howard Keel, Jane Powell.

Tape Execs Laud H'wood, B'way Wax

Hollywood and Broadway music, as would be expected, is considered an important tape cartridge item, according to executives associated with the branch of the industry.

Tom Bonetti of GRT told *Record World* recently, "Right now my biggest sales are on 'Candy'. In my opinion, a good cartridge soundtrack has to have two elements: 1) a good movie behind it; and 2) good music. Our association with AIP films has been extremely successful for us."

Jim Elkins of ITCC stated, "As tape becomes more and more a house item and the over-35 crowd begins to appreciate it, movie and show music will grow and grow."

Important at Muntz

Jerry Adler of Muntz said that "Camelot," "Finian's Rainbow" and "Zorba" are important items for Muntz now, although, he noted, the teen market usually stands off from soundtracks and original casters.

studio maintained a roster of actors—most of whom they made into stars and then found projects for them.

I literally grew from a child to teen-ager to adult at MGM. Everything was done for me. For example I became the first "Girl Next Door," all sweetness and goodness. That was the image created for me by the studio. It paid off for them and to a degree for me, but I must candidly admit that by creating this image for me and for other young stars, a whole aura and mystique about actresses were destroyed and it is only in very recent times that stars have decided it not too wise to be too accessible.

But there came a point in my career, as well as in my life, that I felt that I should be progressing to more mature roles as an actress. L. B. Mayer, whom I adored and for whom I had the utmost respect as a person and a movie-maker, decided otherwise and I made the most difficult decision of my life. I left MGM after 11 years and didn't have the slightest idea what I'd do.

Luckily, I was almost immediately to do a concert at the Hollywood Bowl and suddenly
(Continued on page 35)



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Judy Collins

Okay.
 Eighteen of those chart occupants carry the RIAA
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Twenty-four of them carry stars. That's the reg-
 ister of heavy upward movement.

The thing is, none of them carry NA in the 4-
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*Billboard TOP LP's for week ending
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Dean Martin

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THE BEATLES

THE DOORS



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DIANA ROSS & THE SUPREMES

Soundtrack LPs from TV A Growing Trend

Television may have its detractors in the dramatics department, but it is more than holding its own in the musical department, as evidenced by the growing number of soundtrack albums being released from TV programs.

The Supremes-Temptations' recent "special," "TCB" (Taking Care of Business), was a top soundtrack album from Motown Records, and so was Barbra Streisand's Columbia recording of her Sheep Meadow, N. Y., video concert, "A Happening in Central Park." Elvis Presley returned to television late in 1968 with the special "Elvis," and RCA Records released the soundtrack album.

Schifrin Busy Composer

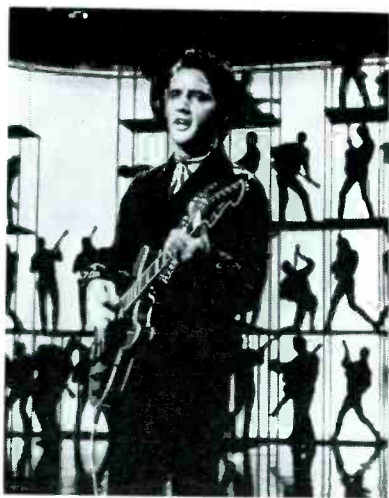
For the classical buffs, there was Columbia's release of "Horowitz on TV" in honor of the pianist's widely acclaimed TV hour. Lalo Schifrin composed the score for the multi-part special, "The Rise and Fall of the Third Reich," and MGM Records released the soundtrack package. The peripatetic Schifrin also had a couple of Dot albums on his "Mission: Impossible" TV score.

Epic released an LP of material from "Laugh-In," the popular TV comedy hour with regulars Rowan and Martin, Joanne Worley, Goldie Hawn, Arte Johnson, Henry Gibson and Ruth Buzzi.

Original musical comedies were represented on TV in recent months with the Richard Rodgers special, "Androcles and the Lion," featuring Norman Wisdom, Ed Ames, Geoffrey Holder, Inga Swenson and John Cullum; and the Gordon Jenkins original, "What It Was, Was Love," starring Steve Lawrence and Eydie Gormé. RCA Victor rereleased both of these as soundtrack albums. Meanwhile, Lesley Ann Warren's "Cinderella" show of a few seasons back is returning to television this spring. Columbia will be re-servicing the album, which also



Richard Rodgers and Ed Ames on the set of TV's "Androcles and the Lion."



Elvis Presley in his recent TV special

lists Ginger Rogers and Walter Pidgeon.

Nelson, Reynolds Special Coming Next Season

Also coming up next fall on NBC-TV is a Debbie Reynolds special created by Portia Nelson called "The Sound of Children," which will have a soundtrack album on a label to be announced. And NBC also will be telecasting another musical original late in '69 called "Hans Brinker or the Silver Skates," with Eleanor Parker and Richard Basehart, with music by Moose Charlap, which could wind up as an album, too.

So . . . the motion picture medium clearly no longer has a monopoly on soundtrack albums.

Beatles After Old Monogram Lot?

According to recent rumors, the Beatles may purchase the old Monogram Studios lot (last occupied by Allied Artists) in Hollywood as American headquarters for their record, publishing and allied activities.

First Thing Would Be Studio For Apple Artists

If the deal materializes, the first thing they would construct on the lot is an ultra-modern recording studio for their Apple label artists. When not in use by Apple, it would be rented out to other recording artists.

A high-rise office and renovation of the sound stages would be next on the agenda. More than 50% of the Beatles' total income (and more than 60% of their recording income) — and it's quite considerable — is earned in the United States.

Cy and Charity

(Continued from page 23)

sounds on the soundtrack," Coleman went on; "in fact, I've used every conceivable device known to man at the moment. When Shirley sings 'I'm a brass band, I'm a harpsichord,' she really is a harpsichord—I use an electric harpsichord."

The title song also has a unique history. Originally, a number called "You Wanna Bet" was in that spot in the Broadway show during the try-outs, but it wasn't working. "Dorothy said, 'I like the melody, and 'Sweet Charity' fits, so let's try a new lyric with that.' Which she did. When the show opened in New York, we had a title song. When we got to the movie, Bob said, 'Let's go for something a little more contemporary.' I said fine and called Dorothy. She said, 'I've said everything there is to say.' I said okay, I'll write a new melody to the same lyrics (with some minor changes). Which I did, and it's in the movie."

Cy also is preparing to produce himself as a performer (pianist and singer) on a new album of "Charity" songs. Right now, Sammy Kaye has an album of "Charity" songs on Decca, plus a single, "I Love to Cry at Weddings" and "I'm a Brass Band"; and there are singles by star MacLaine herself on "My Personal Property" and "Where Am I Going?"; the title tune has been done by Lou Rawls, Paul Mauriat, Ferrante and Teicher and Johnny Nash; "Big Spender" is out by Henry Jerome; Sammy Davis, Jr. (who is in the film), has a single of "If My Friends Could See Me Now" and "My Personal Property"; "Where Am I Going?" has been waxed by Dionne Warwick; and there are reissues of Barbra Streisand's "Where Am I Going?" and Peggy Lee's "Big Spender." Plus, a singing discovery of Cy's, Steve Leeds, will be out with "It's a Nice Face" soon.

Steve is a whole story unto himself. Cy will also produce the 20-year-old songster—along with others, he added—for a label to be announced. "He has a marvelous, 'today' kind of Andy Williams voice, and I think he'll be a big star," Coleman opined.

'Best Things I've Done'

The composer and collaborator Fields have been at work on a new Broadway show for some time, but the story line, he feels, has become dated and it isn't likely this particular project will come off. Coleman mentioned, though, that the sev-

eral songs completed for the score are "the best things I've done," and they are trying to find other ways to utilize them, perhaps in another show. There are a couple of new stage projects they are interested in.

Meanwhile, back on the screen, Cy's "Little Me" Broadway musical of several seasons back (which he wrote with Carolyn Leigh) is tentatively set for filming at last by Avco Embassy Pictures in the fall. "They're keeping only four songs—they want about eight new ones," Cy informed. "The story has been revamped so that the girl is the important character again, as she was in the book. It's going to be fun doing a musical 'Fanny Hill.'" Joe Layton has been set to direct, but the leads haven't been cast yet.

Coming up from Warner Brothers is the film of the Coleman-Leigh show, "Wildcat," but it probably will not get going until after "Little Me." Right now, though, everything's coming up "Charity" for Cy Coleman, who raced off into a new snowfall for yet another interview, each obviously a labor of love. —Doug McClelland.

Ann Plays 'Game'

Versatile Ann Blyth, an Oscar nominee in 1945 for her work as the daughter of "Mildred Pierce" and star of a number of filmicals including "The Great Caruso," "The Student Prince" and "Rose Marie," recently guest-starred on a segment of TV's "The Name of the Game" series. Many of her film soundtracks are still available on MGM.

Bravo, Pete



Peter Lawford, shown here with June Allyson in the 1947 MGM filmical, "Good News," in which he sang such ditties as "The French Lesson" (with Miss Allyson), has just signed to record for Bravo Records. (His movie soundtrack recordings were on MGM Records.)

Looking through an enormous glass window 10 flights above the city of Los Angeles in the offices of Transcontinental Entertainment Corporation, one can see the city's movie and recording studios. The executives at TEC have been doing more than just looking out of a window. They have been making quite a few major tie-ins with movies and music.

Another glimpse through that picture window and one views thousands of sidewalks but none as opulent as The Sidewalk Productions which Mike Curb founded and built into a leader in motion picture soundtrack recordings.

Stays a Topper

Undoubtedly, with just the picture scoring completed in early 1969, Sidewalk maintains itself as a topper among competitors. New assignments to rate with the previous successes of "The Trip," "Wild Angels" and "Wild In The Streets" are the Warner Bros.-William Dozier production, "The Big Bounce," the Mae West Starrer, "Sextet," AIP's "Three In The Attic" and "The Devil's Eight."

Sidewalk continues its soundtrack reign but this year in a new castle, as a division to the leisure world stronghold of

The TEC Technique

By RON BARON

Transcontinental Entertainment Corporation. Still one more change is the role of Mike Curb. He now finds himself prexy of all the divisions in the TEC fold.

Curb is much more than a man behind a big desk sitting in a leather swivel chair. To comprehend his position is not to envy it but rather to respect a 23-year-old's remarkable adaptation to the world of big business. For Curb, his Sidewalk has turned into a limitless runway. All divisions under the TEC banner which have been pure music derivatives are about to pursue movie affiliations like Sidewalk has done.

Jim Guercio's Poseidon Productions is looking and considering film properties for his Columbia recording act Chicago Transit Authority to score. Poseidon is a division of TEC.

Another division, The Attack Corporation, will become involved in the picture scene when their Dick Dodd (former Standell) makes his screen debut. Ray Harris and Ed Cobb are also working on projects for the new Standells and the Chocolate Watchband.

Other TEC movie associations have been through Mike Lloyd's Heaven Productions and Jerry Styner's Grand Prix Company. Styner scored the John Hall production of "Five The Hard Way," whose soundtrack may be released on Kenney Myers' Amaret label. Jerry will also join an impressive list of TEC writers to compose original music for the Warner Bros.-Seven Arts property to star Mae West.

Harley Hatcher, newly appointed President of the Sidewalk Productions Division, has completed the score to the film "King of the Road." The soundtrack which features Don Epperson, Terry Stafford (of "Suspicion" fame), Billie and Blue and the Saturday Review has been acquired by RCA. Hatcher had tremendous success with the "Killers Three" soundtrack which featured the Merle Haggard single, "Mama Tried."

Mike Curb disclosed to Record World that within the next 60 days TEC will be making acquisitions from several motion picture production companies. This will heighten activity to the writers and recording artists now pacted to Transcon-

tinental.

TEC's representation of noted figures in the music profession provides a complete service to the motion picture producer. It is contracting musical scores with the technique of selecting the right parties for the right film.

In addition to Curb's executive presence, there is TEC's Executive Vice President Gordon R. Frazier and Vice President and General Counsel Richard W. Whitehouse. Danny Kessler, veteran in the music biz, is in charge of finding and signing recording artists.

It was the end of an interview and another long afternoon for Mike when one of his staffers entered the office and praised Curb's title tune to the "Devil's Eight" picture as being catchy. Curb, pleased but casual, started to sing in a Rex Harrison narrative quality, "Eight Young Men . . ." His colleague said, "Yeah, that's the one. It's going to be a smash." That's not surprising.

Topol as Tevye

HOLLYWOOD — Israel star Topol will play the role of Tevye when Norman Jewison rolls the cameras on "Fiddler on the Roof" next spring. UA will distribute the flick.

MUSIC BOOKS ARE ALBUMS!

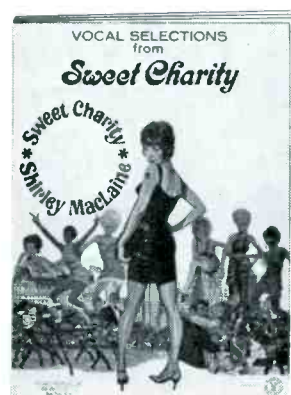
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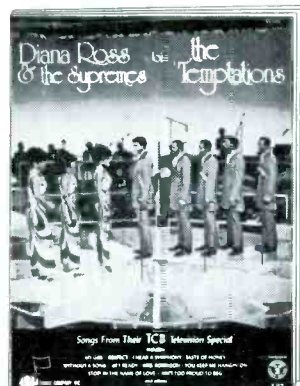
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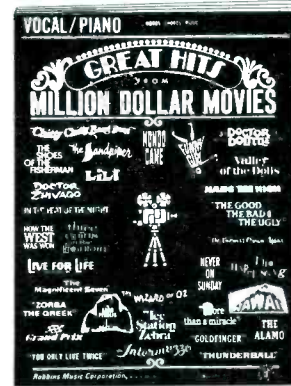
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Booker T. Scores 'Uptight' With His M.G.s Group

First Stax Soundtrack Breakthrough for Soul Music

For his first movie soundtrack assignment Booker T. Jones, spurned a large studio orchestra and used instead his Stax recording group, Booker T. & The M.G.s. All the music in "Uptight!", a Paramount film produced and directed by Jules Dassin, was performed by just four musicians: Booker T. Jones on organ, piano and guitar; Steve Cropper, guitar; Al Jackson, drums and Duck Dunn, bass.

"We were right for the score because it's a soul picture," Jones said. "And studios are looking for something new. They want groups who can bring young and old to the theater, black and white. It seems we fit that category."

One of the nation's top instrumental groups, Booker T. & the M.G.s has two black members (Jones and Jackson) and two white (Cropper and Dunn). Ever since their first million-seller, "Green Onions" in 1961, they've been recording hits like "Soul Limbo," "Hang 'Em High," "Hip-Hug-Her" and "Groovin'", as well as backing 99% of all the Stax/Volt artists in the recording studio.

The earthy Memphis Sound of Booker T. & The M.G.s adds the appropriate undercurrent to the powerful film about the betrayal of one man in a militant black committee. "Uptight!" is based on the 1935 Academy Award-winning classic, "The Informer."

One of Youngest Scorers

At 23, one of the youngest musicians to score a major motion picture, Jones explains his decision to use just a quartet on the soundtrack: "We have enough. So many things can be done with the organ. You don't need a lot of other things. And the picture is an innovation and that's what the music should be, a fresh thing, a fresh new sound."

Although "Uptight!" is his first score, Jones has written over 100 songs and has arranged for big bands as local nightclubs in Memphis while he was still in high school. He started playing piano in the sixth grade, became a professional musician at 12 and had his first gold record when he was 16. Jones holds a degree in music from the University of Indiana.



Booker T. Jones

Before he went to Hollywood to work on the score, Booker T. spent a week in New York with Quincy Jones (no relation) who scored "In The Heat Of The Night." "He was working on 'For Love of Ivy' then and he filled me in on a lot of things," Booker said. "A film has a pulse and the music has to fit. You have to be careful with lyrics not to give the story away too early. A score is like a long symphony with a lot of silence. The music is there and then it isn't."

"Working with Jules Dassin taught me a lot. He worked very closely with me on the score, throughout the filming and editing. Overall, there isn't that much music in the movie, but Mr. Dassin made me aware that what you leave out is just as important as what you put in."

Sang Over Credits

Booker wrote a song, "Johnny I Love You," to be sung over the opening credits of "Uptight!" and he wanted a well-known vocalist to sing it. But Dassin felt that Booker himself was best qualified to handle the vocal. So Booker T. Jones made his debut as a singer on "Johnny I Love You." He also contributed a wordless vocal, "Blues In The Gutter."

In addition to being super-talented musicians, each member of the M.G.s is a notable songwriter and record producer. Guitarist Steve Cropper, A & R Director of Stax/Volt Records, has written many hits, including "Knock On Wood" for Eddie Floyd and "In The

Original Cast Gold LPs

The following stage original cast albums were awarded gold records signifying sales of over one million dollars by the Record Industry Association of America:

Title	Date Awarded	Label
	1960	
"The Sound of Music"	Dec. 7	Columbia
	1962	
"West Side Story"	Jan. 12	Columbia
"Camelot"	Feb. 9	Columbia
"Flower Drum Song"	Feb. 9	Columbia
	1964	
"My Fair Lady"	Jan. 8	Columbia
"Hello, Dolly!"	June 2	RCA Victor
"Funny Girl"	Sept. 21	Capitol
	1965	
"Fiddler on the Roof"	Oct. 28	RCA Victor
	1966	
"Oliver!"	May 4	RCA Victor
"South Pacific"	May 16	Columbia
	1967	
"Mame"	May 14	Columbia
"Man of La Mancha"	June 28	Kapp



HISTORICAL SESSIONS: at left, Zero Mostel records the original Broadway cast album of his "Fiddler on the Roof," while at right, Pearl Bailey and Cab Calloway wax their version of "Hello, Dolly!" Both albums are on RCA Victor Records.

Midnight Hour" for Wilson Pickett. Cropper has produced Eddie Floyd, the Staple Singers and the late Otis Redding.

Al Jackson, a Memphis native, accepted the job as staff drummer at Stax/Volt shortly after "Green Onions" was released. He also produces and his main credits include the successful albums by blues guitarist Albert King.

Duck Dunn, born Donald Dunn in Memphis, is responsible for the distinctive bass lines that are an important part of The Memphis Sound. He's currently producing a new duo, Delaney and Bonnie.

Booker T. produces William Bell as well as maintaining a full schedule as a studio musician, arranger and composer.

"Uptight!" is the first soundtrack released on Stax Records, but with all the offers that have been pouring in after the success of Booker T.'s score, it certainly won't be the last.

'Spoon River' TV Special

"Spoon River," the dramatized version of the Edgar Lee Masters' classic "Spoon River Anthology," will be presented as an hour-long TV special on the CBS on Monday, April 21.

The Broadway production received raves when it opened in New York in the fall of 1963. Five special songs were written as part of the adaptation. They will be performed by two of the original cast members, Naomi Caryl Hirshhorn and Hal Lynch. The special will star Jason Robards, Joyce Van Patten, Jennifer West and Charles Aidman.

Aidman starred in the original Broadway production, directed the play and also wrote the lyrics to all the songs. Miss Hirshhorn composed the music. Columbia Records put out an original cast album during the play's Broadway run.

British Mag Awards

The British publication Films and Filming has voted "Oliver!" (soundtrack over here on Colgems) the Best Musical of

1968, and, as Best Music Score, Ravi Shankar's for "Charly" (World Pacific). The Beatles' "Yellow Submarine" (Apple) was voted Best Animated Film.

Wax:
the Song
It's At

title song on key lists, and you're to earning your forty Wax, Presi- Wax promotion New York. With five, he is excluded in the exploita- rds, shows, films, 're on the play- ck up from three a day in every sta- een locked in. Get in our New York, adelphia Megalo- ry ticket buying Broadway theater, be delivering as plugs a day for," notes Wax. from the show is ddit to whet the potential theater-

the Wax office here. They create ler material about hey represent for e Wax office has t such shows as y," "The Apple ume," "Cabaret," and now "Dear e is the group of play all or part ast albums. These listened to by r aficionados, and essent great poten- to the box office. ly, in all in- has worked for s of the various

A&M Releasing
'Boys in Band'
LP March 14

HOLLYWOOD—The original cast album of "Boys in the Band" will be issued March 14 by A&M Records, the first non-musical album from the label.

Productions of Mart Crowley's play about goings on at a homosexual soiree are currently on the boards internationally with Cinema Films planning to start filming June 1.

Of the acquisition of "Boys," A&M's Jerry Moss has stated, "Interest in 'Boys in the Band' is so high that we feel it will be an important addition to our catalog and to the entertainment industry. We feel that the precedent-shattering play will be the most important release in decades."

Label is now planning promotion campaigns for the controversial, scatological property.

Suggested retail price for the two-record set will be \$7.98.

shows. Wax takes pride in the fact that his is the only office used on a regular basis by producers; whereas in the past, producers have left promotion entirely to record companies and publishers. Wax feels that part of his success in this area is due to the fact that he has taken the time to study the theater. In everything Wax does he works closely with the show's press agents.

Wax' office leans heavily on radio and television interviews.

Words & Music:
Stage & Screen

By ARTHUR MOGULL, PRES.
Tetragrammaton Records

The lasting and continued popularity of original cast and soundtrack recordings can be attributed to the same reasons that have caused the industry itself to burgeon into its present multi-million dollar complex. One hears a song, attends a play or motion picture, and the joy experienced slowly dissipates after the actual performance. Only through records can such enjoyment be preserved and recaptured.

Indeed, for most people, recordings are the only means by which they can hear the words and music of past and current major attractions presented on either the stage or screen.

We at Tetragrammaton are firmly convinced of the importance of not only recorded music, but recorded words as well. There is a revolution in the land, and it came about because there is a demand for better verbal communication between people of different persuasions, either politically, religiously or racially. Never before have so many diverse segments of the world's population clamored so loudly to be heard, and to have a say in their destiny. Words are no longer tools of conversation, they have become weapons.

Records are instant history. Listen to the recorded lyrics of a song, the words to a play or the music of a movie soundtrack and you will know the mood of the people and the tenor of that particular time. In addition to entertainment value, the historical significance of original cast and movie soundtrack albums assures their place in the future of the recording industry.

Tetragrammaton will shortly present two albums indicative of the mood and tenor of this particular age we live in. Bill Cosby's forthcoming initial album for his own label was recorded live at Harrah's, Lake Tahoe. Bill's humor, touching as it does the widest variety of people possible, is an excellent example of the current usage of words in the spectrum of entertainment. Behind the dialogue that amuses lies a deeper message; the words that describe one man's childhood viewpoint bridge a gap that hitherto divided two generations.

Another gulf is narrowed, we believe, by the explosive words embodied in Howard Sackler's magnificent play,

"The Great White Hope," currently on Broadway with James Earl Jones in the starring role. Newsweek has described Jones' brilliant performance as "one of those rare instances of the right man in the right vehicle at the right time. As a character based on the fantastic and tragic Jack Johnson, first Negro world heavyweight champion, Jones has created an immense and many-leveled role."

I can think of no other medium aside from records that can bring two such performers within easy reach of the world's populace for them to have now and for all time. Neither can I think of another medium that has the same universal appeal of records to all groups, regardless of age, politics, religion and race. Certainly, if they do nothing more than reflect the thinking and opinions of the time they mirror, this, in itself, should do much to aid better communication between people on an academic level, rather than on what seems to be the inevitable battlefield, whether it be on foreign soil or as close as your local university.

Music, too, has become a language without words. Tetragrammaton's album from the soundtrack of the British Lion film, "The Girl on a Motorcycle," reflects the trend of motion picture entertainment, which, in turn, reflects the mores of our life today. The Hollywood Reporter, in reviewing the film, aptly noted: "Les Reed's pulsating score, interweaving brass and strings, adds to the excitement of the action scenes on the highways and roads up to the final denouement, communicating the feeling of frenzy felt by the devotees of speed."

The film itself was the first motion picture to receive an "X" rating (persons under 17 not admitted) by the industry's newly formed self-regulating board, administered by the Motion Picture Association. (The film is being re-released by the distributor, Warner Bros.-7 Arts, with appropriate cuts and an "R" rating, persons under 16 admitted only with parent or adult guardian.)

Instant entertainment and instant history, and you and I, the people involved directly with the recording industry, are there. I can't think of a more exciting place to be at this moment.

Golden Age Revisited

(Continued from page 30)

f singing face to 0,000 people. Thank- en my knees stop- I started a new iting career.

still love to work the public. I try to 7 clubs, television oncerts as raising ows me.

y even be another my future, and I ooking forward to s much excitement my first film role oaned me to another ear in "Song of the with W. C. Fields, en and Charlie Mc-

, that with my films le to bring good mu- lives of many peo-

ple. If I have, then I feel I've made an important contribution.

Let's hope the industry decides to make more and more musicals. I think the world of entertainment is, and will be, better for them.

RCA Rushes 'Acquarius'

RCA Records is rushing into release the single "Acquarius" from the original Broadway cast recording of "Hair," sung by Ronald Tyson and the company of "Hair." The single is coupled with the title tune of "Hair," also from the cast recording and is sung by the show's lyrics and book writers, and one-time stars, Gerome Ragni and James Rado.

'Chitty Chitty' Fantasmagorical for Family

In this era of "honesty," it is a pleasure to recommend and, in view of the times, admit to perhaps overrating United Artists' lavish, whimsical "Chitty Chitty Bang Bang" as a film you can take the kids to without a biology bone-up.

Furthermore, not only do stars Dick Van Dyke and Sally Ann Howes stay completely covered even while swimming (the major setting is Edwardian England), there is a running gag involving a privy ultimately seen to contain no facility. Nope, there is nothing here to offend; except perhaps for the almost three hours running time — including intermission — that is hard to justify, even though nearly everyone involved has kept things lively and colorful with tot-appealing flurry.

If one didn't read the credits (which just may be the screen's longest running batch of names to date and which show over some exciting, beautifully staged antique car racing), this Ken Hughes-directed, Roald Dahl (with Hughes)-written, Albert Broccoli-produced musical fantasy might well be mistaken for a Disney film. It combines many of the features of two of that studio's most successful "live action" pictures.

Disneyesque People

"Chitty" is an amphibious old car that also flies, not unlike the flubberized one in "The Absent-Minded Professor"; and it transports several of the people who helped to make "Mary Poppins": Van Dyke, composers Richard M. and Robert B. Sherman, choreographers Marc Breau and Dee Dee Wood and musical director Irwin Kostal. Plus, the indispensable pair of youngsters, one boy, one girl (Adrian Hall, Heather Ripley), who convince their wacky inventor father (Van Dyke) to buy the junked old racer and rebuild it into the miraculous title vehicle (originally Ian Fleming's brainchild).

The first three quarters of an hour seem the brightest — although that may be only because there are two hours eventually piled upon them. Then the major adventure is introduced, awkwardly, as a seaside tale of Van Dyke's of fantastic attempts by himself, his children, his girl, Truly Scrumptious (Miss Howes), and Chitty to rescue his even more addled father (Lionel Jeffries) from the Bavarian castle of a bad baron (Gert Frobe). The special

effects and process work, surprisingly, fall quite a bit short of the similar work in "Professor" and "Poppins"; but the Rube Goldberg-type contraptions actually "invented" by Rowland Emmett are clever.

The gulpingly midwestern Van Dyke is engaging and talented, especially in the fast-stepping "Me Ol' Bamboo" number, although if he must be cast as Englishmen, he obviously would prefer it to be Stan Laurel. While Miss Howe, who has driven a bit far down the pike to be Truly Scrumptious anymore, is Certainly Pleasant, even when she stops the action dead with that bane of Junior's movie life, the love ballad ("Lonely Man"). Per usual, Jeffries is an unfunny old ham. Little Miss Ripley and Master Hall look like they might really be sister and brother and scion of a kook: She, a trifle peaked, perhaps reared on brand X; he, a trifle lush, on the name brand. Frobe and Anna Quayle, as his indestructible baroness, have an amusing — if inadequately resolved — duet called "Chu-Chi Face" in which he tries repeatedly to do her in.

Helpmann a Hit

Best of the lot, I think, is Robert Helpmann, gotten up like a berserk Clifton Webb as the Child Catcher who rids the baron's village of all children with a salivating relish that seems uncomfortably sincere. Helpmann's is one of the most hissable heavies since Margaret Hamilton dissolved operations in Oz.

The songs — especially the rollicking title tune — are up to the other elements, and

could get plenty of performances as well as sales for the United Artists soundtrack album. Parents will not regret taking the children to "Chitty Chitty Bang Bang," and the little nippers should find it supercalifra — oops! The word this trip is fantasmagorical.

Hollywood LPs Via Monmouth-Evergreen

NEW YORK — Bill Borden, producer at Monmouth-Evergreen Records, has set "The Music of Hoagy Carmichael" and "Harold Arlen in Hollywood" as the label's LP releases for March.

The former features the Bob Wilber orchestra with vocals by special guest star Maxine Sullivan of the Benny Goodman heyday in her first recording in several years. The Arlen album of the composer's tunes for movies of the 1940s features the Rusty Dedrick orchestra.

All Monmouth-Evergreen product will be released on cassette 8-track and open reel tapes by North American Leisure Company. Monmouth-Evergreen has moved from the Park-Sheraton to 1697 Broadway, Suite 502. Claire Olivier has joined the staff as office manager.

Hadjidakis Scoring

LONDON — Manos Hadjidakis, Academy Award-winning composer for "Never On Sunday," has been signed by producer Mostafa Akavan to write an original score for "The Heroes," Moulin Rouge production starring Stuart Whitman, Elke Sommer and Jim Mitchum.



Sally Ann Howes and Dick Van Dyke cavort in United Artists' fantasmagorical film musical, "Chitty Chitty Bang Bang." UA has the LP, too.

Gold Soundtracks Set a Record In 1968

There were more movie soundtrack albums (eight) certified by the Record Industry Association of America for gold records in 1968 than in any year since RIAA began its certification system in 1958.

(The gold record for albums signifies sales of over a million dollars.)

Certified During Year

Certified in '68 were: "Doctor Dolittle" (20th Century-Fox Records); "The Graduate" (Columbia); "The Great Caruso" (RCA Victor); "Gigi" (MGM); "The Good, The Bad and The Ugly" (United Artists); "Camelet" (Warner Brothers); "Jungle Book" (Buena Vista); and "Funny Girl" (Columbia).



Simon & Garfunkel Of "The Graduate"



William Dix & Anthony Newley Of "Doctor Dolittle"



Mowgli & Baloo the Bear Of "Jungle Book"

Neil to Movies

Neil Diamond, Uni Records singer-composer, has been signed by Universal to a three-picture non-exclusive contract under which he will make his screen acting debut, it is announced by Ned Tanen, MCA VP.

Coat Pair Platters



...e, Mike Minor

K — Linda Kaye or, married in real e long-running TV ticoat Junction," their Coast base managed to get in for their new rec-

ord is so new that out yet, she regh she hopes Imls—her label—will oon. She performs her two "sisters" V show, Meredith ori Saunders, with o has an act. "We for Imperial," she first two sides have , but they haven't one out yet. It's ng, West Virginia,' the Sunshine Comarmony with us on rooviest song! The s called '30 Days ber,' and is a totally rd. It's calm, beau-

ued: "We're planm, too. We want to 1 it different from e have from 'Pettin,' yet things the he show will like." ho also has pern act, is recording l Records, and has a lled "One Day at a e time ago, he had roduction company, , and had a hit in ly Name" by Barry also did a couple of Dot, and had a near- in '63 with "Silver e is also planning to m for Ranwood in gh he has no ideas kind of material it'll ill Justis will proge and conduct," he

ecture, neither Mike (both of whose par-Pedderson and Paul , respectively, are

Kapp Expects to Find True Happiness with Heironymus

Newley Soundtrack Label's Biggest, Says VP Goldberg

NEW YORK — Can Heironymus Merkin ever forget Mercy Humppe and find true happiness? Kapp Records' VP-General Manager Sydney N. Goldberg thinks he can. In fact, he's sure of it.

The new Universal Pictures "erotic comedy with music" which is just coming out as Kapp's most impressive soundtrack package to date (and titled the same as this story's first sentence) is an all-Anthony Newley affair, so to speak: he stars, so does his wife, Joan Collins, their children are in it and he also co-authored, produced, directed and wrote the music, with lyrics by Herbert Kretzmer. Newley, who portrays a Hollywood singing idol, also has a single out from the picture, "When You Gotta Go" b/w "I'm All I Need."

"And he'll be doing all kinds of promotion for the film and the recordings," Goldberg revealed. "The picture is expected to premiere in March sometime, but we'll have the soundtrack album out a couple of weeks ahead of the movie. We'll begin by promoting it on the college campus level and then move into an all-encompassing national promotion."

'Solid, Like Broadway Score'

Also appearing in the film are Milton Berle, Stubby Kaye and George Jessel; and Goldberg opined that the titillating spread in the current Playboy Magazine should help sell the picture, too. "But it won't need that much selling. It's solid, like a Broadway show score," he continued.

among TV's most successful producers) was certain whether or not "Petticoat Junction" would be back in the fall, although they were optimistic. They are both interested in doing feature films as well—"My agents complain because things come up that I can't accept because of the series," Minor noted. Still, neither Mike nor Linda would be adverse to another series, separately or together.

Goldberg knows from Broadway show scores, because Kapp also has the phenomenally selling "Man of La Mancha" original Broadway cast album. The show opened in 1965, has since become a classic around the world and is slated for filming before too long. Meanwhile, the Kapp album has become a gold record item and, according to Goldberg, has sold "over \$6,000,000 to date at retail." Goldberg also reported: "Sales on 'Man of La Mancha' are accelerating, too. I think this year we'll sell more than last year."

In this area, Kapp has achieved gold record status, as well, on Louis Armstrong's single and album of "Hello, Dolly!"; in the Broadway category; and Roger Williams' "Born Free" album — titled after the Oscar-winning movie title song hit—was another gold LP.

New Jones Hollywood Package

Kapp has just released a new Jack Jones package, "Jack Jones in Hollywood," which contains standards by the young vocalist, both new and old. And the label also has under con-



Sydney N. Goldberg

tract Shani Wallis, currently a hit as Nancy in the film of "Oliver!" She has three albums available on Kapp: "I'm a Girl," "Look to Love" and "As Long As He Needs Me," the latter her big number from "Oliver!"

"As soon as there is a break in Shani's schedule, we're going to record her again," Goldberg informed.

And then he closed the interview, which had begun on a hay-making note with the libidinous Heironymus Merkin (Newley) the topic of excited conversation, on a similar note by playing a very sexy reading by Miss Wallis of an unreleased recording Goldberg hopes one day to bring out, "Bless Them All."



Anthony Newley (left) poses with his actress-wife Joan Collins, their two children and Milton Berle on the island of Malta during the filming of Universal's "Can Heironymus Merkin Ever Forget Mercy Humppe And Find True Happiness?" Newley, Miss Collins, Berle, Stubby Kaye and George Jessel star in the Technicolor comedy with music.

A Heavenly Oliver

Little Mark Lester Shines

Whether the social and economic injustices of Dickensian England lend themselves comfortably to Technicolor musical comedy is a moot point; but since the job has been done in Columbia Pictures' new "Oliver!", we can all thank heaven—almost literally—that an irresistible nine-year-old named Mark Lester plays the title role.

For Mark is a remarkably well bred, sweet and angelic-looking youngster, the perfect Oliver to root for. The very lovely, surprisingly suitable Lionel Bart score and the built-in interest of Dickens' rags-to-riches plottiness notwithstanding, without a sympathetic Oliver, the mistreated workhouse orphan, all the expense and care and time lavished on this most ambitious of British filmicals would have been worth little more than, well, a farthing. But Bart and director Carol Reed (no novice at handling children) have a pre-pubescent Disney Prince Charming in Mark Lester, and he is used beautifully.

Memorably Endearing

Lester's Oliver—or Oliver's Lester—has many memorably endearing moments, big and small. Some of the latter affected this reviewer most . . . after his sale to an undertaker where he is used for "atmosphere" at children's funerals, Oliver's march in high, black hat past the workhouse in front of a hearse, a slightly haughty look on his face suggesting later revelations about his origins . . . the reserved amusement with which he observes the thieving Artful Dodger (Jack Wild) in action for the first time . . . his singing (if you can call it that—not inappropriately, it sounds like a choir boy's bashful first solo) of the superbly staged "Who Will Buy?" from a Bloomsbury window the morning after he slept in a warm bed probably for the first time, the breeze gently rippling through his blond locks as he watches the happiest morning of his life come alive in the wakening streets below . . . and the radiance with which, throughout the picture, he returns the kindnesses of those who help answer his other musical question. "Where is Love?"

Can he act? That remains to be seen. Right now what matters is that his genteel vulnerability has made this film something you want to stick with—for over two and a half hours. Not that he doesn't have his spirited moments; he does, only he is more at home *bestowing* sensitivity. Mark's Oliver is one of the most appealing tykes the screen has offered since little Dean Stockwell tucked curls under cap and descended on Grandpa Gow (Charles Coburn) in "The Green Years" a couple of decades back. One can understand the few friends in "Oliver!" who want to protect him, as well as the one who ultimately dies doing so. Rarely has goodness been so believably—and winningly—embodied on the screen.

Shani Scores In Nancy Role

The rest of the casting is generally adequate, but not as inspired. Ron Moody is a rather too well practiced eunuch of a Fagin, the leader of the youthful thieves; while Oliver Reed's Bill Sikes seems too enamoured of Robert Newton's eye gymnastics as the evil Sikes in the 20-year-old non-musical "Oliver Twist" movie. Young Wild is a tepid Dodger, but Harry Secombe sings excellently as the workhouse guardian, especially as he leads Oliver through snowy streets singing "Boy for Sale." And Shani Wallis—although clumsily disposed of at the end—manages the unique feat of sounding even more Cockney singing than talking: her big "As Long as He Needs Me" number is considerably closer to the sound of Bow Bells than that of her London and New York stage predecessor as Sikes' girl, Georgia Brown. Next to Lester's Ollyver, Miss Wallis' Nancy is probably the picture's most successful performance. Colgems Rec-



In "Oliver!": Jack Wild, Ron Moody and Mark Lester. The soundtrack LP is Colgems'.



Fagin (Ron Moody) and his boys, including Oliver, at Fagin's right (Mark Lester) and the Artful Dodger, at Fagin's left, with pipe (Jack Wild).

ords has the soundtrack album.

Produced with Much Taste

"Oliver!", like all marathons, is a lot easier going early on; but it has been produced with much taste, from Reed's restrained direction to Onna White's complicated choreography (in a couple of numbers, all London seems to turn out in step) to John Green's herculean musical direction to John Box' functional sets to Oswald Morris' subdued color

photography. Then there's original author Charles Dickens, whose on-screen credit seems almost an afterthought, while practically everyone else including the powder room attendant, I think, gets his—her—own frame.

Children should love "Oliver!" Ditto adults, although there may be sighs from a departing parent or two as they take the hands of tots somewhat less angelic than Mark Lester.—Doug McClelland.

Shirley a Fine Charity

(Continued from page 16)

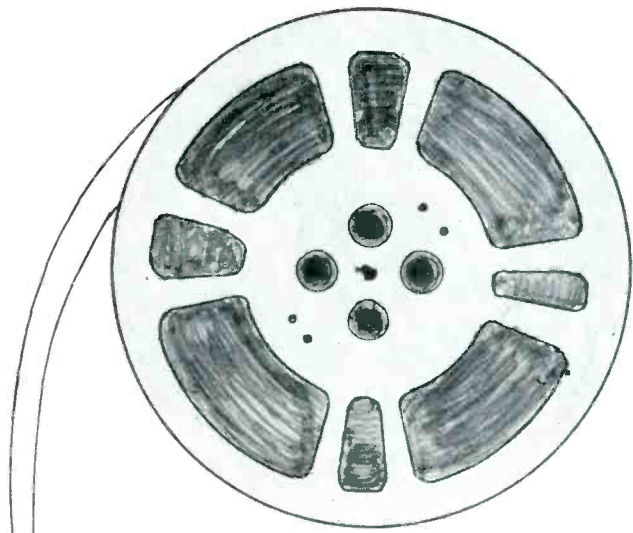
hostess line-up, the weary gals coming on in some positions that would flip a contortionists' convention right on its ear.

European Aura Still

Throughout, there is something peculiarly European that sticks gummily to the worn heels of our little gamine, despite her travels since director Federico Fellini's original Italian movie and our apple pie lead this time out . . . the sentimentalized, waif-like heroine, the gigolos, the camaraderie among floozies, the wedding party in Charity's place of business, etc. Which is not necessarily a knock—just peculiar and noted. Ricardo Montalban is confidently attractive, as always; but the Misses Rivera and Kelly don't really have the chance to get under their characters' skins. The talented Miss Rivera, for example,

seems very suspicious of McMartin for some reason at the pre-wedding party, and then a while later when he has chucked Charity and she calls her girlfriends and sobbingly tells them she's married, Miss Rivera swallows Charity's lie whole and happily—another odd character confusion. The infectious, driving, '60s score (perhaps the earliest "contemporary" score for the theater) now includes a couple of new Coleman-Fields ditties that are less so, "My Personal Property" and "It's a Nice Face." They can be heard with the rest on the new Decca Records soundtrack album.

Universal's "Sweet Charity," in color, is diverting entertainment, thanks to the Coleman-Fields tunes and Shirley MacLaine, a star in a movie age of non-stars, as well as that other rarity these days: a natural comedienne.



CONTINUING LEADERSHIP IN FILM MUSIC

YESTERDAY

DOCTOR ZHIVAGO

Scored by Maurice Jarre

BEN-HUR (Soon to be Rereleased)

Scored by Miklos Rozsa

HOW THE WEST WAS WON

Scored by Alfred Newman

THE SANDPIPER

Scored by Johnny Mandel

TODAY

THE SHOES OF THE FISHERMAN

Scored by Alex North

ICE STATION ZEBRA

Scored by Michel LeGrand

WHERE EAGLES DARE

Scored by Ron Goodwin

TOMORROW

GOODBYE MR. CHIPS

Scored by Leslie Bricusse

THE APPOINTMENT

Scored by John Barry

A PLACE FOR LOVERS

Scored by Manuel De Sica & Norman Gimbel

THE PHANTOM TOLLBOOTH

By Lee Pockriss, Paul Vance & Norman Gimbel



Barbara McNair

A Movie Star At Long Last

Now with Audio Fi Label, Too

For years people in and out of show business have asked, "Why isn't Barbara McNair a big star?" She was beautiful, she could sing and she was a capable actress. What was holding her up? Oh, she made an enviable living. The club work was lucrative, she was rarely without a record company, and there were TV guest shots.

But where was that big stardom that her big talent cried out for?

Where were the movies for this beauty with the fine high cheekbones and the dazzling smile? Just waiting for 1968-69, it seems, when all of a sudden Miss McNair has five movies in a row on her calendar plus a new recording contract with Audio Fidelity Records (previous labels include Signature, Warner Brothers and Motown).

Late in '68 she co-starred in her first film, the Cinerama release, "If He Hollers, Let Him Go!" appearing comfortably as a night club singer with Kevin McCarthy, Dana Wynter and Raymond St. Jacques. The picture was no world-beater, but Howard Thompson in the New York Times wrote: "The sole brightness is the screen debut of Barbara McNair, the beautiful young singer, who does very well in two scenes (one of them involving some brief but unstartling nudity)." This nude scene was given considerable photo space in Playboy Magazine, and the word-of-mouth that accrued from the definitely startling series of McNair shots therein, many believe, helped her attain at last the elusive big screen career.



At far right, Barbara McNair in one of her many TV appearances on the Dean Martin show with, from left, Martin, Jane Powell, Liberace and Tennessee Ernie Ford.



Barbara McNair is shown in the recent film, "If He Hollers, Let Him Go!", a turning point in her career.

Since then, she has acted in Commonwealth United's "Venus in Furs," with James Darren; Avco Embassy's "Stiletto," with Alex Cord and Britt Ekland; "The Savarona Syndrome," one of Universal's "World Premiere" movies-for-TV, with an all-star cast; and is set for an upcoming role as a nun in the same studio's "A Change of Habit," also starring Elvis Presley and Mary Tyler Moore.

Unsurpassed Achievement

All of which represents virtually unsurpassed achievement for a black leading lady type. Lena Horne has said that in her MGM movie musicals of the '40s and '50s she was usually pinned to a pillar for a specialty number or two, but given little opportunity to emote. (She gets her big dramatic chance in the upcoming Universal feature, "Patch," opposite Richard Widmark.) And even Diahann Carroll (TV's "Julia"), whom Barbara replaced on Broadway and for the national tour in "No Strings," as successful as she has been for some time has not had such steady work in pictures. That Barbara is up to the career apparently before her should come as no surprise to those who have seen her act on television's "I Spy," "Hogan's Heroes," "Dr. Kildare" and, especially, "The Eleventh Hour," in which she gave her best video performance to date as a black businesswoman.

Dollys and Mam

(Continued from page 22)

Mames galore was soon the order of the matinee. There was Ginger Rogers again, Janis Paige, Jane Morgan, Celeste Holm, Ann Miller, Sheila Smith, Betty McGuire and Janet Blair—who was Roz Russell's sweet sister Eileen in pictures ages ago, which gives you an idea how Mame has been smaltzed-up from her salty beginning in Russell's claws. Even Susan Hayward, who so often had someone else singing for her in her musical movies, recently made her first appearance on any stage anywhere after 30 years in pictures singing to standing ovations in the Vegas Caesar's Palace production. Reportedly the highest paid Mame to date, Miss Hayward has let it be known that she wants to do the film version, too; but while Warner Brothers and ABC Pictures have purchased the screen rights, the movie Mame is yet to be cast.

Chris, Mae, Lee?

At various times in the stage histories of "Mame" and "Hello, Dolly!", even Mae West, Christine Jorgensen and Liberace have been mentioned for one or the other role, and sometimes both. Judy Garland and Jane Wyman, too, have been

listed as "Mame" and neither is to yet.

Film to Bigg

The film of "M" probably go to t male show biz n at the time th ready.

In fact, there i some industry j right now giving double-o to see revised for Sidr can see the r "While Mr. Poitie cally the Mame o sions, it is felt remarkable actir will be able to spirit of this colo and, with minim be able to bring dimension to the

* *

(The Carol Chas cast album of "l is on RCA Victo are the Mary Mar Bailey cast versio tury-Fox will Barbra Streisand track LP. Angel "Mame" is on C ords.) —Dou



Shirley Booth as Dolly.



Jane Morgan as Mame.

Miss McNair hails from Racine, Wisc., but came to New York to further her career. She won second place in an Apollo Theater talent night, which led to an engagement at the Village Vanguard which led to winning on the Arthur Godfrey "Talent Scouts" TVer which led to her first Broadway break in the short-lived musical, "The Body Beautiful."

Top club and T loved; and not columnist Jack O' of a Phil Silvers "special" called ". . . for a sexy si bara McNair was lightfully fine as a wish, except the c Now, at last, the m has gotten the mes

Gold Record Soundtrack Albums

The following movie soundtrack albums were awarded gold records signifying sales of over one million dollars by the Record Industry Association of America:

Title	Date Awarded	Label
"Oklahoma!"	1958 July 8	Capitol
"South Pacific"	1959 Dec. 18	RCA Victor
"The Student Prince"	1960 Jan. 19	RCA Victor
"Blue Hawaii"	1961 Dec. 21	RCA Victor
"Breakfast at Tiffany's"	1962 Oct. 30	RCA Victor
"West Side Story"	1963 Jan. 7	Columbia
"Exodus"	March 12	RCA Victor
"G.I. Blues"	March 12	RCA Victor
"The Music Man"	March 27	Warner Bros.
"Girls, Girls, Girls"	Aug. 13	RCA Victor
"Porgy and Bess"	Oct. 21 1964	Columbia
"Carousel"	Jan. 15	Capitol
"The King and I"	Jan. 15	Capitol
"A Hard Day's Night"	Aug. 25	United Artists
"My Fair Lady"	Dec. 18	Columbia
"Mary Poppins"	Dec. 31 1965	Buena Vista
"The Sound of Music"	March 30	RCA Victor
"Help!"	Aug. 23	Capitol
"The Pink Panther"	Oct. 5 1966	RCA Victor
"Dr. Zhivago"	Aug. 11 1967	MGM
"Thoroughly Modern Millie"	April 7	Decca
"A Man and a Woman"	Aug. 22	United Artists
"Magical Mystery Tour"	Dec. 15 1968	Capitol
"Doctor Dolittle"	March 13	20th-Fox
"The Graduate"	March 27	Columbia
"The Great Caruso"	March 28	RCA Victor
"Gigi"	April 17	MGM
"The Good, The Bad & The Ugly"	Aug. 14	United Artists
"Camelot"	Sept. 17	Warner Bros.
"Jungle Book"	Dec. 5	Buena Vista
"Funny Girl"	Dec. 23 1969	Columbia
"Yellow Submarine"	Feb. 5	Apple



POPULAR GIRLS: At left, a scene from the 1958 Best Picture Academy Award winner, "Gigi," starring Leslie Caron and Louis Jourdan, soundtrack LP by MGM; and at right, Bea Lillie, Julie Andrews and Mary Tyler Moore in 1967's "Thoroughly Modern Millie," soundtrack album by Decca. Both LPs are gold record packages.

Dionne on Special

Scepter Records' Dionne Warwick has been signed by Pierre Cossette's and Burt Sugarman's CoBurt Corporation as sole femme guest star on "The Feelings of Feliciano,"

color special to be sponsored by Pontiac Motor Division of General Motors on NBC April 27.

Special stars Jose Feliciano, and guest stars previously announced are Andy Williams, Glen Campbell and Burt Bacharach.

In Like Quincy

'Record Scene Increasingly Important to Film Scoring'

HOLLYWOOD — Film composer Quincy Jones, in Hollywood only three years, has 19 motion pictures to his credit and several Oscar nominations — last year for his "In the Heat of the Night" score and song "Eyes of Love" from "Banning" and this year for his "For Love of Ivy" title song.

Crediting Henry Mancini with providing the "breakthrough" for modern composers like himself in pictures, Jones told *Record World* last week: "Mancini brought an American sound to film scores. Up until he arrived, it was mostly classical stuff and the old foreign names. He brought in something fresh, and dramatically it has worked."

Electronic Innovator

It has certainly worked for Jones, no mean innovator himself. He was among the first to use the now popular electronic synthesizer successfully in feature films, as well as on television. He used it in "The Slender Thread," starring Sidney Poitier and Anne Bancroft, a few seasons ago; and at the beginning of the more recent "In Cold Blood." He also introduced it in his score for the Raymond Burr TV series, "Ironside."

Said Jones: "I like to submerge it in the orchestra, as a synthetic sound, for the most part, rather than down front."

Trends in film composing? "You must have a good background in music, of course; but increasingly you must be aware of the record scene. [Which Jones is, as a recording artist himself and from early record company executive posts.] The moviegoing audience today—under 30—is such a musically oriented group, and they don't want to know about Wagner anymore. Oh, there's an occasional '2001: A Space Odyssey,' which uses classical themes, but more and more it's like Simon and Garfunkel.

"I think this thinking is great. Of course, you can't just have your favorite record star come in and score your picture; but they're finding out that it's all pretty much the same business today, a hand-in-hand thing."

Jones has just done the scores for Columbia Pictures'



Composer Quincy Jones and producer Carl Foreman on the set of the new Columbia picture, "MacKenna's Gold," for which Jones has written the score. RCA will release the soundtrack album, which also features José Feliciano.

"MacKenna's Gold," starring Gregory Peck and Omar Sharif and José Feliciano singing on the soundtrack throughout; and Paramount's "The Italian Job," starring Michael Caine and Noel Coward, with Matt Monro singing the title tune. And he is currently at work on "How Many Roads," with Sidney Poitier and Joanna Shimkus, at Universal ("There's a lot of music in this"); and "Carol, Bob, Ted and Alice," with Natalie Wood, Robert Culp, Dyan Cannon and Elliot Gould, for Columbia. Of the latter film, Jones enthused: "This is a wild one! I think it'll be funnier than 'The Graduate.'" There will be soundtracks on most of them—RCA has "MacKenna's Gold."

He is also going to be scoring the new Bill Cosby comedy series for TV in the fall. And, after he gets a couple of film scoring jobs out of the way, Jones is going to record an instrumental album of original Jones compositions for A&M Records, sometime within the next couple of months. He is also planning to write an original musical for films. "I'm looking around now for the right book. I want to do the musical for the movies because I think you can express yourself better on screen—you don't have to scream a number to get it across. It's a more human medium," he feels.

His favorites of his film scores? A couple of titles as "in" as Quincy Jones: "In the Heat of the Night," last year's Academy Awarded Best Picture, and "In Cold Blood."

'2001,' 'Elvira' Classical Gassers

Motion pictures are giving a big sales boost to classical records. In the past year two films have turned losers into winners. Who would have expected to see Richard Strauss' long, complex tone poem "Thus Spake Zarathustra" or Mozart's 21st Piano Concerto make the classical best-seller charts? But, nevertheless, there they are and they've been on the charts for almost a year.

What woke up these sleeping beauties? Merely, two of 1968's top grossing motion pictures: "2001: A Space Odyssey" and "Elvira Madigan."

"Elvira Madigan" was a sleeper playing art houses at first, but good reviews and word of mouth spread the film's fame far and wide among young audiences who flocked to see its idealistic, illicit, tragic lovers flaunt the Establishment to the tunes of Mozart and Vivaldi. By last summer demand for the motion picture was so great that it was booked into thousands of neighborhood houses and sales on the album really broke wide open. The album was Geza Anda's Deutsche Grammophon recording of Mozart's 21st piano concerto.

"Actually," says Jim Frey, Director of MGM's classical division, "only about 15 minutes of music from Anda's recording (the slow movement) is heard in the film. Other bits and pieces by Vivaldi are also used—but it was the Mozart which the director used as a recurring love theme that really caught on."

"In December of '67," continued Frey, "'Elvira' was playing at one art house in New York and in that one month we sold 1,000 albums. Anda's Mozart album had been out for five years and we had only sold 3,000 prior to 'Elvira.' In January the album moved over 2,000 and we affixed a sticker to it saying that it contained the 'Elvira Madigan' theme. The album continued to rise on both the classical and pop charts. Demand grew so great that we redesigned the cover using a shot of Elvira from the film and incorporating our sticker copy. Then sales really took off. Dealers were displaying it in depth and had it piled on counters. During the summer the English dubbed version broke in thousands of neighborhood houses and rack business opened up. We were selling 6 to 7,000 a week. We produced a 7-inch "45" for disk jockeys with a cut ver-

sion of the 'Madigan' theme on one side and the ever-popular Chopin Polonaise in Ab on the other and this got us a lot of extra air play on god music album stations.

"Percy Faith's Columbia single also helped. We've sold over 100,000 albums to date and it continues to be one of our top movers. 'Madigan' also stimulated sales of other Mozart Concerto albums by Anda. Local distributors took ads with major accounts featuring the 'Madigan' album and tying in other Anda Mozart Concerto recordings. We look forward to continued sales of the album which is becoming a standard seller and a must-stock item for accounts that never before sold a classical album."

Stimulated Sales

The "Madigan" impact was so strong that it stimulated sales of other versions of Mozart's 21st Concerto, and it wasn't long before recordings by Casadesu/Szell (Columbia) and Rubenstein/Wallenstein (RCA) were showing up on the classical charts. However, while these sold well they didn't enjoy the Number One position on the classical chart that Anda's held for over six months and it's still in the top selling classical albums in the country.

Late in the game, sometime last summer, Vox' budget-priced Turnabout series released an album of all the music from "Madigan" including the Vivaldi pieces as well as the Mozart Concerto and it has been one of the top sellers in the line.

The other motion picture that profoundly affected classical sales was "2001: A Space Odyssey." After commissioning a score from Alex North,

film director Stanley Kubrick threw it out in favor of recorded music by Johann and Richard Strauss, Khatchaturian and Ligeti. MGM's soundtrack album (once it was released) promptly worked its way up the pop and classical charts.

Meanwhile, Deutsche Grammophon immediately stickered two of its existing albums, "The Blue Danube," a collection of Strauss waltzes by Von Karajan, and "Thus Spake Zarathustra" by Karl Boehm. Both flew on the classical charts and sold very well.

'Cover' LP from Catalog

But while dealers were waiting for MGM's soundtrack album a very knowledgeable record buyer for Korvette's in Brooklyn, Mel Borris, called Columbia's Director of Classical Merchandising, Peter Munves, and suggested that the label could pull together a top-selling "cover" album from catalog.

Munves sent Pierre Bourdain, his associate, to see "2001." Bourdain took a cassette and recorded the musical selections in sequence. There was still no soundtrack album at this time. With Bourdain's tape in mind, Columbia's album producer Andrew Kazdin began assembling an album drawn from the label's recordings already issued. Columbia was able to assemble all the music heard on the soundtrack with the exception of Ligeti's Requiem. John McClure talked Gregg Smith and his crack group of singers into recording Ligeti's fiendishly difficult "Lux Aeterna" for 16 solo voices. They had less than a week to record it, but they came through with flying colors. For an added bonus McClure, Columbia's Director of

Classical Records that Kazdin pulled suite out of Columbia's catalog of Karl Ber space opera "A electronic effect Radio and the l album hit the s month after MG album and has surprisingly good name power of Ormandy plus t lumbia's sales s album displayed track albums is

London Records issued their recordan's "Thus Sp tra" on their Treasury series, tion to the fact t sic heard in the Columbia's "cover other Ormandy taining musical s tical to those track, "Blue "Zarathustra," m cal charts and a

Three Oth

Three other fil cal music in the but they have sl any, on the sale albums. There's the romantic tea May-December l tween Oskar We married (to Viri conductor, and B a young reporter her eyes. The s exposed millions pieces of symph thoven, Rachman and Tchaikovsky report little spin complete recordi heard on the so gems says they a with their soun and perhaps

(Continued on



A scene from MGM's "2001: A Space Odyssey."

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Paramount Humming

(Continued from page 12)

and Juliet," "The Brotherhood," "Uptight" and "Barbarella." Critical reaction to these films' scores has been strongly favorable. The resulting record sales echo this public acceptance, and will increase as citations for accomplishment on film and vinyl are awarded.

Strong Drawing Values

While "The Odd Couple" (Jack Lemmon and Walter Matthau); "Rosemary's Baby" (Mia Farrow); "The Brotherhood" (Kirk Douglas) and "Barbarella" (Jane Fonda) carry strong drawing values in the names of their starring performers, the power of the films' background scores should not be underestimated. And unknown stars (Romeo and Juliet) and "Uptight") rely even more strongly on the proper use of music to convey their stories. Neal Hefti's light, jazzy score served as ideal counterpoint to the hilarious activities of Lemmon and Matthau, while Christopher YOUNG's haunting themes subtly underscore the witchcraft of "Rosemary's Baby." Nino Rota lent a properly Italian atmosphere to "Romeo and Juliet," while young performer Booker T. Jones was the ideal choicer to compose musical backdrops for a modern drama of racial tensions in urban areas ("Uptight"). And Bob Crewe and Charles Fox' zingy modern score lent just the right touch of hip zaniness to the fantastic future portrayed in "Barbarella."

'Goodbye Columbus' Due

Soon to open is "Goodbye Columbus," a Stanley Jaffe Production for Paramount Pictures, based on the bestselling novel by Philip Roth. The Association, multi-million record selling group, have written and recorded several songs which they perform in the film. Additional music was composed by Charles Fox, who collaborated on the "Barbarella" score.

Popular singer and television star Glen Campbell makes his film debut in "True Grit," based on the novel of the same name. Campbell, who co-stars with John Wayne in the Western, sings the title song. The film's score is by Elmer Bernstein. Bernstein also composed the music for "Where's Jack?" which will feature Tommy Steel and a title song by Mary



Lalo Schifrin

("Those Were The Days") Hopkin.

Quincy Jones has scored "The Italian Job," which stars Michael Caine. The main title, "On Days Like These," was written by Jones and lyricist Don Black, and is sung in the film by Matt Monro.

The composer of music for "Bonnie and Clyde," "The Night They Raided Minsky's" and "Bye, Bye, Birdie," Charles Strouse, is supplying the score for "The Molly Maguires," drama starring Richard Harris and Sean Connery, a Martin Ritt production.

'Daring Young' Score

From England, Ron Goodwin is scoring "Those Daring Young Men in Their Jaunty Jalopies," starring Tony Curtis, with a title tune to be sung by Jimmy Durante. Italy's Ennio Morricone, has been signed to provide the music for "Once Upon a Time in the West," which stars Jason Robards, Henry Fonda, Charles Bronson and Claudia Cardinale.

And for the historic reunion of the "Cool Hand Luke" team, producer Stuart Rosenberg and Paul Newman will be reunited on "A Hall of Mirrors," also starring Newman's wife and star of "Rachel, Rachel," Joanne Woodward. Paramount has signed the prolific Lalo Schifrin, who, too, contributed to the success of "Luke."

Pattern of Prosperity

With increased motion picture and television production underway at Paramount, embellished by the finest musical talent available anywhere, observers see a continuing pattern of prosperity. The gold rush theme of "Paint Your Wagon" is indicative of the musical fever running rampant at the studio. The future? Well, "On A Clear Day You Can See Forever"!

Labels Sound

(Continued from page 12)

will include motion picture and television sound-tracks original cast albums of Broadway shows, the works of major artists and other prestige products."

He further said: "For over 40 years the Paramount name has been identified with great entertainment. The good-will and acceptance built up over that period are priceless commodities. We are proud and delighted to have reached the point where we can launch this new venture with the blessings of our parent company."

Obviously, Paramount fully intends to make these promises a reality.

Signed and sealed by Paramount Records—and indicative of the label's soon-to-be-felt impact on the record market—is the soundtrack of Alan Jay Lerner's recently completed multi-million dollar production, "Paint Your Wagon," which is highlighted further by Academy Award-winning Lee Marvin's bow in a musical.

The screen version of "Paint Your Wagon" includes a wealth of songs—12 in all—topped by "They Call The Wind Maria," and "I Talk To The Trees." Seven of the songs are from the original stage version of the lusty story which opened on Broadway in 1951 and brought new laurels to Alan Jay Lerner and Frederick Loewe. Five of the songs are newly created for the film by Lerner and composer André Previn.

Filed in PanaVision, with color by Technicolor, "Paint Your Wagon" also marks the singing debuts of Marvin, Clint Eastwood and Jean Seberg. The film also stars Ray Walston and Harve Presnell. Joshua Logan directed. The screenplay by Paddy Chayefsky and Alan Jay Lerner brings a new dimension to the original story.

An agreement has also been finalized on behalf of Lerner's upcoming Broadway musical, "Coco," starring Katharine

Hepburn, with André Previn. Based on the life of fame Chanel, "Coco" duces on Broadway and v forthcoming Al Production for tures following York run.

Add to this, a pleted features for release in t records bearing t logs, among t Job," starring and highlighted Jones score.

"Those Daring Their Jaunty J Curtis topliner, Ron Goodwin an number by Jir And then, "W with Tommy Ste Elmer Bernstein Mary Hopkin's r title song. The s Upon a Time I starring Jason Fonda, (nely and Charles Ennio Morricone beat.

Already in rel Mission: Impos posed and perfo Schifrin. Schifrin CBS-TV network just won anothe garnering huge ery radio forma its way into consu ners' homes throughout the globe.

Next on the agenda is another video-package from rating giant, "Mannix." The Mike Connor starrer, filmed at Paramount Television, is a winner "on the tube" and features a score by Lalo Schifrin.

The material which emanates month in and month out from Broadway and Hollywood is endless. Its impact on the recorded market is limitless. To this end Stax, Dot and Paramount Records are "tooling up" to meet these challenges with a powerhouse of entertainment, which, after all, is where it's at!



"DARLING LILLI" AND "PAINT YOUR WAGON": from left Julie Andrews and Rock Hudson in "Lili"; and at right, Jean Seberg and Lee Marvin in "Wagon." The LPs are on RCA and Paramount.

Composer John Sebastian Covers Both Coasts

NEW YORK — With both Broadway and Hollywood looking to rock music to revitalize the musical sounds of shows and movies, a number of young composers have been paged to both coasts to do their contemporary thing.

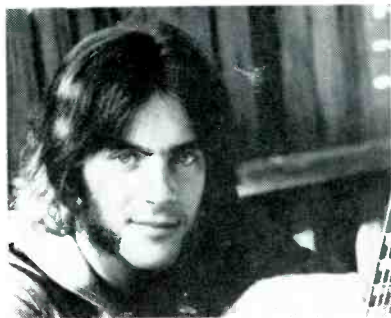
But while many have been called to either Hollywood or Broadway, only one rock musician has so far worked both beats—Kama Sutra's John Sebastian.

Sebastian has worked on two movies, Woody Allen's "What Up Tiger Lily" and Francis Ford Coppola's "You're a Big Boy Now," and one play, "Jimmy Shine," the Dustin Hoffman vehicle.

So the ex-Lovin' Spoonful leader now working on a career as a soloist seemed like just the person for **Record World** to talk to about Hollywood and Broadway attitudes toward rock. Sebastian was only too glad to talk and what he had to say was summed up this way: "The people I worked with wanted fresh music, but they were opposed to totally fresh music. They were folks who weren't too sympathetic."

He illustrated with examples of the nature of the opposition he faced "When I did 'You're a Big Boy Now,' the producers were perfectly willing for me to write something different to underscore the seduction scene, but where they got nervous was when a car drove away and in places like that. I wanted to do something different there too, but they wanted Doris Day music. You know. Da-diddy-da-diddy-da."

Apart from his Broadway work with "Jimmy Shine" (which Paul Simon was originally going to work on), Sebastian said, "I came in late—when the script was completed. They called me in and sat me down and asked to see an example of my work. Then they gave me a scene which had been cut from



John Sebastian

the play and asked me to write a song for it. I got so furious I went home and wrote all the songs in one evening. The only reason I went ahead was because it was a challenge."

Unfamiliar with Idiom

"Here was what I learned. The people were unfamiliar with the idiom of music. I don't just mean the idiom of rock music, I mean the idiom of music. I cut a few of the numbers after I'd written them and then played them for the producers. On one song, 'Baby Don't Get Crazy,' I used 18 musicians. I said that possibly they could use four musicians and they whittled it down to three."

"I'm still excited as hell about Broadway and want to go back in at least once more with a few more of my contemporaries."

The songs Sebastian composed for "Shine" will be included in his first solo album due in March probably under the title "John Sebastian." Because there are so few songs in "Jimmy Shine," which CBS critic Leonard Harris called "the best musical of the season," there has been no talk of an original cast package of any sort. (Dustin Hoffman's name, it would have been assumed, would have provided incentive enough for some company or another.)

Right now with neither a film or play on his schedule Sebastian is "learning about solo concerts."—Dave Finkle.

Classical Gassers

(Continued from page 42)

missed the boat by not trying to issue "cover" albums with their major artists.

"The Heart is a Lonely Hunter," Carson McCullers' compassionate story about deaf mutes, uses movements from Mozart's "Haffner" and "Jupiter" Symphonies but this exposure has had little effect on sales of the complete work. Warner Brothers has the

soundtrack. A snatch of Beethoven's most famous piano encore, "Für Elise," is heard in "Rosemary's Baby," yet retailers report little or no action on the sale of this popular standard as a result of the movie's exposure. Dot has the "Rosemary's" soundtrack.

One label, ABC's Music Guild, has made a bold attempt to cash in on all the classical

CAM: Global Film Music Machine

CAM in Rome produces over 100 soundtracks a year, and the multi-faceted firm is still expanding, it was learned last week via Vittorio Benedetto, Manager of CAM-USA in New York.

Behind the success of this organization is a unique, self-contained structure, for CAM is a music publishing organization, a record company (Det.), a film production center and also includes one of Europe's most popular consumer magazines in the entertainment field. If one were to define CAM, he might refer to it as "the complete global film music machine."

In the past 10 years, the "machine" has generated some 1,000 soundtracks from the major international film successes. Here, titles tell the CAM story with "Mondo Cane," "Divorce Italian Style," "The Birds, The Bees And The Italians," "Red Desert," "Yesterday, Today and Tomorrow," "The Battle of Algiers," "8½," "China is Near," "Juliet of the Spirits" and "La Dolce Vita" listed among their film music credits.

Composers with a global reputation are also part of the big CAM picture with Riz Ortolani, Carlo Rustichelli, Armando Trovajoli, Nino Oliviero, Toshiro Mayuzumi, Francesco Lavagnino, Piero Piccioni, Nino Rota, Miklos Rozsa and Dimitri Shostakovich on the company's creative roster.

To keep it all rolling, Giuseppe Campi, Luigi Campi, Feliciano Campi and Leonello Leonelli direct operations from Rome, with Benedetto heading the all-important office in New York, through which so much of CAM's licensing traffic flows.

Says Benedetto: "I sell the rights to the American publisher and the rights to the masters (soundtracks) to the American record company. They are primarily European films—mostly Italian."

Among recent and current CAM properties are "The Seven Golden Men," score by Ar-



Vittorio Benedetto

mando Trovajoli, soundtrack on United Artists Records, published by E. B. Marks and a Warner Brothers-Seven Arts release; "The Sweet Body of Deborah," score by Nora Orlandi, published by Marks and a Warner Brothers-Seven Arts release; "Grazie Zia," score by Ennio Morricone, published by Gil Music, an Avco Embassy release; "The Stranger Returns," score by Stelvio Cipriani published by Marks, with a single by Henry Mancini and an MGM Pictures release; "Seven Guns for the MacGregor," score by Ennio Morricone and a Columbia Pictures release; and "Operation St. Peter," score by the Swingle Singers and a Paramount Pictures release.

CAM-USA, Benedetto informed, also has the rights to many scores by Francis Lai, Paul Mauriat, Michel Legrand, Georges LeFevre and Maurice Jarre. Continued Benedetto: "We had the No. 3 song at the San Remo Festival this year, 'Un Sorriso,' which is published by El' and Chris, an affiliate of Gruppo Campi in Rome. 'Un 'Avventura,' which was also at San Remo and also is published by El' and Chris, was recorded by Wilson Pickett."

And, the traffic pattern is now building both ways, with the CAM organization in Italy and its overseas branches handling an increasing flow of music properties obtained from U.S. publishers and record companies.

themes being exposed on the screen. Their album is called "Classical Gassers" and contains selections from "Elvira Madigan," "2001," "Rosemary's Baby" and "Interlude." According to ABC it is doing well not only on the dealer level but

on racks. Album is part of the label's "Now Generation" series which is part of their overall attempt to merchandise classics to the youth market.

Obviously, the youth market

(Continued on page 46)

Scott Writes 'Slave' Score

Dionne Debuts In New Film

Marking Bobby Scott's debut in the area of screen composing is the Theatre Guild-Walter Reade Organization production of "The Slave." The picture will point up Scott's great love for what he refers to as "roots" music.

Dionne Warwick, making her dramatic debut as star, will sing several original songs in the film including the title tune. Lyricist Bob Kessler collaborated with Scott on four of the songs. The fifth song Scott wrote with producer-director Herbert Biberman and Alida Sherman.

In recent years Scott has concentrated on writing arrangements and producing records for such artists as Aretha Franklin, Jesse Colin Young, Bobby Darin, Nana Mouscouri, Louis Bonfa, Nina Simone and Esther Ofarim. His songs, including "A Taste of Honey," have been recorded by dozens of top pop artists as well as jazz performers. Several years



Bobby Scott

ago, Les and Larry Elgart recorded two albums of Scott compositions (MGM and Verve), "The City" and "Visions." He has been composing serious music and jazz compositions since the age of 16, when he joined the Gene Krupa Trio to tour with Jazz at the Philharmonic.

Scott was the first artist signed to ABC-Paramount Records at the company's inception. His recording of "Chain Gang" helped the company become established. He has since recorded for Atlantic, MGM-Verve and Mercury. Scott is now on Columbia and has a new vocal album due out momentarily.

Partridge's Song Power

NEW YORK—Don Partridge busked into the City a few weeks ago for promo on Columbia Pictures' "Otley" (Colgems album) for which he wrote and sang the theme song, "Homeless Bones."

Partridge, who wears two small gold rings in his ears, has been phenomenally successful in London, where he updated the old tradition of buskers (street troubadours) with new approaches and became a recording star (Capitol is his label in the states).

A fantasizer who dreams of taking over England by organizing an army of his own children (he already has seven in and out of wedlock), he talked about his dreams and schemes this way: "I've been a busker for five years. When I started all the buskers were of the old school. But I was young and you've got to come up with something new. I play seven, no, six instruments. It's easy to take a guitar in the street, but you can't wheel a piano out. I write my own songs when I'm in the mood—just like a genius does. You know how geniuses write when it comes. I've always enjoyed my work because I could go out in the streets and earn some money and then live on it for a while and then

go out again. Then I started to have kids and I got more business-like about it—setting targets for what I had to make a day. I started out singing Irish rebel songs and then moved to jug band blues, because that went with my instruments and I've sung Tommy Steele songs and folk songs. I'm about five years behind the times, which is really up-to-date for me.

"I learned plenty about crowd psychology. There are songs that attract crowds and songs that send them away—insult songs, for instance, or songs that the squeamish won't want to hear. There are songs that will start a crowd dancing or get the exhibitionists to take over the whole act."

Partridge recently gave a Busker recital at Albert Hall which was filmed by "Warrendale" producer Allen King and will be released shortly, with an album to follow.

His states trip includes a round of TV shows.

Aside from that, the fellow, who considers that he is no longer a busker by virtue of his success, is riding the British chart with "Breakfast on Pluto" and continuing his plan to wrest control of England through song and other means.

—Dave Finkle.

And Then I Wrote ...

By PEGGY LEE

First of all, I'd be "The Fool Who Lives on the Hill" if I said there are any set rules for writing music and lyrics for motion pictures. Every motion picture scored or written for is an individual effort. The music and lyrics set the mood of a film, its power, pathos, harshness, beauty, comedy and tragedy.

The circumstances surrounding each of the films I worked on were quite different. Some of the lyrics I wrote in collaboration with the music writers were done before the films were ever begun, others were done during production, and a few after the films were released. In some instances I have, as I said, collaborated with others and at other times I have written both the music and lyrics.

My songwriting and lyric composing began when I collaborated with Dave Barbour on things like "Manana," "It's a Good Day" and "I Don't Know Enough About You." I collaborated with the late Victor Young on numerous tunes, writing the lyrics for "Where Can I Go Without You" and then joining him in the composition of the motion picture themes for "Johnny Guitar" and "About Mrs. Leslie."

Did 'Lady & the Tramp'

The most elaborate and unique musical work I've been involved in to date was Walt Disney's "Lady and the Tramp." Sonny Burke (who wrote the music) and I worked from the very inception of the animated film, working first from the story boards (sketches) laid out by the various artists at Disney Studios. We both collaborated with the artists and writers in actually establishing some of the story line and plot. Sonny and I then wrote the music and lyrics for all of the featured songs in the film and Sonny scored the remaining background music of the feature length color cartoon.

During our many discussions and meetings with Walt Disney, Sonny and I sang and acted out the songs we proposed for the film. Walt was so delighted with what we had done that he asked me to do the voices for several of the characters in the film. I eventually ended up as the voices for the dog, Peg, a Mae West type vamp who was a momentary distraction for Tramp; the two devious and crafty Siamese cats; and Darling, the human being mother and owner



PEGGY LEE and Jack Webb in "Pete Kelly's Blues," the 1955 film which won Miss Lee a Best Supporting Actress Academy Award nomination. She writes, too.

of Tramp.

Peg Was First Mamie

About the time we were scoring and writing the music for "Lady and the Tramp," forehead bangs were very popular with the women in America. The dog Peg in the film had those bangs. The character was actually written originally as being named Mamie but, when Dwight Eisenhower was elected President of the United States while we were making the film, Walt Disney thought we had better change the name of the dog, Mamie, and since I was doing the voice for the character, he suggested they name the dog after me.

In the case of the movie "The Jazz Singer" in which I costarred with Danny Thomas, I was asked to write a special tune for the film, and so I wrote both the music and lyrics for "This Is a Very Special Day." Again, in the children's idiom, I wrote both the lyrics and music for the George Pal fantasy, "tom thumb," starring Russ Tamblyn. One of the tunes I wrote, "Are You a Dream," was used extensively as the

(Continued on page 48)

Classical Gassers

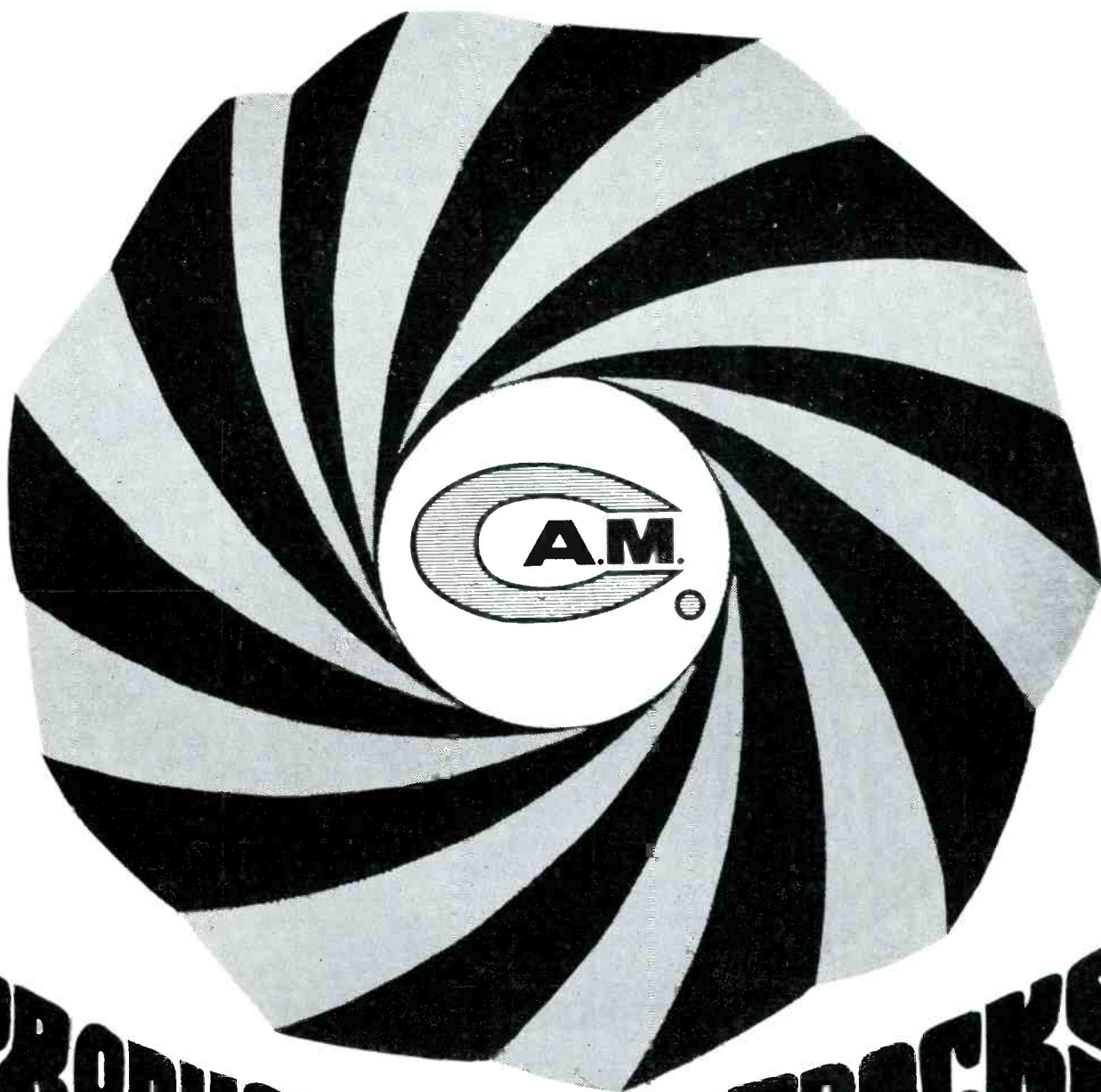
(Continued from page 45)

is the key to the enormous classical sales activity on the soundtrack (and related) albums from "Elvira Madigan" and "2001." Both films attract a primarily under 25 audience—a market that buys over 80% of the records sold in America.

Sales of classics will benefit in the future if music on the soundtrack plays a paramount (pardon the pun) role in evoking a mood and is haunting enough to register in the unconscious. Who's to say what will be "In" with the youth market next year? It could be Bach, Beethoven, Mahler, Berio—anything that an enterprising producer decides to employ in a motion picture that catches the public's fancy.



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TRO Enters Biggest Movie Music Period

The next 18 to 24 months may well be the most important period of motion picture music in the history of The Richmond Organization, according to a tally of projects now on the drawing boards.

During this time, three separate pictures, either already in the filming stage or soon to go before the cameras, will employ generous portions of the catalogs, controlled by TRO, of two of the classic writers in the annals of music Americana, the late Woody Guthrie and the late Huddie (Leadbelly) Ledbetter.

These films, in addition to the currently running "Oliver!" now showing on a two-a-day basis at key theater locations across the country, are expected to generate major disk usages of the songs involved, in addition to becoming top revenue producers simply through their movie uses. The score for "Oliver!" composed by Britisher Lionel Bart, is published by TRO.

Mack Merson, co-producer of "The Heart Is a Lonely Hunter," is to produce a film based on the life of Leadbelly. At this stage, a writer is in the process of being assigned to write the book for the picture.

Composer Pete Seeger and folk music authority Alan Lomax will act as consultants on the picture. Such TRO-published Leadbelly songs as "Good Night Irene," "Cotton Fields" and "Kisses Sweeter Than Wine" are expected to figure prominently in the movie. Completion of the picture is tentatively set for 1970.

'Bound for Glory' Due

Also on the drawing boards is the film version of "Bound for Glory," the Woody Guthrie autobiography, published by Doubleday. This film, being co-produced by Harold Hecht and Harold Leventhal, longtime manager of Guthrie, will include many of the most notable Guthrie compositions, such as "This Land Is Your Land," "So Long It's Been Good to Know You" and "Roll on Columbia," among others.

The film, "Alice's Restaurant," co-produced by Hilly Elkins, Joe Mandrake and Leventhal, has already been completed. The picture takes its title from the Berkshire Mountains meeting place of the better known of the latter day folksters, including Arlo Guthrie, son of the late Woody

Guthrie. Arthur Penn directed "Alice's Restaurant," in his first picture since "Bonnie and Clyde."

This film, which stars Arlo Guthrie and includes Pete Seeger, and Lee Hayes for years close colleagues and friends of Guthrie's father, features five well-known compositions by Woody Guthrie. These include "Riding in My Car," which the producers believe may well become the big song in the picture.

Reactivation Drives

Major reactivation drives are expected on the Guthrie and Leadbelly catalogs, both of which are regarded as jewels in the literature of musical Americana. Special folio editions are to be published and folios along with demonstration LP disks of major songs from both catalogs will receive a broad distribution among producers and artists, at a time to be coordinated with actual release dates of the pictures involved.

Meanwhile, on the legitimate musical front, TRO, which is the publisher of several notable recent Broadway hit scores, including "Oliver!" and the Newley-Bricusse scores for "Stop the World, I Want to Get Off" and "The Roar of the Greasepaint, The Smell of the Crowd," was recently represented with the off-Broadway "How to Win An Election." The score for this show was composed by Oscar Brand and published by TRO. Other new legit score involvements for the firm are to be announced soon.

Old Stars Never Die

Old - stars - never - die - department:

In Universal's film of "Sweet Charity," veteran film star Claudette Colbert is seen in a discothèque scene—her movie "Cleopatra" is being shown on one wall; and in the currently shooting ABC Palomar picture, "They Shoot Horses, Don't They?," about marathon dances of the early '30s, an illustrated poster is prominent in the large ballroom set reading:

"Coming Attractions—Herbie Kay and His Orchestra, Dorothy Lamour, Vocalist."

Filmusical Classic Revisited

A Frayed But Still Lovely 'Cover Girl'

By LEONARD MALTIN

(Editor's note: Author Maltin edits his own magazine, *Film Fan Monthly*, has written on movies for other publications and has co-authored a book about films on TV that will be published soon.)

These days, when Hollywood produces a musical, it feels it has to be a MUSICAL. That means Technicolor, stereophonic sound, 70mm wide-screen, a three-hour running time and reserved seats. In the 1930s and '40s the musical was more of a movie staple, along with the Western and the horror film. Every studio, from MGM down to Monogram, made musicals, occasionally based on hit shows but more often written especially for the screen, with original scores churned out by contract composers—who included everyone from Harry Ruby to George Gershwin.

Columbia Pictures, which started out as a Poverty Row Western-factory, was not noted for its musicals in Hollywood's heyday. Its major contribution to the field was the successful string of Grace Moore films,



25 YEARS AGO: Rita Hayworth and Gene Kelly, Stars of "Cover Girl." Miss Hayworth is still making films, and Kelly has just directed Barbra Streisand's "Hello, Dolly!" film.

starting with "One Night of Love," in the 1930s. Unlike Paramount or 20th Century-Fox, Columbia's musicals were few and far between. One reason was that Columbia did not have a strong star roster, and most of its best pictures came about by borrowing stars from other companies. Without a Crosby or an Alice Faye under contract, the musical field didn't mean much to Columbia.

Then came Rita Hayworth.

(Continued on page 50)

Lee: And Then I Wrote . . .

(Continued from page 46)

background score for the film. In both of those films I saw a rough cut of the film or the script and composed the music to be established in the film before the films were completed. However, when I collaborated with Quincy Jones on the tunes "Happy Feet" and "Stay With Me," from the Cary Grant motion picture "Walk, Don't Run," I wrote the lyrics to the tunes after the film was in release.

Mandell Brought Song

Several years ago Johnny Mandell brought a song to me and asked if I would do the lyrics for it. He had recorded the instrumental and brought it to my home. Without explaining anything about it he asked me to listen to it and paint a word picture of what I heard. If you believe in ESP then this is a case in point. When I listened to the music I visualized the ocean's surf and lovers on a beach. Explaining this to Johnny, a strange ethereal look came across his face as he related to me that the music was written especially for the two young lovers, a Russian submariner and a young Cape Cod

girl, sitting on the beach in "The Russians Are Coming, The Russians Are Coming!" The tune as you now know it is "The Shining Sea."

With Grusin on 'Heart'

My most recent collaboration has been with Dave Grusin who wrote the music and scored the beautiful Alan Arkin film, "The Heart is a Lonely Hunter." The film was already in release when Dave asked me to do the lyrics for the theme of the film. The unusual aspect of this particular music was the fact that in the film Alan Arkin portrays a deaf-mute and when I wrote the lyrics I thought of the things this wonderful man who couldn't speak would say if he could speak. As an example, one of the word sequences in the tune is "I see the truth in your eyes."

Although I do a lot of recording, night club work and television, writing music for films has been one of my favorite and rewarding tasks in the field of music. I plan on doing much more of it in the future. Music has been good to me; I hope I'm worthy of it.

A Busy Girl

One prestigious reviewer has said that Barbra Streisand in her debut film, "Funny Girl," is the greatest thing since Chaplin. Geraldine, maybe; surely not Charlie. Although the performer presses to make it seem the latter, unwisely and, it sometimes looks, even reprehensibly.

Not that Miss Streisand isn't an interesting artist. She plays comedy like Dead End Kid Huntz Hall usta, and can belt her songs with the best, but she is not a miracle worker and cannot sustain interest throughout the nearly three hours allotted this basically banal material. She is especially hard put in the ponderous cavalcade of girl-loses-boy cliches that follows the intermission, when her favorite dramatic device is a self-conscious head-toss which she probably thought was now appropriate elegant artifice but proves only that she has doffed her elaborate wigs.

Miss Streisand's best moments come early, including her most engaging musical number: the old "I'd Rather Be Blue Over You," by Billy Rose and Fred Fisher and not a part of the original Jule Styne-Bob Merrill Broadway score. She sings it on roller skates (following a slapstick ensemble skating number, in which the star was obviously doubled a few times), and it is modest, amusing and the most charming thing in the picture. Her closing "My Man" (also not in the play) is a bit too choked-up. (Nevertheless, the Columbia Records soundtrack album already has received a gold record.)

I can always tell when a Broadway musical is transferred to the screen what is going to be omitted: the songs I liked best. In "The Sound of Music" it was the more sophisticated material; in "Pal Joey" it was almost everything; and in "Fanny" it was everything. In the movie of "Funny Girl," such pleasantries as "I Taught Her Everything She Knows" and "Private Schwartz from Rockaway" and the passionately moving "The Music That Makes Me Dance" are missing and have been replaced by old and new tunes, including the dreary Styne-Merrill title job. Most of the numbers are either understaged or overdone in—as proved so disastrous in "Finian's Rainbow"—a rapid scene (and costume) change style that relieves the viewer of the burden of believing the songs are being sung as he watches.

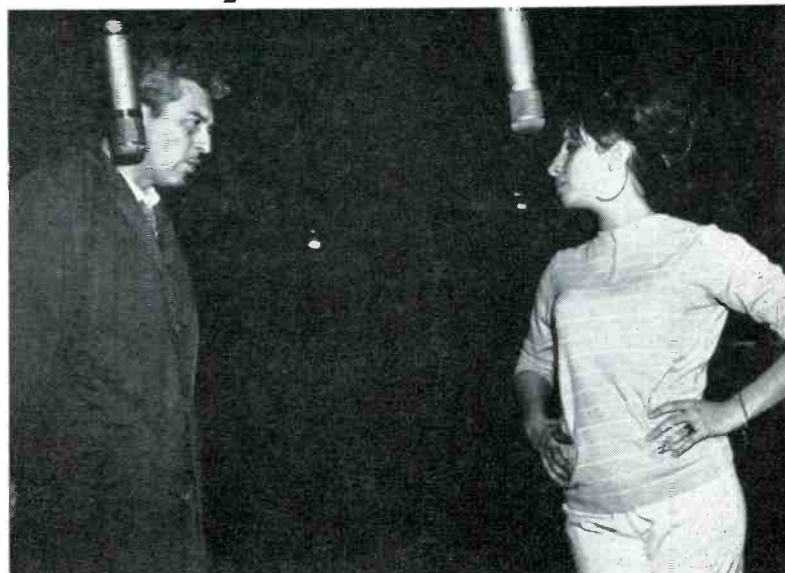
The "gorgeous"-crammed Isobel Lennart script for this version of Fanny Brice's life follows the most conventional film musical pattern, and while the property has been much worked and re-worked over the years, it is often downright careless. For instance, it is made to seem that the young Fanny meets both her man and first husband, Nick Arnstein (Omar Sharif), and her producer, Flo Ziegfeld (Walter Pidgeon), on the occasion of her very first professional engagement when she sings a song written by her second husband, Billy Rose (not portrayed in the picture)! Still very much in love, the final parting of Fanny and Nick—despite the successful wife's uncovered attempts "to buy" her n'er-do-well husband a job and other hoary conflict saws—seems too little provoked, at least as the screenplay glosses it. There are many times when it appears to be more "the Barbra Brice story": Fanny, a hit, moaning "I never had to suffer," the references to her nose (me, I thought it was Fanny Brice's mouth that was funny), her demanding professional attitude, etc. It will be interesting to note how Miss Streisand's screen career progresses when she is required to essay characters further from her own ken.

The direction by the much-honored William Wyler is off form, as when Miss Streisand is allowed to sing her "People" hit on a suddenly antiseptic, empty Henry Street in over-ripe color. The film's most authentic touch is the unbilled messenger boy bit by Billy Benedict, ex-East Side Kid.

Sharif, a bridge expert in real life, probably seemed a natural to producer Ray Stark (who is married to Fanny's daughter) and Columbia Pictures for the straight man role of gambler Arnstein. Pidgeon is a distinguished presence; but co-starred Anne Francis has little more than a walk-on and is photographed harshly in that. The other parts, including stage holdover Kay Medford's Mrs. Brice, have been drastically reduced, apparently to keep the attention on Miss Streisand. Which is unfortunate, because the star could have used some help besides all that soft-focus lensing. Miss Medford is not even permitted to finish her one remaining number—is that any way to treat a mother?

At best, "Funny Girl" is—you have every right to be sur-

Fanny and Her Fellas



"Funny Girl" Barbra Streisand is shown with the show's original male lead, Sydney Chaplin, recording the original Broadway cast album in New York.



Miss Streisand is shown with veteran Johnny Desmond, who played Nicky Arnstein to Barbra's Fanny on Broadway for a lengthy spell.



In the hit film musical of "Funny Girl" (and on the Columbia Records soundtrack LP), Omar Sharif is the gambler who blights Fanny's life.

prised, even incredulous to hear at this point—pleasant entertainment nostalgically closer to the old Grable-Zanuck Circuit than the Ziegfeld Follies, with two major differences: an hour's padding in the current

lamentable fashion which saps its vitality; and a homely heroine. Although, it may come as a blow to Miss Streisand to learn she is not the first plain Jane ever required to carry a movie. —Doug McClelland.

A Filmusical Classic Revisited

(Continued from page 48)

Rita Cansino Hayworth had been trained as a dancer from childhood by her father, Eduardo Cansino, an expert, and it was as a dancer that she broke into movies like "Dante's Inferno" (1935) in which she took a few turns around a ballroom floor. She was in the ranks of the B-pictures when Columbia chieftain Harry Cohn saw her, liked her and gave her a big build-up. First came a beauty treatment, and then worthwhile parts in "Only Angels Have Wings" with Cary Grant and "Angels Over Broadway" with Douglas Fairbanks, Jr.

When the 1940s rolled around, Columbia felt Rita was ready for the Star Treatment, and she got it, not only in Columbia films but in such memorable loan-outs as "Blood and Sand" and "Strawberry Blonde." When she returned to Columbia, it was to co-star with Fred Astaire in "You'll Never Get Rich" and the delightful "You Were Never Lovelier." The public needed little urging to adopt Rita as a top glamour girl of the decade.

Kern, Gershwin Score

In 1943 Columbia Pictures began preparation for what was to be an extravagant Technicolor musical to show off Miss Hayworth. Jerome Kern and Ira Gershwin were hired to write the score, and Gene Kelly and Phil Silvers were signed to co-star with Rita. The result, unveiled in 1944, was "Cover Girl," a film many people consider one of the top musicals of the decade. It opened at New York's Radio City Music Hall and grossed more than any other Columbia release that year. It was also nominated for five Academy Awards.

Now, some 25 years later, with the country inundated in movie musicals, it is interesting to take a look back and see what caused all the commotion in 1944. "Cover Girl" opens in a second-rate but successful nightclub in Brooklyn run by Gene Kelly; the star comic is Phil Silvers and the apple of Gene's eye is one of his chorus girls, Rita Hayworth. Briefly, Rita applies for a job as cover girl at a fashion magazine run by Otto Kruger and assisted by wise-cracking Eve Arden. Kruger hires Rita instantly, mainly because she bears an amazing resemblance to a girl he courted 40 years ago.

The magazine cover makes Rita a celebrity, and she receives countless offers for big-time appearances, notably from roman-

tically inclined producer Lee Bowman. It boils down to a choice between loyalty to an old friend (Gene) or furthering her own career (with Bowman). Kelly unselfishly decides to make her dislike him so she will walk out and take this great opportunity. She does, and while becoming a star, almost marries Bowman. At the last minute, she realizes that she has loved Gene all along and runs off to join him in a final embrace.

Does it sound stale? It should, because it is a terribly cliched, hackneyed, unbelievable plot. There are little touches throughout that add to this effect, like Gene dejectedly singing "Long Ago and Far Away" while closing up his club, suddenly being joined by Rita, standing in the doorway with a slight breeze riffling her dress . . . Phil Silvers coming to the rescue of Rita at the last minute with an aw-shucks-I-know-ought-to-be-minding-my-own-business gesture . . . and a perfectly awful production number featuring a dozen cover girls from leading magazines. These scenes provide an incentive for unkind (or incredulous) laughter even from those who have great love for films of this era.

Marvelous Eve Arden

Why, then, does the film rate all this attention? Very simply,

the musical numbers, the exuberance of the stars and—in no small contribution—the marvelous dialogue and delivery of Eve Arden actually manage to overcome the soggy plot and spread sheer delight across the screen. How can one complain about third-rate dialogue in one scene when the very next is Gene Kelly's brilliant "Shadow Dance," a vivid production number with Kelly matching footwork with an alter ego who jumps in and out of store windows in a deserted Brooklyn street? And why carp about a worn-out plot element when Otto Kruger asks Eve Arden, "What would you do if your youth suddenly walked in that door?" and Eve replies, "I'd put braces on its teeth."

Then there are the songs, most notably "Long Ago and Far Away," which received an Academy Award nomination, and according to film historian Gene Ringgold "should have won the award." [It went instead to "Swinging on a Star."] Another enjoyable number was built around the tune "Put Me to the Test," with Rita, Gene and Phil cavorting around the Brooklyn streets together. The spontaneity and liveliness of a number like that easily makes one forget about a page or two of poor dialogue. In a flashback sequence Rita does "Poor John," portraying her grandmother, a famous star at Tony Pastor's and the object of young Otto Kruger's affection. This and another number done in the early-vaudeville motif

show off the warm Technicolor hues to their best advantage.

A Virtuoso Talent

While on the whole "Cover Girl" dates badly, many elements remain fresh and could provide current movie-makers with helpful hints. The main point is that "Cover Girl" proves that a film can be lavishly done with a fine cast, and yet not overwhelm the audience with sheer size. Rita Hayworth and Gene Kelly are the center of their production numbers; they are not drowned in them. And with a virtuoso talent like Kelly, all that is needed is an empty set, a little imagination, and some movie magic to create a number like "Alter Ego" that will stay in the audience's memory for years. There's nothing wrong with a big production number with thousands of extras, but does every number in every musical film released have to have thousands of extras?

Moreover, does every film have to be a mile long? The answer is no, and "Cover Girl," with all of its faults, is living proof.

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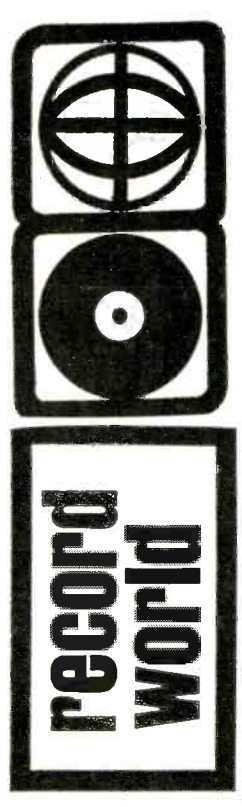
The Jones Family of Troupers



One of show business' mysteries is why Jack Jones, young, attractive and talented, is not making movies. His RCA Victor Records—like his current single and LP titled "L.A. Breakdown"—sell and Kapp has just brought out a "Jack Jones in Hollywood" LP. And he comes from a family of film troupers. Above, at left, is a scene from the 1940 film of the Rodgers and Hart stage musical, "The Boys from Syracuse," starring from left, Irene Hervey, Jack's beautiful mother; Allan Jones, his singer father and veteran of many movies; the late Joe Penner; Alan Mowbray; Martha Raye; and the late Eric Blore. Miss Hervey's acting career continues, and she will soon be seen in the Columbia film, "Cactus Flower," with Ingrid Bergman and Walter Matthau. At right, Allan Jones is visited on the set of one of his films a few years ago by son Jack. Today, Allan does a lot of club and stock work; while son Jack is set for the Diplomat Hotel in Miami March 5-11 and Paradise Island, Nassau, March 12-18. But—where is that Jack Jones movie?

Flirtations (Dorram)	29	28	16	8	22	32	37
NOVEMBER SHOW							
Rejoice (Dimitri)							
ONLY THE LONELY							
Sony James (Capitol)		45	40				
ONLY THE STRONG SURVIVE			5				
Jerry Butler (Mercury)							
PLAYGIRL							
These Prophets (Kapp)	45	17	28	31			
PLEADING MY LOVE							
Laura & Johnny (Silver Fox)							
RACE WITH THE DEVIL							
The Gun (Epic)							
SEATTLE							
Perry Como (R.C.A.)							
SHE'S NOT THERE							
The Road (Kama Sutra)							
SHOT GUN							
Vanilla Fudge (Atlantic)		52	29				
SOME DAY SOON							
Judy Collins (Elektra)							
SNATCHING IT BACK							
Clarence Carter (Atlantic)							
SOUL EXPERIENCE							
Love Butterfly (Atco)							
SWEETER THAN SUGAR							
Ohio Express (Buddah)							
TEAR DROP CITY							
Monkees (Colgems)							
THE GREATEST LOVE							
Dorsey Burnette (Liberty)							
THE GROOVIER GIRL IN THE WORLD							
Fun & Games (Uni)							
THE LETTER							
The Arbers (Date)							
THE WAY IT USED TO BE							
Engelbert Humperdinck (Parrot)							
THESE ARE NOT MY PEOPLE							
Johnny Rivers (Imperial)							
TRACKS OF MY TEARS							
Aretha Franklin (Atlantic)							
TUNESMITH							
The Bards (Jorden)							
TWENTY-FIVE MILES							
Edwin Starr (Gordy)							
VIRGINIA GIRL							
Five Americans (Atnak)							
WILL YOU BE STAYING AFTER SUNDAY							
Peppermint Rainbow (Decca)							
YOU'VE MADE ME SO VERY HAPPY							
Blood, Sweat & Tears (Columbia)							

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100 TOP LP'S

record world

TEAR-OUT GUIDE

Week of March 8, 1969

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Mar. 8	Mar. 1		Mar. 8	Mar. 1		Mar. 8	Mar. 1	
1	1	13	33	33	9	67	56	16
2	2	5	34	34	11	68	83	4
3	3	11	35	26	27	69	77	2
4	6	11	36	36	6	70	72	11
★	7	8	37	29	12	71	71	6
★	9	3	39	24	16	★	80	6
7	4	17	39	37	21	★	78	6
★	10	8	★	66	3	74	76	4
9	8	12	41	38	16	75	75	6
★	28	3	42	41	36	★	88	2
11	11	14	43	46	34	77	79	5
12	12	35	★	49	26	★	(—)	1
★	20	3	45	45	15	★	98	2
★	19	8	46	48	4	80	82	6
15	15	34	47	47	16	81	85	5
★	23	5	★	53	5	★	90	2
17	16	7	★	54	9	83	86	2
18	5	10	★	69	3	★	(—)	1
★	39	3	51	52	8	85	51	13
20	13	15	52	55	14	86	89	3
21	14	14	★	74	3	87	87	13
22	25	6	54	42	11	88	92	2
★	30	8	55	43	8	★	99	2
24	27	11	56	58	5	90	95	4
25	22	29	★	62	3	91	94	6
26	17	12	58	59	14	92	93	3
★	40	5	59	44	10	93	91	15
28	32	24	★	65	5	94	84	7
29	18	11	61	50	15	95	97	2
30	21	10	62	61	9	96	96	4
31	31	9	63	63	53	97	(—)	1
32	35	7	★	70	5	98	(—)	1
			65	67	6	99	64	13
			★	81	3	100	(—)	1

(LP's Coming up on page 87)

Factory East New Boon for Disk Artists

The Factory East at 241 St. and White Plains Road in the Bronx has become a new home of the "in crowd" in New York.

The Factory East, open only since Jan. 31, has already headlined Jackie Wilson, the Duprees, the Amboy Dukes, the Isley Brothers, the Illusion, the Magnificent Men and the Vibrations.

The club, jammed with a capacity crowd of 1500 every weekend since opening, has two main floors, an upstairs and down, with bands playing in each room. In addition to music and shows, three slide projectors are constantly showing stills of top rock groups and famous celebrities.

On Friday, Feb. 28, the Mothers of Invention performed, while on Saturday, March 1, the Vagrants plus Patty La Belle & The Blue Bells appeared.

Coming to the Factory East on March 7 and 8, the Brooklyn Bridge; March 14 and 15, Archie Bell & The Drells; March 21 and 22, Eddie Floyd plus the Illusion; March 28 and 29, Buddy Rich and his Big Band; and April 11 and 12, Tim Hardin.

During the summer the Factory East will schedule open air rock concerts throughout the city.

Mama's Publisher

The publisher on the new Mama Cass single on Dunhill, "Move in a Little Closer, Baby," is Arnold Jay Music, ASCAP, not Shane, BMI, as listed last week.

Hy Gold

Kasnetz-Katz Man of Hour

NEW YORK—Hy Gold, General Professional Manager of Kaskat Music, Inc., career began in the music business a little more than a year ago.

Gold began as talent coordinator, coordinating the activities of Levine & Resnick, Gentry, Cordell & Bloom and other K & K producers as well as K & K hit groups.

Gold is responsible for the signing of the Shadows of Knight on the Super K label, Professor Morrison's Lollipop on White Whale, Crazy Elephant on Bell, Bo Diddley on Chess (to Super K), and the Outsiders and Question Mark and the Mysterians to Super K Productions.

Since Gold was named General Professional Manager of Kaskat Music a few months ago, Kaskat has been rated among the top publishers in the nation, with more than 50 hits last year, including "Chewy Chewy" by the Ohio Express, "Goody Goody Gumdrops" by the 1910 Fruitgum Co. and "Shake" by the Shadows of Knight and has placed records with Al Hirt, Joe Harnell, Lawrence Welk and Paul Anka.

Gold reports that Kaskat is presently represented on the national charts with "Indian Giver" by 1910 Fruitgum Co., Gentry, Cordell & Bloom; "Sweeter Than Sugar" by Ohio Express, Joey Levine and Steve Feldman; and "Gimme Gimme Good Lovin'" by the Crazy Elephant, Joey Levine and Ritchie Cordell. Kaskat has been on the national charts 96 consecutive weeks.

Just recently, Gold inaugurated the Kasnetz Katz Indie

Management Plan, "It Takes Talent to Find Talent," and reports that over 15 representatives throughout the U.S. have been named and that the program is "a complete success."

Gold has just signed a flock of hit writers to Kaskat Music, Inc., including Rudy Martinez who wrote the million-seller "96 Tears" and "I Need Somebody"; Tom King who wrote "Time Won't Let Me" and Bob Spencer, signed to Gentry, Cordell & Bloom's publishing company, Kahoonaa Tunes, who wrote the million-seller, "My Boy Lollipop." Also, Gary Willet and Steve Dworkin who are responsible for writing, with Kasnetz and Katz, "Lovin' Cup" by the Charles E. Funk Rebellion on White Whale; Tom Landon, former comedy writer for Godfrey Cambridge, as well as many others.

Presently, Gold is coordinating for Herman Spiro (producer of the "Upbeat" TV show) the Kasnetz and Katz TV special to be seen shortly on national television. He is also preparing along with Herman Steiger a complete song book of Kasnetz/Katz, Gentry, Cordell and Bloom songs. He is also setting up an independent production company under the banner of Kaskat Music, Inc., and has just signed Mel Sharkey, former underground producer of the San Francisco Bay Area.

Gold attributes his success to Kasnetz and Katz, "because they gave me the opportunities and believed in my talents from the day I went to work for them."

Allison Joins Russell-Cason W.

NASHVILLE—Jerry I. Allison was named Professional Manager of Russell-Cason West, it was announced by Bobby Russell and Buzz Cason.

The office, located at 12069 Ventura Place in Studio City, Calif., will be open to new writers and artists and will be Russell-Cason's first West Coast outlet for their publishing and production activities.

Allison, former leader and drummer with the Crickets, has recently been involved in writing, independent production and various publishing firms. He is co-writer with Bobby Russell on his latest single, "Ain't Society Great?"

Russell and Cason stated that the Los Angeles office would provide faster and more efficient service to producers seeking material for their firms and would obviously welcome new talent to the Elf label and their other production outlets. Allison's office phone number in Los Angeles is 213 985-7897.

Stogel to L. A.

Leonard Stogel and Associates, personal management firm, has moved its offices from New York and will operate solely out of its new Beverly Hills office. Stogel's office handles personal management for The Cowsills and Boyce and Hart, among other musical clients.

In making the move Stogel has set up Jerry Rubenstein, Schweiger, Segal & Rubenstein as business managers; Lee Colton of Schwartzman, Greenberg and Fimberg as legal consultants and Freeman, Gordon & Best as public relations consultants.

LP'S COMING UP

- | | | |
|--|---|--|
| <ol style="list-style-type: none"> 1. ARETHA IN PARIS
Aretha Franklin—Atlantic SD 8207 2. NACH'L BLUES
Taj Mahal—Columbia CS 9698 3. CREEDENCE CLEARWATER REVIVAL
Fantasy 8382 (8,C,R) 4. DISRAELI GEARS
Cream—Atco SD/M 232 (4,8,C,R) 5. 200 M.P.H.
Bill Cosby—Warner Bros.-7 Arts WS 1757 6. VANILLA FUDGE
Atco M/S 224 (8,C,R) 7. BLUE MATTER
Savoy Brown Blues Band—Parrot PAS 71027 8. SOUL FOLK IN ACTION
Staples Singers—Stax 2004 9. SOUL SHAKE
Peggy Scott & Jo Jo Benson—SSS Int'l 1 10. THE SACRED MUSHROOM
Parallax 4001 11. BOOKENDS
Simon & Garfunkel—Columbia CKS 9529 (4,8,C,R) 12. YEARBOOKS AND YESTERDAYS
Jeannie C. Riley—Plantation PLP 2 | <ol style="list-style-type: none"> 13. HEY JUDE
Wilson Pickett—Atlantic SD 8215 14. SUPER SESSION
Mike Bloomfield, Al Kooper, Steve Stills—Columbia CS 9701 (4,8) 15. THOSE WERE THE DAYS
Exotic Guitars—Ranwood R 8040 16. OFF THE WALL
Smokestack Lightnin'—Bell 6026 17. THE SUPER GROUPS
Various Artists—Atco SD 33-279 18. LOVIN' THINGS
Grassroots—Dunhill DS 50052 19. GET IT ON
Pacific Gas & Electric—Bright Orange P-701 20. SHE'S ALMOST YOU
Billy Harner—Or 1100 21. FELICIANO
Jose Feliciano—RCA Victor LPM/LSP 3957 22. SHADES OF DEEP PURPLE
Tetragrammaton T 102 (C) 23. ARETHA: LADY SOUL
Aretha Franklin—Atlantic SD 8176 (R,C,8) | <ol style="list-style-type: none"> 24. STAR!
Original Soundtrack—20th Century Fox DTCS 5102 25. A MAN WITHOUT LOVE
Engelbert Humperdinck—Parrot PAS 71022 26. DION
Laurie SLP 2047 27. ZORBA
Original Cast—Capitol 50118 28. YOU COULD BE BORN AGAIN
Free Design—Project 3 PR 5031 29. MOOG—THE ELECTRIC ECLECTICS OF OICK HYMAN
Command 938 30. AXIS: BOLO AS LOVE
Jimi Hendrix Experience—Reprise RS 6281 (4,8,C,R) 31. IN LOVE WITH YOU
Al Hirt—RCA Victor LSP 4020 32. MEMORIES
Lawrence Welk—Ranwood RLP 8044 33. MAMA'S & PAPA'S/SOUL TRAIN
Classics IV—Imperial 12407 34. SANDS OF TIME
Jay & The Americans—United Artists UAS 6671 35. EDIZIONE D'ORO
4 Seasons—Philips PHS Z 6501 |
|--|---|--|

MUST STOCK LP's

CONSISTENT TOP SELLERS
OVER A LONG PERIOD
in Alphabetical Order

1. **A MAN AND A WOMAN**
Soundtrack—United Artists UAL-4147: UAS 5147
2. **ARE YOU EXPERIENCED**
Jimi Hendrix Experience—Reprise R/RS 6261 (4,8,C,R)
3. **BILL COSBY IS A VERY FUNNY FELLOW, RIGHT!**
Warner Bros.—W/WS 1548
4. **CAMELOT**
Original Cast—Columbia KOL 5621: KOS 2031
5. **DOORS**
Elektra—EKS 74007
6. **DR. ZHIVAGO**
Soundtrack—MGM 1E/1SE 65T
7. **GOING PLACES**
Tijuana Brass—A&M LP 112: SP 4112
8. **MAN OF LA MANCHA**
Original Cast—Kapp KL 4505: KS 5505
9. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**
Beatles—Capitol MAS/SMAS 2653
10. **THE SOUND OF MUSIC**
Soundtrack—RCA Victor LOCD/LSOD 2005

Tape

NAL Records Formed; Bell Distributes

NEW YORK—Larry Finley, President of NAL, has announced the formation of NAL Records to be distributed through Bell.

First product is expected within a month.

So far, Finley has signed Oatmeal, Jefferson Caine, Steve Arlen, pianist Tony Rose and Century City to record.

Finley has also pacted a few producers exclusively for the label is continuing to search for more.

Jack Francis, NAL Director of Music, will run the company with Bill Bishop, Director of Production. Finley's son, Guy, will head the West Coast office.

Move is part of a general expansion of NAL.

Brennan Named Marketing VP At Rozinante, Inc.

PLYMOUTH, MICH.—Thomas J. Brennan has been appointed Vice President, Marketing, for Rozinante, Inc., here, announces Don Merry, President of the tape manufacturing firm.

Company, not yet a year old, manufactures 4 and 8-track tape cartridges and—by June—cassettes, too. Also, Brennan revealed last week, "about a year from now we'll be bringing out a player, in the medium to high-price line."

"Our present capacity," Brennan went on, "is 500,000 cartridges a month, 4 and 8-track, and in April our capacity will be increased to over a million."

Brennan was formerly Administration Manager of Bryant Computer Products, a divi-



Thomas J. Brennan

sion of Excello Corp., manufacturers of magnetic memory equipment. His association with Merry began there, where Merry was Product Assurance Manager.

Ampex Tape Catalog

Ampex Stereo Tapes has just published a new catalog of pre-recorded stereo cassettes. More than 1,500 selections from 64 labels are listed. This catalog is issued separately from the standard all-format catalog because of the rapid expansion of the Ampex cassette library and the growing interest in cassettes.

Randall Appointed

GARDENA, CALIF. — Appointment of Robert C. Randall, 114 Woodland Avenue, Baldwinsville, N. Y., as sales rep in upstate New York for Audio Magnetic Corp., has been announced by Ray Allen, Marketing Manager for the Southern California manufacturer and merchandiser of magnetic tape for audio purposes.

Handy Joins GRT

Lawrence G. Handy has been named Corporate Director of Industrial Relations for General Recorded Tape, Inc. (GRT), of Sunnyvale, Calif.

Handy was Salary Administrator for Bechtel Corporation in San Francisco prior to joining GRT. His other experience includes industrial relations manager for FMC-Beloit Sorel Co., San Jose and Quebec, Canada and personnel supervisor for United Technology Center, Sunnyvale.

First LP by Man

Columbia Records will soon be releasing the first album by its new rock group, Man. The LP, "Man," was produced by Bob Johnston who has produced the records of such Columbia notables as Bob Dylan, the Byrds, Johnny Cash and Leonard Cohen.

Tape Popularity Going Up, Up and Away!

By STAN LEWIS

Stan's Record Service, Shreveport, La.

We are definitely in the tape business!

After cautious poking around in July and August of 1967, we decided to keep a separate record of tape sales "just for the hell of it." We set a quota for October, 1967, which we exceeded. We doubled this quota for November and exceeded this objective. We tripled this quota figure for December and almost made it. Our conclusions for 1967—"There must be something to this tape business."

Our sales in 1968 continued to climb steadily through June, then zoomed upward through the summer and fall months reaching a peak in December. Our tape sales in 1968 represented more than 25% of our total volume. Our conclusions for 1968—"This looks good but we really have not scratched the surface."

Upward Trend Continues

We are pleased to report this upward trend continues in 1969. Our sales in January of this year were nearly four times greater than our sales in January, 1968. Our February sales through the 11th day have exceeded the total of February, 1968. We know we are doing a lot of things wrong, but at least these figures indicate we are moving in the right direction. We are venturing a guess now that our 1969 tape sales will represent 35% to 40% of our total volume.

We are distributors for Ampex, G.R.T., ITCC, Atlantic, Atco, Motown, RCA, Columbia, Capital, Mercury, Liberty, Modern, Kapp, MGM, Decca, Monument, Dooto, Gross, Word, Heart Warming, Play Tape and many others.

There is an old business adage, "You can't do business with an empty wagon." We work hard at keeping our wagon full. As has been our policy for many years on records, we strive to have the tapes our customers want. We are aware this business is a "today" business. Orders are on the way to our customers the same day they are received.

Believes in Catalog Items

In addition to carrying ample stocks on the "hot tapes," we also believe in catalog

items. Catalog sales represent a healthy portion of our volume. We carry in depth the complete popular catalogs of Columbia, RCA, Capitol, Decca, Mercury, Motown, Atlantic, Atco, Modern, Liberty and others.

Sales on 8 track continue to climb. Sales on 4 track are less consistent and are declining. Cassettes are coming in strong and we anticipate the need to increase our inventory on cassettes to a figure approaching that of 8 track this year. Sales on Playtapes have been disappointing due probably to a very poor selection of titles. Sales on tape carrying cases and accessories are good. We have recently noted considerable customer interest in blank tape on 4 and 8 track cartridges and open reel.

Time Lapse Too Long

Problems? We have a few. The time lapse between placing orders for tapes and receiving them is still too long but there has recently been some improvement in this area.

Another problem—defective tapes. How can we control this? We don't know. Our returns on defective tapes are greater than returns on saleable tapes which are returned to us for exchange. Enough about problems.

We like the tape business and are giving it the attention necessary to make it grow. Our objective for 1969 is to double our 1968 volume on tapes.

NAL Fast With 'Old Times' LP

Larry Finley, President of NAL, announced one of the fastest releases ever issued in the stereo tape cartridge business was realized by North American Leisure Corporation with the release of the Viva album, "Themes Like Old Times."

Within 72 hours of the receipt of the master tape and album cover, delivery was made in both the 8-track and cassette configurations. The release of the cartridge by NAL was made on the same day that the album hit the Top 100 LP chart in Record World.

THE

NAL

**EXPLOSION
CONTINUES...**

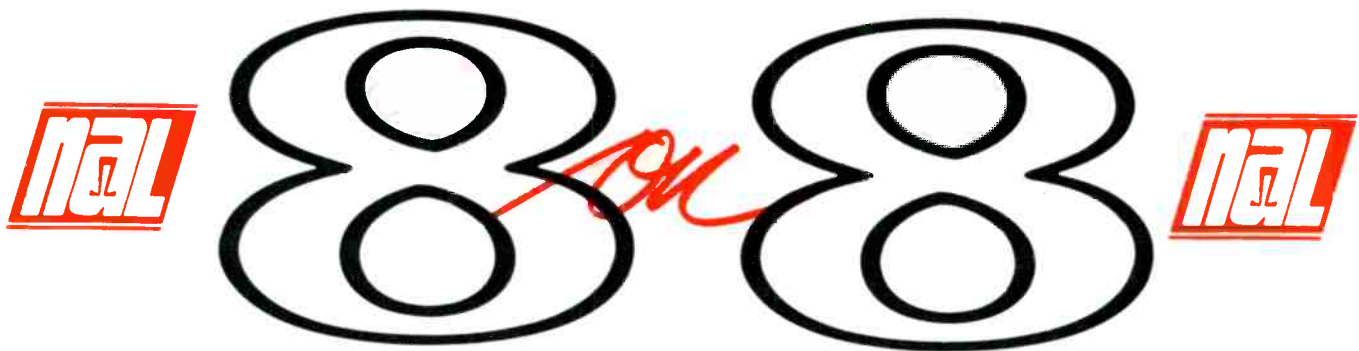


NORTH AMERICAN LEISURE CORP.

1776 Broadway New York 10019

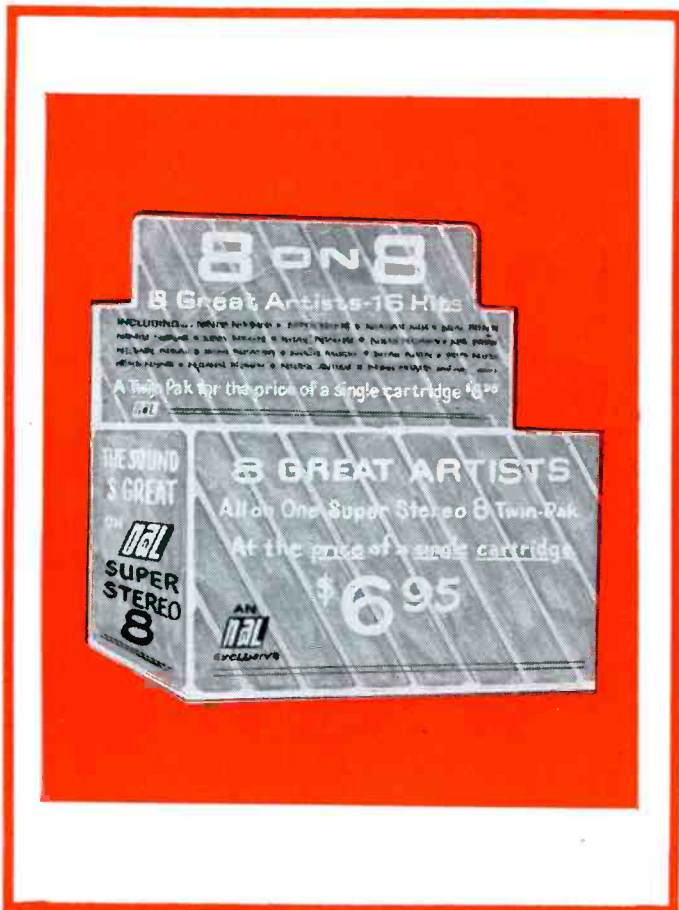
A subsidiary of Omega Equities Corporation

60 SUPER STEREO 8 TWIN-PAKS AT THE



Variety Twin-Pak

8 Top Artists on each Super Stereo 8 Twin-Pak



when ordering Pre-Pack of 16 cartridges use #NLP 11-82000

ANOTHER GREAT INNOVATION FROM **NAL**

A brand new series of Double NAL SUPER STEREO 8 Twin-Paks each containing Eight Top Artists with each performing two songs. The attractive counter display Pre-Pack contains one each of sixteen different outstanding NAL SUPER STEREO 8 Twin-Paks including the following artists

NELSON RIDDLE • GEORGE GREELEY • THE KING FAMILY • COUNT BASIE • NEIL HEFTI
 SHORTY ROGERS • ANITA KERR • BARBARA McNAIR • EVERLY BROTHERS • LES BAXTER
 CONNIE STEVENS • MAVIS RIVERS • JOE BUSHKIN • RICHARD "GROOVE" HOLMES
 JO STAFFORD • GORDON JENKINS and other top stars

DEALERS: Use this great merchandising tool to bring more customers into your store. This series of Double SUPER STEREO 8 Twin-Paks are available from your NAL distributor in pre-packs or in bulk.

\$6.95

suggested retail list price

WINDOW STREAMERS INCLUDED WITH PRE-PACKS OR BULK
 Each NAL Double 8 TWIN-PAK contains the musical equivalent of two LP records

the sound is great on **NAL SUPER STEREO 8 TWIN-PAKS**

PRICE ^{OF} A SINGLE CARTRIDGE

NAL DOUBLE ENTERTAINMENT VALUE NAL SUPER STEREO 8



16 MORE DOUBLE
"SUPER STEREO 8"

TWIN-PAK CARTRIDGES FROM NAL



When ordering Pre-Pak of 16 cartridges use #NLP 11-83000

Another great merchandising innovation! Another first from NAL! Available either in the attractive counter pre-pack of sixteen different NAL DOUBLE STEREO-8 Twin-Paks or in bulk from your NAL distributor. Eight of these Twin-Paks features one of the nation's Top Recording Artists and eight of these outstanding NAL SUPER STEREO-8 Cartridges feature two of the nation's top recording artists. Either way you double your value, double your entertainment and dealers can double their profits by carrying the full line of NAL SUPER STEREO-8 Twin-Paks featuring these outstanding artists:

GEORGE GREELEY • MORGANA KING • DUKE ELLINGTON • VIC DAMONE • ROSEMARY CLOONEY • NELSON RIDDLE • COUNT BASIE • NEIL HEFTI • THE LONDON-DERRY STRINGS • ESQUIVEL • LES BAXTER • KEELEY SMITH • THE ANITA KERR ORCHESTRA AND SINGERS and others.

The NAL Explosion can reach from our manufacturing facility in New York right into your store when you offer these great values to your customers. This series as well as all NAL Double SUPER STEREO-8 Twin-Paks have a suggested retail list price of \$6.95. They said it couldn't be done—but NAL does it again.

\$6.95

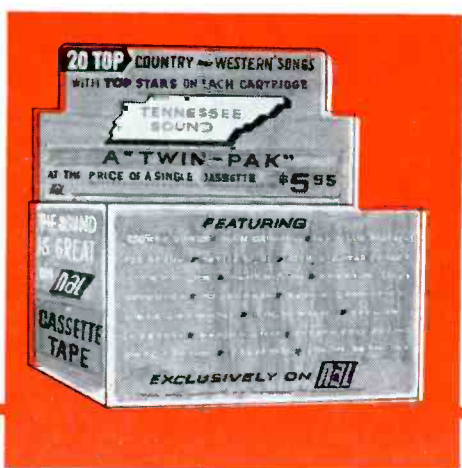
WINDOW STREAMERS INCLUDED WITH PRE-PACKS OR BULK
Each NAL Double 8 TWIN-PAK contains the musical equivalent of two LP records

the sound is great on **NAL SUPER 8 TWIN STEREO 8 PAKS**

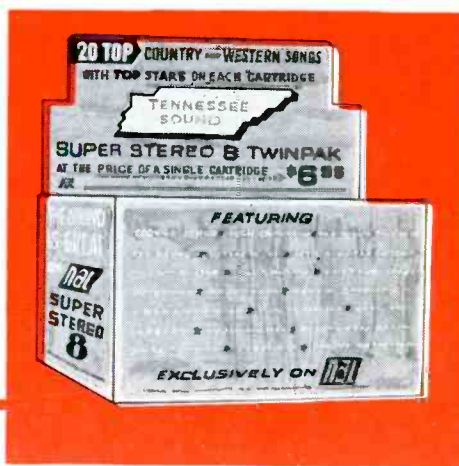
MORE **NAL** C&W TWIN-PAKS



TOP C&W SONGS
TOP C&W ARTISTS



GEORGE JONES
RED SOVINE
JIMMY DEAN
GUY MITCHELL
COWBOY COPAS
THE WILLIS BROS.
FLATT AND SCRUGGS
JUSTIN TUBB
GLEN CAMPBELL
T. TEXAS TYLER
JOHNNY CASH
PATSY CLINE
BUCK OWENS
WEBB PIERCE
MINNIE PEARL
ROGER MILLER
and many others



TWIN-PAK CASSETTES

A brand new Pre-Pack containing sixteen cassettes, each with a different title, each with twenty top tunes performed by the nation's top Country and Western artists. Now there are twenty-four different Twin-Pak cassettes in the TENNESSEE SOUND series available either in this attractive counter display Pre-Pack which contains sixteen different Twin-Pak Cassettes or available from your NAL distributor in bulk. Truly a double value to retail at a suggested retail list price of \$5.95.

\$ 5.95

TWIN-PAK CARTRIDGES

The nation's fastest selling line of Twin-Pak Cartridges is now available in a brand new attractive counter display Pre-Pack, each containing sixteen different TENNESSEE SOUND "SUPER STEREO-8" Twin-Paks to retail at the price of a single cartridge. Available from your NAL distributor in the Pre-Pack or select from twenty-four different titles in bulk. 20 Top Tunes performed by the nation's top C & W artists on each Twin-Pak to retail at a suggested retail list price of only \$6.95.

\$ 6.95

When ordering pre-pack of 16 cassettes use #TSP 95-62000

When ordering pre-pack of 16 cartridges use #TSP 11-82000

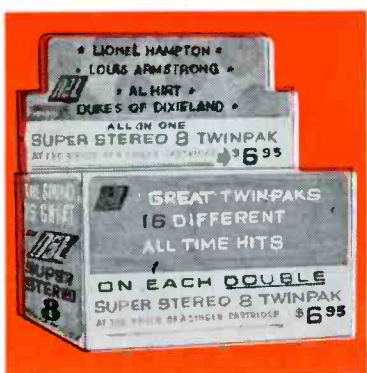
WINDOW STREAMERS INCLUDED WITH PRE-PACKS OR BULK
Each NAL Double 8 TWIN-PAK contains the musical equivalent of two LP records

the sound is great on **NAL SUPER 8 TWIN STEREO 8 PAKS**

PLUS 4 JAZZ GIANTS...

**LIONEL HAMPTON ★ LOUIS ARMSTRONG
AL HIRT ★ DUKES OF DIXIELAND**

ANOTHER FIRST FROM **NAL**



TWIN-PAK CARTRIDGES \$6.95

Four of the truly great giants of the Jazz world on each NAL SUPER STEREO-8 Twin-Paks, each performing four outstanding selections that have made them famous. The top jazz artists, the top songs, and a double value that will mean top sales for you. Each attractive counter display pre-pack of sixteen NAL SUPER STEREO-8 Twin-Paks contain four each of four different titles. This series is also available in bulk from your NAL distributor and carries a suggested retail list price of \$6.95.

When ordering pre-pak of 16 cartridges
use # NLP 11-84000

THESE 4 GREAT GIANTS OF ALL TIMES!

HIRT-DUKES-ARMSTRONG-HAMPTON
"SAINTS" and ALL THAT JAZZ
NL 206-81601

AL HIRT When The Saints Go Marching In Chicago Sensation Rag Mack The Knife	THE DUKES OF DIXIELAND Bill Bailey (Please Come Home) Wolverine Blues Mocking Bird Maple Leaf Rag Dixie
LOUIS ARMSTRONG South That's A Plenty Drop That Sack St. James Infirmary	LIONEL HAMPTON Star Dust Darn That Dream Tracking Problem

ARMSTRONG-DUKES-HIRT-HAMPTON
"DIXIE" and ALL THAT JAZZ
NL 206-81602

LOUIS ARMSTRONG Dixie Jelly Roll Blues Panama Sweet Georgia Brown	THE DUKES OF DIXIELAND Bourbon Street Parade South Hot Time In The Old Town Tonight When The Saints Go Marching In
AL HIRT St. Louis Blues Fidgety Feet Down By The Riverside Battle Hymn of the Republic	LIONEL HAMPTON The Man I Love And The Angels Sing One Step From Heaven Flying Home

HIRT-ARMSTRONG-DUKES-HAMPTON
"TIGER RAG" and ALL THAT JAZZ
NL 206-81603

AL HIRT Tiger Rag Sweet Georgia Brown Basin Street Blues Oh Didn't He Ramble	THE DUKES OF DIXIELAND Just A Closer Walk With Thee Down By The Riverside Georgia Camp Meeting That Da Da Strain
LOUIS ARMSTRONG Panama Dr. Jazz Old Kentucky Home Hot Time In The Old Town Tonight	LIONEL HAMPTON One Step From Heaven Lazy Thoughts Hamp's Boogie Woogie Air Mail Special

DUKES-HIRT-ARMSTRONG-HAMPTON
"THE EYES OF TEXAS" and ALL THAT JAZZ
NL 206-81604

THE DUKES OF DIXIELAND The Eyes Of Texas Washington and Lee Swing Wait 'til the Sun Shines Nellie South Rampart Street Parade	LOUIS ARMSTRONG Sheik of Araby Chimes Blues Frankie and Johnny I Ain't Got Nobody
AL HIRT Bill Bailey (Please Come Home) Just A Closer Walk With Thee Lonesome Road Lullabye of Birdland	LIONEL HAMPTON Blues For Stephen Lazy Thoughts Just One of Those Things Hamp's Boogie Woogie

WINDOW STREAMERS INCLUDED WITH PRE-PACKS OR BULK

the sound is great on



ITCC's Quality Control A Key Factor in Success

FAIRFIELD, N. J. — International Tape Cartridge Corporation's exhaustive quality control system has been in large measure a key factor in the company maintaining its vast number of licensor record companies.

Now duplicating and marketing 4 and 8-track and cassette product for more than 70 labels, ITCC strictly adheres to a three-fold quality control program.

While contracting for the highest quality raw materials for its products, ITCC checks all incoming components to prevent any deviations from its high standards. A random sampling of all the cartridge's

components is made upon delivery to its plant. Cartridge bases and covers are precisely measured for any variance in dimension. Pinch rollers are examined for concentricity and consistency; pressure pads, for proper assembly; and tape, for exacting widths. If these parts meet ITCC's standards, they are brought into the company's "Active Stockroom" to await assembly.

With thousands of masters in its library, ITCC checks each master tape before duplication to assure proper correlation of music program and label. A staff of ITCC employees plays each master to be used and compares not only its contents, but its entire music sequence to the label.

The master is then placed on ITCC's duplicators. The finished pancakes are removed upon completion of the duplicating process and compared to the original. The inspection includes frequency response tests, checks for crosstalk and channel equalization measurements.

Most Critical Stage

The third and most critical stage of ITCC's quality control operation occurs during assembly. Here company personnel doublecheck previously passed operations as well as examine the cartridge's assemblage. Because the next person to judge ITCC's cartridge after this final check is the consumer, this stage is subdivided into two stations to answer maximum customer satisfaction.

Before the cartridge is sealed, quality control personnel inspect splicing, loop length and proper movement of the tape through its directed path.

Then, just before the finished product undergoes shrink wrapping, another inspector checks labeling and operation of tape in the cartridge. The same inspector also examines the finished product after shrink wrapping.

NAL Announces Sales Managers

NEW YORK — Larry Sikora, NAL National Sales Manager, has announced the appointments, effective immediately, of Sid Fein and Harris Rogan as NAL Northeastern and Southeastern Sales Managers, respectively.

Fein will operate out of New York. Rogan will base in Atlanta.

Appointments at NAL

NEW YORK — Larry Finley, President of NAL, has announced the appointments of Gene Lipowski, Al Goodman and Jack Francis.

Lipowski, new Director of Manufacturing, comes to NAL from ITCC where he was involved in engineering and quality control.

Al Goodman, new General Of-

fice Manager, has spent the last six years at 20th Century-Fox as comptroller and production manager.

Francis, new Director of Music, was most recently with MRE of America and before that spent 13 years at SESAC.

The appointments are part of NAL's overall expansion plan.

TNC Acquires Broadway Studios

NEW YORK — Trans National Communications, Inc., diversified communications complex, has entered the recording field by acquiring Broadway Recording Studios.

Ellis E. Erdman, chairman of the board of TNC, Inc., publicly-held and traded over the counter, said that Broadway Recording Studios, re-designed and re-equipped at a cost of almost \$250,000, are open for business. Broadway now has facilities for four, eight and 12-track recording and has available a 16-track stereo console.

Pat Jaques, President of Broadway Recording, has been sound engineer for many albums and singles which have hit the top of the list. Such performers as Linda Jones, the O.J.'s, Timothy Wilson, the Tokens, the Happenings, Connie Francis and the Cowsills have staked their careers on Pat's talents.

Teamed with Pat is Ward Byron, Vice President and General Manager. Ward has probably written, produced and directed for more musicians and singers in radio and television than anyone in the business. He has also been a network and ad agency exec with show credits ranging from Meredith Willson to Perry Como and Skitch Henderson. His most recent activity has been servicing advertising agencies in their radio and TV recording, and also writing and producing commercials for them.

Rounding out the triumvirate is Fran White who met Pat in 1962 when she came to Broadway Recording to book sessions for her own publishing company, and remained as Pat's assistant. With a background of show business, Fran is well known to recording stars, and now holds the title of Vice President in Charge of Production and Office Management.

GRT Corp. New Company Name

SUNNYVALE, CALIF.—In a special meeting last week, shareholders of General Recorded Tape, Inc., voted to change the name of the company to GRT Corporation.

Shareholders also approved an increase in the authorization of common stock to 12,000,000 shares with no par value, and a four-for-one split of all outstanding shares. In a further action, shareholders approved the creation of a preferred stock for use in future acquisitions.

The stock split will be effective March 12. All four of the resolutions passed by GRT shareholders are contingent on the approval of the state Commissioner of Corporations.

In explaining the name change, Alan J. Bayley, GRT President, said that his company has expanded into activities outside the field of recorded tape, and the name General

Recorded Tape reflects only part of the firm's operations. In recent months, GRT has established a phonograph record company, GRT Records, in Los Angeles, acquired the Chess group of corporations which is active in all phases of phonograph record production and distribution, and acquired more than 90% of the outstanding shares of Magnetic Media Corporation, a manufacturer of magnetic recording tape.

Hirt as Spokesman

Al Hirt has signed a \$500,000 deal to be a radio and TV spokesman for Miller High Life Beer over the next five years.

The agreement, consummated via Al's personal manager, Jerry Purcell, calls for the RCA Victor artist to earn about \$100,000 yearly via fee and residuals through 1974.



8 TRACK

COMPLETELY MODERN
CONVENIENT LOCATION

SPECIAL RATES FOR
DEMO RECORDINGS
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AN ENGINEER WHO
DISPLEASED ONE
OF OUR CLIENTS.



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J.N.R. RECORDING STUDIOS

An extremely modern recording
studio
(1 hour from NYC)
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Commercials Now on Busy Jerry Butler's Schedule

NEW YORK — Mercury's Jerry Butler stopped by Record World last week on the afternoon of his opening at the Village Gate for the first of two successive weekends there.

Also in the works is a Coke commercial, perhaps in conjunction with a well-known female singer.

From a background as dishwasher, chef and gospel singer comes one of America's top soul balladeers. And he's a satisfied man, doing what he likes to do: mainly, communicate.

Though he's playing the college concert circuit on weekends, Butler likes to think of himself as a troubadour (with a self-deprecating smile). That's why he doesn't like to play huge concert halls—"it gets a little difficult to get the message in the 99th row, about a mile from the stage."

As for messages, Jerry still thinks that "love is the hippest message," and as a lyricist, that's what he tells about best. As a matter of fact, Jerry



Jerry Butler

(with Gamble and Huff) wrote all the lyrics for his last album.

After his stint at the Gate, Jerry will be working in the Bahamas, then back to his weekend schedule of concerts. Though there was a time when he would be on the road for three to four weeks at a time, he now travels three to four days of the week, and spends the rest of his time at home in Chicago. —Andy Goberman.

Stereo Music Show Philly Success

PHILADELPHIA — Sales of Ampex stereo tapes and cassettes paced the Second Annual Stereo Music Show held from Feb. 6-8 here at the Benjamin Franklin Hotel, states Al Melnick, President of A&L Distributors.

The show, with 25 manufacturers exhibiting, was sponsored by Almo/Sterling Electronics, a 12-store retail operation.

According to Melnick, the response among the estimated 16,000 consumers who visited the show was "most gratifying."

"Both Ampex Corporation and A & L Distributors are proud of their participation in this most successful show," said Melnick.



From left: Tony Sasso, Ampex Stereo Tape Division; and Al Melnick, President, A&L Distributors.

Kerr Commercials

Anita Kerr Enterprises has been retained by Arthur Meyerhoff & Assoc. Adv., Chicago, to produce a series of musical commercials for Wrigley Doublemint Gum. Miss Kerr will both produce and sing in the commercials.

Memorable Bash



Buddah Records, Wes Farrell and Action Talents premiered their new seven-member super group, the Elephant's Memory, in a monster bash at Cheetah for a wall-to-wall audience that included members of the trade, consumer and underground press, TV crews, djs, distributors, rack jobbers, record retailers, celebrities and 2,000 youngsters from Mayor Lindsay's Urban Action Task Force. Seen above: Wes Farrell, producer of the Elephant's Memory, and Neil Bogart, VP, General Manager of Buddah Records.

Edmundo Ros:

Commercials Increasingly Significant in England

NEW YORK — Commercials, radio and TV, are an increasingly important part of an artist's career in Britain, according to maestro Edmundo Ros, who lives there and should know.

Londoner Ros was in the states last week promoting his new London phase 4 stereo album, "Silk 'n' Latin," featuring Caterina Valente, and also to set up his first concert tour in the states (concentrating on Las Vegas) via the Joe Glaser Booking Agency. Hard as it is to comprehend, these will be the veteran orchestra conductor's first American engagements.

He has a new single out, too: "Be In," also with Caterina.

About the commercial scene in Blighty, Ros, first of all, noted that they are called "jingles" over there. He has done a number, including, most recently, one for a whiskey company for Latin America; one for an English shirt firm whereby you get one shirt collar free when you buy one of their shirts; one for a toothpaste; and another for a British shoe-making firm for African exposure—"You walk to success if you wear our shoes,"



London Eastern promo man Lenny Meisel is shown at Record World with Britain's visiting Edmundo Ros.

Ros remembered.

"They give you a rundown of what they want said, and you put it into music," he reported. "As a rule, we do three lengths: 45 seconds, 30 seconds, and 15 seconds, so they can use them at different times of the day at different costs and slottings."

"It's a very big field over there now," he went on, "much bigger than in recent years. Now we have different areas of TV—at one time there was only one outlet from London, but now we have 14 outlets, going all over the country."

Ros has not yet done any commercials over here; but as soon as his concert tour gets underway, he hopes to do some. —Doug McClelland.

Custom Jingles' New I.D. Package

Custom Jingles of Nashville has just finished a new country music station I.D. package.

Vic Willis, who owns the company, was quick to jump on the Nashville Brass Sound gaining in popularity. Vic wrote and produced the I.D.'s using the original Nashville Brass and voices of the Nashville Sounds.

WAVI, Dayton, Ohio, WMNI, Columbus, Ohio, and KYAL, Dallas, Texas, bought the I.D. package the first day it was on the market.

Behrke Goes Commercial

Richard Behrke, currently planning his sixth MTA King Richard and the Fluegel Knights album, has been composing radio and TV commercials in recent months ("Yellow Pages," American Airlines). He is also planning to do more outside arranging for record acts.

New Domino Label

HARTSDALE, N. Y. — Joe Bollon, ASCAP composer, and Al Volpe, pop singer, have formed a new label called Domino Records and AL-BO Music Co. (ASCAP)

Bollon was formerly with Di-Venus Records. In his new post he will steer the music publishing and A&R departments and will assist Volpe in artists relations. A ballad, "It's You," recorded by Volpe and produced by Johnny Dee, will be their first release.

Thunder 'Alive': Rudman

A late, late super-record Mayven Pick from Kal ("Money Music") Rudman is "I'm Alive" by Johnny Thunder on Calla. Rudman says that "I'm Alive" written by Tommy James is "2:27 seconds of raw, virile, animal excitement. If this doesn't wake up your listeners, then they're in a 20-year deep sleep."

Carla Widens Horizons

NEW YORK — New directions and expansion of interests is the word at Stax Records these days, and Carla Thomas has been with Stax since the start of it all.

Daughter of Rufus ("Walk-in' The Dog") Thomas, renowned Memphis dj and singer-writer, Carla's career started at age 17, with hits like "B-A-B-y" and "Gee Whiz." Later, she teamed with Otis Redding for "Tramp." Not just a recording artist, Carla has been working constantly (clubs, concerts and such) from the beginning.

She also just returned from a European tour (part of which she did with Joe Tex) that included Germany (her third time there), Spain, England, and Holland.

So Carla has not been hiding. Far from it, she (and the whole Stax family) is looking to expand her range, artistically and career-wise. As for live performances, she will be doing more college concerts and TV. She's working, too, on new



Carla Thomas

club material (Las Vegas?) and plans playing many more army bases.

"The audiences on bases are so appreciative — you know, they don't seem to get enough soul music." Especially the Carla Thomas brand. She finds her recent acting lessons have also widened her scope of performing.

But her brand of music may soon include a facet or two as yet unexposed. Carla plans two LPs soon, to include more pop and more things that she likes but never got a chance to record. She likes folk ballads, and says, "I'm very sentimental, so I'll be doing a few more romantic things," in addition to more straight Memphis soul, "'cause that's my thing, too." Also, she's considering various movie theme song possibilities.

Currently hitting is her single, "I Like What You're Doing (To Me)," and all we can say is that we like what she's doing to us. —Andy Goberman.

Stax to Distrib Weis Product

CHICAGO — Stax/Volt Records has signed to distribute nationally product from Weis Productions here.

Al Bell, Stax/Volt Executive Vice President, made the announcement at a press party given by Weis last week.

Deal is expected to give Stax/Volt a new Chicago sound to complement its Memphis sound.

BG, Lulu Wed

Bee Gee Maurice Gibb and British singing star Lulu were married Tuesday, Feb. 18, at a small private ceremony at St. James' Church, Gerrard's Cross, Bucks, England.

record world **BEAT**

WHERE IT'S AT

Super Giant of the Nation: "It's Your Thing," Isley Bros., T-Neck. Already #1 Phila., smash Chicago. Will go all the way pop. At this point, Buddah has dramatically become an overnight heavy in R&B with 5 Stairsteps; Impressions; Chris Bartley; Baby Huey.

Pick: "Never Gonna Let Him Know," Debbie Taylor, GWP. Pick WWIN. Chicago, Wash., Charlotte, Cleveland. Jerry Purcell's label starts off with a bang with this Paul Robinson-George Kerr record. The Hesitations will be out on GWP next week.

Next Eddie Floyd: "That's All."

Brunswick will stay hot with the Artistics and the Chandler-Acklin on the way; both sides of Jackie Wilson exploding; Erma Franklin; Young-Holt went on WLS. Carl Davis is having a big year. Jackie Wilson is all the way; WWRL, KGFJ, WVON.

Super Heavy Record That Has To Become a Standard: "Only the Strong Survive," Jerry Butler. It is heading for over a million, pop and R&B.

Chess Is Heavy Into It: Both sides of Dells (B side is a smash in Wash.) "Almost Persuaded," Etta James, is very big.

Motown Has It Together: David Ruffin is #1. Edwin Starr has that great track working for him, leaning right into it.

New Al Wilson: "I Stand Accused."

Maskman and Agents owns Phila. . . "Accept Me," Diplomats, is strong.

WLOK, Memphis Pick: "This Love," Love Potion, Kapp. Great. Short Kuts on Pepper getting all the big play in the world.

"I Take Care of Homework," Syl Johnson, looks very good.

Smash sales on "Funky 8 Corners," Willie & Magnificents.

Top 5 sales on "When He Touches Me," Peaches & Herb, at WWRL, NYC.

Solid action on "Ooh Ooh the Dragon," Marvin Holmes & the Uptites, Uni. Solid in Baltimore, Phila.

The new Joe Simon is solid. Fine dance beat.

WVON picked "Fine In '69," Andre Williams, Chess. Too Hot: Joe Simon.

Heavy airplay on "Pledging My Love," Laura & Johnny, (WOL, WWRL).

"I'm Gonna Make You Love Me," Brothers of Hope, is big.

"Gotta Find My Way Back Home," Jaggerz, Gamble, broke Phila., Pitts.

Jerryo broke NYC, Phila., Det., St. Louis . . . New Supremes-Temps is "I'll Try Something New."

Jamie hot with Brenda & Tabulations; Cliff Nobles; Fantastic Johnny C. Great reaction to "Take It Easy," Barbara Mason. It broke n Phila. and is spreading very fast.

Esther Phillips' "Too Late To Worry." It is on a list of stations that would fill up this page, WWRL, WVON, WWIN, WAME, WIGO, WJMO, etc. Roulette is red hot on "Funky 4 Corners," Richard Marks, with good play.

Fantastic new Johnny Thunder on Calla, "I'm Alive."

Fantastic Wilson Pickett is "Mini Skirt Minnie." Great record. New Sam & Dave is "Born Again."

Fantastic record: "Garden of Eden," Sandpebbles. Busted NYC. Fantastic King Curtis: "Games People Play."

Otis Redding is a giant in Atlanta.

Breaking In Phila.: "Let Me Love You," Headliners, A & M. Strong.

WIGO, Atlanta (James Rowe), Pics: "I Love Her More," Randolph Walker; Joe Simon; Profiles; Gladys Knight, #1—B. Swann; #3—Willie Hightower; #4—Carla Thomas; #7—Chilites; #9—Cliff Nobles; Juggy.

WLOK, Memphis, Pic: "This Love," Love Potion . . . KSOL, S. F., Ad Libs; Ella Washington; Intruders; Dells; G. Knight; YHearts; DD Warwick . . . WOIC (Charlie Derrick), Soul Aces; Buddy Ace; D. Height . . . KNOK, Dallas, Esquires; B. Acklin; #4—DD Warwick; #5—Willie Mitchell . . . Larry Dean, WEBB, Pic: Willie & Mag.; Laura & Johnny; #1—D. Ruffin; #4—Superlatives; #8—DD Warwick; #9—TNT; #19—Esther Phillips; P&Herb.

DeeDee Warwick is a solid sales smash . . . TNT Band is near 5 million . . . "Ice Cream Song," Dynamics, is over 10,000 in

(Continued on page 98)

2 In The Money!!!

"I STAND ACCUSED"

by

TOUSSAINT McCALL

RONN 31

"Congratulations Baby" B/W

"GIVE ME BACK THE MAN I LOVE"

BARBARA WEST

RONN 32

Jewel..... RONN

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This Wk. Mar. 8	Last Wk. Mar. 1	This Wk. Mar. 8	Last Wk. Mar. 1
1. THERE'LL COME A TIME Betty Everett—Uni 55100	3	26. BABY YOU MAKE ME FEEL SO GOOD Five Steps & Cubie—Curton 1936	28
2. BUILD ME UP BUTTERCUP Foundations—Uni 55101	1	27. DO YOUR THING Watts 103rd St. Rhythm Band— Warner Bros./7 Arts 7250	29
3. GIVE IT UP OR TURNIT A LOOSE James Brown—King 6213	4	28. TWENTY-FIVE MILES Edwin Starr—Gordy 7083	42
4. TAKE CARE OF YOUR HOMEWORK Johnnie Taylor—Stax 0028	2	29. WHO'S MAKING LOVE Young-Holt Unlimited—Brunswick 55400	30
5. SOPHISTICATED CISSY The Meters—Josie 1001	8	30. CLOUD NINE Mongo Santamaria—Columbia 44740	31
6. FOOLISH FOOL Dee Dee Warwick—Mercury 72880	9	31. I'VE GOT TO HAVE YOUR LOVE Eddie Floyd—Stax 0025	32
7. THE WEIGHT Aretha Franklin—Atlantic 2603	11	32. ICE CREAM SONG Dynamics—Cotillion 44021	35
8. MY WHOLE WORLD ENDED David Ruffin—Motown 1138	14	33. WHEN HE TOUCHES ME Peaches & Herb—Date 1637	34
9. CAN I CHANGE MY MIND Tyrone Davis—Dakar 1452	5	34. ONLY THE STRONG SURVIVE Jerry Butler—Mercury 72898	41
10. GIVE IT AWAY Chi-Lites—Brunswick 55398	15	35. MY DECEIVING HEART Impressions—Curton 1937	36
11. EVERYDAY PEOPLE Sly & Family Stone—Epic 10407	6	36. SING A SIMPLE SONG Sly & Family Stone—Epic 10407	43
12. I DON'T WANT TO CRY Ruby Winters—Diamond 255	12	37. HONEY O. C. Smith—Columbia 44751	37
13. RUNAWAY CHILD, RUNNING WILD Temptations—Gordy 7083	20	38. TOO LATE TO WORRY, TOO BLUE TO CRY Esther Phillips—Roulette 7031	44
14. I'M LIVIN' IN SHAME Diana Ross & Supremes—Motown 1139	7	39. GREAT DAY The Whispers—Soul Clock 104	40
15. SOUL SHAKE Peggy Scott & Jo Jo Benson— SSS Int'l 761	10	40. UPTIGHT GOOD WOMAN Solomon Burke—Bell 759	45
16. BABY BABY DON'T CRY Smokey Robinson & Miracles— Tamla 54178	16	41. FUNKY 8 CORNERS Willie & Mighty Magnificents— All-Platinum 2309	46
17. I FORGOT TO BE YOUR LOVER William Bell—Stax 0015	17	42. OILY Juggy—Sue 9	—
18. A LOVER'S QUESTION Otis Redding—Atco 6654	23	43. GIVING UP Ad Libs—Share 104	49
19. SNAP OUT Interpretations—Bell 757	21	44. PLEDGING MY LOVE Laura Green & Johnny McKinnis— Silver Fox 1	47
20. I'M JUST AN AVERAGE GUY Masqueraders—AGP 108	18	45. SOMEBODY LOVES YOU Delfonics—Philly Groove 154	48
21. AM I THE SAME GIRL Barbara Acklin—Brunswick 55399	24	46. DON'T TOUCH ME Bettye Swann—Capitol 2382	50
22. SWITCH IT ON Cliff Nobles & Co.— Phil L.A. of Soul 342	22	47. HALLWAYS OF MY MIND Dells—Cadet 5636	—
23. GRITS AIN'T GROCERIES Little Milton—Checker 1212	19	48. CHOKIN' KIND Joe Simon—Sound Stage 7 6728	—
24. I DON'T KNOW HOW (DON'T WALK AWAY) Superlatives—Westbound 144	26	49. GOTTA FIND ME A LOVER Erma Franklin—Brunswick 55403	—
25. SNATCHING IT BACK Clarence Carter—Atlantic 2605	33	50. HUCKLEBUCK Jerry-O—White Whale	—

BRUNSWICK IS HOT!!

CHART RIDING SINGLES!

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WHO'S MAKING LOVE
C/W JUST AIN'T NO LOVE
THE YOUNG-HOLT UNLIMITED 55400

FROM THEIR
NEW HIT ALBUM
"SOULFUL STRUT"
BL 754144

54

AM I THE SAME GIRL
C/W BE BY MY SIDE
BARBARA ACKLIN 55399

86

WHAT DO I WISH FOR
C/W GIVE IT AWAY
THE CHI-LITES 55398

Brunswick
RECORDS



Taking Care of Business

by Del Shields



RECORD WORLD'S PRIZE WINNING JAZZ SECTION

Certainly if a distinguished jazz magazine or such selects and reports their opinions of the best of jazz, it should merit the record companies' heralding the choices.

However, it has not been the case.

Honors in jazz are just not the norm. Until Record World's



Del Shields

formal ceremonies this past year in awarding the citations for the best of jazz records and the jazz musicians in a setting that befitted the jazz artist, honors, plaques, certificates or what-have-you were given to the musician on the corners, sometimes on the bandstand, occasionally mailed and more often, picked up at the office of the giver.

It did not seem important to the "important people" in jazz that the jazz artist, human like every other artist, deserved to be complimented and given a public pat on the back and able to hear "well done" in a decent atmosphere.

Fortunately, we hope that we may have started a trend towards a more refined, tasteful and more dignified presentation ceremony.

There are fortunately a few among us who are doing more advertising and more exploitation. Yet the two or three companies are not enough. There must be more of an effort being made to promote the product.

Of course, there are so many reasons. But I think we can generally sum it up simply by saying that few people desire to make an effort.

Recently, I was in Cleveland and met a promotion man who reads Record World faithfully. He reported that most of our complaints were genuine. Even in his area, he could only single out three men who really were TCB'ng. The others were busy collecting their checks and discovering new ways to keep

from working the product and working with the artist.

Were I President of a record label and discovered that one of my company's albums had been selected for an award, I would certainly make it a point to check with my sales department and find out how the record fared in sales. I would then institute a program to see that the album was resericed and a special budget appropriated so that I could take advantage of the honor given it.

It seems to us that this is business. But it seems more important for us to jump on the bandwagon of naked bodies, so-called psychedelic art on jackets and other gimmicks as opposed to applying sound business practices.

It's unfortunate that in this business gimmickry seems to be the rule rather than the exception.

Perhaps it's best summed up this way. Now that topless waitresses are on the way out, where do we go? As one nightclub owner said, "We'll just have to wait for another gimmick to get the customer to come back." Is this also the record business?

(More jazz news on page 105)

Mr. Scott, I Presume?



Tony Scott, jazz clarinetist missing from the American music scene for about 10 years, is shown above with Record World's Bob Austin during latter's recent visit to Marakesh, No. Africa, where Scott was working at the Mamounia Hotel. Scott, whose current Verve album is "Music for Zen Meditation and Other Joys," works consistently in the capitals of the Continent and the Far East.

R & B Beat

(Continued from page 96)

Miami . . . WIGO, Atlanta reports "Oily," Juggy, big . . . Good sales nationally on "Your Love Is Worth the Pain," Johnny Truitt, A-Bet, and "Fine Driving Machine," Tiny Watkins.

Epic is running with "Empty Words," the Variations . . . Good airplay on "My Dream," Sunny & Sunliners, RPR.

"Giving Up," Ad Libs, broke in Detroit. Big at WOL, Washington.

"Sad Sad Story," Ethics, is selling records nationally.

"Revolution," Nina Simone, is a smash in Detroit, St. Louis.

KXLW, St. Louis, Nina Simone; Baby Huey; Eddie Harris; Syl Johnson; Cook E Jar; Ethics . . . Giant: "Hey Girl," Temptations LP.

Giant Blues: "Tail Draggin'," Howlin' Wolf. Good for R&B, Top 40; Underground. Note: E. Rodney Jones reports WVON plays "Underground" every afternoon. As he says, "All Underground is—is Blues. We play Albert King; Electric Mud and all that good stuff. You dig it!"

New Archie Bell is "I Love You Baby."

Unifics Cut Tune for Poitier Pic

The Unifics cut the title tune from Sidney Poitier's new film, "The Lost Man."

Brenda & Tabulations broke at WVON, Chicago.

WOL, Washington (Conrad Williams). On: Laura & Johnny; Isely Bros.; Johnny Nash; Tina Britt; J. Butler; Erma Franklin; Ray Charles. Hits: #15—Etta James; #18—Ruby Winters; #8—DD Warwick.

WDAS, Phila., Butterball: Naturelles on Venture.

Get ready for "The Poetry of Mia Angela" on GWP. Great LP.

WMBM, D. Height; Ollie & N. . . WAOK, #2—B. Swann . . . KGFJ, L.A., Pic: Young-Holt; P&Herb; YHearts; Dells; DD Warwick . . . WRBD, C. Carter; Laura & Johnny . . . WHIH, Pic: Ollie & N. . . WWIN, Balt., #8—DD Warwick; #11—Intruders; Ambassadors; Juggy . . . WHAT, Whispers; J. Butler; L. Potion; Impressions; Baby Huey . . . KDIA, S.F. Ad Libs; G Knight; Love Potion; Naturelles; Joe Simon; Impressions; Intruders; Stevie Wonder.

"Meditation," TNT Band, is over 450,000. It should go pop.

Soul Children is over 100,000 in sales.

Weis Records has "Soul Town," the Forevers, on WVON, written and produced by Andre Williams . . . New Jimmy Holiday is "Baby Boy's In Love" . . . WJMO, Clev. (Rudy Green), Pic: Jerryo. New: Laura & Johnny; Mirettes. Highest Riser: "Ice Cream Song," Dynamics. Message Song: "Sock It To 'Em Soul Brother," Bill Moss. Bell; O'Jays. Good calls on Ohio Players. Good cut in Tymes LP: "Love That You're Looking For."

"I Didn't Wanna Do It But I Did," Dee Irwin & Mamie Galore, Imp., is a powerhouse record . . . "Woman You Made Me," Bobby Dixon, is Barry Seidel's top push for Probe. Good airplay.

Strong new Profiles on Bamboo is "Got To Be Love" . . . New Tams is "There's A Great Big Change In Me."

Hit cut from Jonah Jones LP: "Honey," Motown.

Rhett Hughes LP strong cuts: "His Happiness."

WWRL-NYC-New: Soul Children, Brothers of Hope, C. Carter, J. Wilson, Pic & Bill, Lloyd Williams, Impressions, Watson & Sherlock, M. Whitney, #1—D. Ruffin, #3—P. & Herb, #4—M. Man, #5—D. D. Warwick, #7—M & T, #9—James Brown, #10—D. Warwick, #11—Willie & Magnificents, #12—B. Acklin, #13—O. Redding, #14—E. Starr, #15—Aretha, #16—Stairsteps, #17—J. Butler, #18—Isely Bros. (smash) #19—B. Everett, #21—E. James, #22—Chi-Lites, #25—R. Winters, #26—E. Washington, #28—E. Phillips, #29—Jerry-O., #31—C. Nobles, #32—J. Bataan; Ad Libs, E. Franklin, Laura & Johnny, Big Maybelle, J. Nash, Wilson Bros. Smash: Sandpebbles.

Robins to Tangerine

LOS ANGELES — Tangerine Records announces its first pacting of 1969, label's projected expansion year, with the inking of Jimmy Robins, R&B singer, organist, pianist and composer, to an exclusive pact

with Tangerine Record Corporation.

Announcement was made by Joe Adams, Vice-President of the Tangerine diskery, headed by Ray Charles. Robins' initial single, "This Bitter Earth" b/w "Lonely Street," is slated for release the second week of March.

THREE SOUL BROTHERS:



1.

The Friends of Distinction
"Grazing in the Grass"
74-0107

The Friends take care of business with a big vocal version of the instrumental hit. Kicking up a lot of business in Detroit, L.A., New Orleans, St. Louis, Washington and Baltimore.

2.

The Wilson Brothers
"Soul Town"
47-9732

The Wilson Brothers lay on plenty, plenty soul — and they're getting the message in New York, Philadelphia, Washington, Baltimore and Knoxville.



3. RCA

Pepper & Tanner Names VPs

MEMPHIS—Don Bruce and Louis Baioni have been elected Vice Presidents of Pepper & Tanner, Inc., a broadcasting service organization with offices in major U.S. cities.

William B. Tanner, President, said that, effective immediately, Bruce will assume his new responsibilities as Vice President in charge of the Airplay International Division, which services more than 250 radio stations throughout the country. Baioni, as Vice President and Comptroller, is now in charge of all financial operations of the company.

Bruce re-joined Pepper & Tanner in 1966, creating and directing its Airplay International Division. He had served as national program director of Mars Broadcasting Division of the company from 1961 to 1964 in Stamford, Conn., and was station manager of radio station WNOR, Norfolk, Va., in the interim.

Baioni joined Pepper & Tanner three years ago as Comptroller. He was previously as-

To Stereo Dimension

(Continued from page 32)

At Stereo Dimension Weille will work with all SD licensees, both tape and worldwide, seeing that they are properly notified and sampled on all new releases and expediting their orders. He will also set up production and inventory control systems, working directly with album and singles pressing plants, printers and jacket fabricators. He will report to label President Loren Becker.

Mantovani Drive

(Continued from page 22)

for the full month of March.

The new Mantovani LP, being released in conjunction with the drive, reflects the maestro's continuing awareness of the changing tides of pop music material, incorporating the Mantovani treatment of such new pop classics as "Those Were the Days," "Theme from Chitty Chitty Bang Bang," "Both Sides Now" and "By the Time I Get to Phoenix."

Mantovani recently concluded his 13th annual cross-country tour of the United States, and has already been signed for another extensive tour of the country commencing next September. The tour, as its predecessors, will run through the first week of December.

sociated with the Memphis accounting firm of Minor & Moore for 10 years. He is a certified public accountant and a member of the American Institute of Certified Public Accountants, and the Tennessee Society of Certified Public Accountants.

'Hair' to No 1

Kal Rudman notes that "Hair," Cowsills, MGM, is going to number 1 at WSAI-Cincinnati and feels that this generation gap song will top all national charts shortly.

Kole/Stax

(Continued from page 16)

into the music business in 1951 as Chicago branch manager for King Records.

Bell said, "The rapid expansion of Stax as a full-fledged label makes it necessary for us to have an experienced and talented man to coordinate sales with our distributors and all other retail outlets. Herb Kole will be an invaluable asset to Stax in the months ahead as we go into full swing on our first major album release. The merchandising and marketing of album and tape product calls for knowledgeability and personal creativity. In Herb Kole we have both."

Graham Set

(Continued from page 16)

Graham, who is resigning his position as Director of National Promotion, A & M Records, brings an extensive amount of sales, merchandising and promotional experience to the Blue Thumb organization.

He first entered the record industry nine years ago as a sales rep for Erik Distributing, San Francisco. In 1961 he became Northern California promo representative for Warner Brothers Records. The following year he became Warners Western States Promotion Manager. While with Warners he was responsible for the introduction of acts such as Peter, Paul and Mary, Bob Newhart and Alan Sherman.

Aside from the development of numerous A & M hit recording acts, Graham also organized the A & M promotion department and was named National Promotion Man of the Year by Bill Gavin for three consecutive years, 1966-68. Graham will headquarter in Blue Thumb's Beverly Hills offices.

Roulette Promo Men

(Continued from page 6)

and will be working at the present time with several territories. Kelly was previously employed as General Professional Manager of Botanic Records in New York. He has also served as local promotion man in New York for ABC-Paramount Records and Beta Distributors where he was instrumental in breaking Ray Charles' "Georgia on My Mind," Tommy Roe's "Sheila," the Surfari's "Wipe Out" and others.

Ray to Tower

(Continued from page 6)

the label including the Standells, Ian Whitcomb, the Sunrays, Eternities Children, the Arrows and Max Frost and the Troopers. He played a key role in Tower's successful relationship with American International Pictures, whose soundtracks have included chartmakers "Wild Angels," "The Trip" and, most recently, "Wild in the Streets."

Prior to his association with Tower, Ray was with Imperial Records for nine years and worked closely with such artists as Fats Domino, Rick Nelson, Slim Whitman, Johnny Rivers, Sandy Nelson and Irma Thomas.

Petralia at Skye

(Continued from page 61)

Erroll Garner, Ray Anthony and Lainie Kazan, is, according to Schwartz "uniquely qualified to bring together the traditionally separate areas of sales and promotion."

"Traditionally," says Schwartz, "sales and promotion men perform in separate areas and are often less than completely informed about the scope and results of each other's activities. By bringing them together we will be able to immediately measure the effectiveness of our promotions in terms of sales, and move accordingly."

"I feel that Joe's extensive experience in radio/TV and dealer promotion fits in well with our plans for the future. We intend to use his experience to great advantage in coordinating artists' appearances with special, localized sales programs."

For his part, Petralia has declared that he will "keep an open line" to distributors, deejays and retailers, asking them to call collect if they need additional product, special tapes or recorded interviews with Skye artists.

Komisar Appointed

(Continued from page 6)

was promoted in 1966 to Director of Album Promotion in New York, and in 1968, he was made Product Manager, Original Cast and Soundtrack Albums, where he remained until his new appointment with Decca Records.

Komisar will be located at Decca's national sales office, 445 Park Avenue, New York City, and will report directly to Martell.

Penn Signed

(Continued from page 4)

(James Carr, Clarence Carter, Percy Sledge).

As a producer Penn has been the A & R director on The Box Tops record of "The Letter" (a three-million seller); "Neon Rainbow"; "Cry Like A Baby" by The Box Tops (one million seller); "Choo Choo Train" by The Box Tops; and "I Met Her In Church" by The Box Tops.

Penn was a writer with Rick Hall at Fame Recording Studios in Muscle Shoals, Ala. for four years prior to moving to Memphis to work for American Group Productions Studios. He recently started his own production and publishing firm with Oldham and is also doing independent productions for many record labels.

Ink Carolyn

(Continued from page 4)

which she co-penned with Aretha; "Ain't No Way," "Save Me" and "Don't Wait Too Long," which she wrote for her other sister, Erma. She is currently working on an R & B gospel musical version of Richard Wright's "Daddy Goodness," based on the career of Daddy Grace, for off-Broadway production.

After graduating from Cass Tech in Detroit and taking time out for writing courses at the University of Southern California, Carolyn served as a back-up voice on many of her sister Aretha's recordings as well as on her in-person appearances throughout the United States and Europe. Born 22 years ago in Memphis, Carolyn is the youngest member of the Franklin family with both her parents involved in writing and singing music. Carolyn, who makes her home currently in Detroit, has been singing since she was a child at various church functions and in school shows.

An album is currently in the works, as well as plans for a key city promo tour.

don Blues Boom

(Continued from page 26)

on the Sire on distributes and Richard Deviants LP, be unveiled. Purple Gang es rock singer titled "Silver also has signed e of the big- o rock groups, LP, 'Blues- ril," Maguire

are coming in, West Coast through the the "Touch," "Their first e very suc- f the fact that e on the road art their tour in the Seattle- r a few weeks national tour. me of the big of the year."

Jennifer

s very high on e first album, r Everything,' c underground major cities. n the Los An- of 'Hair,' and single out on 'Easy to Be show. She'll do the Smothers ow. Jennifer's eat press and age. Marty s her." Coast, Maguire World of Oz s pop-oriented been accepted ound locations. g an LP out on next couple of

formerly drum- Mayall's Blues- ng readied for oun release on "Half Breed." es sound," said drums give the d of sound. An- p I heard while d recently, East l be released ne time. Again, u haven't heard

ature, there will land's folk-rock l Dreams; from lation, "another d"; America's currently in York and being in Britain by for Sire; Bel- spirations; and

on Sire, Southern Comfort.

And, Maguire added "Al- though they are no longer un- der contract to London, there is a Zombies album due soon, with items that have never be- fore been released on LP."

A big plus, Maguire ex- plained, with underground- blues is "that the groups and the producers usually do their own covers, which gives the label the opportunity for more exciting art work than is usual."

Money Music (Continued from page 30)

plays better on this one than he does on his own LP. Goldberg's lines are long and solid and the horn parts say "Trane" a lot . . . **Led Zeppelin** LP Atlantic. **Jimmy Paige** shows a sensitive feel on non-electric guitar. Top cut is the rampaging sound of "Communications Breakdown" on side 2 . . . "Live Adventures of **Al Kooper & Mike Bloomfield**," Col, LP. Top cut: "Feelin' Groovy." Has **Paul Simon** on vocal overdub; K&B really get it on. It's relaxed, re- freshing and unhackneyed with its joy restored . . . Top cut in "Bayou Country," **Creedence Clearwater** LP, "Good Golly Miss Molly." It starts heavy and stays heavy.

GWP is releasing as their first album what may become one of the most exciting LPs of the year—"The Poetry of Mya Angelou." It will warp your mind. I hope you can handle it. Ships March 10.

Golden Girl: 'Find of the Decade'

We can now reveal the name of "The Golden Girl" and the mystery man who produced this revolutionary album for Atlantic Records. **Bob Crewe** discovered **Lotti Golden** and **Jerry Wexler** calls her the "find of the decade." She and Bob wrote the material, and words fail me. You can anticipate something most extraordinary. It is unique. Now that Bob has left Dot, look for exciting announcements.

KHJ, L.A. Shot: "Where Did You Go To My Lovely," **Peter Sarstedt**, WP. #1 in England.

KNUZ, Houston, Pic: "Snowball," **America Machine**. Tower.
WKIX, Raleigh (Charlie Brown), Pic: **Rita Coolidge**; Hit: **Laura & Johnny** . . . **WLOF, Orlando, Hit:** **Michael Henry Martin** . . . **WILS:** **R. Dove** . . . **WGRD, G Rapids, Hits:** **N Philharmonic; Rejoice** . . . **KILT, Hit:** **P. Rainbow** . . . **KDAY, L.A., Hit:** **Connie Francis** . . . **WAYS, Char., P&Herb:** **Laura & Johnny**.

New Al Wilson: "I Stand Accused."

Next Eddie Floyd: "That's All."

Cowsills A Solid Sleeper: "Hair." #1 KDTN; #9 KLEO.

Flirtations selling in Clev. from **CKLW, Detroit** play. Top 10 **WLEE**. Chart **WKNR**.

Tip From WORD, Spartanburg: "I Love You," **Eddie Holman**, ABC.

Jackie Wilson does every trick in the book. Powerful record.

"Time Is Tight," **Booker T**, on **WLS**. Hit sound. **Otis Pollard** is all out.

"Turn Around & Love You," **Rita Coolidge**, **Pepper**, **KAKC, WKLO, WAKY, KGBS, WMPS, WING, WHOT**.
WABC, NYC: 5th Dimension.

Nina Simone: "Revolution." Record has something to say.

Hit Instrumental: "Happy Heart," **Nick De Caro, A & M**.

Notes from Underground

(Continued from page 28)

written by Pittsburg broadcaster ("The Place"—**KQV**) **Rev. Dennis Benson**, has been published by **John Knox Press**. "The Now Generation" is available in paperback . . . Still another history of rock book is due out this summer, this one written by **Jim Delehant**, editor of **Hit Parader**. Others are **Richard Goldstein's**, available, and **Jerry Hopkins'**, due out in the fall.

Brenda Lee Back in Action

NASVILLE—Singer **Brenda Lee**, after a seven-month hia- tus for the birth of her second child, will return to a full schedule of personal appear- ances with a 10-day engagement at the **Holiday House, Pitts- burgh, March 21**.

On April 7 she will open a one week stand at **Suttmiller's** in **Columbus, Ohio**, to be fol- lowed by a series of concert dates in **Oklahoma City** on April 17 and at **Houston's Music Cen- ter** on April 18 and 19. A three- week stand at the **Roosevelt**

Hotel, New Orleans, has been set for April 24 followed by the **Top Hat** in **Windsor, May 19**, for two weeks. On June 5 she opens a three-week tour of **Japan**.

Previous commitments to be filled sometime during this year include two weeks at **The Three Rivers Inn, Syracuse**; four weeks at **Harold's Club, Reno**; two weeks at the **Cave** in **Van- couver**; two weeks at the **Plan- tation** in **Greensboro** and a three-week tour of **Germany**.

Brenda's long-time show band, the **Casuals**, will again back her on all engagements. **Brenda** is currently represented in the charts with her new **Decca** single of "Johnny One Time."

New Engelbert LP

London Records' associated **Parrot Records** label has just re- leased the fourth album by **En- gelbert Humperdinck**, "Engel- bert," timed to tie in with **Hum- perdinck's** forthcoming **Ameri- can** night club debut in April in **Las Vegas** at the **Riviera** Ho- tel.

ROULETTE'S Aces of the Week

A A Definite Smash!

◆ "Sky On My Mind"

One-Eyed Jacks

R 7035

Heading For The Pop Charts!

"Too Late To Worry, Too Blue To Cry"

Esther Phillips

R 7031

* ROULETTE

Latin American

McAllen Label A Latin Winner

McAllen Records, cut and distributed at McAllen, Texas, a winter resort and gateway to Mexico, are sold in all South and Central American nations, Mexico, Europe, Asia, Africa and the U.S.

Rene & Rene Top Artists

Rene Orneals and Rene Herrera, known nationally as Rene and Rene, are the top artists of the Falcon Record Co. of McAllen, owned by Arnold and Rafel Ramirez. Rene and Rene sing on the A-R-V label, a Falcon subsidiary. Their biggest hits are "Angelito" and "Mucho Que Te Quero." Both have world-wide distribution.

Though operating in a small city of only 37,000 people, Falcon is one of the fastest small record companies in America, and leads all distributors in some Latin American countries.

Latin American Single Hit Parade

record
world

NEW YORK

1. **SAD GIRL**
J. Bataan (Fania)
2. **LO MUCHO QUE TE QUIERO**
Rene & Rene (White Whale)
3. **SE ACABO**
Chucho Avellanet (UA Latino)
4. **THE MEDITATION**
TNT Band (Cotique)
5. **HURT SO BAD**
Latin Dimensions (Columbia)
6. **ESA**
Frankie Figueroa (Ansonia)
7. **LA SECRETARIA**
Mike Laurie (Musart)
8. **CARCAJADA FINAL**
La Luke (Tico)
9. **CAN'T TURN IT BACK ON**
The Lebron Bros. (Cotique)
10. **Y LOS CHAVOS DONDE ESTAN?**
Angel L. Garcia (La Flor)
11. **ARRODILLATE**
Felipe Pirela (Velvet)
12. **YO SOY LA BUENA**
Blanca Rosa Gil (Velvet)
13. **ACCEPT ME**
H. Averno (Fania)
14. **VENENO**
Johnny Albino (Starbright)
15. **LA ESCOBA**
Rosita Peru (Ibersound)



en record world

DESDE NUESTRO RINCON

Internacional

By TOMAS FUNDORA

(This column appears first in Spanish and then in English)

Alberto Caldeiro, que estaba a cargo del Depto. Internacional de CBS Argentina, ha sido trasladado a las oficinas de CBS-Discos Columbia en Ciudad México, donde comenzará a actuar a partir del primero de Abril próximo. En su lugar ha sido nombrado el Sr. Andrés Astorga, que junto a la Sra. Ann Pellegratta, seguirán al frente del Depto. Internacional de CBS Argentina . . . Debutará el 12 de Marzo César Castro en Nueva York. Después hacia Puerto Rico y otras ciudades nortamericanas . . . Columbia acaba de poner a la venta un "sencillo" de Jacinto Antonio, cantante original de Los Angeles, conteniendo "A La Guerra Me Llevan" y "Música", de su propia inspiración. El "álbum" de este artista saldrá a la venta en finales de Abril. Con esto sigue la Columbia en Estados Unidos su nueva política de grabar talento nuevo de estos lares . . . Lanzó Musart una grabación de Emily Cranz en la cual se incluyen: "Gracias Amor," "Yo Quiero ser Tamborcito," "Destino" y "Hay Rosas, Hay Luz, Hay Mar". Emily acaba de ser firmada al elenco exclusivo de Musart en México . . . Art Kapper fué nombrado en Nueva York, responsable de las etiquetas Tico y Alegre.



Joe Bataan Jacinto Antonio Bobby Capó Emily Cranz

Grabó Marco A. Muñoz el número "Querida" de Bobby Capó . . . Grandes preparativos en Los Angeles, para la presentación de los "Discos de Oro de Hollywood" por la revista **Eventos Latinos**. Se celebrará este evento en la "Arena Deportiva" de Los Angeles el día 23 de Marzo próximo . . . Muy concurrido en Los Angeles un "cocktail party" brindado por la representante de artistas Alma Paredes a su artista Jorge Valente, que se encuentra triunfando en esa ciudad con su interpretación de "Amor de Pobre" . . . Sigue Leonardo Favio triunfando rotundamente en la Argentina, y su fama va cruzando fronteras . . . Excelente la nueva grabación de Sergio Pérez y su **Organo** titulada "Desfile de Exitos Vol. II" en la cual se incluyen "Palabras," "El Bueno, El Malo y el Feo," "Enamorada de un Amigo Mío," "Tema de la Zorra" y otras.

Siempre la visita de buenos y talentosos amigos es bien recibida. Pero, cuando esta visita es proporcionada por el afamado compositor argentino Dino Ramos, ya la cosa es de "película" como dice Dino. Así se nos presentó en La Florida el autor de "Lo Mismo que Usted," "Papeles," "El Poeta Lloró" y "Sabor a Nada." Sigue viaje a México nuestro buen amigo. Coincidió en Miami, la talentosa cantante argentina Cristina, que acaba de rendir actuaciones exitosas en Caracas. Ambos nos filmaron secuencias de "Estrellas en Miami" y nos sentimos honrados y felices . . . La interpretación de Cristina de "No Vivo Contigo" es fantástica. Este tema también figuró en el "Festival de la Canción Peruana en Trujillo," en el cual resultó triunfadora Cristina con "Canción Inolvidable" del propio Dino . . . Se realizan nuevas reuniones de firma distribuidoras de discos en Nueva York, tratando de estabilizar los precios, eliminar las grabaciones de 78 r.p.m. y mejorar las políticas de distribución hacia canales de honorabilidad, ética comercial y estabilidad. Cuanto nos alegraría que la situación del disco en Nueva York fuese mejorada, pero nos resulta muy difícil considerar la posibilidad de una solución, conociendo de cerca a ciertos integrantes de la industria, que no les interesa más que incrementar la desunión y el incumplimiento de pactos, ya que de resultar estabilizada la situación, quedarían al descubierto sus prácticas mediocres. Por eso es muy

(Continued on page 104)



COTIQUE RECORDS

The Best in Latin Soul • Authentic Latin • Latin R&B



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CS-1014



BOOGALOO BLUES
Johnny Colon & Orchestra
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UPTITE

records

Hitbound

"Under the Streetlamp"

by Joe Bataan

Uptite 0011

Strong Airplay

WWRL, WEVD, WLIB, WNJR, WNEW-FM

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Latin American Album Reviews

A DE SANDRO
DC-1194

Este uno de los mejores momentos, en el apogeo interpreta aquí: "Tengo," "Dejas," "Por Algún," "Por Tu Amor" y "Se supera Sandro en

shing in most of the repertoire and ditto ren- "La Juventud se Va," hers.

★★★★

SALOME

de España! Se luce en fañana," "Pase lo que "Esperaré" y "Cuando

voice from Spain. Could oted. "Adoro," "Si Dios a," "No," "Recuerdame" more.

★★★★

TO FOR MENDEZ

Z—Decca DL 75055

peta en las manos de Grabado en España y producido por Charles Zapateado," "Minuet," Rafael Mendez" y "erosa."

at on the trumpet. Brill- precision, astonishing one. "The Bullfighter's ertino a Rafael Mendez," "Malagueña Salerosa,"

★★★★

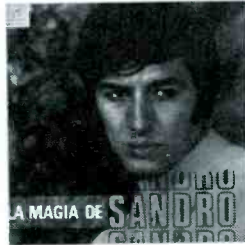
NOS ACOMPANARA

Shall Be With Us)

Tico LP-1181

Twins interpretan fan- Mi Tamborin," "La Mas a," "Añorarás lo que Fuí ción" y otras. Acomp- omoción venderán muy

excellent! "Green Tam- unger Girl," "Mairzy e was" and "Until It's To Go."



Doings

ords just released um "Pot Full of he 107th Street m with Bobby is their entry in l market.

Director of Latin nforms that the d from the album, adway" and Mojo ooks promising in ene.

WORC Plays Underground

Dj Jeff Starr of WORC in Worcester, Mass., has sent word that his station was omitted from the recent Record World underground stations listing. He is programming underground music, and adds, "My show was the first on the East Coast and maybe in the nation to play that type of music on an AM band."

Record World's

Brazilian Beat

By WILSON F. FALCAO

RIO DE JANEIRO—Com a aproximação do mais famoso Carnaval do mundo, o do Brasil, a exemplo do que sempre foi feito, a Secretaria de Turismo organizou um concurso das músicas para 1969. A seleção feita desagradou a muitos, como sempre acontece. Porém, este ano o júri vai ficar exposto à voz do povo porque as finais serão realizadas uma semana antes do Carnaval e nessa altura, as músicas já estarão definidas, o que irá mostrar que a voz do povo é



W. F. Falcao

a voz de Deus e não a do júri . . . A Caravelle está outra vez com tudo. Além de acertar em cheio com o novo elepê do seu a s t r o Paulo Sergio, está vendo sua nova contratada, a encantadora Elizabeth galgando rapidamente os primeiros postos das paradas . . . Sergio Murilo defende sua Continental na parada dos elepês.

Wanderley Cardoso continua com seu grito de "Socorro que o Nosso Amor Está Morrendo," liderando no Copacabana. Na Decca Earl Grant ainda está absoluto enquanto Tom Jobim & Sergio Mendes (este está em todas) são os "tais" na Elenco. O Costa, agora na Castelinho, faturou bem com sua Harpa Maravilhosa pelo Trio Los Guarany's. Ray Charles, na Fermata mantém o maior índice de vendagem. O Walter Silva não está tendo

mãos a medir para atender os pedidos dos seus elepês do "Bafo Da Onça" e do "Cacique De Ramos," que gravaram duas músicas que a seleção dos "ilustres" juizes do Concurso de Músicas Carnavalescas irão ter que explicar porque não souberam escolhê-las. Na Rozenblit, os Loving Spoonfuls (Everything playing) e Jorge Autuori Trio, são também líderes absolutos. Na Hot, Caubi Peixoto & Leni Eversong, ainda brilham com seu elepê gravado ao vivo no "Drink." Aginaldo Timoteo, na Odeon, voltou a brilhar com seu novo elepê, superando o Simonal (Wilson) com seu "Alegría, Alegria no 2" . . . Carlos Imperial foi preso por ter mandado um cartão de Boas Festas considerado imoral pelas autoridades . . . Sendo brasileiro, não sei porque meus patrícios não gostam de dizer a verdade. Já ouvi o Nelson Mota, no jornal da TV Globo, anunciar por duas vezes o Sergio Mendes em terceiro na parada americana, quando na Record World de 4 Janeiro, seu último disco "Scarborough Fair," após atingir o décimo quarto lugar está começando a sua descida. E muito chato ser subdesenvolvido . . . E está dito tudo!

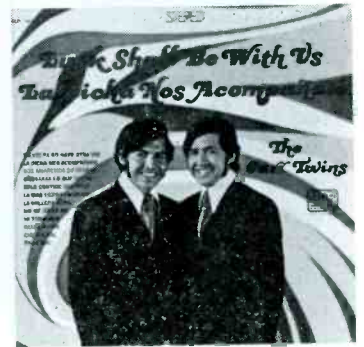
Hamilton Awarded

Because of the acceptance of his three S.R.O. performances in Mexico for the Government Cultural Program, Chico Hamilton has been awarded a Citation of appreciation from the Mexican Government, and an invitation to return.

TICO - ALEGRE



TICO (S) LP-1175
ARSENIO DICE...
ARSENIO SAYS...



LP-1181
LUCK SHALL BE WITH US
LA DICHA NOS ACOMPANARA
The Carr Twins

N.Y. DIST., MRJ RECORDS DIST. INC., 636 Tenth Ave. at 45th St. 581-8434

Latin American Single Hit Parade

record world

MIAMI



1. **YO TE AMO**
Danny Rivera (Velvet)
2. **SE ACABO**
Celia González (Tico)
3. **LA ESCOBA**
Rosita Peru (Ibersound)
4. **ROMEO Y JULIETA**
Rita Saenz (J&G)
5. **POR ESO ESTAMOS COMO ESTAMOS**
Billo's Caracas Boys (Sonidisc)
6. **COMO DE COSTUMBRE**
Gloria Lasso (Peerless)
7. **ALLA TU**
Conjunto Universal (Tone Latino)
8. **QUE TIEMPO TAN FELIZ**
Mirtha (Velvet)
9. **QUISIERA**
Los Chavales de España (Tico)
Raphael (Barinquen)
10. **JUEGO DE AMOR**
César Altamirano (Ibersound)

Latin American Single Hit Parade

record world

CHILE



By RICARDO GARCIA

1. **O QUIZAS SIMPLEMENTE LE REGALE UNA ROSA**
Leonardo Favio (CBS)
2. **ELLA YA ME OLVIDO**
Leonardo Favio (CBS)
3. **EL JUGUETE**
Gianini Morandi (RCA)
4. **CUANDO UN HOMBRE SE ENAMORA**
The Aparitions (RCA)
5. **PUERTO MONTT**
Los Iracundos (RCA)
6. **LA CHEVECHA**
Palito Ortega (RCA)
Fernando Trujillo (Odeon)
7. **NADA QUE HACER**
Adamo (Odeon)
8. **RIENDO VAS**
José Alfredo Fuentes (Caracol)
9. **LAS FLECHAS DEL AMOR**
Karina (Hispavox)
10. **CASAMIENTO DE NEGROS**
Los Broncos de Monterrey (Arena)

EXITOS



Mirtha

"Qué Tiempo Tan Feliz"
Velvet LPV-1401



De Venta en todas las Discotecas.

Desde Nuestro (Continued from page 102)

difícil el mercado de Nueva York, que palidece atacado de muerte por el cáncer de la . . . mediocridad!

Recuerde le celebración del "Día del DJ Latino" el día 15 de Agosto de este año . . . Viajaremos proximately a México, donde disfruta del bello paisaje de la capital de México el fraterno Tony Fergo, de Panamá, en estos momentos . . . Abrirá su Discoteca en Chicago el afamado Orlando Contreras . . . Actuó Monna Bell en la Florida. Logra éxitos envidiables Joe Bataan con su "Sad Girl" en Nueva York . . . Inevitable la subida de precios de los discos en el mercado latino de Nueva York y Miami. Los distribuidores precisan de utilidades brutas con que hacerle frente al alto costo de la distribución y promoción eficiente. En varias oportunidades hemos oído el "llanto cocodricense" de fabricantes que no encuentran manos donde poner sus distribuciones. Mientras no se cree una política edificante de precios en nuestros mercados, los distribuidores irán desapareciendo rápidamente! . . . y ahora . . . Hasta la próxima! . . . Ah!, deseamos corregir un error publicado en nuestra anterior columna. El "elepé" que Fania acaba de poner a la venta es el de Monguito "El Unico" y no Santamaría como hubimos de publicar. Gracias!

Lend an Ear . . . In English

Alberto Caldeiro, former International Department Manager of CBS Argentina, has been appointed to the offices of CBS-Columbia in Mexico City, where he will direct similar operations from April 1. Andres Astorga and Ann Pellegatta will handle the International Dept. of CBS in Buenos Aires from now on . . . Cesar Castro will debut on March 12 in New York. From there he will fly for performances in Puerto Rico . . . Columbia released a single by Jacinto Antonio, new singer from Los Angeles, containing "Musica" b/w "A la Guerra Me Llevan." Both are his own compositions. An album by this singer will be released early in April by this label . . . Musart released an extended play by Emily Cranz containing "Gracias Amor," "Yo Quiero ser Tamborcito," "Destino" and "Hay Rosas, Hay Luz, Hay Mar." Emily was recently signed by Musart . . . Art Kapper has been named head of the Tico-Alegre labels in New York.

Marco A. Muñoz recorded "Querida" (Bobby Capo) . . . Eventos Latinos, magazine from Los Angeles, will offer on March 23 their "Discos de Oro de Hollywood." This great event will take place at the "Arena Deportiva" in Los Angeles . . . Alma Paredes, booking agent in Los Angeles, gave a cocktail party in honor of his artist, singer Jorge Valente. Jorge is selling niftily "Amor de Pobre" on the West Coast . . . Leonardo Favio is smashing in Argentina. His popularity is rapidly spreading to other areas . . . Sergio Perez and his Organ beautifully perform in a new LP containing "Palabras," "El Bueno, el Malo y el Feo" (The Good, the Bad and the Ugly) and "Enamorada de un Amigo Mio."

Dino Ramos, famous Argentinean composer, visited us in Miami last week. Cristina, one of his best interpreters, accompanied the composer on this visit, after successful performances in Caracas. Both videotaped "Stars in Miami" before leaving for Mexico and Buenos Aires. Dino is the composer of such hits as "Papeles," "Ló Mismo que Usted," "Sabor a Nada" and others. His "No Vivo Contigo" is going up the charts now in several areas.

Several distributors and manufacturers have been getting together in New York City in order to establish new policies in their distribution, such as discontinuance of the production of 78 rp.m. records, new prices and improper ethics . . . Tony Fergo from Panama is visiting Mexico . . . Monna Bell performed in Florida. Fania released a new album by Monguito "El Unico," and not by Monguito Santamaría as we wrongly reported last week.

Mothers to Europe

The Mothers of Invention, whose march on Europe last year was a success, will make the trans-Atlantic trip again this spring for a two-week tour.

The trip will include concert dates in England, the Netherlands, Belgium and France. First appearance for the Bizarre Records artists will be in Brussels May 24, where they will stage two concerts.

Symphony Sid's Latin Top 10

WEVD—New York

1. **SAD GIRL**
Joe Bataan—Fania
2. **LINDO YAMBU**
Eddie Palmieri—Tico
3. **PROBLEMS**
Joey Pastrana—Cotique
4. **HARD HANDS**
Ray Barretto—Fania
5. **THE MEDITATION**
TNT Band—Cotique
6. **HURT SO BAD**
Latin Dimensions—Columbia
7. **AGALLU**
Ricardo Ray—Alegre
8. **PETER PETER**
Pete Bonet—Swinger
9. **GUISANDO**
Willie Colon—Fania
10. **CAN'T TURN IT BACK ON**
Lebron Bros.—Cotique

Latin Dj Reports

DICK "Ricardo" SUGAR
WHBI-FM, New York

1. **ACCEPT ME**
H. Averne (Fania)
2. **SAD GIRL**
J. Bataan (Fania)
3. **THINK IT OVER**
K. Gomez (Mia)
4. **WE BELONG TOGETHER**
Latin Blues Band (Speed)
5. **I'M INSANE**
J. Cuba (Tico)
6. **MEDITATION**
T-N-T Band (Cotique)
7. **FOR YOUR LOVE**
J. Bataan (Fania)
8. **IT'S BETTER TO CRY**
F. Nieves (Speed)
9. **HURT SO BAD**
Latin Dimension (Columbia)
10. **AHORA SI**
R. Barretto (Fania)
11. **ADORO**
R. Ledesma (Gema)
12. **TE ADORO**
S. Colon (Tico)

Fields Joins Bernstein

Sid Bernstein, impresario and personal manager of the Rascals and others, announced that Billy Fields was joining forces with him in his multi-faceted interests, and would concentrate on development of new talent, freeing Bernstein to devote himself to a number of upcoming special projects, including TV and films.

Bernstein and Fields are friends and associates of long standing. Fields having co-produced with Bernstein at the Newport Jazz Festivals, the Judy Garland and Tony Bennett concerts. Fields also ran his own management office, handling such talent as Neil Diamond and currently represents the Critters, whose business he'll continue to conduct.

Jay, Americans Names

The names of Marty Sanders and Sandy Yaguda were incorrectly listed on last week's cover.



20
HILL
asil '66—

LIFE
A&M SP 3012
ST 20136

YOUNG GIANT
21880
id State SD 18045

pecific Jazz ST 20136
A&M SP 3012

SOUL
rid Pacific ST 20135
EDDIE HARRIS
495
e Note BST 84290

Note 84289
ON THE GROUND
A&M LP/SP 2001

Note BST 84292
ST BYRD
umbia CS 9747

Uni 73041
ES
antic SD 1517
DSCAR PETERSON

antic SD 1516
bia CS 9721

March 8, 1969

Blue Book Label Formed

Juggy Murray, President of Sue Records, Ltd., announces formation of the Blue Book label focusing principally on the underground pop blues medium.

The Idle Few, the Love Children, Troy Lang and the Key-Stone Kids will have albums and singles on The Blue Book. This independent label, as is the rest of Sue Records, Ltd., is open to all talent.

Juggy Sound Studio, located in the Sue Building at 265 W. 54th St., is equipped with a console of 32 inputs, 12 outputs plus 2 EMT echo chambers. There is also the availability of doing 12 track or 8 with 4 track and 2 track simultaneously with complete equalizer capabilities.

Murray also will be announcing shortly a major independent label distribution deal.

Advance Copy



Former Human Rights Commissioner William Booth was presented with an advance copy of an album of black poetry narrated by Academy Award-winning actor Sidney Poitier. The album, titled "Sidney Poitier Reads the Poetry of the Black Man," was presented by United Artists Records' Director of Creative Services, Martin Hoffman, and staff producer George Butler who coordinated the Poitier poetry project. Album contains selections by black literary figures such as Langston Hughes, Paul Lawrence Dunbar and James Weldon Johnson. Booth recently was elevated to the New York City criminal court bench as a judge.

Message from Michael



Abilene's Michael Henry Martin, whose "Little Tin God" is clicking on the SSS label, was in New York recently on a 10-day tour of 10 cities. Disk marks Michael's first nationally distributed record.

ATTENTION!

Recording Artists, A & R Producers, Musicians, Singers, Conductors, Engineers, Salesmen and Merchandisers, Publicists, Manufacturers, Record Enthusiasts and Others

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and

NEW YORK UNIVERSITY

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THE CLASS WILL MEET EVERY TUESDAY EVENING, STARTING MARCH the FOURTH AT THE NOLA STUDIOS, 111 WEST 57 STREET, IN NEW YORK CITY. FEE: \$105.00 FOR THE COURSE, PLUS \$10.00 REGISTRATION.

For immediate registration as an individual or on a company-sponsored basis, phone either the New York NARAS Chapter (212-PL 5-1535) or NYU (212-598-2138) right now.



London Lowdown

By JEAN GRIFFITHS

LONDON—Ian Ralfini, Director of Robbins Music Corporation, Ltd., has finalized a deal with Cotillion Music and Walden Music, the publishing company for Atlantic Records. Robbins Music will handle this material in the U.K., thus adding top R & B copyrights to Robbins' powerful standard and pop catalogue. Ralfini has also acquired publishing rights to all Jerry Ross compositions. Ross is the composer of the Supremes/Temptations hit, "I'm Gonna Make You Love Me." Robbins also has signed writer Graham Gouldman, whose hits include "Bus Stop" for the Hollies and "No Milk Today" for Herman. Gouldman will have his own company within Robbins and will write exclusively for this company. As part of the closer liaison between MGM Records, Ltd., and Robbins Music Corporation, Ltd., MGM recording artists such as the Caravan, Poet and the One Man Band will also assign all their copyrights to Robbins Music. Three new producers have been signed by Ralfini to exclusive agreements to MGM Records, Ltd. They are Tony Cox, Ray Smith and Keith West. These producers are at present working on albums and singles by the Caravan, Poet and the One Man Band and a new group, Bodas. Manfred Mann has also signed an agreement to produce an act for MGM, the Gass. First single of this group will be for March release.

Lainie Kazan, actress/singer who co-starred with Frank Sinatra in "Lady In Cement," arrived in London March 1 to appear in several TV shows including "The Talk of the Town" spectacular, in color, on March 9 . . . Pye Records welcomed their hit group (on the A & M label) the Sandpipers to London on Feb. 28. On March 5 they leave for Holland for the Grand Gala du Disque. Their new single, "Kum-Ba-Ya," is being released to coincide with the visit . . . Dr. Horace King, the Speaker of the House of Commons, attended the unveiling of the "World Star Festival" album in aid of Refugees at the House of Commons last week. The album is available on March 7. The LP is pressed by Philips, and all artists, record companies and copyright owners have waived their royalties from the disk. Artists include Herb Alpert, Julie Andrews, Ray Charles, Paul Mauriat, Frank Sinatra and Simon & Garfunkel.

Italian Song Fest of Sea

By HARA MINTANGIAN

MILAN — The Italian Song Festival on the Sea is a new kind of musical contest created by Mr. Ravasini, well-known Italian lyric-writer, sponsored by the Società di Navigazione Italia (Italian Navigation Company) and Azienda di Soggiorno di Portofino (Portofino Turistic Organization).

The stage of this Festival will be the Michelangelo, one of the most beautiful Italian transatlantic liners, and the public will be the brilliant cosmopolitan passengers of this luxury liner.

The voyage will last from March 14-31, starting from the Port of Genoa. Galas will be held every night in each different class. During these shows one singer will be elected to receive the trophy called il Delfino D'Oro (The Golden Dolphin), offered by the Navigation of Portofino.

Upon the arrival of the liner at New York, the same cast of young and well-known artists will participate in two shows there.

Italian, Swiss and German television will be present on this voyage. The show will be presented on board by Mascia Cantoni and Tony Martucci.

The Mayor of Milan, Signor Anias, will deliver a message to the Mayor of New York and will send him the statue Abrogino D'Oro as a memento of the city of Milan.

Soli Records Debuts

Soli Records has opened at 3803 Olive St., Suite 604, St. Louis, Mo., with O. D. Washington as prexy. The label will lean on heavy rock, gospel and top 40 format. Several releases are planned for this month.

News from Germany

By PAUL SIEGEL

BERLIN—Glad to hear that Al Martino is due to appear on TV again in Germany, in Cologne . . . Robert Stolz, Vienna's grand old man and King Composer, would like George Lee at Warner Bros.-7 Arts Music to hear his latest creation, "Springtime in Amsterdam," since Warners had Stolz' standard "Two Hearts in ¾ Time" . . . Mike Heymann, great new artist of the Electrola cut, "Cut Me Off a Piece of Happiness" and "Love is for the Two of Us" under the fabulous Kurt Feltz . . . We hear that Mireille Mathieu is invited to sing at the White House . . . Peter Alexander starting big tour shortly in Germany, and also due for his own TV show. He will be the highest paid entertainer in Germany . . . Baden-Baden's radio station, Sudwestfunk, has a hot show each week with Walter Krause, who's tipping for hits to come, Vittorio's "Eine Gitarre, Tausend Illussionen," and Barry Ryan's "Love is Love" . . . Dieter Thomas Heck at Saarbrücken Radio likes the new Gus Backus single, "Little Street in Rudesheim." Thank you, Helmut Stoldt, for your nice letter . . . There's a big big fuss over the remark that WDR-Cologne Radio man Gunter Krenz (an expert) remarked in Dieter Liffers' "Show" News release, "Why Are Our German Songs Having a Rough Time?" I love Hildegard Knef's answer on that question: "Because we have underestimated the public. The time when the public will buy everything is gone." My answer is: To many VIPs in VIP positions with a big financial responsibility lean too heavily on what's already selling in foreign markets, and often a "world-hit" by a native German composer is given the brushoff! . . . Freddy, Polydor's ace, just recorded a song by that talented writer, Christian Bruhn—"Alle, Abenteuer Dieser Erde" (All the adventures of this world) . . . Big preparations for that Gala Pop Evening in Berlin (on Eurovision) with Paul Kuhn's Radio & TV Orchestra of SFB (Radio Berlin). Kuhn is currently in France with that ork. . . Sorry to hear that Musik M chief Christian Torsleff's wife is in the hospital. We wish her speedy recovery! . . . Hope that Gerhard Wendland will come to Berlin soon. There's gold waiting for him through his Philips recordings . . . Rumors flying thick and thin about Miller International being taken over by a powerhouse American record firm. But the business manager of Miller in Germany remarks, "We still can't talk over unhatched eggs!" . . . Martha Glaser writes us that Erroll Garner will hit Germany this spring . . . Rolf Budde basking in the sunlight due to his new hit, "Ob La Di-Ob La Da" . . . Gunter Gayer of Sikorski telephoned us from Hamburg that The Rattles on Philips have a new hot rod record . . . Martin Erlichman (Barbra Streisand's) manager would have wept tears of happiness at the positive press reaction to her "Funny Girl" opening in Berlin. CBS is pushing the living H--- out of Barbra's LP, and this Saturday night I've got the whole LP on my RIAS broadcast, plus a taped message from Barbra. After my cue-line, "But we both come from Brooklyn," Barbra says, "Paul, That's the greatest cue line I ever heard" . . . "Geraldine" is the name of the new Rattles hit, and Herbert Hildebrand produced it . . . Elmar Zimmer's "Schlager Skala" in Stuttgart Radio has Rex Gildo's "Dondolo" #1 . . . Teldec's Gunter Braunlich doing a back-breaking great job handling the Gala Pop Evening Eurovision—thaxn for the invite . . . George Pincus has a hot song in "I'd Do It All Again" that should break wide open . . . Hear Ray Conniff is due soon in the Sportpalast in Berlin.

Bedrocks on Sire

NEW YORK—Recordings by Britain's the Bedrocks, who recently scored with their top 10 rendition of "Ob-Li-Di Ob-Li-Da," will be issued by Sire Records in the United States and Canada as a result of a deal concluded between Sire's Managing Director Seymour Stein

and Phil Greenop, EMI.

The group's first release will be "Lovedean Girls," their current smash in the United Kingdom, and will be available March 15. The group is produced by Norman Smith and in the future will be making other records for the American market only, when and if necessary.

P 10

THE WEEK

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Top 10

TIP

HAPPENING"
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urtesy of:

ENMARKT

iel & Paul Siegel

arch 8, 1969

England's Top 10

1. WHERE DO YOU GO TO
Pater Carrot—United Artists
2. HALF AS NICE
Amen Corner—Immediate
3. I'M GONNA MAKE YOU LOVE ME
Diana Ross & The Supremes with the
Temptations—Tamla Motown
4. DANCING IN THE STREET
Martha Reeves & The Vandellas—
Tamla Motown
5. BLACKBERRY WAY
Move—Real Zonophone
6. PLEASE DON'T GO
Donald Peers—Columbia
7. ALBATROSS
Fleetwood Mac—Blue Horizon
8. THE WAY IT USED TO BE
Engelbert Humperdinck—Decca
9. YOU GOT SOUL
Johnny Nash—Major Minor
10. I PICK A ROSE FOR MY ROSE
Mary Johnson—Tamla Motown
10. WICHITA LINEMAN
Glen Campbell—Ember
(By courtesy of the *New Musical Express*)

France's Top 10

SINGLE TIP

"UN PETIT BOUT DE BAMBOU"

1. RESTE
Claude Francois
2. I STARTED A JOKE
The Bee Gees
3. LES GRATTE-CIEL
Adamo
4. BUNGALOW BILL
The Beatles
5. COMMENT TE DIRE ADIEU
Francoise Hardy
6. RING A DING
Michel Polnareff
7. ON A TOUTES BESOIN D'UN HOMME
Sylvie Vartan
8. HEY JUDE
Wilson Pickett
9. LINDBERG
R. Charlebois et L. Forestier
10. SYMPATHY FOR THE DEVIL
The Rolling Stones

Through courtesy of:
EUROPE No. 1, Paris,
Super Salut Les Copains
(Michael Wyaffe)

Pincus In Europe

George Pincus, President of the Gil/Pincus Music Group, has arrived in London at his firm's European headquarters, Ambassador Music, managed by Terry Noon. Gil/Pincus publishes the new Rene & Rene hit on White Whale, "Las Casas."

Ambassador Music is successful with "True" which has just been recorded by Engelbert Humperdinck. Ambassador also has its first chart song for 1969 in "Doesn't Anybody Know My Name," produced by Bob Barratt and recorded by Vince Hill on Columbia. This is one song of an extensive catalog of Rod McKuen songs, published by Ambassador, which is enjoying a dramatic growth in activity. The new television series now in England, "Marine Boy," is also published by Ambassador Music.

Pincus is also going to Milan and Rome where he is acquiring scores from recently completed films. Gil/Pincus and Ambassador are clicking now on their "Grazie Zia" score.

The Gil/Pincus catalog is open for all territories of Europe except England, and Pincus has with him for sub-publishing several of his latest recorded songs.



It's a boy for Gerry Cousins (Mrs. Mel Mager), National Sales Manager of Jad Records. Full name: **Jad Bryant Mager.**

Dan Langdon of the Richard Gersh PR firm is engaged to Hilda Bras, medical assistant. Wedding is planned for September.

Mr. and Mrs. Bill Mulhern (he's Director of Eastern Operations for A&M Records) are the parents of a baby girl, Nora.

Today's headlines are bringing renewed interest in Gladys Shelley's "Peace & Harmony." Several artists plan new disks on the tune.

Curtom just released "Mighty, Mighty Children" by Baby Huey and the Baby Sitters. Huey, all 400 pounds of him, is currently setting attendance records at the Cheatah.

Composer-conductor Gershon Kingsley did the score for NBC-TV's "Voices in the Wilderness" to be aired Sunday, March 2. Kingsley has two albums on the Vanguard label.

Arranger Richard Rome is finishing up the Unifics' first album for Kapp. He arranged their single, "The Beginning of My End," besides "People" by the Tymes and their follow-up album for Columbia.

Buddy Blake, VP in Charge of National Promotion and Sales of Shelby Singleton Productions, arrived in L.A. Feb. 23 to make a survey of the West Coast Top 40 R&B and Country/Western market.

Songwriters Toni Wine and Irwin Levine will produce the Chiffons' new single for Laurie. The two writers have been turning out songs as a team for Herb Bernstein's Jillbern Music.

Arnold Shaw, member of the American Guild of Authors and Composers' Public Relations Committee, tells the story of rock 'n' roll in his new book, "The Rock Revolution," published by Crowell-Collier Press.

At African Benefit



\$40,000 was raised at the recent benefit for African lepers at Larry Dixon's Flagship Supper Club in Union, N. J. Above, Mother Alberta Stango of Zambia, Africa, thanks Columbia recording artists Robert Di Leo, Donna Marie and United Artists' comedian Pat Cooper who donated their talents to the cause.



RADIO DOCTORS (Milwaukee)

1. This Magic Moment (Jay & Americans)
2. Time Of The Season (Zombies)
3. I Started A Joke (Bee Gees)
4. Build Me Up Buttercup (Foundations)
5. You Showed Me (Turtles)
6. Crimson And Clover (Tommy James & Shondells)
7. Worst That Could Happen (Brooklyn Bridge)
8. Games People Play (Joe South)
9. Tobacco Road (Love Society)
10. Mendocino (Sir Douglas Quintet)

WILLIAMS ONE STOP (Philadelphia)

1. Dizzy (Tommy Roe)
2. Proud Mary (Creedence Clearwater Revival)
3. Things I'd Like To Say (New Colony Six)
4. My Whole World Ended (David Ruffin)
5. You Gave Me A Mountain (Frankie Laine)
6. Who's Making Love (Young Holt Unlimited)
7. Hot Smoke And Sasafress (Bubble Puppy)
8. Try A Little Tenderness (Three Dog Night)
9. Only The Strong Survive (Jerry Butler)
10. Do Your Thing (Watts 103rd Street Rhythm Band)

J. L. MARCH ONE STOP (Saint Louis)

1. Build Me Up Buttercup (Foundations)
2. Touch Me (Doors)
3. Everyday People (Sly & Family Stone)
4. Indian Giver (1910 Fruitgum Co.)
5. Games People Play (Joe South)
6. This Magic Moment (Jay & Americans)
7. Crimson And Clover (Tommy James & Shondells)
8. This Girl's In Love With You (Dionne Warwick)
9. I'm Gonna Make You Love Me (Supremes & Temptations)
10. Proud Mary (Creedence Clearwater Revival)

VARIETY RECORD ONE STOP (Louisville)

1. Breakfast In Bed (Dusty Springfield)
2. The Letter (Arbors)
3. Traces (Classics IV)
4. Willie Jean (Sunshine Co.)
5. These Are Not My People (Johnny Rivers)
6. Magic Carpet Ride (Steppenwolf)
7. Nothing But A Heartache (Flirtations)
8. Someday Soon (Judy Collins)
9. Proud Mary (Creedence Clearwater Revival)
10. Anthem (Hello People)

BEE GEE DISTRIBUTORS (Albany)

1. Crimson And Clover (Tommy James & Shondells)
2. Build Me Up Buttercup (Foundations)
3. Touch Me (Doors)
4. This Magic Moment (Jay & Americans)
5. You Showed Me (Turtles)
6. Baby Baby Don't Cry (Miracles)
7. I'm Living In Shame (Supremes)
8. Worst That Could Happen (Brooklyn Bridge)
9. Games People Play (Joe South)
10. Proud Mary (Creedence Clearwater Revival)

MUSIC SALES CO. (Baltimore)

1. Build Me Up Buttercup (Foundations)
2. Everyday People (Sly & Family Stone)
3. Crimson And Clover (Tommy James & Shondells)
4. Touch Me (Doors)
5. My Whole World Ended (David Ruffin)
6. Can I Change My Mind (Tyrone Davis)
7. I'm Living In Shame (Supremes)
8. Dizzy (Tommy Roe)
9. Worst That Could Happen (Brooklyn Bridge)
10. Run Away Child Running Wild (Temptations)

WOULD YOU
BELIEVE
THAT COUNTRY
MUSIC'S WORST
SINGER CAN
REALLY SING?

TAKE A
LISTEN!

"IF I
HAD LAST
NIGHT TO
LIVE
OVER"

DECCA 32438



WEBB
PIERCE

Country and Western

Bourke Merc C&W Promo Dir.

CHICAGO — Rory Bourke, former Product Manager for Smash-Fontana Records, has been appointed Country Promotion Director for all Mercury Record Corp. labels.

Bourke who was responsible for the initial sales success of Jerry Lee Lewis as a country music artist, has begun working out of the corporation's Nashville offices at 817, 16th Avenue So. He will work closely with Jerry Kennedy, corporation's Nashville A&R Director.

"With Rory we have an extremely capable individual who already has built a strong relationship with many of the nation's country music stations," said Kennedy. "He is certain to strengthen our country division even more."

Irwin H. Steinberg, Mercury Executive Vice-President who announced the appointment, echoed Kennedy's sentiments, and pointed to the chart success of the Mercury and Smash labels, which are at their hottest country music point in several years. Smash Records' Jerry Lee Lewis owns the country's top C&W tune "To Make Love Sweeter" while Tom T. Hall on Mercury is ready to follow up his hit "Ballad of the Forty Dollars." Other acts contributing heavily to the success story are Roger Miller, Noro Wilson and Linda Gail Lewis on Smash and Roy Drusky, Dave Dudley, Faron Young and Linda Manning on Mercury.

While in Nashville Bourke will concentrate his efforts on heavy promotion and analyti-



Rory Bourke

cal research. "The two are keys to the successful sale of country music," he explained. "I am out to unlock each of those doors."

"I feel that with the combination of myself handling the promotion duties and with the fantastic product Jerry Kennedy has been producing, Mercury will be the number one leader in the country field in the near future, as it is now, we're already all over the country charts."

Bourke, 26, joined the Mercury operation as a local Promotion Manager in Cleveland in March, 1966. In February, 1967, he was named Smash National Promotion Director and seven months later was Product Manager for the Smash/Fontana line. Over the past several months he has been working on special assignment for the corporation with particular emphasis on the development of promotion techniques in the country field.

Perkins Perkin'

NASHVILLE — Cedarwood Publishing Co. writer Carl Perkins was in Nashville Feb. 17-19 for sessions of his own, in addition to sessions with Johnny Cash.

Perkins cut an LP consisting of his "All Time Greatest Hits," including "Blue Suede Shoes," "Honey Don't," "Match Box," "That's Right," "Shine, Shine, Shine" and "Daddy Sang Bass."

The album, produced by Bill Denny, President of Cedarwood Publishing, will also contain Perkins' current Columbia hit, "Restless."

Varsity, Woodland Studios Swinging

NASHVILLE — The Varsity and Woodland Sound Studios, listed as being "in drafting stages" in last week's run-down on Nashville sound studios, are actually open and swinging.

Pelton Promoting

NEW YORK—Jim Pelton of Pelton Publicity is handling promotional work for Kid Cuz'n Records. Djs needing copies of "Fearless Fred" may write Jim Pelton, Room 700, 333 W. 52nd St., New York, N. Y. 10019.

New Singleton Prices Revealed

Shelby Singleton, President of Shelby Singleton Productions, announced that effective Feb. 24, there is new price list on recording product from his record companies, which for distributors, will cost \$.45 for singles and \$2.50 for albums.

New price list covers product from Singleton's SSS International, Plantation, Sumpter and Minaret Record companies. Price change includes Singleton's latest LP product to include Jeannie C. Riley's "Harper Valley PTA" and "Yearbooks and Yesterdays." On Plantation Records and "Soulshake," by Peggy Scott and Jo Jo Benson on the SSS International label.

Groom Closes Longhorn Label

After more than a decade of operation Dewey Groom has closed the Mesquite, Texas, office of Longhorn Records.

Groom said that the enlarged operation of his Longhorn Ballroom was taking so much of his time that he could no longer devote the effort needed to the record business.

Saran Publishing Company and Longhorn Publishing, which were also housed in the Longhorn Record Building, were moved to the ballroom and will continue operation. Mailing addresses for the companies will remain the same.

Vern Stovall, who has been with Longhorn Records for several years, has moved to Monument Records and Janet McBride, who also recorded for Longhorn, is in contract negotiation at this time.

New Rothgeb Office

LURAY, Va.—Earl Rothgeb Talent Agency announces a new office has been set up in Johnson City, Tenn., headed by Vera Hupp. Among artists handled by the agency: Red Steed, Harry Snyder, Brenda Kaye, Steve Dorrier, Larry Cooper and Lou Baker.

Walker to Pro Sound?

NASHVILLE—Garry Walker, head of Screen Gems-Columbia locally, is rumored to be leaving for a position with newly-formed Pro Sound.

NASHVILLE REPORT

By RED O'DONNELL

RCA artist-executive Chet Atkins is sporting gag devised for his tour of England; it's fun- for my weak left eye," explains Mr. Guita. blessed with 20-20 vision" . . . Decca's Owen aired some transcriptions from the late Red k Jubilee" show and is mulling plans to re-do n or two . . . In some respects 1969 doesn't seem year. He was on a plane in January which was and last week thieves broke into his home and me valuable furs and guns . . . Loretta Lynn's eo company has added the Salem-Roanoke Val- ley Civic Center to its spring circuit with four indoor performances scheduled April 11-13.

Jim Ed Brown takes off March 12 for 15-day tour of military installations in Germany. He opens month's booking at Lake Tahoe's Sahara April 3 . . . Acuff-Rose's Lester Rose back at his desk part-time after three-month's hospital- ization recovering from ticker attack (his sec- ond) . . . The Jordanares (4) signed with Stop Records . . . Same label's "Like a Bird" by George Morgan and You Gave Me A Moun- tain by Johnny Bush in orbit . . . Chart disk

Armstrong Jones (19), who performs with Con- ad show, recovering from spinal operation in s Baptist Hospital. He'll be inactive for . . . Webb Pierce's first tour of 1969 played es in Charleston, West Va., Johnstown, Pa., He appeared with Sonny James, Tammy Wynette, kens, Faron Young and Max Powell. Webb's "If t to Live Over" has all the earmarks of hit . . . ew studio in Nashville one of items on agenda directors meeting in New York March 17? . . . ist Johnny Winters in town . . . Bob Johnston Quentin prison. Hardly on parole; he was there oia LP for Johnny Cash . . . Roy Bourke is Mer- w Promotion Director of Country & Western rly of Chicago office, he'll headquarter here. label and its artists, Jerry Lee Lewis sliced 26 -half sessions (approx. 14 hours) . . . and that is s per hour. If that isn't a work record . . . The ollywood underground group is here for five gs at Bradley's Barn under direction of West enta . . . Merle Haggard in to cut some radio Pearl Beer, produced by Dallas Frazier and l-Ray firm . . . Robbers visited Central Songs' night last week and made off with two tape ric typewriter, a copy machine and a radio. "They t of business temporarily," says the publishing rep Buddy Mize, who also advised that Central g a Rhythm and Blues branch in Memphis, which ated by Russ Allison, Mize's Music City assistant Riley's next Plantation single (her third), "There ime." will be shipped this week. Co-written by and Myra Smith, who collaborated on Jeannie Likely" . . . Dave Dudley, Marcy Dickerson & s band helped KVOC, Casper, Wyo., open its new . "The station," reports Dudley, "invited about hers to the opening and suggested they bring irons to help 'decorate' the studio walls. They now has the 'brandest' new studios walls in the

iny Harris (all 250 pounds of him) off to enter- Vietnam. He's being joined by songstress Christy Judy Lynn show opens a four-week engagement of Las Vegas' Caesars Palace March 14 . . . MGM illotson set for two weeks at Australia's Chequers laying: Arleen Hardin, Cliffie Stone, Ray Frushay, iny Dollar and Jimmy Stoneman.

(Continued on page 110)



From left to right, Harry Silverstein, Decca's Nashville office; Jim Black, KIKK radio dj; Ernest Tubb; Gloria Hyman; Jim Cummings, Decca's Houston sales representative; Arch Yancy, KIKK dj; and Bill Bailey, Program Director, KIKK Radio, who MC'd the show.

Arrow Label Bows

CLEVELAND, TENN.—A new country music label, Arrow Records, has bowed here with the release of their first single, "Calhoun—Town Tennessee" b/w "Shadows of the Night" by the Swaggertee Family.

Deejays and country music bookers and promoters may obtain copies by writing to Gene Woods, Arrow Records Wood- fletch Enterprises, P.O. Box 563, Cleveland, Tenn. 37311.

McCall Surpasses Himself

Wayside Records reports the new album "Meet Darrell Mc- Call" has already surpassed all sales of anything Darrell has ever had. Djs that may have missed the mailing may obtain by writing Little Richie John- son, Box 3, Belen, New Mexico 87002.

Gold Guitar to Autry



Epic star Autry Inman (left) at the Epic offices in Nashville receiv- ing a Gold Guitar Award, making the sale of 250,000 copies of his single, "Ballad of Two Brothers." With Autry are (from left), Billy Sherrill, co-producer of the single; Gene Settler, National Sales Direc- tor for Epic; Glenn Sutton, co- producer; Joe Wright, of the Wright Talent Agency which handles Autry; Mort Hoffman, Di- rector, Sales and Distribution, Epic Records; and Skip Byrd, Epic's Southern Regional Sales Manager. The gentleman between Autry and Billy Sherrill is unidentified. Autry has also recorded an album titled "Ballad of Two Brothers," which was produced by Glenn Sutton, as was his new single, "Home Is Heavy on My Mind," which goes on sale this week.

World's Largest Dance?

What was hailed as "The World's Largest Dance" took place in Houston's Astro Hall on Saturday, Feb. 8, 1969. A crowd of almost 17,000 people gathered for the occasion that was sponsored by the Houston Livestock Show and Radio Sta- tion KIKK.

Tubb Headliner

Headlining the entertainment portion of the show was Decca star Ernest Tubb, along with his Texas Troubadours. Coinciden- tally, Tubb's birthday was on the same day, and KIKK Program Director Bill Bailey decided to have a surprise birthday party for the "Texas Troubadour," in addition to the other planned festivities. The result was "one of the biggest thrills ever" for Hall of Famer Tubb, for a num- ber of company executives flew in for the celebration, along with numerous wires that were sent by friends and fans of the beloved star.

Considering the fact that over 4,000 persons were turned away, there's little doubt that this af- fair was truly "The World's Largest Dance."

LOOK EVERYWHERE AND YOU'LL SEE

"CANDY ALL OVER MY FACE"



JIMMY SNYDER
WAYSIDE RECORDS

Personal Management:
Bob Johnson
7701 Central Ave. N. E.
Albuquerque, New Mexico

Distributed By:
Sounds Of Music, Inc.
Belen, New Mexico
Phone: (505) 864-8596

DJ's Needing Copies Write:
Little Richie Johnson
Belen, New Mexico 87002

Country LP Reviews



YOUR SQUAW IS ON THE WARPATH
LORETTA LYNN—Decca DL 75084.

"Your Squaw is on the Warpath," another biggie single for Loretta, is the lead-off entry on this new package. She will also get the wampum into tills with "You've Just Stepped In (From Stepping Out on Me)," "Kaw-Liga" and "Harper Valley P.T.A."

★★★★

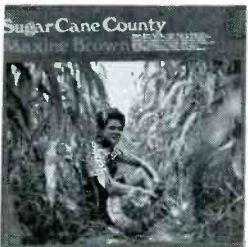
UNTIL MY DREAMS COME TRUE
JACK GREENE—Decca DL 75086.

Jack, ever-popular with the country fans, will keep his record as he does "That's What I Tell Myself," "Wichita Lineman," "Only the Lonely," "Then You Can Tell Me Goodbye" and "Until My Dreams Come True." A certain seller.

★★★★

SUGAR CANE COUNTY
MAXINE BROWN—Chart CHS 1012.

Maxine Brown has a winning country-folk style, and she always did. Here she is doing "Sugar Cane County," "I Want to Thank You," "Take It Out in Trade," "I'm in the Arms of a Heartache," "My Biggest Mistake." Will be a big album for her.



Ashworth Day At WRUS

King Curley, host of the "Country Castle of Kentucky Show" at WRUS-AM-FM, Russellville, Ky., honored Hickory recording artist Ernie Ashworth with "Ernie Ashworth Day" Feb. 5.

Curley held open house and invited fans to come by the station to meet Ernie and enjoyed snacks and autographed pictures and LPs of Ashworth. During the day Ashworth's new record "Where Do You Go" was premiered around the clock.

Curley reported a "great re-

sponse" to this special day and said Ernie's new record appeared at #14 on his Top 61 chart after the second week of play.

Johnson Hits Road

Little Richie Johnson has just returned from a promotion trip through the Southwest, and will be heading North promoting several new disks, including singles by Faron Young, Jack Blanchard & Misty Morgan, Hal Willis, Connie Frances, Jimmy Snyder, David Wilkins and several others. Djs needing copies write Little Richie, Box 3, Belen, New Mexico 87002.

Atkins Dedicates N'ville Rm., England

Chet Atkins, one of RCA Records' top recording artists and Vice President of its entire Nashville A & R operation, has been invited to dedicate on March 5 England's newest and largest country & western nightclub, the Nashville Room.

The Room is England's first to feature country & western talent and it will import top names from Nashville.

In addition to his appearance in London, Chet will also attend the Grand Gala Du Disque, Holland's important yearly popular music awards concert.

Chet left Nashville on Feb. 27 and arrived in London on Feb. 28, where he will tape a Tom Jones TV show and work

with RCA Great Britain in conjunction with his latest LP release, "Hometown Guitar."

He is scheduled to leave London on March 6 for Holland and his appearance at the Grand Gala. Chet will return to Nashville on March 9.

Bush on Road

NASHVILLE—Stop's Johnny Bush is currently on a tour, making sure that he has plenty of time to plug his latest release, "You Gave Me a Mountain" b/w "Back From the Wine."

Johnny's albums on the market include "Sound of a Heartache" and "Undo the Right."

Nashville Report

(Continued from page 109)

PROFILE: Jerry Chesnut has written more than 4 chart songs in past year. (He was more recently big with "Goodtime Charlies" by Del Reeves and "Another Place, Another Time" by Jerry Lee Lewis). Born in the coal-mining town of Harlan, Ky., 37 years ago, before turning tunesmith two years ago, he was conductor on Florida East Coast railroad. Now he is co-owner of Passkey Music with Reeves. His modus operandi: "I pick out a melody on the guitar and 'hear' the words. When I come to a strong line I use it for a title, then work-around that title. I then rewrite the words. I rewrote 'Goodtime Charlies' four times . . ."

About his last name: "Somebody always wants to put the 't' in there," says Chesnut. "My birth certificate and my army discharge papers both read 'Chestnut'."

If Bobby Goldsboro's U-A recording of "Honey" wins a Grammy at the NARAS' awards dinner here March 12, he won't be on hand to accept. Bobby'll be in London taping an appearance on Tom Jones' ABC-TVer. "However, if Bobby wins, I'll be most happy to stand-in for him," reports his A and R chief Bob Montgomery. Incidentally, Montgomery thinks the Beatles' "Hey Jude" is "Honey's" strongest competition for record-of-the-year honors. Jan Howard in St. Thomas hospital here for tests and checkup . . .

Bill Anderson had a wisdom tooth extracted. "I don't feel any less wiser," he quips . . . Hank Grant said it about Glen Campbell: "He's one singer who made it the hard way with these handicaps: wears neat clothes, is handsome, has a short haircut, sings on-key and you can understand every word." (Delight, Ark. papers please copy) . . . Pat Boone appears as himself in upcoming episode of CBS-TV's "Beverly Hillbillies" . . . RCA's Nashville public relations chief Wally Cochran and Cleveland, Ohio, fashion model Sandrena Scolari set the wedding date for April 12 in Nashville's St. Clair restaurant . . . Felton Jarvis in Hollywood this week to produce soundtrack for Elvis Presley's next movie. (Jarvis is now Elvis' A&R man-in-residence) . . . Waylon Jennings does the Joey Bishop TVer Thursday (6) and guests on Glen Campbell's show May 7 . . . Country Charlie Pride sings on Lawrence Welk's March 29 outing. Speaking of Welk, Chart disk star Lynn Anderson is back on his show on a one-appearance-a-month basis (began the past Saturday) . . . Roni (Veronica) Stoneman of the Stoneman Family mending from surgery in Vanderbilt Hospital. She'll be sidelined for a fortnight. The group has been plagued in recent months by problems requiring surgical care. Preceding Roni on the operation table were her late father Ernest V. (Pop) Stoneman, sister Donna and brother Jim.

Personal manager Gerard W. (Jerry) Purcell (whose clients include Eddy Arnold and Al Hirt) has formed his own GWP Records and is out with two releases: "Just a Bowl of Butterbeans" in the Country-Western idiom by Bob Cain of Birmingham, Ala., and "Never Gonna Let Him Know" by Norfolk, Va.'s Debbie Taylor in the R & B field . . . CX Dept.—The name of songwriter Don Carter was, through error, left off the credits on Ray Price's new Columbia waxing, "How Can I Write on Paper."

Making Country & Western Charts Coast-To-Coast

"DOIN' MY TIME"

b/w

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GENE SATTERFIELD

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COUNTRY

DISK JOCKEY REPORTS



SEDER
ille, Ala.
Dreaming

(Loretta Lynn)
For You

rene Mann)
Me (David Houston)
Ernest Ashworth)
Haggard)
s? (Charlie Louvin)
F Me (Bobby Lewis)
all Jackson)
y, Kansas
(Del Reeves)
lis)
nny James)
t Lie

our Grass
er For You

Haggard)
t. Bar & Grill

/Gibson)
rg, Texas
renda Lee)
e)
To Me

bbins)
Me (Jim Glaser)
nny James)
(Wanda Jackson)

Gibson)
Haggard)

obbie Gentry)
Washington
ne True

i Jennings)
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yles)
ohnny Cash)
Del Reeves)

7. Darling You Know I Wouldn't Lie (Conway Twitty)
8. What Are Those Things With B'g Black Wings (Charlie Louvin)
9. The Ballad Of Forty Dollars (Tom T. Hall)
10. Strings (Wynne Stewart)

- KMO—Tacoma, Washington
1. Only The Lonely (Sonny James)
 2. My Woman's Good To Me (D. Houston)
 3. Darling, You Know I Wouldn't Lie (Conway Twitty)
 4. Until My Dreams Come True (Jack Greene)
 5. Kaw-Liga (Charlie Pride)
 6. Each Time (Johnny Bush)
 7. To Make Love Sweeter For You (Jerry Lee Lewis)
 8. Silver Ribbons (Jimmy Nall)
 9. Country Music On The Moon (Jack Broadwell)
 10. Who's Gonna Mow Your Grass (Buck Owens)

- KFRD—Rosenberg, Texas
1. Only The Lonely (Sonny James)
 2. My Woman's Good To Me (David Houston)
 3. Custody (Luke The Drifter, Jr.)
 4. None Of My Business (Henson Cargill)
 5. Who's Julie (Mel Tillis)
 6. Darling You Know I Wouldn't Lie (Conway Twitty)
 7. Restless (Carl Perkins)
 8. To Make Love Sweeter For You (Jerry Lee Lewis)
 9. Good Time Charlies (Del Reeves)
 10. Where The Blue And Lonely Go (Roy Drusky)

- WJQS—Jackson, Mississippi
1. Lead Me On (Bonnie Owens)
 2. Only The Lonely (Sonny James)
 3. Hold My Hand (Johnny and Joni Mosby)
 4. I Only Regret (Bill Phillips)
 5. It's A Sin (Marty Robbins)
 6. Rings Of Gold (Dottie West/Don Gibson)
 7. I Never Got Over You (Carl & Pearl Butler)
 8. Won't You Come Home (Wayne Kemp)
 9. Darlin' You Know I Wouldn't Lie (Conway Twitty)
 10. She's Lookin' Better By The Minute (Jay Lee Webb)

- WMQM—Memphis, Tennessee
1. Kaw-Liga (Charley Pride)

2. Daddy Sang Bass (Johnny Cash)
3. A Baby Again (Hank Williams, Jr.)
4. Let It Be Me (Glen Campbell & Bobby Gentry)
5. Rings Of Gold (Don Gibson & Dottie West)
6. He's Got More Love In His Little Finger (Billie Jo Spears)
7. Won't You Come Home (Wayne Kemp)
8. I Feel Another Heartbreak/It's A Sin (Marty Robbins)
9. Hungry Eyes (Merle Haggard)
10. Who's Gonna Mow Your Grass (Buck Owens)

- KWKI—Kansas City, Missouri
1. Custody (H. Williams, Jr.)
 2. Kaw-Liga (C. C. Pride)
 3. Daddy Sang Bass (J. Cash)
 4. Stand By Your Man (T. Wynette)
 5. It's A Sin (M. Robbins)
 6. Who's Julie (M. Tillis)
 7. I Saw The Light (N. Brass)
 8. Truck Stop (J. Smith)
 9. It'll Be Easy (J. L. Sullivan)
 10. Hold My Hand (J. & J. Mosby)

- WAVI—Dayton, Ohio
1. To Make Love Sweeter (Jerry Lee Lewis)
 2. Until My Dreams Come True (Jack Greene)
 3. Darling You Know I Wouldn't Lie (Conway Twitty)
 4. Good Time Charlies (Del Reeves)
 5. Daddy Sang Bass (Johnny Cash)
 6. Only The Lonely (Sonny James)
 7. Kay (John Wesley Ryles I)
 8. Who's Julie (Mel Tillis)
 9. The Girl Most Likely (Jeannie C. Riley)
 10. The Ballad Of Forty Dollars (Tom T. Hall)

- WCOP—Boston, Mass.
1. Only The Lonely (Sonny James)
 2. The Carroll County Accident (Porter Wagoner)
 3. Blue Of Night/Gold Of Day (Hank Locklin)
 4. Johnny One Time (Brenda Lee)
 5. Kaw-Liga (Charlie Pride)
 6. The Price I Pay To Stay (Jeannie C. Riley)
 7. Who's Gonna Mow Your Grass (Buck Owens)
 8. I Want One (Jack Reno)
 9. It's A Sin (Marty Robbins)
 10. My Woman's Good To Me (David Houston)

- WEAS—Savannah, Georgia
1. Where The Blue & Lonely Go (Roy Drusky)
 2. Each Time (Johnny Bush)
 3. You Know I Wouldn't Lie (Conway Twitty)
 4. My Woman's Good To Me (David Houston)
 5. Only The Lonely (Sonny James)
 6. While Your Lover Sleeps (Leon Ashley)
 7. Custody (Luke The Drifter, Jr.)
 8. Band Of Gold (Van Trevor)
 9. Somethings Wrong In Calif. (Connie Eaton)

10. I've Got Precious Memories (Faron Young)
- KSON—San Diego, Calif.
1. Only The Lonely (Sonny James)
 2. Where The Blue And Lonely Go (Roy Drusky)
 3. None Of My Business (Henson Cargill)
 4. My Woman's Good To Me (David Houston)
 5. Looking Over Our Shoulders (Kenny Vernon & Lawanda Lindsey)
 6. Daddy Sang Bass (Johnny Cash)
 7. It's A Sin (Marty Robbins)
 8. I Live To Love You (Johnny Duncan)
 9. Darling, You Know I Wouldn't Lie (Conway Twitty)
 10. Song For Jenny (Ed Bruce)

- WWVA—Wheeling, W. Va.
1. Until My Dreams Come True (Jack Greene)
 2. Only The Lonely (Sonny James)
 3. You Kow I Wouldn't Lie (Conway Twitty)
 4. Where The Blue And Lonely Go (Roy Drusky)
 5. Good Time Charlies (Del Reeves)
 6. Faded Love And Winter Roses (Carl Smith)
 7. My Woman's Good To Me (David Houston)
 8. The Closest Thing To Love (Skeeter Davis)
 9. To Make Love Sweeter (Jerry L. Lewis)
 10. A Funny Thing Happened (Tex Ritter)

- KOGT—Orange, Texas
1. Until My Dreams Come True (Jack Greene)
 2. Bring Me Sunshine (Willie Nelson)
 3. My Woman's Good To Me (David Houston)
 4. Darling You Know I Wouldn't Lie (Conway Twitty)
 5. What Are Those Things? (Charlie Louvin)
 6. Custody (Luke The Drifter)
 7. Who's Julie (Mel Tillis)
 8. Don't Wake Me I'm Dreaming (Warner Mack)
 9. Only The Lonely (Sonny James)
 10. Daddy Sang Bass (Johnny Cash)

- COUSIN ZEKE
- WMEV—Marion, Virginia
1. Darling, You Know I Wouldn't Lie (Conway Twitty)
 2. She's Looking Better By The Minute (Jay Lee Webb)
 3. Who's Gonna Mow Your Grass (Buck Owens)
 4. Don't Wake Me I'm Dreaming (Warner Mack)
 5. When The Snow Is On The Roses (Jim & Jesse)
 6. Where Do You Go (Ernie Ashworth)
 7. Your Squaw Is On The Warpath (Loretta Lynn)
 8. We Need A Lot More Happiness (Wilburn Brothers)
 9. Eye To Eye (K. Vernon—L. Lindsey)
 10. Hungry Eyes (Merle Haggard)

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COUNTRY SINGLE REVIEWS

GUILTY STREET (Kitty Wells, BMI)
SHAPE UP OR GET OUT (Kitty Wells, BMI)

KITTY WELLS—Decca 32455.

Gal finds herself on Guilty Street where the one she loves is cheating. Another terrific Wells cut.

THE DARK SIDE OF LOVIN' YOU (Acuff-Rose, BMI)
IF BABY'S STILL ON MY MIND (Combine, BMI)

RON DAWSON—Columbia 4-44757.

New fellow with a talky memory song to delight country buyers with. Should break big.

NOTHING BETWEEN US (Greenback, BMI)
FREE (Greenback, BMI)

LIZ ANDERSON—RCA 74-0112.

Daughter Liz wrote this one for Mom and it should serve as the vehicle for a new Liz click.

LOVE IS A VERY STRANGE THING (Wilderness, BMI)
WONDERING WHAT TO DO (Tree, BMI)

MARION WORTH—Decca 32457.

A pretty and slow new country ballad done sweetly by the always reliable Marion.

TOO MUCH OF A MAN (TO BE TIED DOWN) (Window, BMI)
WHEN TRUE LOVE WALKS IN (Cedarwood, BMI)

ARLENE HARDEN—Columbia 4-44783.

Gal sings about how she's losing her guy. Arlene makes much of the plaintive new ballad.

SWEETHEARTS IN MELODY (Swan-Sea-Holiday Inn, BMI)
I COULDN'T HELP IT (Swan-Sea-Holiday Inn, BMI)

CHARLIE FREEMAN—Holiday Inn 2216.

Perky country ditty that could break. Charlie has a winning way with a ditty.

ONE MORE MILE (Newkeys, BMI)
ANGEL (Newkeys, BMI)

DAVE DUDLEY—Mercury 72902.

Dave sees life as a highway down which you have to drive your truck carefully. Good singalong side.

GOIN' BACK TO BOSTON (Mariton, ASCAP)
THE STRAW (Dannel, ASCAP)

LEROY VAN DYKE—Kapp 983.

Good beat to this new Leroy song. The lad is showing up hotly in Vegas and now in "Boston."

SAN FRANCISCO SUN (Green Grass, BMI)
IF I EVER GET THAT CLOSE AGAIN (Green Grass, BMI)
CURLY PUTMAN—ABC 11179.

Curly has a catch in his throat and should catch coin with this new ballad he wrote himself.

MR. MOUNTAIN LION (Yonah, BMI)
I HAVEN'T SEEN MYSELF IN YEARS (Yonah, BMI)
WELDON ROGERS—K-Ark 891.

Fellow is going with a gal so wild that life with a mountain lion seems preferable. Funky country ditty.

KICK THE CAN (Hall-Clement, BMI)
I'VE JUST BEEN WASTIN' MY TIME (Hal-Cement, BMI)
JOHNNY PRESTON—ABC 11187.

Song about a destructive people. Johnny will keep interest and he'll keep the coin coming in.

SUGAR CREEK BOTTOM (Rise-Aim, BMI)
DENVER WOMAN (Pamper, BMI)
JOE PAIN—Spar 30006.

A prisoner sings out his story and the buyers will want to hear his tale. Joe gets into it.

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forming a

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GOLD
HIT!**



DOTTIE WEST



DON GIBSON

"RINGS OF GOLD"

RCA #47-9715

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3 Artists Added at L&O

NASHVILLE — Earl E. Owens, President of L & O Talent Productions, has announced the addition of three acts to the current roster for bookings at L & O.

Those added were Duane Dee, Wayne Kemp and the Hal Willis Show.

Duane Dee recently came off the national charts with a single, "True Love Travels on a Gravel Road."

Songwriter - singer Wayne Kemp records for Decca and is just beginning to climb the charts with "Won't You Come Home (and Talk to A Stran-

ger?)." Wayne writes for Tree Publishing.

The Hal Willis Show features Hal ("Lumberjack") Willis and Ginger. Hal is also an accomplished songwriter, and records for Wayside Records. His current release getting chart action is "Everybody's Got Troubles."

Owens said of the three additions:

"We're proud to have Duane, Wayne and Hal with us at L & O; and we feel they have the diversified talent and showmanship to get out in front with the best."

Artist	Wks. on Chart
NEMAN	16
—Capitol ST 103	
DEE . . .	
IN	4
P 4094	
FOUR MAN	4
—Epic BN 26451	
	8
—LSP 4085	
WILEY P.T.A.	23
—PLP 1	
OWNS	8
—Decca DL 75076	
MY MIND	23
—Capitol ST 2809	
ON STAGE	17
—PS 4062	
S MY RING	5
—Columbia CS 9733	
ED	23
—Capitol ST 2972	
	3
—CS 9726	
S & JAYS	2
—PLP 2	
BE WITH YOU	5
—Capitol ST 111	
TWO OF US	50
—Mer & Dolly Parton—LPM/LSP 4039	
N LOVELAND	19
—LSP 4089	
S AND FRIENDS	3
—LSP 4112	
COMES	8
—WIS—67112	
CASH AT PRISON	38
—9639	
SONNY JAMES,	2
O 144	
E DRIFTER, JR.	5
59	
E	5
ette—Epic 26392	
LOT OF PRIDE	2
AT I AM	2
ard—KAO 168	
ALONE	16
ins—CS 9725	
COUNTY	1
ENT	1
oner—LSP 4112	
IT'S HEAVEN	30
ton—Epic BN 26391	
ON STRONG	6
gill—SLP 18103	
OLD '68	12
is—LSP 4061	
IRRELL McCALL	3
S 1030	
CHAMPAGNE	4
—Kapp KS 3585	
LD DAYS	1
on—RCA LSP 4099	

Fairs Book Hank

MINOT, N.D.—Both of North Dakota's top-rated fairs—the state fair in Minot and the Red River Valley fair in West Fargo—will spotlight Hank Williams, Jr., at their fairs this year.

Myles Johnson, manager of the North Dakota state fair in Minot, said Hank Jr., Don

Helms, LaMar Morris, the Cates Sisters, the Cheating Hearts and the Taylor Sisters would be here on Aug. 23.

The Hank Williams, Jr., Show—with Hank, Jr., LaMar Morris, Don Helms, the Cates Sisters and Cheating Hearts—are billed for Aug. 21 in West Fargo.

The shows were booked through the Harry Peebles Agency of Wichita, Kan.

C&W Singles Publishers List

A BABY AGAIN (United Artists, ASCAP)	41	(MARGIE'S AT) THE LINCOLN PARK INN (Newkeys, BMI)	75
BACK TO BACK (Ma-Ree, ASCAP)	51	MY LIFE (Stallion, BMI)	71
BACK TO THE COUCH I GO (Acuff-Rose, BMI) 70		MY WOMAN'S GOOD TO ME (Gallico, BMI)	5
BALLAD OF FORTY DOLLARS (Newkeys, BMI) 12		NONE OF MY BUSINESS (Tree, BMI)	16
BIG BLACK BIRD (Back Bay, BMI)	39	OH WHAT A WOMAN (Vector, BMI)	38
BIG WHEELS SING FOR ME (Yonah, BMI)	60	ONLY THE LONELY (Acuff-Rose, BMI)	1
BRING ME SUNSHINE (Bourne, ASCAP)	13	OUR HOUSE IS NOT A HOME (Green Grass, BMI)	52
CANDY ALL OVER MY FACE (Back Bay, BMI) 67		PLEASE TAKE ME BACK (Glaser, BMI)	19
CARROLL COUNTY ACCIDENT (Warden, BMI)	31	RESTLESS (Cedarwood, BMI)	22
CARLIE (Russell-Cason, ASCAP)	65	RIBBON OF DARKNESS (Witmark, ASCAP)	54
COME ON HOME AND SING THE BLUES (Return, BMI)	37	RINGS OF GOLD (Acuff-Rose, BMI)	42
CONSPIRACY OF HOMER JONES (Blue Crest/Hill & Range, BMI)	69	SET ME FREE (Tree, BMI)	53
CUSTODY (Screen Gems, Col., BMI)	14	SHE'S LOOKIN' BETTER BY THE MINUTE (Sure-Fire, BMI)	27
DARLING YOU KNOW I WOULDN'T LIE (Tree, BMI)	3	SONG FOR JENNY (Pamper, BMI)	45
DON'T WAKE ME I'M DREAMING (Pageboy, SESAC)	36	THE GIRL MOST LIKELY (Shelby Singleton, BMI)	33
EACH & EVERY PART OF ME (Screen Gems, Col., BMI)	25	THE NAME OF THE GAME IS LOVE (Delmore, ASCAP)	15
EACH TIME (Pamper, BMI)	18	THE THINGS THAT MATTER (Sumar, SESAC) 29	
EMPTY SUNDAY SUNDOWN TRAIN (Hill & Range, BMI)	56	THE WEDDING CAKE (Singleton, BMI)	73
EYE TO EYE (Peach, SESAC)	35	THE WORLD I USED TO KNOW (In, ASCAP)	61
FADED LOVE & WINTER ROSES (Milene, ASCAP)	24	TO MAKE LOVE SWEETER FOR YOU (Gallico, BMI)	2
FROM THE BOTTLE TO THE BOTTOM (Combine, BMI)	30	TOO HARD TO SAY I'M SORRY (Jack, BMI)	50
FUNNY THING HAPPENED ON THE WAY TO MIAMI (Tree, BMI)	55	TRUCK STOP (Papa Joe's, BMI)	63
GOOD TIME CHARLIES (Passkey, BMI)	4	UNTIL MY DREAMS COME TRUE (Blue Crest, BMI)	6
GOTTA LOTTA HEN HOUSE WAYS (Passkey, BMI)	66	WATCHING THE TRAINS GO BY (Press, BMI)	68
HE'S A NIGHT OWL (Peach, SESAC)	59	WHAT ARE THOSE THINGS (Blue Crest/Hill & Range, BMI)	40
HONKY-TONK SEASON (Blue Crest, BMI)	57	WHEN THE BLUE OF THE NIGHT, etc. (Fred Ahlert, BMI)	23
HUNGRY EYES (Blue Book, BMI)	34	WHEN THE GRASS GROWS OVER ME (Glad, BMI)	11
IF I HAD A HAMMER (Ludlow, BMI)	43	WHEN WE TRIED (Passkey, BMI)	74
IF I HAD LAST NIGHT TO LIVE OVER (Gallico, BMI)	48	WHEN YOU'RE SEVENTEEN (Acclaim, BMI)	46
IT'S A SIN (Milene, ASCAP)	20	WHERE THE BLUE AND LONELY GO (Diogenes, ASCAP)	17
I'VE GOT PRECIOUS MEMORIES (Passport, BMI) 64		WHILE YOUR LOVER SLEEPS (Gallico, BMI) 10	
JOE & MABEL'S 12th ST. BAR & GRILL (Tree, BMI)	26	WHO'S GONNA MOW YOUR GRASS (Blue Book, BMI)	7
JOHNNY ONE TIME (Hill & Range/Blue Crest, BMI)	58	WHO'S JULIE (Earl Barton, BMI)	8
JUST BLOW IN HIS EAR (Moss-Rose, BMI)	49	WOMAN OF THE WORLD (Sure-Fire, BMI)	28
JUST HOLD MY HAND (Vogue, BMI)	62	WON'T YOU COME HOME (Tree, BMI)	47
KAW-LIGA (Milene, ASCAP)	9	YESTERDAY'S LETTERS (Contention, SESAC)	44
KAY (Moss-Rose, BMI)	32	YOURS LOVE (Wilderness, BMI)	72
LET IT BE ME (M.C.A., ASCAP)	21		

YES! I
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HOT DAMN

HE REALLY
CAN SING!!

"IF I
HAD LAST
NIGHT TO
LIVE
OVER"

DECCA 32438



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TOP C&W SINGLES

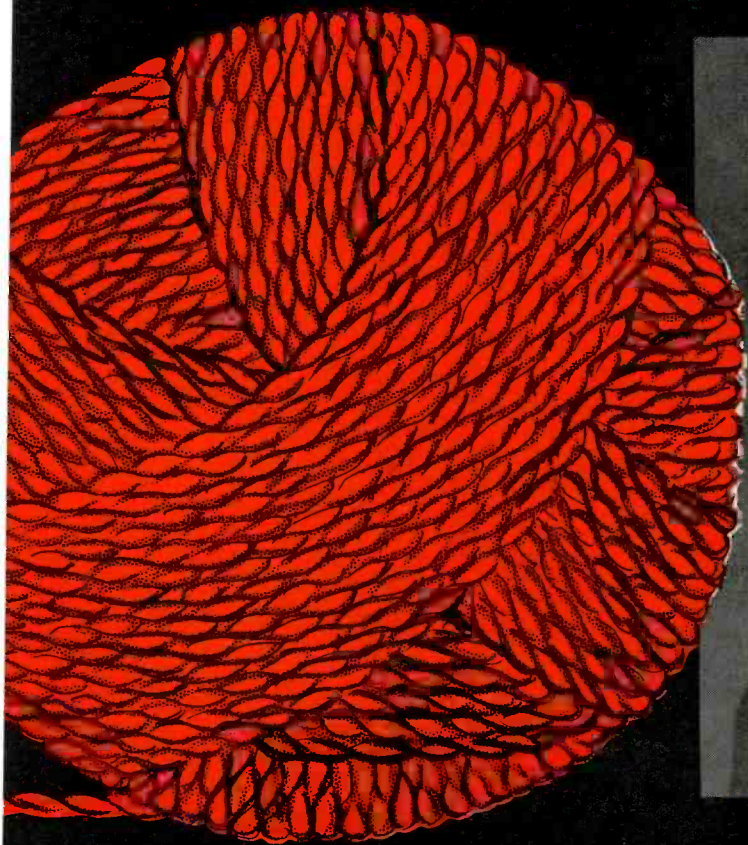
This Wk. Mar. 8	Last Wk. Mar. 1		Wks. on Chart	This Wk. Mar. 8	Last Wk. Mar. 1		Wks. on Chart
★ 5		ONLY THE LONELY Sonny James—Capitol 2370	8	38	38	OH WHAT A WOMAN Jerry Reed—RCA Victor 47-9701	8
2	1	TO MAKE LOVE SWEETER FOR YOU Jerry Lee Lewis—Smash 2202	11	39	43	BIG BLACK BIRD Jack Blanchard & Misty Morgan—Wayside 1028	6
★ 4		DARLING YOU KNOW I WOULDN'T LIE Conway Twitty—Decca 32424	11	40	26	WHAT ARE THOSE THINGS Charlie Louvin—Capitol 2350	12
★ 6		GOOD TIME CHARLIES Del Reeves—United Artists 50487	11	★ 52		A BABY AGAIN Hank Williams, Jr.—MGM K14024	3
★ 8		MY WOMAN'S GOOD TO ME David Houston—Epic 5-10430	8	★ 62		RINGS OF GOLD Dottie West & Don Gibson—RCA Victor 47-9715	3
6	2	UNTIL MY DREAMS COME TRUE Jack Greene—Decca 32423	12	★ 54		IF I HAD A HAMMER Wanda Jackson—Capitol 2379	3
★ 19		WHO'S GONNA MOW YOUR GRASS Buck Owens—Capitol 2377	6	★ 53		YESTERDAY'S LETTERS Bobby Lord—Decca 32431	4
8	10	WHO'S JULIE Mel Tillis—Kapp 959	12	45	47	SONG FOR JENNY Ed Bruce—Monument 111	10
★ 23		KAW-LIGA Charlie Pride—RCA Victor 9716	7	46	46	WHEN YOU'RE SEVENTEEN Jimmy Dickens—Decca 32426	7
10	11	WHILE YOUR LOVER SLEEPS Leon Ashley—Ashley 7000	11	47	51	WON'T YOU COME HOME (AND TALK TO A STRANGER) Wayne Kemp—Decca 32422	6
11	3	WHEN THE GRASS GROWS OVER ME George Jones—Musicor 1333	16	★ 55		IF I HAD LAST NIGHT TO LIVE OVER Webb Pierce—Decca 32438	4
12	7	BALLAD OF FORTY DOLLARS Tom T. Hall—Mercury 72836	18	★ 59		JUST BLOW IN HIS EAR David Wilkins—Plantation 11	3
13	14	BRING ME SUNSHINE Willie Nelson—RCA Victor 47-9684	11	50	50	TOO HARD TO SAY I'M SORRY Mury Shiner—MGM 14007	12
14	16	CUSTODY Luke The Drifter, Jr.—MGM 14020	7	★ 58		BACK TO BACK Johnny Duncan & June Stearns—Columbia 4-44752	5
15	15	THE NAME OF THE GAME IS LOVE Hank Snow—RCA Victor 47-9685	11	★ 69		OUR HOUSE IS NOT A HOME Lynn Anderson—Chart 5001	2
16	17	NONE OF MY BUSINESS Henson Cargill—Monument 1122	7	★ (—)		SET ME FREE Ray Price—Columbia 4-44747	1
17	18	WHERE THE BLUE AND LONELY GO Roy Drusky—Mercury 72886	7	★ (—)		RIBBON OF DARKNESS Connie Smith—RCA 74-0101	1
18	21	EACH TIME Johnny Bush—Stop 232	11	55	57	FUNNY THING HAPPENED ON THE WAY TO MIAMI Tex Ritter—Capitol 2388	5
19	20	PLEASE TAKE ME BACK Jim Glaser—RCA Victor 47-9696	10	56	56	EMPTY SUNDAY SUNDOWN TRAIN Bill Goodwin—MTA 163	8
★ 29		IT'S A SIN Marty Robbins—Columbia 4-44739	5	★ (—)		HONKY-TONK SEASON Charlie Walker—Epic 5-10426	1
★ 28		LET IT BE ME Glen Campbell & Bobbie Gentry—Capitol 3287	4	58	60	JOHNNY ONE TIME Brenda Lee—Decca 32428	3
22	22	RESTLESS Carl Perkins—Columbia 4-44723	10	59	61	HE'S A NIGHT OWL Connie Eaton—Chart 59-1067	6
23	27	WHEN THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY Hank Locklin—RCA Victor 47-9710	6	60	65	BIG WHEELS SING FOR ME Johnny Dollar—Chart 59-1070	3
24	24	FADED LOVE & WINTER ROSES Carl Smith—Columbia 4-44702	9	61	64	THE WORLD I USED TO KNOW Lynda K. Lance—Royal American 281	4
25	25	EACH & EVERY PART OF ME Carl Smith—Columbia 4-44702	11	62	67	JUST HOLD MY HAND Johnny & Jonie Mosby—Capitol 2384	2
★ 37		JOE & MABLE'S 12TH ST. BAR & GRILL Nat Stuckey—RCA Victor 47-9720	4	63	68	TRUCKSTOP Jerry Smith—ABC 11162	4
★ 36		SHE'S LOOKIN' BETTER BY THE MINUTE Jay Lee Webb—Decca 32430	6	★ (—)		I'VE GOT PRECIOUS MEMORIES Faron Young—Mercury 72889	1
★ 44		WOMAN OF THE WORLD Loretta Lynn—Decca 32439	5	★ (—)		CARLIE Bobby Russell—Elf 90-023	1
29	30	THINGS THAT MATTER Van Trevor—Royal American 280	6	66	72	GOTTA LOTTA HEN HOUSE WAYS Jerry Chesnut—United Artists 50473	2
★ 42		FROM THE BOTTLE TO THE BOTTOM Billy Walker—Monument 1123	5	67	71	CANDY ALL OVER MY FACE Jimmy Snyder—Wayside 1029	3
31	31	CARROLL COUNTY ACCIDENT Porter Wagoner—RCA Victor 47-9651	19	68	74	WATCHING THE TRAINS GO BY Tommy Overstreet—Dot 45-17189	2
32	9	KAY John Wesley Ryles—Columbia 44682	14	69	75	CONSPIRACY OF HOMER JONES Dallas Frazier—Capitol 2402	2
33	12	THE GIRL MOST LIKELY Jeannie C. Riley—Plantation 7	14	70	73	BACK TO THE COUCH I GO Tommy Hammond—Hickory 1526	3
★ 63		HUNGRY EYES Merle Haggard—Capitol 2383	2	71	(—)	MY LIFE Bill Anderson—Decca 32445	1
35	35	EYE TO EYE Kenny Vernon & La Wanda Lindsey—Chart 59-1063	10	72	(—)	YOURS LOVE Porter Wagoner & Dolly Parton—RCA Victor 74-0104	1
36	13	DON'T WAKE ME I'M DREAMING Warner Mack—Decca 32394	16	73	(—)	THE WEDDING CAKE Connie Francis—MGM 14034	1
★ 45		COME ON HOME AND SING THE BLUES TO DADDY Bob Luman—Epic 5-10439	5	74	(—)	WHEN WE TRIED Jan Howard—Decca 32447	1
				75	(—)	(MARGIE'S AT) THE LINCOLN PARK INN Bobby Bare—RCA Victor 74-0110	1

ANOTHER HIT IN A
LONG STRING OF HITS BY
BILL ANDERSON

My Life

DECCA #32445

(THROW IT AWAY IF I WANT TO)

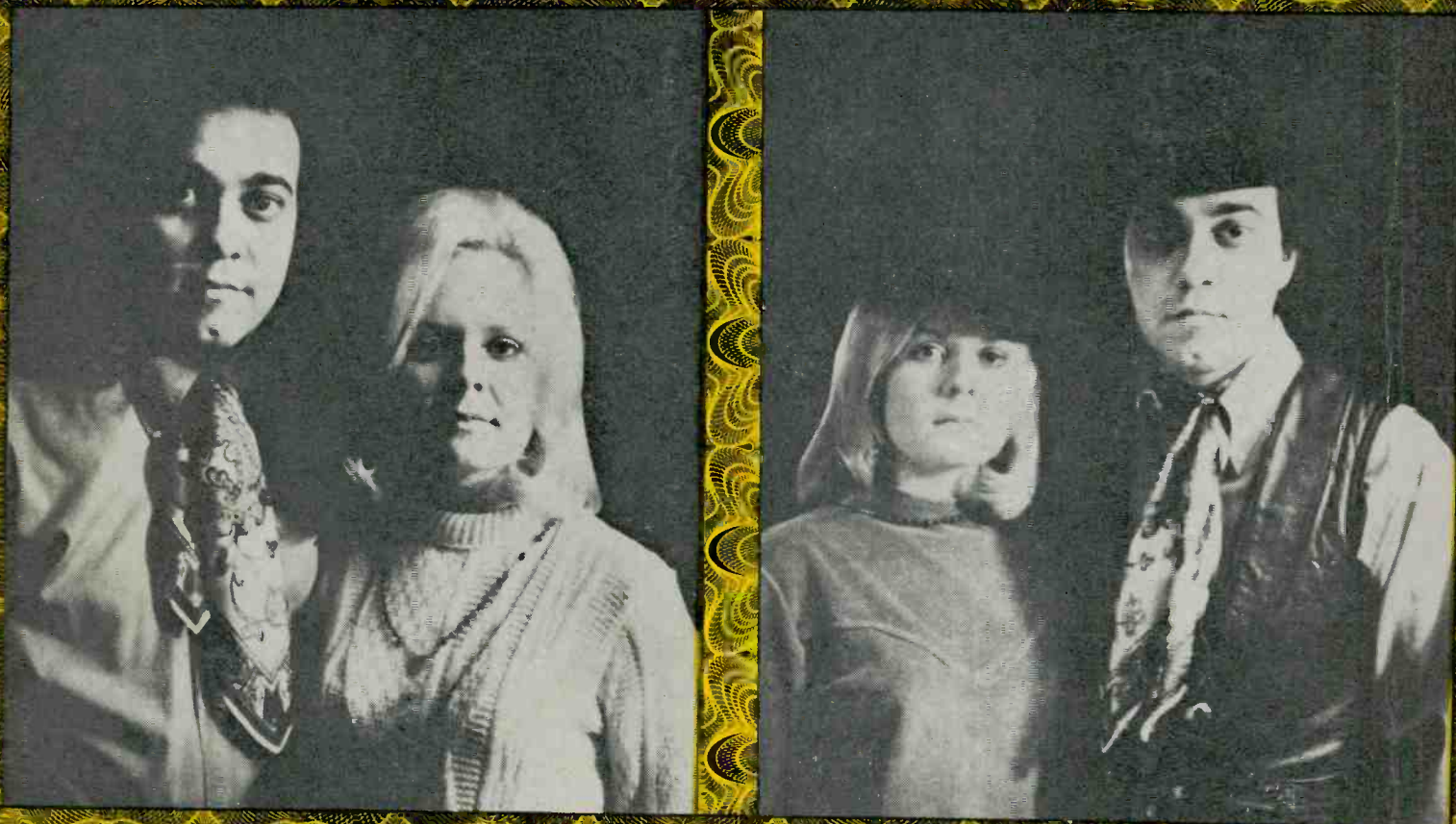


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